

NYU Moving Image Archiving and Preservation (MIAP) Program

Spring 2019 Syllabus

CINE-GT [Cine-GT 3401] Collection Management

Schedule

721 Broadway, Room 635

Tuesday/5:30-9:30 PM

Class Dates:

February 5, 19, 26, **28 (Thursday)**; March 5, 12, 26, April 2, 9, 16, 23, 30; May 7

Contact information

pamela.viznero@gmail.com (preferred) - 917-543 9016

Office hours: By appointment or by Skype if I am away.

721 Broadway Room 635

Course Description

This course will examine the daily practice of managing collections of film, video, audio, and digital materials. Topics discussed include appraisal, collection policies, inventorying, and physical and digital storage. Students will learn how to prioritize preservation and access activities by weighting copyright, uniqueness of content, format obsolescence and deterioration, and financial considerations. An emphasis is placed on digital project planning and budgeting. Fundraising strategies are also discussed. Coursework includes students completing a collection assessment as well as a grant proposal for prioritized activities associated with their collection.

This course will focus on:

- Identifying core components of archival collection management including appraisal, acquisition, accession, assessment, arrangement and description, preservation, systems, planning, and policies; □
- Acquiring skills to write an accurate, coherent and usable evaluation and risk assessment with recommendations for collection preservation for use by a collection manager. □
- Effectively synthesizing and applying knowledge gained in other MIAP courses--including copyright, format identification, inspection and risk factors, digital preservation basics, cataloging and metadata--in a real-world context.
- Discerning best practices and archival principles to the evaluation and

- management of audiovisual collections. □
- Identifying and applying the fundamentals of fundraising for preservation of moving image materials. □

Course Texts

Specific readings are linked in this syllabus. If they lead to a pdf, they are collected in the CM_readings_spring_2019 folder available [here](#)

Attendance

Attendance is mandatory. In case of illness or unforeseen circumstances, students must communicate timely with me. In the event students request an excused absence for a planned leave, it should be discussed at least two weeks in advance. Students are responsible for making up on their own content of classes they miss. If an assignment is due the week a student is requesting an excused absence, it should be completed by the deadline. Please be timely for class. Keep the break within the time allowed.

Activities

Class Topics, Assigned Readings, Assignments and Due Dates, and Field Trips for this course are described in a chart available [here](#).

Readings must be completed BEFORE class, and are substantial for good performance in class participation, and understanding of the multiple processes involved in Collection Management.

Assignments, Grading and Deadlines

There are four assignments in this class to determine your final grade:

1. Participation (10 pts.)
2. Library of Congress NAVCC report (10 pts.)
3. Group Assessment (30 pts.)
4. Individual Assessment (Includes Collection Assessment, Inventory, Visual documentation, recommendations, suggestions for funding, letter of inquiry) (50 pts.)

Grade scores are as follow:

93-100	A	69-74	C+	0-44	F
89-92	A-	63-68	C		
85-88	B+	57-62	C-		
80-84	B	51-56	D+		
75- 79	B-	45-50	D		

The nature of the assignments for this class imply continuous work. Please keep clarity on what are the items to deliver in each date.

The Assignment section of the chart marks in green color progress related to the **Individual Assessment (IA)**, and in red color progress for the **Group Assignment (GA)**. The timing is intended to keep the project organized, help you pace the different steps, and not get behind in preparation of those two final reports. You may read them as suggestions and perhaps you are more expeditious than my proposed timeline (great!). However, not paying attention to that distribution of time will affect your ability to comply with the projects. Both assignments imply visits to collections; you need to be mindful about the time and availability of those who steward the collections, please don't leave visits for last minute.

Actual deliverables and **final deadlines are in pink** in the Assignment section of the chart.

