

**MOVING IMAGE ARCHIVING & PRESERVATION PROGRAM  
CINE GT-1800, INTRODUCTION TO MOVING IMAGE ARCHIVING AND  
PRESERVATION**

**Version #4 9/18/12:** The syllabus will be added to throughout the semester and new versions will be posted on Blackboard.

Fall 2012 – Mondays, 6 pm – 10 pm, 721 Broadway, rm. 674

Instructor: Mona Jimenez

Office hours: Tuesdays, 9:30 – 11:00 or by appointment

665 Broadway, room 613

[mj41@nyu.edu](mailto:mj41@nyu.edu), 212-992-8458

**GOALS:** This graduate-level course introduces and contextualizes aspects of the archiving and preservation of film, video, and new media. We will consider the moving image and sound recording media as material objects as technologies with histories. We will contextualize them within culture, politics, industries, and economics. Topics include: conservation and preservation principles, organization and access, restoration, collecting, curatorship, and programming, legal issues and copyright, and emerging issues in digital media and digital preservation. Designed for students entering the profession of moving image archiving, the course examines the history of archiving and preservation and the development of the field's theories, practices, and professional identities. We will consider the tasks and areas of specialization practiced by moving image professionals and how these are changing and multiplying in the digital era.

**EXPECTATIONS:** The class requires everyone to be engaged and contributing. Attendance at all classes is expected unless excused; email me prior to the class if you are unable to attend. Grades will be based on a combination of class preparedness and participation (25%); assignment #1 (25%); assignment #2 (60% - 10% for the final project proposal and 40% for the final project). Students will work in small groups on a research project on a film/media work, and will carry out a research project on a topic of their choosing. In addition, students are required to attend at least one of the special events listed in the syllabus. Course grades [A, A-, B+, B, B-, C+, C, C-, D, F] will be determined by performance in the above areas. MIAP students must earn a grade a B- or better to advance.

**Assignments:**

1. Research project: Research and write a report on a single piece of under-researched film or video. You and one or two classmates will be provided an access copy of an original item about which little is known. Studying the film's content, historical context, archival and material conditions, your group will compose a written report assessing the piece's significance and recommend a preservation and presentation plan. Your group will also have to present your findings as an oral class presentation on November 6.

2. Individual Final Project: A substantive, in-depth, individual research project. A proposal for your final project is due, including preliminary research bibliography and a prospectus, on October 16. (3-4 pages. The topic of your final project must be approved (by October 2) before submitting a formal proposal. Browse the Digital Archive on the MIAP web site to see projects that students have done previously. The best projects tend to work with available primary materials.

Detailed instructions will follow for both of these assignments. In addition, you are required to attend a minimum of one of the special events during the semester (Archiving the Arts, Home Movie Day or the World Day for Audiovisual Heritage) and to orally report on your participation in the class following the event.

**MIAP Digital Archive:** In addition to assignments submitted in print form, all course papers/projects will be submitted in electronic form by the beginning of the class period on the due date. (Please also

bring a hard copy to class on the due date.) Instructions will be forthcoming about submission of your files.

Your papers will be made part of the MIAP Digital Archive in a private space for faculty use, and on the MIAP web site, where appropriate. Please inform me of any papers that cannot be published on the web due to confidentiality restrictions. In some cases, the title of a paper will be published, but access to the paper will be restricted to selected MIAP faculty and staff. File submission format for assignments:

year semester\_class number\_author's last name\_assignment number.extension

Example: 05s\_1800\_Smith\_a1.doc

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. If there is a restriction for the work being freely available online, s/he may alert the professor, as well as by adding "\_x " after the assignment number in file name. Otherwise, permission shall be implicitly granted for the student's work to be posted on the digital archive website.

### **Class 1: Tuesday, September 4**

A list of organizations discussed in class will be available on Blackboard.

#### Topics:

- Introductions, syllabus review, expectations
- Underlying philosophies, values and ethics that underlie the moving image preservation field; organizations and standard-setting bodies that have shaped/shape the practice of audiovisual archiving and preservation on international, national and regional levels

#### Screenings:

*These Amazing Shadows* (excerpt), 2011, directed by Paul Mariano and Kurt Norton, color, sound. Amberg Film Study Center # D20097

*Gold Coast Builders*, c. 1945, British Ministry of Information, black and white, sound.

