

**MOVING IMAGE ARCHIVING & PRESERVATION PROGRAM
COLLECTION MANAGEMENT, CINE-GT 3401**

2015-01-23

Spring 2015 – Mondays, 6 pm – 10 pm, 721 Broadway, Room 652

See adjusted times/locations for some classes.

Instructor: Grace Lile

Office hours: Mondays 5 – 6pm or by appointment

721 Broadway, Adjunct Office

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GOALS: Students will develop an increased understanding of the principles and practices of collection management for moving images, sound, and multimedia existing in analog or digital form. They will gain hands-on experience with collection assessment, evaluating collections in areas including goals and policies, care and handling, organization and description, item formats and condition, storage and environment, and copyright. Students will apply current standards and best practices to identify risks to the collections and to develop action steps for improved collection care, preservation and access. Students will gain experience with preservation planning for phased projects, including fundraising. This course stresses the application of archival principles and best practices in a variety of public and private institutional settings, including organizations specializing in audiovisual preservation, those with few or no dedicated moving image specialists, and “ad hoc” collections such as those with producing entities, independent producers or artists.

Upon completion of this course students should:

- Understand the core components of archival collection management including appraisal, acquisition, accession, assessment, description, preservation, systems, planning, and policies;
- Be able to write an accurate, coherent and usable evaluation and risk assessment for use by a collection manager;
- Be able to effectively synthesize and apply knowledge gained in Semester 1--including copyright, format identification, inspection and risk factors, cataloging and metadata--in a real-world context.
- Understand how to apply best practices and archival principles to the evaluation and management of audiovisual collections, and
- Understand the fundamentals of fundraising for preservation of moving image materials.

EXPECTATIONS: Students will work together on a group project to assess a collection at the Fales Library and Special Collections that will result in an assessment report and item level inventory or other form of appropriate description. Students will then apply their learning from the group experience by conducting an individual collection assessment with a film/video/audio/digital repository, resulting in a written report summarizing their findings and recommendations and including an inventory or other

form of description at item, box, or collection level. Using a project worksheet, students will then shape all or part of the report’s short-term recommendations into a first phase plan with immediate goals and objectives, and write a letter of inquiry and budget that reflects the plan. Highlights of the assessment and funding request will also be presented in a presentation “pitch” in the final two classes of the semester.

Assignment	Date Assigned	Draft Due	Draft returned By	Final Due
Group Assessment	Feb 9	March 23	March 30	April 6
Individual Assessment	Feb 9	April 13	April 20	May 4
LOI & Worksheet	April 13	April 20	April 27	May 11

The class will spend one full week at the **Library of Congress National Audiovisual Conservation Center in Culpeper, VA**. All students must attend for the full week, arriving Sunday February 22 and departing Friday, February 27. Details from Kathy Short will follow. Part-time students who are unable to attend during the year they are taking Collection Management are required to attend in another semester before obtaining the MIAP degree.

Attendance at all classes is expected unless excused; our work together will be intensive. Notify the instructor prior to class of any absences; absences for classes where work is due or presentations are scheduled will require a doctor’s note if due to illness or injury. Deadlines for assignments are firm and any extensions on written work due to unavoidable circumstances will require prior approval.

Grades will be based primarily on assignments:

- Group collection assessment (25%)
- Individual assessment (50%)
- Project/letter of inquiry/pitch (25%)

Your level of class preparedness and participation will also impact the grade, as well as any unexcused absences or unexcused late work.

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. Instructions will follow about how to submit your papers electronically via NYU Classes.

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 or special circumstances. 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: 15s_3401_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 a student decides to withhold her work from being freely available online, she 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.

Example: 15s_3401_smith_a1_x.doc

TEXTS: Two of the texts are on reserve at Bobst Library. The remainder are available electronically via the link in this syllabus, or on Classes.

There may be additional assigned readings throughout the semester.

Class 1: January 26

Due this class:

Read:

- Conway, Martha O'Hara, and Merilee Profitt for OCLC Research. **Taking Stock and Making Hay: Archival Collections Assessment**, 2011. Accessed 1/17/15 at <http://oclc.org/content/dam/research/publications/library/2011/2011-07.pdf>

Review:

- Smith, Anne P., Jill Swiecichowski and Beth Patkus. **Preferred Practices for Historical Repositories: A Resources Manual** on the web site of Georgia Archives, Georgia Secretary of State. 1999/2010. Accessed 1/3/15 at http://www.georgiaarchives.org/documents/ghrac/GHRAC_PREFERRED_Practices_Manual.pdf

Topics/activities:

- Overview of class goals and expectations; review of syllabus.
- Review of key areas of collection development and management with emphasis on archival practice.
- Purpose and components of a collection assessment.
- Purpose and examples of assessment tools.
- Exercise with assessment tool.