Summary of deadlines, all of them virtual, by 5:00 PM of due date:

Assignment	Draft Due	Final Version
LoC report	N/A	February 22, by email.
Group Assessment	March 26, upload to drive	April 2, upload to drive
Individual Assessment	April 23. Letter of Inquiry, April 30, upload to drive	May 7, upload to drive
IA: Pitching	N/A	April 30 and May 7
Final version of IA for MIAP repository, including ppt.		May 10, upload to drive.

You may access descriptions for each assignment, and style guide for presentation [here](#).

Please turn in reports, letters, and documents in an editable document (preferred WORD) and inventories in Excel. Presentations should be accompanied by AV materials.

Proofreading, editing, professional, and timely presentation of your work are important components of your grade.

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 click [here](#) for Style Guide.

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

Participation 10 pts.

Grade based on active participation in class discussions (comments, questions, and expansion to readings), general contributions to discussion, hands-on activities, group work, and report of individual and group assessment.

Library of Congress NAVCC report 10 pts.

A 2-3 page- essay summarizing observations related to Collection Management topics, resulting from the visit to the Library of Congress National Audiovisual Conservation Center in Culpeper, VA.

Group Assessment 30 pts.

Distributed as follows: Draft 10 pts. Final report 20 pts.

Materials for this assignment are located at the Fales Library and Special Collection of NYU Bobsts Library.

Individual Assessment 50 pts.

Distributed as follows: Draft 10 pts, Pitch and final presentation 10 pts, Final report including CM document, inventory, letter of inquiry 30 pts.

Total points: 100

For a detailed description of assignments, please click [here](#).

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-handbook) 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 Academic Program Manager Jess Cayer (jess.cayer@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 Academic Program Manager Jess Cayer (jess.cayer@nyu.edu).

NYU Title IX Policy

Tisch School of the Arts is dedicated to providing its students with a learning environment that is rigorous, respectful, supportive and nurturing so that they can engage in the free exchange of ideas and commit themselves fully to the study of their discipline. To that end Tisch is committed to enforcing University policies prohibiting all forms of sexual misconduct as well as discrimination on the basis of sex and gender. Detailed information regarding these policies and the resources that are available to students through the Title IX office can be found by using this

link

<https://www.nyu.edu/about/policies-guidelines-compliance/equal-opportunity/title9.html>

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 Academic Program Manager Jess Cayer (jess.cayer@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](https://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html) ([nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html](https://www.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)

Class Program

A copy of the class program in spreadsheet form can be found [here](#).

Week	Topics/Activities	Readings	Assignments
Class 1: Feb. 5	<p>Overview of class goals and expectations, syllabus, and assignments.</p> <p>Introduction.</p> <ul style="list-style-type: none"> · CM Introduction · Definitions · Key areas of collection development and management. · Terminologies and practices of collection assessment in libraries, archives, and museums <p>Preparation for LoC visit. Assignment Review.</p>	<p>Conway, Martha O'Hara, and Merilee Profitt for OCLC Research. Taking Stock and Making Hay: Archival Collections Assessment , 2011. Accessed 2019-01-20 at http://oclc.org/content/dam/research/publications/library/2011/2011-07.pdf (G) Conway_Taking</p> <p>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 2019-01-20 at http://www.georgiaarchives.org/documents/ghrac/GHRAC_PREFERRED_PRACTICES_Manual.pdf (G) GHRAC_PREFERRED_PRACTICES Manual</p>	<p>Color code: Red: suggested timeline to keep your Group Assignment project on time, no stress. Nothing due to deliver for grade. Green: suggested timeline to keep your Individual Assignment on time, no stress. Nothing due to deliver for grade. Pink text, assignment due to deliver for grade. Dates match the summary on page 3 of the syllabus.</p>