*Rev. Dr. Chris Hesse introducing a screening in Ghana* (excerpt), 2010, camera by Jennifer Blaylock, color, sound.

*Claude Barnett: Home Movies from Nigeria/Ghana/Liberia*, 1957, (filmmaker unknown), color, silent.

### **Class 2: Tuesday, September 11**

#### Readings:

- Edmundson, Ray (2004). *Audiovisual Archiving: Philosophy and Principles*. Paris: UNESCO. [pdf] Available at: <<http://unesdoc.unesco.org/images/0013/001364/136477e.pdf>> [Accessed 06 August 2012] p. 1 – 67.
- Streible, Dan (2008). "The State of Orphan Films", *The Moving Image*. [pdf] Minneapolis, MN: University of Minnesota Press. Vol. 9, No. 1, Spring 2009, pp. vi-xix. Available at: <[http://muse.jhu.edu/journals/the\\_moving\\_image/](http://muse.jhu.edu/journals/the_moving_image/)> [Accessed 08 August 2012].

Provided in class:

- Assmann, Ilse, Bradley, Kevin, Chaudhuri, Shubha and Davies, Matthew et al (2010). *Ethical Principles for Sound and Audiovisual Archives: IASA Special Publication No. 6*. Revised 2011. International Association of Sound and Audiovisual Archives (IASA). [online] Available at: <http://www.iasa-web.org/ethical-principles> [Accessed 05 August 2012].
- International Federation of Film Archives (FIAP) (2002). 'Membership Information: Code of Ethics'. [online] Available at: <<http://www.fiafnet.org/~fiafnet/uk/members/ethics.html>> [Accessed 06 August 2012]

Topics:

- A survey of collecting and custodial organizations that hold audiovisual materials and the diversity of holdings; 'orphan' works and ad hoc archives; defining collection development and collection management

Screenings:

- *Albritton Family 9mm Films*, 1935, Source: David Frame, black and white, silent and *My Bar Mitzvah*, 1961, source: Larry Chern, color, silent. From the DVD: Center for Home Movies, 2007. *Living Room Cinema: Films from Home Movie Day Volume 1*. Amberg Film Study Center # D14782.
- *World's Youngest Acrobat*, 1929, Hearst Metrotone/Fox Movietone, black and white, sound; *Jenkin's Orphanage Band*, 1928, Fox Movietone News, black and white, sound. From the DVD Elnabli, Stefan, Walter Forsburg and Jonah Volk (producers), 2010. *Orphans 7: A Collection of Orphan Films*. Amberg Film Study Center # D18334.
- *Teenage Cosmonauts*, 1979 by Igor Rodachenko (excerpt), color sound. From the DVD Forsburg, Walter, Alice Moscoso, Dan Streible and Jonah Volk (producers), 2012. *Orphans in Space: Forgotten Films from the Final Frontier*. Amberg Film Study Center # D20419.

**Class 3: Tuesday, September 18**

Guest: Howard Besser, Professor/Director, MIAP

Due this class: Select a title from: Prelinger, Rick (2006) *The Field Guide to Sponsored Films* [pdf] Available at: <<http://www.filmpreservation.org/dvds-and-books/the-field-guide-to-sponsored-film>> [Accessed 02 September 2012]. Search for and view the moving image version of the title on the Internet Archive ([www.archive.org/details/movies](http://www.archive.org/details/movies)). Briefly, compare the data/metadata found in the Field Guide for and the information available for the online version. Note any significant or surprising differences between the Field Guide entry and the movie itself.

Readings:

- JISC Digital Media, 2012. "Metadata and Digital Images". [online] Available at <<http://www.jiscdigitalmedia.ac.uk/stillimages/advice/metadata-and-digital-images/>> [Accessed 01 September 2012]

Browse:

- Library of Congress (2012). "Standards at the Library of Congress". [online] Available at: <<http://www.loc.gov/standards/>> [Accessed 02 September 2012]
- Independent Media Arts Preservation (2009). "Cataloging Tutorial". [online] Available at <[http://www.imappreserve.org/cat\\_proj/tutorial.html](http://www.imappreserve.org/cat_proj/tutorial.html)> [Accessed 02 September 2012]

See also:

- Besser, Howard (2010). "Metadata Talk" [online] Available at: <<http://www.nyu.edu/tisch/preservation/program/12fall/12intro-metadata.pdf>> [Accessed 10 September 2012]

Recommended:

- PARS Task Force on Audio Preservation Metadata of the American Library Association. "Metadata Standards and Guidelines Relevant to Digital Audio" [pdf] Available at <<http://www.ala.org/alcts/mgrps/pars>> [Accessed 02 September 2012]

Topics: Standards for and forms of description (metadata) for moving images in libraries, archives, museums and other repositories; the role of description in collection management, preservation and access.

