

MOVING IMAGE ARCHIVING & PRESERVATION PROGRAM
COLLECTION MANAGEMENT, CINE-GT 3401
Spring 2017

Tuesdays, 6 pm – 10 pm, 665 Broadway, Room 643 “Lab”

See adjusted times/locations for some classes.

Instructors: Grace Lile and Rachel Mattson

Office hours: By appointment; and one or both of us will generally be available Tuesdays 5:30 – 6pm in Room 643

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GOALS OF THE COURSE:

Students will:

- Gain a deeper understanding of the principles and practices of managing collections of moving images, sound, and multimedia existing in analog and digital form.
- Get hands-on experience in assessing AV media items, collections and organizations.
- Be able to apply current standards and best practices to identify risks to the collections and to develop action steps for improved collection care, preservation and access.
- Gain experience with preservation planning for phased projects, including fundraising.

Upon completion of this course students should:

- Understand the core components of archival collection management including appraisal, acquisition, accession, assessment, arrangement and description, preservation, systems, planning, and policies;
- Be able to write an **accurate, coherent and usable** evaluation and risk assessment with recommendations for collection preservation for use by a collection manager;
- Be able to effectively synthesize and apply knowledge gained in other courses--including copyright, format identification, inspection and risk factors, digital preservation basics, 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.

ASSIGNMENTS:

Group Assessment (a1): Students will work together on a group project to assess a collection and create an inventory. The class will work collectively to produce the inventory, and each student will complete an individual assessment worksheet.

Individual Collection Assessment (a2): Students will then apply their learning from the group experience by conducting an individual collection assessment with a film/video/audio/digital repository or collection, 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.

Letter of Inquiry & Funder pitch presentation (a3):

- ❑ Students will then shape all or part of their report's recommendations into a first phase plan with immediate goals and objectives, and write a letter of inquiry and budget that reflects the plan.
- ❑ This funding request will also be presented in a presentation "pitch" in the final two classes of the semester. In some cases, students have preferred to use a different collection or project than the subject of their assessment; this is permitted with approval from the instructor.

The individual assessments will be shared with the organizations/sites assessed. The Letter of Inquiry is not.

Assignment	Date Assigned	Draft Due	Draft Returned	Final Due
Group Assessment (a1)	Jan 31	NA	NA	March 21
Individual Assessment (a2)	Feb 7	April 4	April 11	April 25
Letter of Inquiry (a3)	April 4	April 11	April 18	May 2

Please submit assessment reports in Word, and inventories in Excel.

All course papers/projects will be submitted in electronic form by the beginning of the class period on the due date.

Attendance at all classes is expected **unless excused**. 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: Grades will be based primarily on assignments:

- ❑ Group collection assessment (25%)
- ❑ Individual assessment (50%)
- ❑ Letter of inquiry/budget/pitch (25%)

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

FIELD TRIPS:

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 12 and departing Friday February 17. Details from Kathy Short will be forthcoming. 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.

READINGS and RESOURCES - Access via Google Drive

All readings are available electronically via the link in this syllabus, or on [Google Drive - CM 2017 - Student Access](#).

There may be additional assigned readings throughout the semester.

The syllabus, all assignments and class presentations, and additional resources may also be found in this Google Drive folder, organized as follows:

- Additional Resources - links to selected other resources which may be of use for this class
- Assignments - descriptions of all assignments and sites
- Presentations - all presentations given in class will be added subsequent to that class
- Readings - any readings uploaded readings; linked in this syllabus
- Syllabus - will be updated on occasion; we will inform you, and you can also check the version date

CLASS 1 - January 24, 2017

Introduction to Collection Management & Collection Assessments

Due this class:

Read:

- Conway, Martha O'Hara, and Merilee Profitt for OCLC Research. **Taking Stock and Making Hay: Archival Collections Assessment**, 2011. Accessed 2016-11-29 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 2017-01-13 at http://www.georgiaarchives.org/documents/ghrac/GHRAC_PREFERRED_Practices_Manual.pdf

Topics/Activities in class:

- Welcome and Introductions
- Overview of course and syllabus
- What is collection management? Exercise + lecture/discussion
- What is collection assessment?
- Exercise with assessment tool
- Introduction to assessment assignments
- Prepare for next week at WITNESS

CLASS 2 - January 31, 2017

Collection Management & Assessment in a Production Environment: WITNESS Case Study

Class will be held at **WITNESS, 80 Hanson Place, Brooklyn, 4th floor**. We will meet in the lobby at 6; please be on time. Guest speaker: Martin Tzanev, Senior Technology Coordinator, WITNESS.

