MOVING IMAGE ARCHIVING & PRESERVATION PROGRAM
COLLECTION MANAGEMENT, H72.3401

Spring 2011 – Mondays, 6 pm – 10 pm, 721 Broadway room 652
                   Occasional Fridays, Room 635
Instructor: Linda Tadic
Office hours: Mondays, 2:00-4:00   721 Broadway room 644

<u>GOALS</u>: Students will develop an increased understanding of the principles and practices of collection management for moving images, sound, and digital assets. They will gain hands-on experience with collection assessment, including evaluating collections in such areas as collecting policies, care and handling, organization and description, item condition, storage, and access. 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. Students will gain experience with the preparation of assessment reports, preservation plans, and funding proposals.

<u>EXPECTATIONS</u>: Each student will assess the same small collection at Fales as an initial assignment. We will discuss students' findings in class as they prepare individual written assessments of the collection. During this time, they will also prepare a short paper on an aspect of appraisal and selection policies. Students will then apply their learning by conducting an individual assessment with a film/video/audio/digital repository, writing a report summarizing their findings and recommendations. They will shape all or part of the report's short-term recommendations into a plan of immediate goals and objectives, and write a funding request that reflects the plan. The funding request will also be presented in a powerpoint presentation "pitch" at the end of the semester.

Attendance at all classes is expected unless excused, as our work together will be intensive. There will be two field trips – to the Museum of Modern Art Cecile Bartos Film Center (all day trip); and the Rogers and Hammerstein Archive of Recorded Sound at the Library of Performing Arts (NYPL). Grades will be based on a combination of class preparedness and participation (20%); a short paper (10%); Fales Collection assessment (20%); individual assessment (30%); and funding request (20%).

<u>TEXTS:</u> The following are required texts for the course. Additional readings, mostly online or on Blackboard, are listed per class. There could be additional readings throughout the semester.

- Kula, Sam. <u>Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records.</u> Lanham, Maryland and Oxford: Scarecrow Press, 2003. **On reserve at Bobst Library.**
- <u>Keeping Archives.</u> 2nd ed. Judith Ellis, ed. Port Melbourne: Thorpe (with the Australian Society of Archivists), 1993. **On reserve at Bobst Library.**

Assignments:

1. Short paper (4-5 pages) (10%). Compare collection and acquisition, appraisal, and retention policies at two archives. How can an organization's mission impact its policies? Due date: February 14.

2. Fales collection assessment (20%). Draft due: 3/3/2011. Final due: 3/28/2011.

3. Individual collection assessment (30%). Draft due: 4/4/2011. Final due: 4/27/2011.

4. Funding request (20%). (1) One-page summary "pitch" (due 5/9/2011) (2) Powerpoint presentation in class (last 2 weeks of semester)

Class 1: January 24 - Introducing the Assessment Process

Due this class:
- Reading: "What Price History? - Zapruder film of JFK's assassination" by Mary Panzer (*Art in America*, October 1999) **[on Blackboard]**
- Reading: "A History of the Zapruder Film" by Martin Shackleford, updated by Mary Conway. http://www.jfklancer.com/History-Z.html
- Reading: Forensic studies on the original Zapruder film and copies (1998) http://www.jfk-info.com/zreport.htm
- Reading: *Keeping Archives.* Chapter 5, Managing the Acquisition Process. Read pages 137-156.
- **Handouts on Blackboard:** (1) Description of assessment project (for potential archives); (2) Collection assessment overview; (3) Powerpoint outline

Topics/activities:
- Overview of class goals and expectations; review of syllabus.
- Review of key areas of collection assessment and appraisal
- Establishing a process for assessment of initial group collection
- Review sample collection assessment (distributed in class)
- Discuss options for individual collection assessments
- **Discussion of Assignment #1**: After completing the readings for next week, write a short paper (4-5 pages) comparing collection and acquisition, appraisal, and retention policies for two archives. How can an organization's mission impact its policies? **Due date: February 14**.