**Class 4: Tuesday, September 25**

Guest: Walter Forsburg discusses his film *Death by Popcorn: The Tragedy of the Winnipeg Jets*.

Due this class:

- Watch *Death by Popcorn: The Tragedy of the Winnipeg Jets*

<<http://video.google.com/videoplay?docid=-6405669483655957433>>

- Come prepared to ask the filmmaker about his production process, the production elements and other materials produced, his creative intent, and his ideas about future preservation and access.

#### Readings:

- Burke, Andrew. "Memory, Magnetic Tape, and *Death by Popcorn: The Tragedy of the Winnipeg Jets*" in Canmaer, Gerda, & Druick, Zoe eds., *Cinephemera: Moving Images at the Margins of Canadian Cinema History*, (Montreal: McGill-Queens, 2013) forthcoming [on Blackboard]
- Pearce, Susan M. "Collecting Processes," in *On Collecting: An Investigation into collecting in the European tradition*. New York: Routledge, 1995, pages 3-35 [On reserve at Bobst Library]
- National Archives. "General Information Leaflet (GIL) 34: National Archives Gift Collection Acquisition Policy: Motion Pictures and Sound and Video Recordings 1990". [online] <http://www.archives.gov/publications/general-info-leaflets/34-media.html> [Accessed 16 September 2012]
- Library of Congress, 2008. "Collections Policy Statements: Moving Image Materials". [pdf]
- Available at: < <http://www.loc.gov/acq/devpol/motion.pdf> > [Accessed 16 September 2012]
- Library of Congress, 2008. "Collections Policy Statements: Sound Recordings and Radio". [pdf] Available at: <<http://www.loc.gov/acq/devpol/soundrec.pdf>> [Accessed 16 September 2012]
- United States Copyright Office, 2012. "Mandatory Deposit of Copies or Phonorecords for the Library of Congress". Available at: <<http://www.copyright.gov/circs/circ07d.pdf>> <http://www.loc.gov/acq/devpol/soundrec.pdf>

#### Topics:

- Theories and practices of collection; understanding the creator's intentions and production processes and products; the impact of the understanding of production processes or the lack thereof on collection management, preservation and access.

#### Screenings:

- *Death by Popcorn: The Tragedy of the Winnipeg Jets* by L'Atelier national du Manitoba (Walter Forsberg, Mike Maryniuk and Matthew Rankin), 2007, color, sound.
- *Homemade TV: Cable Report* (excerpt), produced by Portable Channel, c. 1970s, color & black and white, sound.
- *The Soundman* by Aaron Stell, 1950, sound, Amberg Film Study Center S4307

### **Class 5: Tuesday, October 2**

(Please note: the order has been re-arranged from syllabus version #1 to enable presence of filmmaker)

Guest: José Araujo, filmmaker

#### Readings:

- Fossati, Giovanna (2009). "Film Practice in Transition" in *From Grain to Pixel: The Archival Life of Film in Transition*. Amsterdam: Amsterdam University Press. p. 33-102. [On reserve at Bobst Library]
- Usai, Paolo Cherchi (2009). "Are All (Analog) Films "Orphans"?", *The Moving Image*. [pdf] Minneapolis, MN: University of Minnesota Press. Vol. 9, No. 1, Spring 2009, pp. 1-18. Available at: <[http://muse.jhu.edu/journals/the\\_moving\\_image/](http://muse.jhu.edu/journals/the_moving_image/)> [Accessed 08 August 2012].
- Lipman, Ross (2009). "The Grey Zone: A Restorationist's Travel Guide", *The Moving Image*. [pdf] Minneapolis, MN: University of Minnesota Press. Vol. 9, No. 2, Fall 2009, pp. 1-29. Available at: <[http://muse.jhu.edu/journals/the\\_moving\\_image/](http://muse.jhu.edu/journals/the_moving_image/)> [Accessed 08 August 2012].