Due this class:

Read:

- ❑ WITNESS background:
 - ❑ **WITNESS Collecting Policy**, 2011.
<https://drive.google.com/file/d/0Bx6zsLqcG76uU2lReXBaWFlnWnc/view?usp=sharing>
 - ❑ WITNESS original press release, 1992.
<https://drive.google.com/file/d/0Bx6zsLqcG76uU3dqMzZqTXRDQm8/view?usp=sharing>
 - ❑ **WITNESS Editor Guidelines**, 2012.
<https://drive.google.com/open?id=0Bx6zsLqcG76uMkdKMFdTNU1Ld2s>
 - ❑ **“The Trust Campaign”** on the WITNESS website.
https://witness.org/portfolio_page/fighting-climate-justice/ and
<https://www.youtube.com/playlist?list=PLF7BE8D1F4D22F312>
 - ❑ Sangwand, T-Kay. **“HRDI and WITNESS Partner to Expand Human Rights Video Archives”** 2012-07-17. Blog.
<https://blogs.lib.utexas.edu/hrdiupdates/2012/07/17/libraries-and-witness-partner-to-expand-human-rights-video-archives/>
- ❑ 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. <https://drive.google.com/file/d/0Bx6zsLqcG76uZWl0Q01NTHdOYjg/view?usp=sharing>. [NOTE: Not for public dissemination or citation]

Prepare:

Bring 5 questions to class you think you will want to ask about this collection, based on what you know from your reading.

Topics/Activities in class:

- ❑ Collection management at WITNESS
- ❑ Further introduction to Group Assessment assignment
- ❑ Introduction to Individual Assessment assignment and selection of placements sites
- ❑ Begin assessment of WITNESS physical collection tapes and taking notes

CLASS 3 - February 7, 2017

INTELLECTUAL CONTROL - INVENTORIES; SELECTION AND APPRAISAL

Due this class:

Read:

- ❑ 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. Accessed 2017-01-23 at <https://drive.google.com/file/d/0Bx6zsLqcG76ua0FSS1ZmQU50c0E/view?usp=sharing>
- ❑ Harrison, Helen P. “**Selection and Audiovisual Collections**” in *Audiovisual Archives*, Harrison ed. 1997. Paris: Unesco. Pp 144-152. Accessed 2017-01-17 at <http://unesdoc.unesco.org/images/0010/001096/109612eo.pdf>
- ❑ Rutgers University Community Repository. “**Collecting Policy.**” Accessed 2017-01-22 at <https://rucore.libraries.rutgers.edu/policies/collections.php>
- ❑ From Ngā Taonga Sound & Vision (f/k/a The New Zealand Film Archive), available in Classes: “**Selection and Acquisition Policy**” 2007. Accessed 2017-01-23 at <https://drive.google.com/file/d/0Bx6zsLqcG76uMnRQUUpIVzg2ejg/view?usp=sharing>

Topics/Activities in class:

- ❑ Presentation on Inventories and what you need to know
- ❑ Work as a group to create the inventory for the group assessment
- ❑ Discussion about selection and appraisal based on readings
- ❑ Finalize placements for individual assessment sites.

CLASS 4 - February 14, 2017

*****NO CLASS - TRIP TO NAVCC AT CULPEPER*****

Due this class:

Review:

- ❑ Website for the National Audiovisual Conservation Center. <http://www.loc.gov/avconservation/packard/>
- ❑ Lukow, Gregory. Presentation. “**Planning for Digital preservation and Acquisitions at the Library of Congress National Audio-Visual Conservation Center.**” May 1, 2007. Accessed 2017-01-22 at <http://www.archives.gov/preservation/conferences/2007/lukow.pdf>

CLASS 5 - February 21, 2017

ASSESSING RISK TO COLLECTIONS - FOCUS ON PHYSICAL MEDIA

Due this class:

Assignments:

- ❑ By this date you should have made initial contact and scheduled a first visit with your individual assessment site. (If this has not yet happened, LET US KNOW.)

Review:

- ❑ 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 2017-01-09 at http://www.dlib.indiana.edu/projects/sounddirections/facet/facet_formats.pdf
- ❑ Columbia University Libraries. **AVDb: Columbia University Libraries Audio and Moving Image Survey Tool**. Marcos Sueiro, 2008. Accessed 2017-01-09 at <http://library.columbia.edu/services/preservation/audiosurvey.html>
- ❑ University of Illinois at Urbana-Champaign. **PSAP: Preservation Self-Assessment Program**. 2015. Accessed 2017-01-09 at <https://psap.library.illinois.edu/format-id-guide#audiovisual>

Topics/Activities in class:

- ❑ Debrief from Culpeper: Come prepared to discuss what you learned, how it relates to concepts you’ve encountered elsewhere - acquisition, workflows, descriptive systems, etc. Note in particular what decisions were made, and why, and what the current impacts might be.
- ❑ Risk factors for AV media: types of risk, inspection, problem identification. Practice identifying and reporting on observed problems/risk factors.
- ❑ Work in class on group inventory and assessment

CLASS 6 - February 28, 2017

ASSESSING RISK TO COLLECTIONS - FOCUS ON DIGITAL FILES

Guest speaker: Kathryn Gronsbell, Digital Asset Manager, Carnegie Hall.