Class 2: January 31 – Collection Goals & Policies *(Meet at Bobst Library Special Collections (Fales) (3rd floor) from 6-7:30; then at 721 Broadway 8-10)*

Guests: Lisa Darms, Senior Archivist, and Brent Phillips, Fales Collection Media Specialist and Processing Archivist

Due this class:
- Reading: *Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records*, p. 1 – 58
- Reading: *Keeping Archives.* Chapter 6, Appraisal and Disposal. Read pages 157-206.
- FIAT television appraisal guidelines **(on Blackboard)**
- NARA Managing Audiovisual Records **(print 1996 version on reserve at Bobst). 1999 web version:** http://www.archives.gov/records-mgmt/publications/managing-audiovisual-records.html
- NARA Electronic Records Schedule 20 **(on Blackboard)**

Topics/activities:
- Interview with Fales staff and review of the collection for the initial assessment project.
- Discussion of the relationship between organizational mission and collecting policies; typical steps in the accession process.
- Outline work plan for assessment of collection.
- Discuss creating an inventory for assessment purposes.

Class 3: February 7 – Theories on Selection & Appraisal; Beginning the Assessment; Risk assessments; Intellectual Property and Agreements

Due this class:
- Reading: *Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records*, p. 59 - 129
- Reading: the "Archives: Deposit" section of the New Zealand Film Archive (see 5 related PDFs **on Blackboard)**: http://www.filmarchive.org.nz/index.php?option=com_content&task=view&id=18
- Reading: the sections of the New Zealand Film Archive concerning the acquisition of Maori materials at: http://www.filmarchive.org.nz/index.php?option=com_content&task=view&id=1
- Reading: *Depositing Films with Archives; a Guide to the Legal Issues*, from the NFPF website (http://www.loc.gov/film/donate.html) **THIS HAS THE CHECKLIST FOR DEPOSIT AGREEMENTS**
- Handouts: (1) IPR checklist handout; (2) Donation/deposit agreements checklist handout **[on Blackboard]**
- Optional: *The Archival Appraisal of Moving Images: a RAMP Study with Guidelines* (UNESCO, 1983) http://unesdoc.unesco.org/images/0005/000576/057669e.pdf
- Optional: *Preserving Digital Public Television.* WGBH, 2006. **[on Blackboard]**

Topics/activities in class:
- De-brief on the project collection and review work plan as needed.
- Discussion of readings on the history and theories of selection and appraisal, and the content and ethics of collecting or selection polices.
- Discuss intellectual property checklist from NFPF guide (URL cited above)
- Donation/deposit agreements

Class 4-A: February 14 – Assessing Audio Collections (part 1) ; Metadata and Cataloging Refresher

Due this class:
- Danny Sbardella. "A Condition Assessment Tool for Quarter-Inch Open Reel Analog Tape." **[on Blackboard]**
- Audio Data Dictionary. (compiled by staff at Harvard University, NYPL, and Library of Congress) **[on Blackboard]**
- Handouts: (1) Digital audio cheatsheet ; (2) "Samples and bits" **[on Blackboard]**
- Casey, Mike. "FACET. Format characteristics and preservation problems, Version 1.0." Indiana University, 2007. **[also on Blackboard]** **[**http://www.dlib.indiana.edu/projects/sounddirections/facet/facet_formats.pdf
- "Cylinder, Disc, and Tape Care in a Nutshell." Library of Congress. http://www.loc.gov/preserv/care/record.html
- "Capturing Analog Sound for Digital Preservation." Report for the National Recording Preservation Board, March 2006 http://www.clir.org/pubs/reports/pub137/pub137.pdf
- IASA: Guidelines on the Production and Preservation of Digital Audio Objects. TC-04, 2nd ed. (2009) Read Section 2, and browse the rest. http://www.iasa-

web.org/tc04/audio-preservation **[note: the previous version TC-03 is on Blackboard]**
- *Grammy Foundation Basic Methodology for Preservation, Conversion and Archiving Recorded Media.* 2008 **[on Blackboard]**
- Familiarize yourself with "Audio Preservation." Ed. By Hannah Frost for COOL. http://palimpsest.stanford.edu/bytopic/audio/
- **Blackboard** also has some basic metadata refresher documents
- **Assignment #1 due – short paper on appraisal policies (emailed by Feb. 14)**

Topics/activities:
- Curation and assessment of audio collections
- Demonstration of audio formats and preservation concerns
- Demonstration of digital audio restoration and technical metadata
- Re-cap of cataloging and metadata:
- *Brief overview of the principles of database structure*
- *Review of typical issues with description of different formats and genres, and evolving standards for description.*
- *Review standards for technical, descriptive, preservation, and legal metadata*