#### Browse:

Library of Congress (2011). "Preservation Research of the National Film Preservation Board" Available at: < <http://www.loc.gov/film/filmpres.html> > [Accessed 08 August 2012]

Topics: Film: artifacts of film production; issues with risk, treatment, preservation/conservation, access; impact of digital environment.

Screenings:

- Mothlight by Stan Brakhage, 1963, color, silent, 3 min. Amberg Film Study Center D10869, V11076, S4076, S4159, S4308, D17658.
- *Killer of Sheep* (excerpt), 1991, directed by Charles Burnett, color, sound, Avery Fisher Center VCA 3208.
- *Killer of Sheep* (excerpt), 1991, directed by Charles Burnett, color, sound, (2007 re-release), Amberg Film Study Center D14992.
- *O Sertao das Memórias (Landscapes of Memory)* by José Araujo, black and white, sound, 101 min.

**Class 6: Tuesday, October 9**

Guests: Erik Piil, Anthology Film Archives and Lauren Sorenson, Bay Area Video Coalition

Readings:

- Crofts, Charlotte (2008). "Digital Decay", *The Moving Image*. [pdf] Minneapolis, MN: University of Minnesota Press. Vol. 8, No. 2, Fall 2008, pp. xiii-35. Available at: <[http://muse.jhu.edu/journals/the\\_moving\\_image/](http://muse.jhu.edu/journals/the_moving_image/)> [Accessed 08 August 2012].
- Christensen, Thomas C. and Mikko Kuutti, 2011. A Digital Agenda For Film Archives: ACE Position Paper on Digital. [http://www.ace-film.eu/?page\\_id=1228](http://www.ace-film.eu/?page_id=1228)

Topics: Conservation, reservation, restoration and reconstruction in a digital age; issues with collection management, storage and digital preservation.

**\*\*SATURDAY, OCTOBER 13 - ARCHIVES WEEK – ARCHIVING THE ARTS, 9-5,**  
*Michelson Theater, NYU Tisch School of the Arts, Department of Cinema Studies, 721 Broadway, 6th Floor,*  
<http://archivingthearts.blogspot.com/>

**\*\*TUESDAY OCTOBER 16 – UNIVERSITY RECESS - NO CLASS**

**\*\*SATURDAY, OCTOBER 20 – HOME MOVIE DAY, 12-5pm,** The Museum of Modern Art,  
Cullman Education Building, 4 West 54th St 2nd floor, Contact: Katie Trainor, [katrainor@gmail.com](mailto:katrainor@gmail.com)

**Class 7: Tuesday, October 23**

Readings:

- PrestoSpace. "General Guide for Audiovisual Preservation". Available at: <<http://wiki.prestospace.org/>> [Accessed 31 August 2012]
- Texas Commission on the Arts, 2003. "Longevity Risks". [online] Available at: <<http://www.arts.texas.gov/video/risks.asp>> [Accessed 12 September 2012]
- Francis, David (ed.) (2004). *The Film Preservation Guide: the basics for Libraries, Archives and Museums*. [pdf] Available at: <<http://www.filmpreservation.org/preservation-basics/the-film-preservation-guide>> [Accessed 08 August 2012]
- Library of Congress, 2012. "Sustainability Factors". [online] Available at: <<http://www.digitalpreservation.gov/formats/sustain/sustain.shtml> > [Accessed 12 September 2012]

Key publications of standard-setting bodies (more will be added):

- American National Standards Institute, 1999. American national standard for imaging materials: polyester base magnetic tape--storage practices. New York: American National Standards Institute. [on reserve in Bobst Library.]
- Society of Motion Picture and Television Engineers (SMPTE), 1995. Care, storage, operation, handling and shipping of magnetic recording tape for television. White Plains, NY: Society of Motion Picture and Television Engineers. [on reserve in Bobst Library.]
- Society of Motion Picture and Television Engineers (SMPTE), 2002. Storage of motion-picture films. White Plains, NY: Society of Motion Picture and Television Engineers. [on reserve in Bobst Library.]
- Audio Engineering Society, 2010. AES standard for audio preservation and restoration - Magnetic

tape - Care and handling practices for extended usage (AES49-2005 (r2010)).