Due this class:

Watch:

- ❑ Kong, David. 2014. “**How Codecs Work.**” Accessed 2017-01-12 at <https://vimeo.com/104554788>

Review:

- ❑ Memoriav, 2016. **Memoriav recommendations: digital archiving of film and video. Principles and Guidance**. Accessed 2017-01-22 at http://memoriav.ch/wp-content/uploads/2016/04/Empfehlungen_Digitale_Archivierung_EN_Version1.0_Web.pdf
- ❑ Lacinak, Chris. “**A Primer for Codecs for Moving Image and Sound Archives: Ten Recommendations for Codec Selection.**” 2010. New York: AudioVisual Preservation Solutions. Accessed 2017-01-22 at http://www.avpreserve.com/wp-content/uploads/2010/04/AVPS_Codec_Primer.pdf

Topics/Activities in class:

- ❑ Review basics and characteristics of digital files and formats
- ❑ Kathryn Gronsbell will introduce tools for assessing digital files
- ❑ Begin assessment of WITNESS digital collection, and start to develop inventory

CLASS 7 - March 7, 2017

PLANNING FOR PRESERVATION: TARGET FORMATS

Due this class:

Read:

- ❑ Fleischauer, Carl, Isaiah Beard and Hannah Frost. **“Wrappers and Codecs: A Survey of Selection Strategies.”** Accessed 2017-01-22 at <http://page2pixel.org/amia-iasa2010/>
- ❑ 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. Accessed 2017-01-22 at http://www.digitizationguidelines.gov/guidelines/video_reformatting_compare.html
- ❑ Murray, Kate. The Signal (blog): **“One Format Does not Fit All: FADGI Audiovisual Working Group’s Diverse Approaches to Format Guidance.”** October 31, 2013. Accessed 2017-01-20 at <https://blogs.loc.gov/digitalpreservation/2013/10/one-format-does-not-fit-all-fadgi-audio-visual-working-groups-diverse-approaches-to-format-guidance/>

Topics/Activities in class:

- ❑ Considerations for target formats, including file/wrapper considerations, codec choice, options for preservation, access, and use
- ❑ Work in class on group assessment

*******MARCH 14, 2017 - SPRING BREAK - NO CLASS*******

CLASS 8 - March 21, 2017

CONSIDERATIONS FOR PLANNING & ASSESSING DIGITAL STORAGE

Guest speaker: Ethan Gates, NYU MIAP

Due this class:

Assignments:

- ❑ Final worksheets and inventories for group assessment

Read:

- ❑ Minnesota Historical Society website. “**Electronic Records Management Guidelines**” Accessed 2016-01-12 at <http://www.mnhs.org/preserve/records/electronicrecords/erdigital.php> and <http://www.mnhs.org/preserve/records/electronicrecords/erstorage.php>
- ❑ Curran, Alexandra. The Signal (blog). **Plans for Assessing Preservation Storage Options and Lifecycles at MIT Libraries: An NDSR Project Update**. December 22 2015. <http://blogs.loc.gov/digitalpreservation/2015/12/plans-for-assessing-preservation-storage-options-and-lifecycles-at-mit-libraries-an-ndsr-project-update/?loclr=eadpb>
- ❑ Brian Wheeler, “**Storage Architecture of IU’s Media Digitization and Preservation Initiative**” http://www.digitalpreservation.gov/meetings/DSA2016/Day1/Wheeler_bdwheel-loc-dsa-20160914.pdf

Topics/Activities in class:

- ❑ Presentation on digital storage principles and approaches: Ethan Gates
- ❑ Individual assessment reports-back: progress, challenges, what you’re learning about how principles of collection management work (or don’t work) in practical contexts.
- ❑ Hands-on storage digital activity activity

CLASS 9 - March 28, 2017

PLANNING FOR PRESERVATION: READINESS FACTORS

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 2017-01-23 at https://www.prestocentre.org/system/files/library/resource/digitizing_video_for_long-term_preservation.pdf
- ❑ Corporation for Public Broadcasting. **REQUEST FOR PROPOSAL: Digitization Project Contractor**. 2011. Accessed 2017-01-23 at <https://drive.google.com/file/d/0Bx6zsLqcG76uXzcyMEktnhReEk/view?usp=sharing>
- ❑ National Digital Stewardship Alliance. **The NDSA Levels of Digital Preservation: An Explanation and Uses**. Phillips, Megan et al, 2013. Accessed 2017-01-02 at http://www.digitalpreservation.gov/ndsa/working_groups/documents/NDSA_Levels_Archiving_2013.pdf
- ❑ Cornell University Library; MIT. **Digital Preservation Management: Implementing Short-Term Strategies for Long-Term Solutions**. Accessed 2017-01-12 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 2017-01-12 at <https://www.nedcc.org/assets/media/documents/DigitalPreservationSelfAssessmentfinal.pdf>

