NYU Moving Image Archiving and Preservation (MIAP) Program
Spring 2018 Syllabus

CINE-GT 1805 Handling Complex Media (4 Credits)
721 Broadway, Room 652 (also Rm 644 lab, as needed)
Tuesdays, 5:30pm-9:30pm
14 sessions
Class Dates: Jan 23, 30; Feb 6, 13, 20, 27; Mar 6, 20, 27; Apr 3, 10, 17, 24; May 1

Nicole Martin
[contact info]
Office hours by appointment. Please call or email to schedule.

Amy Brost
[contact info]
Office hours by appointment. Please call or email to schedule.

Course Description
This seminar will increase students' knowledge of primary issues and emerging strategies for the preservation of complex digital media works. Students will gain practical skills with forensic acquisition, identification and risk assessment for works as a whole and their component parts, including digital media projects that may be software-based, interactive, presented as installations, or exist in networks.

Examples of production modes/works to be studied are websites, games, sound installations, digital film, multi-channel video installations and technology-dependent art installations. Students will explore principles and practices of traditional collection management with these works, such as appraisal, selection, care and handling, risk/condition assessment, "triage", description, and storage. Digital archivists, artists/producers, museum conservators, collection managers, and others with expertise in the above will provide a wide range of perspectives in a series of guest lectures.

Learning Objectives
At the conclusion of this course, students should:

- Understand concepts of digital forensics and be able to use forensic acquisition techniques (i.e., write blockers) to safely copy content from digital carries such as external hard drives, floppy disks, removable flash storage devices (such as SD cards and USB drives), optical media, and computers.
- Understand and be able to use BitCurator and other tools employed in digital forensic acquisition workflows.
- Understand how computers work and be able to identify and account for hardware and software dependencies of digital media projects during preservation planning.
- Understand disk imaging procedures and different types of disk images, and be able to create, document, and access disk images.
- Understand emulation concepts and tools, including emulation-as-a-service (Eaas), and be able to install and run emulators (e.g., VirtualBox, Basilisk, Sheepshaver, etc) purposefully to realize access and/or exhibition objectives for software-based digital media projects.
- Understand software development workflows and tools including GitHub and its use in software creation as well as preservation.

- Understand conservation methodology and ethics, especially as they apply to digital media projects and artworks including those with sound elements, multi-channel video installations, multimedia sculpture, websites, and interactive artworks.
- Understand the unique context of the artist's studio and archive, and the special considerations and challenges of this context for archivists and conservators.
- Understand digital film production workflows and born-digital elements, and be able to identify and plan for the preservation of various digital film formats including DCP and DPX.
- Possess basic knowledge of preservation strategies and risks of digital media projects on exotic platforms, including websites, podcasts, VR/AR environments, social media, etc. and the landscape of rapidly developing resources emerging to address these preservation needs.
- Understand how strategic, collaborative initiatives have been developed in the past to address preservation and conservation challenges too complex for individual effort alone to resolve, and possess basic knowledge of how to initiate the formation of such an initiative.

Course Texts

Readings will be made available electronically. For a list of each week's readings, see the "Class Topics" list by date below.

Attendance

Punctuality and full attendance is expected of every student and is the primary basis for your grade in this class. Absences must be discussed with the instructors prior to missing class. Absences accompanied by documentation may be excused.

Class Topics

01

Introduction to Handling Complex Media

January 23

Speaker: Nicole Martin

Topics

Syllabus review, course format and goals

Complex media and cultural heritage

How do computers work? Part I: Hardware

Readings/Media

Fino-Radin: Art in the Age of Obsolescence

Lab

Group exercise: Complex Media Party

02

Computing Foundations: Environments & Software

January 30

Speaker: Nicole Martin

Topics
How do computers work? Part II: Software
Free & Open Source Software Movements
Introduction to computing environments & Linux

Readings/Media
Finley: Linux Took Over the Web. Now, It's Taking Over the World (WIRED)
Kelty: Two Bits: The Cultural Significance of Free Software (Chapter 3 only)
Krzyzanowski: Rutgers Department of Computer Science History of Operating Systems (1970s – Today only)

Lab
Introduction to Virtual Box & Linux (Nicole Martin)
Download and install VirtualBox extension pack
Mount USB drive via VirtualBox