<p>Feb 11 -14</p> <p>NO CLASS</p>	<p>Visit to Library of Congress National Audiovisual Conservation Center in Culpeper, VA</p>	<p>Website for the National Audiovisual Conservation Center. http://www.loc.gov/avconservation/packard/</p> <p>Lukow, Gregory. Presentation. "Planning for Digital preservation and Acquisitions at the Library of Congress National Audio-Visual Conservation Center." May 1, 2007. Accessed 2019-01-20 at http://www.archives.gov/preservation/conferences/2007/lukow.pdf (G) Lukow_planning</p>	
<p>Class 2: Feb. 19</p>	<p>Section 1: ¿What is a Collection Assessment?</p> <ul style="list-style-type: none"> · Culpeper Visit Debrief · Components of a collection assessment. <p>Section 2: Acquisition, Selection and appraisal</p> <ul style="list-style-type: none"> · Collection development and acquisition. · Discussion of readings on appraisal and selection. · Assessment Tools <p>Introduction to Group Assessment project (GA), logistics. Preparation for visit to the Fales Library and Special Collections on February 26.</p> <p>Individual Assessment (IA) and selection of sites.</p>	<p>Ellis, Judith, ed. Keeping Archives. 2nd. ed. Port Melbourne: Thorpe and the Australian Society of Archivists. 1993. Chapter 2 "Accessioning" /Chapter 5 "Managing the Acquisition Process".</p> <p>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. (G) AVPS_Ghana [NOTE: Not for public dissemination or citation]</p> <p>(R) Review the following websites:</p> <p>Archivists Toolkit</p>	<p>Due Feb 22, 5 pm via email: LoC report 10 pts of final grade</p>

		<p>http://archiviststoolkit.org/ Archives Space: http://www.archivesspace.org/ IMAP cataloging project http://www.imappreserve.org/cat_proj/</p> <p>Review the web site for Fales with particular attention to the “Highlighted Collecting Areas” section: https://library.nyu.edu/locations/fales-library-special-collections/</p>	
<p>Class 3: Feb 26</p>	<p>Section 1: Visit for Group Assessment</p> <p>Meet at the Fales Library and Special Collections, Bobst Library, 5:30 – 7:00 pm. Conversation with Kelly Haydon, Audiovisual Archivist</p> <p>Class will resume at 7:30 at 721 Broadway.</p> <p>Section 2: Assessing risk to collections - Focus on Physical Media</p> <ul style="list-style-type: none"> · Review of inspection techniques, risk assessment and re-formatting standards for audio, video and film materials. · Analysis of and reporting on the contents and condition of collections. 	<p>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 2019-01-20 at http://www.dlib.indiana.edu/projects/sounddirections/facet/facet_formats.pdf (G) Facet_formats</p> <p>(R) Columbia University Libraries. “AVDb: Columbia University Libraries Audio and Moving Image Survey Tool.” Marcos Sueiro, 2008. Accessed 2019-01-20 at http://library.columbia.edu/services/preservation/audiosurvey.html</p> <p>(R) University of Illinois at Urbana-Champaign. PSAP: Preservation Self-Assessment Program. 2015. Accessed 2019-01-20 at</p>	<p>Bring 3 questions to class you think you will want to ask about Fales collection, based on what you know from the reading on the website and what you have learned so far.</p>

		<p>https://psap.library.illinois.edu/format-id-guide#audiovisual</p> <p>(R) IASA Technical Committee, Guidelines on the Production and Preservation of Digital Audio Objects, ed. by Kevin Bradley. Second edition 2009. Accessed 2019-01-20 https://www.iasa-web.org/tc04/audio-preservation</p> <p>Recommended for further research (not required)</p> <p>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.</p>	
<p>Class 4: Feb. 28 (Location TBD, Thursday)</p>	<p>Intellectual Control - Inventories.</p> <ul style="list-style-type: none"> · 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. · The impact of production processes on audiovisual collection care; determining relationships between audiovisual items. · Evaluating existing information with group assessment projects considering evolving 	<p>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. (G) Ide_Weiss</p> <p>(R) Harrison, Helen P. "Selection and Audiovisual Collections" in Audiovisual Archives, Harrison ed. 1997. Paris: Unesco. 144-152. 2019-01-20 at http://unesdoc.unesco.org/images/0010/001096/109612eo.pdf</p> <p>(R) Rutgers University Community Repository. "Collecting Policy."</p>	