Topics: Collection management inside and outside of collecting and custodial settings, including such necessary tasks as identification, triage, organization and arrangement, description, priority-setting, risk assessment and basic collections care.

Screenings:

- *Wasn't That a Time* (excerpt), 1961, directed by Michael Burton and Philip Burton, black and white, sound.
- *Anne Braden: Southern Patriot* (excerpt), 2012, Anne Lewis and Mimi Pickering, color, sound.
- *Cabildo de mujeres: nuestra opcion para el futuro/ Women's town hall meeting: our option for the future* (excerpt), by Cesar Rodriguez for Sistema Sandinista de Televisión, c1980s, color, sound.
- *TV Sandino* (excerpts) by XchangeTV, c. 1980s, color, sound.
- *Vidipax Split Screen Demo*, by Vidipax, c. 1990s, color, sound.

**\*\*SATURDAY, OCTOBER 27 – WORLD AUDIOVISUAL HERITAGE DAY**

**SCREENING**, The Museum of Modern Art, W. 53<sup>rd</sup> Street. See:

<http://amiastudentsnyc.com/committees-2/on-going-projects/>

**Class 8: Tuesday, October 30**

Readings:

- Jimenez, Mona (2010). "Disappearing Media, Disappearing Culture". [online] Available at: <<http://gfem.org/node/1046>> [Accessed 31 August 2012]
- Murphy, William T. *Television and Video Preservation 1997: A Report on the Current State of American Television and Video Preservation*. [online] Available at: <<http://www.loc.gov/film/tvstudy.html>> [Accessed 31 August 2012]
- AMIA Local Television Task Force (n.d.). *Local Television: A Guide to Saving Our Heritage*. [online] Available at: <<http://www.amianet.org/resources/reportsnologin.php?accesscheck=%2Fresources%2Freports.php>> [Accessed 31 August 2012]

Browse:

- PrestoSpace: An Integrated Solution for Audiovisual Preservation and Access: <<http://www.prestospace.org/>>
- PrestoPrime: Keeping Audiovisual Contents Alive: <<http://www.prestoprime.org/index.en.html>>
- Independent Media Arts Preservation: <<http://www.imappreserve.org/>>

Topics: Video: artifacts of video production; issues with risk, treatment, preservation/conservation and access; impact of digital environment.

Screenings:

- Selections from *Preserving Analog Video*, produced by the Bay Area Video Coalition, 2003, color, sound.
- *Dave Jones on 1/2" open reel*, by Mona Jimenez and Kathy High, 2005, color, sound.
- Selections from ETC: Experimental Television Center 1969-2009, produced by the Experimental Television Center.
- *VTR St. Jacques* (excerpt), by Bonnie Klein, 1969, black and white, sound.
- *The Flatt and Scruggs Grand Ole Opry Show* (excerpt), 1961, color, sound, 6 min.. From the DVD Forsburg, Walter, Alice Moscoso, Dan Streible and Jonah Volk (producers), 2012. *Orphans in Space: Forgotten Films from the Final Frontier*. Amberg Film Study Center D20419.

**Class 9: Tuesday, November 6 – Research project presentations**

Due this class: Written report and presentation media in electronic and print form

Topics: Report from World day for Audiovisual Heritage; presentations of group research projects

### **Class 10: Tuesday, November 13**

#### Readings:

Prior to this class, visit the Museum of the Moving Image, specifically the following exhibitions: "Industry/Cinema: An Installation by Caroline Martel"; "Film After Film" and "DVD: Drop Dead." (Bring a blank DVD-R for "DVD: Drop Dead.") It is also recommended that you visit the permanent exhibition "Behind the Screen" if you have never seen it. The museum is free on Fridays 4:00 – 8:00 pm. For more information see <http://www.movingimage.us/>

#### Readings:

- Additional readings TBA
- Collection assessment on Paik and John F. Simon, Jr.

#### Recommended:

- Uhrich, Andy (2012). "Pressed into the Service of Cinema: Issues in Preserving the Software of Hollis Frampton and the Digital Arts Lab", *The Moving Image*. [pdf] Minneapolis, MN: University of Minnesota Press. Vol. 12, No. 1, Spring 2012, pp. 18-43. Available at: [http://muse.jhu.edu/journals/the\\_moving\\_image/](http://muse.jhu.edu/journals/the_moving_image/) [Accessed 08 August 2012].