Topics/Activities in class:

- ❑ Readiness factors for digitization and digital preservation.
- ❑ RFPs
- ❑ TBD

CLASS 10 - APRIL 4, 2017

FUNDRAISING FOR AUDIOVISUAL PRESERVATION

Due this class:

Assignments:

- ❑ Draft Individual Assessment and inventory

Read:

- ❑ Foundation Center. **“Proposal Writing Short Course”** on the web site of the Foundation Center. 2012. Accessed 2017-01-23 at <http://foundationcenter.org/getstarted/tutorials/shortcourse/>
- ❑ National Endowment for the Humanities Application. **“Preservation and Access: Digitizing Rare and Fragile Components of the Country Music Foundation Archive”**. Accessed 2017-01-23 at http://www.neh.gov/files/grants/country_music_hall_of_fame_digitizing_components_of_the_archive.pdf

Websites to Review:

- ❑ Institute for Museum and Library Services. www.ims.gov
- ❑ National Historical Publications and Records Commission. <http://www.archives.gov/nhprc>
- ❑ Mellon Foundation. <http://www.mellon.org>
- ❑ Council on Library and Information Resources (CLIR). **Digitizing Hidden Special Collections and Archives: Enabling New Scholarship through Increasing Access to Unique Materials.** Accessed 2017-01-23 at <http://www.clir.org/hiddencollections>

Topics/Activities in class:

- ❑ 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.
- ❑ Introduction and assignment of Letter of Inquiry (30)

CLASS 11 - APRIL 11, 2017

COLLECTION MANAGEMENT SYSTEMS

Due this class:

Assignments:

- ❑ Draft Letter of Inquiry due

Read:

- ❑ CollectiveAccess Whitepaper. [link TBA]
- ❑ Spiro, Lisa. **“Archival Management Software”** Washnigton DC; 2009. Council on Library and Information Resources. Accessed 2017-01-23 at clir.org/pubs/reports/spiro/spiro/spiro_Jan13.pdf
- ❑ [Collectiveaccesscommunity.org](http://collectiveaccesscommunity.org)
- ❑ Perrella, Chrissie. **“Cleaning Up Bad Data and Finding Hidden Collections: How ArchivesSpace Makes Our Archives Accessible”** Blog; 2015-01-12. Accessed 2017-01-23 at <http://www.collegeofphysicians.org/histmed/how-archivespace-makes-our-archives-accessible/>

Topics/Activities in class:

- ❑ About Collection Management Systems, with a focus on Collective Access
- ❑ Individual Feedback on Individual Assessment drafts

CLASS 12 - APRIL 18, 2017

ETHICAL ISSUES IN COLLECTION MANAGEMENT

Due this class:

Read:

- ❑ Society of American Archivists. **“Code of Ethics”** Accessed 2017-01-23 at <http://archivists.org/statements/saa-core-values-statement-and-code-of-ethics>
- ❑ Society of American Archivists. **“Case Studies in Archival Ethics”** Accessed 2017-01-23 at www2.archivists.org/groups/committee-on-ethics-and-professional-conduct/case-studies-in-archival-ethics
- ❑ Robertson, Tara. **“Not all information wants to be free”** Presentation, Code4Lib, August 2016. Accessed 2017-01-23 at slideshare.net/TaraRobertson4/not-all-information-wants-to-be-free-ethical-considerations-for-digitization
- ❑ Pager, Sean A. and Adam Candeub, Eds., **“Balancing Act: The Creation and Circulation of Indigenous Knowledge and Culture Inside and Outside the Legal Frame,”** Transnational Culture In The Internet Age, 2012. Accessed 2017-01-23 at <http://www.kimchristen.com/wp-content/uploads/2015/07/CHRISTENCh14.pdf>

Topics/Activities in class:

- Discussion of readings.
- Exercise: Ethical Dilemma Case Studies
- Feedback on draft Letters of Inquiry

CLASS 13 - APRIL 25, 2017

WHEN THE RUBBER HITS THE ROAD: COLLECTION MANAGEMENT IN THE REAL WORLD

Due this class:

Assignments:

- Final Individual Assessments due

Topics/Activities in class:

PANEL DISCUSSION: “When the Rubber Hits the Road: Collection Management in the Real World” with Carmel Curtis, Marie Lascu, and another speaker TBA.

CLASS 14 - MAY 2, 2017

PRESENTATIONS - PITCHING A PROJECT TO FUNDERS

Due this class:

- Final Letters of Inquiry due
- Class fundraising pitch presentations to be given in class