	<p>descriptive standards and needs for metadata.</p> <p>Refinement of the overall work plan for group assignment. Work as a group to create inventory for the group assessment.</p>	<p>2019-01-20 at https://rucore.libraries.rutgers.edu/policies/collections.php</p> <p>The New Zealand Film Archive. “Ko Ngā Kaitiaki ō ngā Taonga Whitiāhua”. Selection and Acquisition policy. https://goo.gl/mxMY2T (G) Ngataonga_selection</p>	
<p>Class 5: March 5</p>	<p>Assessing risks to collections – Focus on Digital Files</p> <ul style="list-style-type: none"> · Introducing tools for assessing digital files. · Basic characteristics of digital files and formats · Introduction to common storage devices and systems. · Tasks in management of digitized and born digital materials. 	<p>(R) Ko Kong, David. 2014. “How Codecs Work.” Accessed 2019-01-20 at https://vimeo.com/104554788</p> <p>M 2016. Memoriav, 2016. Memoriav recommendations: digital archiving of film and video. Principles and Guidance. Accessed 2019-01-20 at http://memoriav.ch/wp-content/uploads/2017/09/Empfehlungen_Digitale-Archivierung_Version1.1_EN.pdf (G) Memoriav</p> <p>Federal Agencies Digitization Guidelines Initiative. “Digitization Activities Project Planning and Management Outline” in “Guidelines” on the web site of the Federal Agencies Digitization Guidelines Initiative. August 12, 2008. Accessed 2019-01-20 at http://www.digitizationguidelines.gov/guidelines/DigActivities-FADGI-v1-20091104.pdf (G) DigActivities</p>	<p>GA: Before March 8, each group should have inspected the assigned collection at Fales. Come prepared with observations based on your preliminary inspection and your proposed methodology for tackling the collection. Your group will informally present on proposed methodologies for assessments.</p> <p>IA: By now, everybody has been assigned a site for individual project. Report orally on initial contact and scheduled preliminary visit to individual assessment site.</p>

		(R) NDSA, Levels of Digital Preservation, http://ndsa.org/activities/levels-of-digital-preservation/	
Class 6: March 12	<p>Planning for Preservation: Target Formats</p> <ul style="list-style-type: none"> · Digital file requirements · Common file formats for analog collections · Target Format: decision-making <p>Discussion of group collection assessment report Writing and refining recommendations from observations and data analysis</p>	<p>Lacinak, Chris. "A Primer for Codecs for Moving Image and Sound Archives: Ten Recommendations for Codec Selection." 2010. New York: AudioVisual Preservation Solutions. Accessed 2019-01-20 at https://www.avpreserve.com/wp-content/uploads/2017/07/AVPS_Codec_Primer.pdf (G) AVPS_codec</p> <p>(R) 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 2019-01-20 http://page2pixel.org/amia-iasa2010/</p> <p>(R) "Sound" and "Moving Image" in "Content Categories" and "Sustainability" in Library of Congress. "Sustainability of Digital Formats: Planning for Library of Congress Collections." 2012. Accessed 2019-01-20 at http://www.digitalpreservation.gov/formats/index.shtml</p> <p>Wheeler, Brian. "Storage Architecture of IU's Media</p>	<p>GA: By March 15, groups should have completed research and information-gathering for all sections of report except the inventory. Each group must be done with visits to Fales. . Inventory must be gaining shape.</p> <p>Each group must share draft of spreadsheet for inventory in google drive.</p> <p>IA: By March 15th you should have contacted and visited your chosen/assigned site for individual assessment and make a calendar of visits. You will report informally on your plans.</p>