Topics: Complex media and multimedia: artifacts of multimedia production; issues with risk, treatment, preservation/conservation and access; impact of changing digital environment.

### **Class 11: Tuesday, November 20**

Guest: Rufus de Rham, MIAP

#### Readings:

- Schwartz, Eric (2009). "Copyright, Preservation and Access: An Interview with Eric Schwartz [by David Pierce], *The Moving Image*. [pdf] Minneapolis, MN: University of Minnesota Press. Vol. 9, No. 2, Fall 2009, pp. 105-148. Available at: [http://muse.jhu.edu/journals/the\\_moving\\_image/](http://muse.jhu.edu/journals/the_moving_image/) [Accessed 08 August 2012].
- Ferguson, Kirby, 2012. *Everything is a Remix*. [blog] Available at <http://www.everythingisaremix.info/about/> [Accessed 16 September 2012] (precise readings to follow)
- International Association of Sound and Audiovisual Archives (IASA), n.d. 'Copyright & Other Intellectual Property Rights'. [online] Available at: <http://www.iasa-web.org/copyright-other-intellectual-property-rights> [Accessed 06 August 2012].
- Co-ordinating Council of Audiovisual Archives Associations (CCAAA), 2012. 'Policies and Standards: CCAAA statements on Copyright & Neighbouring Rights.'. [online] Available at: <http://www.ccaaa.org/copyright.html> [Accessed 06 August 2012].
- International Federation of Film Archives (FIAP), 2002. 'FIAP Declaration on Fair Access'. [online] Available at: <http://www.fiafnet.org/~fiafnet/uk/members/Fair%20Use.html> [Accessed 06 August 2012].

#### Browse:

- Creative Commons web site, particularly "About", "Projects" and "News". See: <http://creativecommons.org/> [Accessed 02 September 2012]
- Center for Social Media, 2012. "Fair Use". [online] Available at <http://www.centerforsocialmedia.org/fair-use> [Accessed 02 September 2012]
- Electronic Frontier Foundation, 2012. "Intellectual Property". [online] Available at <https://www.eff.org/issues/intellectual-property> [Accessed 02 September 2012]

Topics: The impact of copyright status and laws on access to moving images

### Screenings:

- *Copyright criminals* (excerpt), produced by Benjamin Franzen and Kembrew McLeod, 2011, color, sound. Amberg Film Study Center D20063
- *Freedom of expression: resistance and repression in the age of intellectual property* (excerpt), produced by Kembrew McLeod and Jeremy Smith, color, sound. Amberg Film Study Center D15642

### **Class 12: Tuesday, November 27**

#### Readings:

- Prelinger, Rick (2009). "Points of Origin: Discovering Ourselves through Access", *The Moving Image*. [pdf] Minneapolis, MN: University of Minnesota Press. Vol. 9, No. 2, Fall 2009, pp. 164-175. Available at: <[http://muse.jhu.edu/journals/the\\_moving\\_image/](http://muse.jhu.edu/journals/the_moving_image/)> [Accessed 08 August 2012].
- Lampert, Andrew (2012). "Unessential Cinema: An Interview with Andrew Lampert" [by Joel Schlemowitz], *The Moving Image*. [pdf] Minneapolis, MN: University of Minnesota Press. Vol. 12, No. 1, Spring 2012, pp. 105-112. Available at: <[http://muse.jhu.edu/journals/the\\_moving\\_image/](http://muse.jhu.edu/journals/the_moving_image/)> [Accessed 08 August 2012].
- Rao, Nina (2010). "Representation and Ethics in Moving Image Archives", *The Moving Image*. [pdf] Minneapolis, MN: University of Minnesota Press. Vol. 10, No. 2, Fall 2010, pp. 104-123. Available at: <[http://muse.jhu.edu/journals/the\\_moving\\_image/](http://muse.jhu.edu/journals/the_moving_image/)> [Accessed 08 August 2012].

#### View:

- Watch 5 videos from participants of the 7<sup>th</sup> Orphan Film Symposium at <<http://www.nyu.edu/orphanfilm/orphans7/video.php>>

Topics: Theories of access; conventional and new forms of programming, exhibiting and repurposing moving images

**\*\*NO CLASS Tuesday, December 4 (AMIA CONFERENCE)** – Students who are not attending the conference must follow the blog posts and tweets.