03
Forensics I
February 6
Guest Speaker

Topics
Class discussion: From Bitstreams to Heritage
Forensics: Basic concepts and usage for investigation and preservation
Forensic disk imaging

Readings/Media
Lee, Woods, Kirschenbaum, Chassanoff: From Bitstreams to Heritage (Ch. 1 – 5 only)
BitCurator Environment (Read section I, skim/review sections II, III, VI, and V)

Recommended
ElmomSoft Blog: New Security Measures in iOS 11 and Their Forensic Implications
https://blog.elcomsoft.com/2017/09/new-security-measures-in-ios-11-and-their-forensic-implications/

Tools to image iPhones and Android devices:
https://www.magnetforensics.com/magnet-acquire/ (note their warnings on how little you'll get!)
https://www.blackbagtech.com/blacklight.html (*logical* acquisition and analysis of some devices)

Lab

Write blockers and disk imaging lab (Nicole Martin)
Download Disk to Image

04
Forensics II
February 13
Guest Speaker

Topics
Forensics in archival institutions and the BitCurator Project

Readings
Dietrich & Adelstien: Archival science, digital forensics, and new media art
Lee, Woods & Garfinkel: Extending Digital Repository Architectures to Support Disk Image Preservation and Access

Recommended
The BitCurator Wiki & Quickstart Guide

Link to the BitCurator Environment (includes several imaging and analysis tools):
https://wiki.bitcurator.net/ (download the Quickstart Guide for directions on getting started)

Disk imaging / simple definitions on Forensics Wiki:
http://forensicswiki.org/wiki/Disk_Imaging

JISC report examining the principles and practices associated with forensic disk imaging
https://fido.cerch.kcl.ac.uk/wp-content/uploads/2012/11/FIDO-Forensic-Disk-Imaging-Report-v1.pdf

Harvard Wiki about Disk Image Formats:
https://wiki.harvard.edu/confluence/display/digitalpreservation/Disk+Image+Formats

Optical media:
"An Introduction to Optical Media Preservation" by Alexander Duryee. The Code4Lib Journal Syndication. April 16, 2014. Accessed July 22, 2015. http://journal.code4lib.org/articles/9581.

ISOLYZER
http://openpreservation.org/blog/2017/07/12/update-on-isolyzer-udf-hfs-and-more/

Isolyzer GitHub repository - readme.md contains information and resources on common optical media filesystems:
https://github.com/KBNLresearch/isolyzer

Lab
BitCurator Circus

05
Virtualization & Emulation
February 20
Guest speaker

Topics
Introduction to computer file systems
Computing environments and Virtual Box

Readings/Media
McKeehan, Dietrich, Kim, Rhonemus: How to Party Like it's 1999: Emulation for Everyone
Scott: A Second Christmas Morning: The Console Living Room
Gates: Classroom Access to Interactive DVDs

Recommended

Margaret Hedstrom, Christopher Lee, Judith Olson, and Clifford Lampe (2006) "The Old Version Flickers More": Digital Preservation from the User's Perspective. *The American Archivist*: Spring/Summer 2006, Vol. 69, No. 1, pp. 159-187.
https://doi.org/10.17723/aarc.69.1.1765364485n41800

Emulation-as-a-Service original project page:
http://bw-fla.uni-freiburg.de/

Recent installation and setup guide from Open Preservation (**start here to get things running!**):
http://openpreservation.org/blog/2017/09/15/getting-started-with-emulation-the-eaas-desktop-application/

Quick link to EaaS setup (simplest - requires installing Docker)
http://eaas.uni-freiburg.de/docs/install/docker.html

Example of EaaS running at Rhizome (**see it running in one click!**):
http://archive.rhizome.org/theresa-duncan-cdroms/

QEMU image support guide (includes simple explanation of qcow):
https://en.wikibooks.org/wiki/QEMU/Images

Introduction to an emulation-based preservation strategy for software-based artworks (includes a good list of tools)

http://www.tate.org.uk/download/file/fid/105887

Cory Arcangel's *Bomb Iraq* on the web
http://media.rhizome.org/emulating-bomb-iraq-arcangel/index.html

SuperClock!
https://www.macintoshrepository.org/2366-superclock-4-0-4

Lab
Emulation exercise: video games (Ethan Gates)
Tour the Console Living Room
https://archive.org/details/consolelivingroom
Exploring Virtual Box