Class 2: February 2

Due this class:

Read:

- Chapter 5 “**Managing the Acquisition Process**”; Chapter 2 “**Accessioning**” in Ellis, Judith, ed. **Keeping Archives**. 2nd ed. Port Melbourne: Thorpe and the Australian Society of Archivists. 1993. On reserve at Bobst Library.
- On the website of Ngā Taonga Sound & Vision (f/k/a The New Zealand Film Archive) accessed 1/24/15 at:
 - Depositing Material with Ngā Taonga Sound & Vision
<http://www.ngataonga.org.nz/about-nga-taonga-sound-and-vision/depositing-material-with-nga-taonga-sound-and-vision/>
 - “Selection and Acquisition Policy”
http://www.ngataonga.org.nz/images/Site_PDF/nzfa_s%26a_policy_nov07.pdf
 - “Deposit Agreement” http://www.ngataonga.org.nz/assets/Images/Site_PDF/Deposit-Agreement-Sample-2013.pdf
 - “Taonga Maori Deposit Agreement”
http://www.ngataonga.org.nz/images/Site_PDF/nzfa-taonga-deposit.pdf

Review:

- **Archivists Toolkit**. Accessed 1/15/15 at <http://archiviststoolkit.org/>
- **ArchivesSpace**. Accessed 1/15/15 at <http://www.archivespace.org/> Also:
 - ArchivesSpace at Yale blog:
<http://campuspress.yale.edu/yearchivespace/2014/12/17/making-archivespace-accessioning-work-for-us-and-you/>
 - ArchivesSpace: A Next Generation Archives Management Tool. Presentation at SAA New Orleans, /8/17/2013.
http://www.archivespace.org/sites/default/files/SAA_2013_Final.pdf
- **IMAP cataloging project**. Accessed 1/15/15 at http://www.imappreserve.org/cat_proj/
- **Collective Access**. Accessed 1/15/15 at <http://www.collectiveaccess.org/>
- Casey, Mike. “**Format Characteristics and Preservation Problems**” and “**FACET worksheets**” in the “**FACET Downloads**” section of Sound Directions: Digital Preservation and Access for Global Audio Heritage. April 15, 2008. Accessed 1/24/14 at
<http://www.dlib.indiana.edu/projects/sounddirections/facet/downloads.shtml>
- Columbia University Libraries. **AVDb: Columbia University Libraries Audio and Moving Image Surevy Tool**. Marcos Sueiro, 2008. Accessed 1/16/15 at
<http://library.columbia.edu/services/preservation/audiosurvey.html>
- University of Illinois et al. **AvSAP Manual**. Accessed 1/24/15 at:
http://www.library.illinois.edu/prescons/projects_grants/grants/avsap/PDFs/AvSAP_Manual.pdf

Topics/activities:

- Box exercise. Practice identifying, observing and making inferences. Approaches to arrangement. Determining relationships between audiovisual items.

- Discussion of readings on collection development and acquisition.
- Discuss options for individual collection assessments.
- Preparation for visit to the Fales Library and Special Collections for next class.

Class 3: February 9

Meet at the Fales Library and Special Collections, Bobst Library, 6:00 – 7:30 pm. Class will resume at 8:00 at 721 Broadway.

Guest: Brent Phillips, Media Specialist and Processing Archivist, Fales Library and Special Collections, Bobst Library

Due this class:

Read:

- Chapter 3 “**Arrangement and Description**” in Ellis, Judith, ed. **Keeping Archives**. 2nd ed. Port Melbourne: Thorpe and the Australian Society of Archivists. 1993. On reserve at Bobst Library.
- Kula, Sam. **Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records**. Lanham, Maryland and Oxford: Scarecrow Press, 2003, p. 1 – 58. On reserve at Bobst Library.
- Ide, Mary and Leah Weisse. “**Developing Preservation Appraisal Criteria for a Public Broadcasting Station.**” *The Moving Image*, Volume 3, Number 1, Spring 2003, pp. 146-157. Online access available through Bobcat.
- Society of American Archivists. “**Code of Ethics for Archivists**” in “Standards” on the web site of the Society of American Archivists. February 2005. Accessed 1/19/12 at <http://www2.archivists.org/standards/code-of-ethics-for-archivists>

Review:

- The web site for the Fales Library and Special Collections, with particular attention to the “Collection Development Policy” section. <http://www.nyu.edu/library/bobst/research/fales/abouttest.html>

Topics/activities in class:

- Collection development and management at Fales
- Introduction to the group assessment project. Discussion of logistics and a work plan.
- Data collection during an assessment process, including evaluation of the descriptive information provided by the archives. Comparisons of collection level, box level and item level inventories; differences between spreadsheets and databases.
- Strategies and considerations for devising inventories.
- Work together on inventory.
- Final matching students and groups for assignment #2: Individual Collection Assessment.