		Digitization and Preservation Initiative” Accessed 2019-01-20 at http://www.digitalpreservation.gov/meetings/DSA2016/Day1/Wheeler_bdwheel-loc-dsa-20160914.pdf (G) Wheeler	
March 18		No class -- Spring break	
Class 7: March 26	<p>Planning for Preservation: Digitization and Readiness Factors</p> <p>Guest speaker: Rebecca Chandler, AVP.</p> <ul style="list-style-type: none"> · Assessing organizational readiness for the management of digitization and digital files. · Embarking on digitization of physical media. 	<p>Barbara Goldsmith Preservation & Conservation Department, New York University Libraries. “Digitizing Video for Long-Term Preservation: An RFP Guide and Template.” 2014. Accessed 2019-01-20 at http://memoriav.ch/wp-content/uploads/2014/07/VARRFP.pdf (G) VARRFP</p> <p>Corporation for Public Broadcasting. “REQUEST FOR PROPOSAL: Digitization Project Contractor”, 2011. (G) RFP_cpb</p> <p>National Digital Stewardship Alliance. “The NDSA Levels of Digital Preservation: An Explanation and Uses.” Phillips, Megan et al, 2013. Accessed 2019-01-20 at https://pdfs.semanticscholar.org/97e8/81f881d48d4f8a587f9782c5c3bffb821510.pdf?ga=2.175930470.573229041.1548552814-401171650.1548552814 (G) NDSA_Phillips</p> <p>(R) Cornell University Library; MIT. “Digital Preservation Management:</p>	<p>Due March 26, 5:00 pm via email: draft of GA</p> <p>IA: By March 29, you should have made your first visit to the organization/producer for your individual collection assessment. The appointments for the rest of your visits should be solid.</p>

		<p>Implementing Short-Term Strategies for Long-Term Solutions.”, “Program Elements” Accessed 2019-01-20 at: http://dpworkshop.org/dp-m-eng/eng_index.html</p> <p>Bishoff, Liz and Erin Rhodes. NEDCC: Planning for Digital Preservation: A Self-Assessment Tool. (2007) Accessed 2019-1-20 at https://www.nedcc.org/assets/media/documents/DigitalPreservationSelfAssessmentfinal.pdf (G) NEDCC_SelfAssessment</p> <p>Additional readings TBA.</p>	
<p>Class 8: April 2</p>	<p>Digital Storage Strategy</p> <ul style="list-style-type: none"> · Storage media · Incorporating principles of digital storage, management and preservation into assessment reports. 	<p>(R) Minnesota Historical Society website. “Electronic Records Management Guidelines” Accessed 2019-01-20 at http://www.mnhs.org/preserve/records/electronicrecords/erdigital.php</p> <p>(R) Curran, Alexandra. The Signal (blog). Plans for Assessing Preservation Storage Options and Lifecycles at MIT Libraries: An NDSR Project Update. December 22, 2015 Accessed 2019-01-20 at http://blogs.loc.gov/digitalpreservation/2015/12/plans-for-assessing-preservation-storage-options-and-lifecycles-at-mit-libraries-an-ndsr-project-update/?loclr=eadpb</p>	<p>IA: Be ready to report progress, challenges, what you’re learning about how principles of collection management work (or don’t work) in practical contexts. Bring questions to class. You should be half way done with your inventory.</p> <p>Due April 2, 5:00 pm via email: Final version of GA</p>