06
Floppy Disks & Kryoflux
February 27
Guest Speaker

Topics
Archiving and preserving data stored on floppy disks

Readings
Peltzman & Waugh: The Archivist's Guide to KryoFlux: An Unofficial Manual
The Archivist's Guide to KryoFlux (p1 - 5 only)

Lab
Exploring Kryoflux

07
Software & Code
March 6
Guest Speaker

Topics
Programming for preservation
Git & Version control systems

Lab
Ethan Gates: GitHub workshop and exercise (or open lab time)

Readings
Gent: The Recomputation Manifesto
Matthews et. al: The Significant Properties of Software (Ch 1 – 3 only)

Recommended
The Internet Archive Software Collection

SPRING RECESS
March 12 - March 18

DUE: ASSIGNMENT ONE, TUESDAY, MARCH 20TH

08
Midterm Presentations
March 20

DUE: FINAL PROJECT PROPOSAL, FRIDAY MARCH 23RD

Readings/Media
Students will give assignment #1 presentations

09
Handling Complex Media in Museums
and
The Complex Medium of Sound
March 27
Speaker: Amy Brost

Topics
Overview of conservation theory and ethics
Museum practice overview: acquisition, exhibition, documentation & loan
Case study: Kevin & Jennifer McCoy, *Every Shot, Every Episode*
Sound art

Readings
AIC: Code of Ethics and Guidelines for Practice
Conservation Treatment Methodology, Barbara Appelbaum (selections)
Matters in Media Art, http://mattersinmediaart.org/
Media Conservation at MoMA, https://vimeo.com/194415009
Joanna Phillips, "Implementing Time-based Media conservation in Museum Practice"
https://vimeo.com/196638937

10
The Artist's Studio & Archive
April 3
Guest Speaker

Topics
Preservation in the artist's studio and small collection

Readings/Media
Matters in Media Art website (www.mattersinmediaart.org)
Rafael Lozano-Hemmer, "Best Practices for Conservation of Media Art from an Artist's Perspective"
https://vimeo.com/185866178

11
Digital Film
April 10
Guest Speaker

Topics
Born-digital elements, DCP, DPX & film preservation digitization projects

Readings/Media
"Digitizing Motion Picture Film: Exploration of the Issues and Sample SOW, April 18, 2016." Federal Agencies Digitization Guidelines Initiative (FADGI), The FADGI Audio-Visual Working Group.
http://www.digitizationguidelines.gov/audio-visual/

12
Archiving and Preserving Apps, Websites, VR, Social Media
April 17
Guest Speakers

Topics
1) Tools, strategies, and resources needed to capture web- and app- based art
2) Conservation of Computer-Based Art initiative at the Solomon R. Guggenheim Museum, NY / Conservation of "Brandon" by Shu Lea Cheang

Readings/Media

Websites:
Brandon - Guggenheim collection of web-based art:
https://www.guggenheim.org/artwork/15337
Restoring Brandon, Shu Lea Cheang's Early Web Artwork - Guggenheim blog

https://www.guggenheim.org/blogs/checklist/restoring-brandon-shu-lea-cheangs-early-web-artwork
Brandon (1998–99) by Shu Lea Cheang. A video navigation of the restored web artwork
https://www.youtube.com/watch?v=qq2_t3U_f9U
Whats, Whys, and How Tos of Web Archiving – Lorena Ramírez-López (Originally aired April 6, 2017)
Recorded Webinar, Slides, Transcript

Social media:
Thomson, S. D., 'Preserving social media: applying principles of digital preservation to social media archiving', Researchers, practitioners and their use of the archived web (London, 2017). DOI: 10.14296/resaw.0007.
https://archivedweb.blogs.sas.ac.uk/files/2017/06/RESAW2017-Thomson-applying_principles_of_digital_preservation_to_social_media_archiving.pdf

VR:
"Preserving Virtual Worlds Final Report"
McDonough, Jerome P.; Olendorf, Robert; Kirschenbaum, Matthew; Kraus, Kari; Reside, Doug; Donahue, Rachel; Phelps, Andrew; Egert, Christopher; Lowood, Henry; Rojo, Susan
https://www.ideals.illinois.edu/handle/2142/17097