******* MONDAY FEBRUARY 16 – NO CLASS – PRESIDENT’S DAY *******

[Class 4: February 22-27 at Library of Congress National Audiovisual Conservation Center in Culpeper, VA](#)

Due this class:

Review:

- Website for the National Audiovisual Conservation Center.
<http://www.loc.gov/avconservation/packard/>

[Class 5: March 2](#)

Due this class:

Assignments:

- *If possible* prior to class, each pair of students should have inspected the collection for the group project at Fales. Come prepared with observations based on your preliminary inspection and your proposed methodology for tackling the collection.
- By the end of this week, you should have made contact with the organization/producer for your individual collection assessment, should have requested descriptive information, and should have scheduled a time for your initial visit.

Read:

- Kula, Sam. **Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records**. Lanham, Maryland and Oxford: Scarecrow Press, 2003, p. 59 - 129. On reserve at Bobst Library.
- Audiovisual Preservation Solutions. **University of Ghana Audiovisual Collection Assessment & Digitization Plan**. May 2012. Commissioned by Audiovisual Preservation Exchange, MIAP Program, Department of Cinema Studies Tisch School of the Arts, New York University. Available on Classes. [NOTE: Not for public dissemination or citation] Available on Classes.
- Fleischhauer, Carl. **"Format Considerations in AudioVisual Reformatting: Snapshots from the Federal Agencies Digitization Guidelines Initiative."** Spring 2010. Information Standards Quarterly. Vol. 22, Issue 2. Accessed 1/24/14 at http://www.digitizationguidelines.gov/audio-visual/documents/IP_Fleischhauer_AudioVisual_Reformatting_isqv22no2.pdf

Topics/activities:

- De-brief from Culpeper.
- Discussion of readings on appraisal and selection.
- Review of risk factors for AV media, inspection, problem identification, risk assessment
- Practice identifying and reporting on observed problems/risk factors.
- Discuss progress if any on Fales project.

[Class 6: March 9](#)

Due this class:

Assignments:

- By class time you should have, according to assignments for the group assessment report, completed research and information-gathering for all sections of report except the inventory.
- By the end of this week, you should have made your first visit to the organization/producer for your individual collection assessment and have scheduled the remainder of your visits.

Read:

- WITNESS. **Activist's Guide to Archiving Video** section on "Storage" accessed 1/24/15 at <http://archiveguide.witness.org/>
- Minnesota Historical Society website. "**Electronic Records Management Guidelines**" Accessed 1/24/15 at <http://www.mnhs.org/preserve/records/electronicrecords/erdigital.php> and <http://www.mnhs.org/preserve/records/electronicrecords/erstorage.php>
- Fleischauer, Carl, Isaiah Beard and Hannah Frost. "**Wrappers and Codecs: A Survey of Selection Strategies.**" <http://page2pixel.org/amia-iasa2010/>

Review:

- Federal Agencies Digitization Guidelines Initiative. **Digital File Formats for Videotape Reformatting**. September 8, 2014. Parts 1-5. Comparison of 5 wrappers and 5 encodings against sustainability factors. http://www.digitizationguidelines.gov/guidelines/video_reformatting_compare.html
- Lacinak, Chris. "**A Primer for Codecs for Moving Image and Sound Archives: Ten Recommendations for Codec Selection.**" 2010. New York: AudioVisual Preservation Solutions. Accessed 8/31/10 at http://www.avpreserve.com/wp-content/uploads/2010/04/AVPS_Codec_Primer.pdf
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Topics/activities in class:

- Review of digital AV basics if needed
- Technical specifications for target formats, including file/wrapper considerations, codec choice and options for re-use and access.
- Introduction to common storage concepts, principles and types, and considerations for choosing.
- Discussion of group collection assessment report. Practice writing and refining recommendations from observations and data analysis.

***** MONDAY MARCH 16 - NO CLASS - SPRING BREAK *****

Class 7: March 23

Guest: Bill Brand will speak to the class on film digitization and scanning.