### **Class 13: Tuesday, December 11**

Due this class: Final project or paper in print and electronic form

Topics: Reports from AMIA: issues and initiatives; short reports from final projects and papers

END

### **Plagiarism Advisory – Read carefully**

NYU Plagiarism Advisory: Plagiarism and other violations of published NYU policies are serious offenses and will be punished severely. Plagiarism includes:

- presenting or paraphrasing a sentence, phrase, or passage of a published work (including material from the World-Wide Web) in a paper or exam without attribution of the source,
- submitting a paper written by someone else,
- submitting as your own work any portion of a paper or research that you purchased from another person or commercial firm, and
- presenting in any other way the work, ideas, or words of someone else without attribution.

These are punishable offenses whether intended or unintended.

You are encouraged, of course, to read widely and to discuss research with others; but if you use ideas that come from others, you must acknowledge them in writing. When in doubt, acknowledge. Other offenses against academic integrity at NYU include:

- submitting your own work toward requirements in more than one class without the prior permission of the instructors,
- collaborating with others on assignments without the permission of the instructor,



- and giving your work to another student to submit as his or her own.

If you have any questions about how to cite sources, about what constitutes appropriate use of a text, or about other matters of academic integrity, discuss them with your instructor.

The Writing Workshop at NYU offers "A Statement on Plagiarism," [www.nyu.edu/classes/op/writing/CourseBuilder/plagiarism/def\\_plagiarism.htm](http://www.nyu.edu/classes/op/writing/CourseBuilder/plagiarism/def_plagiarism.htm) and NYU's "Statement on Academic Integrity" (from which the above text is taken). [www.nyu.edu/cas/ewp/html/policies\\_\\_\\_procedures.html](http://www.nyu.edu/cas/ewp/html/policies___procedures.html)

A compendium of practical information about plagiarism is Sharon Stoeger, "Plagiarism" (2006) [www.web-miner.com/plagiarism](http://www.web-miner.com/plagiarism). Among the resources she offers are Northwestern University's "How to Avoid Plagiarism" (2007) [www.northwestern.edu/uacc/plagiar.html](http://www.northwestern.edu/uacc/plagiar.html), and Indiana University's tutorial "How to Recognize Plagiarism" (2005) [www.indiana.edu/~istd](http://www.indiana.edu/~istd).

And here is the policy written by the Tisch School of the Arts, found in its Policies and Procedures Handbook, 2008-2009, pages 43-44, Plagiarism

Plagiarism is presenting someone else's work as though it were your own. More specifically, plagiarism is to present as your own:

- A sequence of words quoted without quotation marks from another writer
- A paraphrased passage from another writer's work
- Facts, ideas or images composed by someone else

When you take notes, summarize, rather than paraphrase. If you quote anything, use quotation marks in your notes and take down the page number of the quotation to use in your footnote. All electronic sources of information must be properly cited. Students are expected, often required, to build their own work on that of other people, just as professional researchers and writers do. Giving credit to someone whose work has helped one is courteous and honest. Plagiarism, on the other hand, is a form of fraud. Proper acknowledgment and correct citation constitute the difference. To publish plagiarized work is against the law. People in the professions and in business who pass off other people's work as their own are liable to be discredited and ostracized. University students guilty of plagiarism are subject to disciplinary action ranging from failure in the course for which plagiarized work was submitted to expulsion from the University. It is crucial that acknowledgment of sources be accurate and complete. To avoid unintentional plagiarism:

- See a writing handbook or other standard guide for accepted forms of documentation.
- Use more than one source for information, if at all possible.
- Point out agreements and disagreements between sources on important points.
- Work out your own organization of material gleaned from research.
- When in doubt whether your acknowledgment is proper and adequate, consult your instructor. If possible, show the instructor both the sources and a draft of the paper in which you are using them.

Plagiarism is a breach of academic honesty and integrity; it is considered among the most serious of offenses. When an instructor suspects plagiarism, s/he has several options. In most cases, the instructor will require the student to totally redo the assignment. The instructor may also consult the chair of the department regarding disciplinary action and assign a grade of F for the work or, if the work is the main basis of the grade for the course, a grade of F for the course. All cases of plagiarism will be reported to the Associate Dean for Student Affairs. Repeat cases of plagiarism may result in dismissal from school.