13
Caring for complex media through collaboration
April 24
Guest Speakers

Topics
Museum/University Collaboration in Media Conservation Research
David Wojnarowicz archive
Matters in Media Art
Conservation of Computer-based Art (CCBA) at the Guggenheim
Collaboration within the museum
Collaboration across multiple museums

Readings/Media
Wharton, Glenn, Deena Engel, & Marvin J. Taylor. 2016. "The Artist Archives Project – David Wojnarowicz." Studies in Conservation. London: International Institute for Conservation. Vol. 61. S2-241-247. http://www.tandfonline.com/doi/full/10.1080/00393630.2016.1181350
In this article the authors describe a project in which professors, archivists, and graduate students worked together to create a digital resource with information about an individual artist.

Wharton, Glenn. 2016. "Reconfiguring Contemporary Art in the Museum." In Erma Hermens (ed.) *Authenticity in Transition: Changing Practices in Art Making and Conservation*. London: Archetype Publications. 27-36.

Through case study analysis, the author assesses the dynamics at play when curators, artists, and conservators reconfigure older works in ways that were not intended when they were first created.

Wharton, Glenn. 2015. "Public Access in the Age of Documented Art." Revista de História da Arte - Série W. Lisbon: Instituto de História da Arte. 180-191. http://revistaharte.fcsh.unl.pt/rhaw4/RHAw4.pdf.
In this article the author analyzes technical, legal, and ethical problems associated with sharing documentation about artworks within museums, across multiple museums, and with the public.

14
Last Class: Student Presentations
May 1

DUE: FINAL PROJECT, FRIDAY, MAY 4TH

Assignments

#1: CD-ROM Preservation Plan

IN-CLASS PRESENTATION AND DUE DATE: TUESDAY, MARCH 20

In groups of three or four, choose a CD-ROM from Avery Fischer's collections or the internet archive and attempt to view (render) the disk. If a disk image does not exist, create one. Observe functionality and presentation of the CD-ROM using legacy hardware and/or virtualization/emulation software. Report successes and failures from hands-on lab work and make recommendations for preservation in the form of a written Preservation Plan. Document your process, preservation descriptive information and successes and failures along the way. Your Preservation Plan should include each of the topics below:

- **Description** – Write a basic description of the media object. What it is and how is it used?
- **Context & Historical Information** – Document background and history information to contextualize the object
- **Creator's Intent** – If possible, interview the artist, developer or creator of the media object to determine the intention behind its creation, functionality, and presentation. If an interview is not possible, gather any secondary source information and/or make determinations based on your understanding of the object.
- **User Experience & Behavior** – Describe the user experience. How do users interact with or observe the media object? Detail any behaviors or dynamic operations of the object that impact presentation.
- **Technical Specifications** – Describe software versioning information and relevant technical specifications.
- **Computing Environment** – Document the original (or recommended) computing environment/platform.
- **Relationships & Dependencies** – Document any relationships and/or dependencies required for the object to function.
- **Forensics & Disk Imaging** – Report any information gleaned from forensic analysis (other than environment and tech specs). If a disk image does not yet exist, create one, document relevant file identification information and processes and software used to create the image.
- **Render Method: Emulation and/or Legacy Hardware** – If you created an emulated version of the object, document your process. If you were able to view the media object using legacy

hardware, describe the experience and degree of success. If you viewed the media object using both rendering methods, compare them.

- **Physical Preservation** – If applicable, make recommendations for physical preservation and provide condition information.
- **Challenges & Recommendations** – Create an account of your work and list challenges you faced.

#2 - STUDENT'S OPTION
FINAL PROJECT PROPOSAL DUE: FRIDAY MARCH 23RD
IN-CLASS PRESENTATION: TUESDAY, MAY 1
FINAL PROJECT DUE: FRIDAY, MAY 4

Choose a project from the below list. Write a **project proposal (due March 23)** that includes: Overview of your project, proposed protocol / steps to be taken (include estimated date of completion for each step), learning objectives you anticipate taking away from the project, and the proposed format of your report (it would be helpful to include an outline). Students will present their work on May 1 and the final product is due May 4. Your final project must include a full bibliography of literature and other resources (personal email communication, interviews, videos, websites, etc) that informed your project.