Due this class:

Assignments:

- Draft Group Collection Assessment Report and Inventory Due by classtime

Read:

- National Digital Stewardship Alliance. **The NDSA Levels of Digital Preservation: An Explanation and Uses.** Phillips, Megan et al, 2013. Accessed 1/10/15 at http://www.digitalpreservation.gov/ndsa/working_groups/documents/NDSA_Levels_Archiving_2013.pdf
- Cornell University Library. **Digital Preservation Management: Implementing Short-Term Strategies for Long-Term Solutions.** Accessed 1/2-0/15 at:
 - **“Survey of Institutional Readiness”** <http://www.dpworkshop.org/sites/default/files/readiness.pdf>
 - **“Program Elements: Organizational Infrastructure”:** <http://dpworkshop.org/dpm-eng/program/techinf.html>
- Bishoff, Liz and Erin Rhodes. **NEDCC: Planning for Digital Preservation: A Self-Assessment Tool.** (2007) Accessed 1/10/15 at <https://www.nedcc.org/assets/media/documents/DigitalPreservationSelfAssessmentfinal.pdf>

Topics/activities:

- Presentation on basics of film scanning.
- Develop understanding of requirements for digital preservation planning and different approaches.
- Tasks in management of digitized and born digital materials and assessing organizational readiness for the management of digital files.
- Check-in on individual assessments.

Class 8: March 30

Guest: Nicole Martin, Multimedia Manager, Human Rights Watch

Due this class:

Read:

- Barbara Goldsmith Preservation & Conservation Department, New York University Libraries. **Digitizing Video for Long-Term Preservation: An RFP Guide and Template.** 2014. Accessed 1/24/15 at <http://library.nyu.edu/preservation/VARRFP.pdf>
- Federal Agencies Digitization Guidelines Initiative. **Digitization Activities: Project Planning and Management Outline.** Version 1.0, November 2009. Accessed 1/24/15 at <http://www.digitizationguidelines.gov/guidelines/DigActivities-FADGI-v1-20091104.pdf>

Review:

- WITNESS. **Activist’s Guide to Archiving Video.** Accessed 1/24/15 at <http://archiveguide.witness.org/>

Topics/activities:

- Case studies from Human Rights Watch and Witness on the management of born digital materials.
- Incorporating principles of digital storage, management and preservation into assessment reports.
- Check-in on individual assessments, with focus on creating and refining recommendations based on data collected.

Class 9: April 6

Guest(s): Speakers TBD on collection assessment and collection management.

Due this class:

Assignments:

- Final Group Collection Assessment due
- By this class, you should be done with data collection for the individual collection assessments and be in the analysis and writing phase.

Read:

- De Stefano, Paula and Mona Jimenez. **“Commercial Video Collections: A Preservation Survey of the Avery Fisher Center Collection at NYU.”** *The Moving Image*. Volume 7, Number 2, Fall 2007. pp. 55-82. Available in Bobcat.

Review:

- New York University. **Video at Risk Project**. Accessed 1/13/15 at <http://www.nyu.edu/tisch/preservation/research/video-risk/>
<https://library.nyu.edu/preservation/currentpreservationprojects.html>

Topics/activities:

- The guests will present on developing programs for collection management, preservation and access from the ground up.
- Studies and research projects for circulating video collections in libraries.

Class 10: April 13

Due this class:

Assignments:

- Draft Individual Assessments due.

Topics/activities:

- Key principles and elements of a funding proposal; turning a preservation work plan into a fundable project.

- Creating a detailed work plan, with an attached timeline and budget, from a list of recommended actions.
- Creating a letter of inquiry.

Class 11: April 20

Due this class:

Assignments:

- Draft project worksheet and letter of inquiry due.

Read:

- Foundation Center. **“Proposal Writing Short Course”** on the web site of the Foundation Center. 2012. Accessed 1/24/15 at <http://foundationcenter.org/getstarted/tutorials/shortcourse/>

Review:

- These websites:
 - Institute for Museum and Library Services. www.ims.gov Please locate and read the application from the Maine Historical Society.
 - National Endowment for the Humanities. (<http://www.neh.gov>) Please locate and read the application from the Historical Society of Pennsylvania.
 - National Historical Publications and Records Commission. <http://www.archives.gov/nhprc>
 - Mellon Foundation. <http://www.mellon.org>
 - Gladys Kreible Delmas Foundation. <http://www.delmas.org>

Topics/activities:

- Differences in approach for foundations, public funding and donors.
- Observations about individual collection assessments; refining your work.

Class 12: April 27

Due this class:

Assignments:

- Final individual assessments due

Topics/activities:

- Continue review of sample grant proposals and sources public and private fund-raising for access and preservation.
- Modeling of and practice with communicating project impact and goals
- Discussion of topics insufficiently covered or wanting more time TBD

Class 13: May 4

Topics/activities:

- Presentations by ½ of class
- 30-minute PowerPoint presentations (20 min. plus 10 min. Q & A)

Class 14: May 11

Due this class:

Assignments:

- Final project worksheet and letter of inquiry due

Topics/activities:

- Presentations by ½ of class
- 30-minute PowerPoint presentations (20 min. plus 10 min. Q & A)