<p>Class 9: April 9</p>	<p>Section 1: Collection management in a production environment</p> <p>Guest Speaker Nicole Martin. Human Rights Watch/NYU</p> <p>Section 2: Studies and research projects for circulating collections.</p>	<p>“Digital asset management and libraries, archives and museums: Separation and convergence” Accessed 2019-01-20 at https://curate.nd.edu/downloads/4x51hh66f4v (G) DAM_Hockx</p> <p>(R) “Taking Control: Identifying Motivations for Migrating Library Digital Asset Management Systems” Accessed 2019-01-20 at http://www.dlib.org/dlib/september15/stein/09stein.html</p> <p>(R) Review website for ResourceSpace: https://www.resourcespace.com/</p> <p>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.</p> <p>(R) New York University. Video at Risk Project. Accessed 2019-01-20 at http://www.nyu.edu/tisch/preservation/research/video-risk/</p> <p>Additional readings TBA.</p>	
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<p>Class 10: April 16</p>	<p>Ethical Issues in Collection Management</p> <p>Guest speaker: Grace Lile, Center for Constitutional Rights.</p>	<p>(R) Society of American Archivists. "Code of Ethics" Accessed 2019-01-20 at http://archivists.org/state-ments/saa-core-values-statement-and-code-of-ethics</p> <p>(R) Society of American Archivists. "Case Studies in Archival Ethics" Accessed 2019-01-20 at www2.archivists.org/groups/committee-on-ethics-and-professional-conduct/case-studies-in-archival-ethics</p> <p>(R) Robertson, Tara. "Not all information wants to be free" Presentation, Code4Lib, August 2016. Accessed 2019-01-20 at https://www.slideshare.net/TaraRobertson4/not-all-information-wants-to-be-free-ethical-considerations-for-digitization</p> <p>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</p> <p>(G) Pager_balancing</p> <p>Well-intentioned practice for putting digitized collections of unpublished materials online" (W-iP) on "Research" on the OCLC web site. May, 28, 2010. Accessed</p>	<p>IA: By April 16th you should have completed the inventory and need to start writing a draft of the CM report.</p>
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		2019-01-20 at http://www.oclc.org/research/activities/rights/practice.pdf (G) WellIntentioned	
Class 11: April 23	<p>Section 1: Fundraising for Audiovisual Preservation</p> <ul style="list-style-type: none"> · 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. · Differences in approach for foundations, public funding and donors. · Creating a letter of inquiry. <p>Section 2: Putting the project together Hands-on workshop: budgets</p>	<p>(R) Foundation Center. “Proposal Writing Short Course” on the website of the Foundation Center, 2012. Accessed 2019-01-20 at http://foundationcenter.org/getstarted/tutorials/shortcourse/</p> <p>(R) National Endowment for the Humanities Application. “Preservation and Access: Digitizing Rare and Fragile Components of the Country Music Foundation Archive”. Accessed 2019-01-20 at https://securegrants.neh.gov/publicquery/main.aspx?f=1&gn=PW-51496-13</p> <p>(R) Institute for Museum and Library Services https://www.ims.gov/ Make sure that you locate and read the application from the Crow Tribe of Indians (Log Number NG-03-18-0177-18)</p> <p>(R) National Endowment for the Humanities http://www.neh.gov In the readings folder you will find a successful example from Historical Society of Pennsylvania</p> <p>(G) HRCC In the link, I encourage you to check other models that might be of your interest.</p>	Due April 23. Draft IA, 5:00 PM , upload to drive draft of your CM project: inventory and report

		https://www.neh.gov/about/foia/freedom-information-act-sample-grant-application-narratives (R) National Historical Publications and Records Commission http://www.archives.gov/nhprc (R) Mellon Foundation http://www.mellon.org (R) Gladys Kreible Delmas Foundation http://www.delmas.org	
Class 12: April 30	Pitching a Project to Funders (I) Presentations by 1/2 of class 30-minute Presentations (30 min. plus 10 min. Q & A) 4 students		By Tuesday April 30, upload to drive draft of your letter of inquiry.
Class 13: May 7	Pitching a Project to Funders (II) Presentations by 1/2 of class 30-minute Presentations (30 min. plus 10 min. Q & A) 4 students		Final project due May 7, by 5:00 PM, upload to drive. Includes CM Assessment report, spreadsheet, letter of inquiry, visual documentation. (Grade of CM Assessment will be based on this version) Final Collection Assessment, including all the segments where feedback has been provided, modified and adjusted for MIAP archive, due May 10, 5:00 PM. Copy to institution, cc. me.