1. **Write a 15-page research paper** on a subject of interest to you, drawn from one of the themes from the 14 classes.
2. **Build and program an interactive device with an Arduino (or other microcontroller) and one sensor, and write a comprehensive written preservation plan for the device you created** (software, hardware, behavior documentation, storage, etc). Anticipate and review the various preservation strategies that might be employed: emulation, reverse-engineering / re-creation, hardware replacement, etc. Describe the potential and limitations of each strategy. Students may work alone or in groups of two or three, maximum.
3. **Create a GitHub website (Git Pages) that will be a valuable public resource** on a subject of interest to you, drawn from one of the themes from the 14 classes. Students may work alone or in groups of two or three, maximum.

Digital Archive of Student Work
All student projects are to be collected and made accessible on the Student Work page of the MIAP website (https://tisch.nyu.edu/cinema-studies/miap/student-work). Certain types of assignments will be password-protected and made accessible only to MIAP students and faculty. Students are required to submit all of their work for each class to their professor in a digital format (.pdf is encouraged for cross-platform compatibility) via email or other available digital medium.

As a primary goal of NYU's MIAP Program is to be useful to the archival field, the default status of student works will be public (with the exception of internship reports and thesis proposals). Students, in consultation with their instructor, can make a case for why a particular assignment should be restricted to internal use. Proprietary information, confidential information, or copyright issues may lead to this decision, but not a general unwillingness to make work public.

Formatting
Please use the Chicago Manual of Style for your academic writing. When students submit digital files of their work, the file names should conform to MIAP's standard format, with *f*

used to indicate fall semester and *s* used to indicate spring semester: YYsemester_course number_author's last name_a[assignment#].file extension. Here is an example of a student with the surname Smith, submitting the first assignment in the fall 2017 course CINE-GT 1800: *17f_1800_Smith_a1.pdf*.

For multiple authors, the two initials of each author will be used, separated from each other by underscores. An underscore and the assignment number will follow this. Assignment numbers are determined by the order in which the assignments are given. They begin with an "a," followed by a number between one and ten. For assignments with multiple files, a letter can be added after the number. Thus, one could have "a1b," meaning that this is the second of multiple files from one student for one particular assignment. In the case of a restricted file that should not be made public, the student should add an "_x" to the end of the file name indicating the file's restricted status: *17f_1800_Smith_a1_x.pdf*. Otherwise, permission shall be implicitly granted for the student's work to be posted on the MIAP website.

Grading

Attendance at all classes is expected; more than one unexcused absence will affect grading. Your grade will be based on:

1) attendance (30%)
2) participation (30%) – Asking questions, engaging in discussion, lab work, assisting and working with fellow students
3) first assignment (20%) – CD-ROM Preservation Plan
4) final project (20%) – Student's option

No late assignments will be accepted except under extraordinary circumstances. Approval for an extension must be sought prior to the due date.

Important Policies

Tisch Policy on Academic Integrity

The core of the educational experience at the Tisch School of the Arts is the creation of original work by students for the critical review of faculty members. Any attempt to evade that essential transaction through plagiarism or cheating is educationally self-defeating and a grave violation of Tisch's community standards. Plagiarism is presenting someone else's original work as if it were your own; cheating is an attempt to deceive a faculty member into believing that your mastery of a subject or discipline is greater than it really is. Penalties for violations of Tisch's Academic Integrity Policy may range from being required to redo an assignment to dismissal from the School. For more information on the policy--including academic integrity resources, investigation procedures, and penalties--please refer to the Policies and Procedures Handbook (tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) on the website of the Tisch Office of Student Affairs.

Health & Wellness Resources

Your health and safety are a priority at NYU. If you experience any health or mental health issues during this course, we encourage you to utilize the support services of the 24/7 NYU Wellness Exchange 212-443-9999. Also, all students who may require an academic accommodation due to a qualified disability, physical or mental, please register with the

Moses Center 212-998-4980. Please let your instructor know if you need help connecting to these resources. Students may also contact MIAP Director Juana Suárez (juana@nyu.edu) and/or Associate Director Scott Statland (scott.statland@nyu.edu) for help connecting to resources.

Sexual Misconduct, Relationship Violence, and Stalking Policy & Reporting Procedures

NYU seeks to maintain a safe learning, living, and working environment. To that end, sexual misconduct, including sexual or gender-based harassment, sexual assault, and sexual exploitation, are prohibited. Relationship violence, stalking, and retaliation against an individual for making a good faith report of sexual misconduct are also prohibited. These prohibited forms of conduct are emotionally and physically traumatic and a violation of one's rights. They are unlawful, undermine the character and purpose of NYU, and will not be tolerated. A student or employee determined by NYU to have committed an act of prohibited conduct is subject to disciplinary action, up to and including separation from NYU. Students are encouraged to consult the online Sexual Misconduct, Relationship Violence, and Stalking Resource Guide for Students (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource-.html) for detailed information about on-campus and community support services, resources, and reporting procedures. Students are also welcome to report any concerns to MIAP Director Juana Suárez (juana@nyu.edu) and/or Associate Director Scott Statland (scott.statland@nyu.edu).

Non-Discrimination and Anti-Harassment Policy & Reporting Procedures

NYU is committed to equal treatment and opportunity for its students and to maintaining an environment that is free of bias, prejudice, discrimination, and harassment. Prohibited discrimination includes adverse treatment of any student based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status, rather than on the basis of his/her individual merit. Prohibited harassment is unwelcome verbal or physical conduct based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status. Prohibited discrimination and harassment undermine the character and purpose of NYU and may violate the law. They will not be tolerated. NYU strongly encourages members of the University Community who have been victims of prohibited discrimination or prohibited harassment to report the conduct. MIAP students may make such reports to MIAP Director Juana Suárez (juana@nyu.edu) and/or Associate Director Scott Statland (scott.statland@nyu.edu), or directly to Marc Wais, Senior Vice President for Student Affairs. Students should refer to the University's Non-Discrimination and Anti-Harassment Policy and Complaint Procedures (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html) for detailed information about on-campus and community support services, resources, and reporting procedures.

NYU Academic Support Services

NYU offers a wide range of academic support services to help students with research, writing, study skills, learning disability accommodation, and more. Here is a brief summary:

NYU Libraries

Main Site: library.nyu.edu; Ask A Librarian: library.nyu.edu/ask
70 Washington Square S, New York, NY 10012
Staff at NYU Libraries has prepared a guide (http://guides.nyu.edu/c.php?g=276579&p=1844806) covering services and resources of particular relevance to graduate students. These include research services and guides by topic area, subject specialists, library classes, individual consultations, data services, and more. There's also a range of study spaces, collaborative work spaces, and media rooms at Bobst, the library's main branch.

The Writing Center
nyu.mywconline.com
411 Lafayette, 4th Floor, 212-998-8860, writingcenter@nyu.edu
The Writing Center is open to all NYU students. There, students can meet with a faculty writing consultant or a senior peer tutor at any stage of the writing process, about any piece of writing (except exams). Appointments can be scheduled online. Students for whom English is a second language can get additional help with their writing through a monthly workshop series scheduled by the Writing Center (cas.nyu.edu/content/nyu-as/cas/ewp/writing-resources/rise-workshops.html).

The University Learning Center (ULC)
nyu.edu/ulc*;* Academic Resource Center (18 Washington Pl, 212-998-8085) or University Hall (110 East 14th St, 212-998-9047)

Peer Writing Support: All students may request peer support on their writing during drop-in tutoring hours for "Writing the Essay / General Writing" at the University Learning Center (ULC), which has two locations noted above. Students for whom English is a second language may wish to utilize drop-in tutoring geared towards international student writers (see schedule for "International Writing Workshop").

Academic Skills Workshops: The ULC's Lunchtime Learning Series: Academic Skills Workshops focus on building general skills to help students succeed at NYU. Skills covered can help with work in a variety of courses. Workshops are kept small and discuss topics include proofreading, close reading to develop a thesis, study strategies, and more. All Lunchtime Learning Series workshops are run by Peer Academic Coaches.

Moses Center for Students with Disabilities
nyu.edu/students/communities-and-groups/students-with-disabilities.html
726 Broadway, 3rd Floor, 212-998-4980, mosescsd@nyu.edu
All students who may require an academic accommodation due to a qualified disability, physical or mental, are encouraged to register with the Moses Center. The Moses Center's mission is to facilitate equal access to programs and services for students with disabilities and to foster independent decision making skills necessary for personal and academic success. The Moses Center determines qualified disability status and assists students in obtaining appropriate accommodations and services. To obtain a reasonable accommodation, students must register with the Moses Center (visit the Moses Center website for instructions).