Class 4-B and Class 5: FRIDAY February 18 (11:00-12:30: LPA; 2:00-5:00, Room 635) – Assessing Audio Collections (part 2) ; Assessing File-Based Collections

Schedule:

11:00-12:30:   NYPL Library for the Performing Arts at Lincoln Center (Audio)
2:00-5:00:   Tisch Room 635 (Assessing File-Based Collections)

Guests:

NYPL: Jonathan Hiam, Curator, American Music Collection and
       The Rodgers and Hammerstein Archives of Recorded Sound; Danny Sbardella,
       Audio Preservationist

Due this class:
- Reading: InterPARES1 report. Read Part 1 (Authenticity) and Part 2 (Appraisal) http://www.interpares.org/book/index.cfm
- Review website: "Digital Preservation Management Tutorial" by Cornell University. http://www.icpsr.umich.edu/dpm/dpm-eng/eng_index.html
- Reading: Library of Congress Formats Guide: http://www.digitalpreservation.gov/formats/content/video.shtml
- Reading: "Care and Handling of CDs and DVDs." Fred R. Byers, Oct. 2003 (pub. by CLIR). **[on Blackboard] also here:** http://www.clir.org/pubs/reports/pub121/contents.html
- Familiarize yourself with "Electronic Storage Media." COOL. http://palimpsest.stanford.edu/bytopic/electronic-records/electronic-storage-media/
- Handouts: (1) Data storage physical carriers; (2) Filenaming conventions **[on Blackboard]**

Topics/activities in class:

- Visit a sound recording archive; review collection acquisition policies; demonstration of audio digitization lab
- Issues on appraisal and authenticity of digital files
- Electronic data compliance (Federally mandated)
- Preservation of files and physical carriers

***** **MONDAY FEBRUARY 21 – NO CLASS – PRESIDENT'S DAY** *********

Class 6: February 28 - Risk Assessments; Implementing Actions: Preservation Work Plans

Guest: Jimi Jones, IT Specialist, NDIIPP, presenting an online demonstration of AvSAP at 8:00.

Due this class:
- Reading: "Effective preservation: from reaction to prediction." Waller, Robert; Michalski, Stefan , In: *Conservation: the Getty Conservation Institute newsletter*, Vol. 19, N. 1, 2004, p. 4-9.
  http://www.getty.edu/conservation/publications/newsletters/19_1/feature.html
- Reading: NEDCC Preservation Leaflet 1.4: "Planning and Priotizing: Considerations for Prioritizing." Ogden, Sherelyn.
  http://www.nedcc.org/resources/leaflets/1Planning_and_Prioritizing/04ConsiderationsForPrioritizing.php
- Reading: NEDCC Preservation Leaflet 3.3: "Emergency Management: Disaster Planning."
  http://www.nedcc.org/resources/leaflets/3Emergency_Management/03DisasterPlanning.php
- **Handouts on Blackboard:** (1) Assessment Tools ; (2) Preservation Workplans ; (3) Budget Template ; (4) Digital Video Files Cheatsheet
- **Draft Fales collection assessment due 3/3/2011 (emailed to instructor)**

Topics/activities:
- Practical approaches to organization and identification of video, film, sound, and digital materials.
- Risk assessments
- Organizing preservation actions into short-term and long-term strategies.
- Creating a detailed work plan, with an attached timeline and budget, from a list of recommended actions.

********* **NO CLASS MARCH 7 while LT is in China. Students will have individual phone calls (TBA) between March 7-21 to check on Fales progress and discuss individual collections.** **

********* **NO CLASS MARCH 14 (SPRING BREAK)** ********************

********* **NO CLASS MARCH 21 (students at LC NAVCC in Culpeper)** *******

Class 7: March 28 - Digital Asset Management; Digital Projects (part 1)

Guests: Sally Hubbard, Director, Digital Library and Media Management, HBO; Chris Gianutsos, Vice President, Content Management. NBC Universal

Due this class:
- **Handouts on Blackboard:** (1) File management software handout; (2) Sample digital file data record

Topics/activities:
- Collection management at media and entertainment companies: analog content protection; digitizing legacy collection; digital workflow and preservation; enterprise cataloging and metadata
- Concepts of digital asset management (ROI, costs, benefits)
- Review DAM systems
- **Final Fales Collection Assessment due (emailed to instructor)**

Class 8: WEDNESDAY March 30 (ALL DAY) : Evaluating Storage and Handling: Visit to MoMA Cecile Bartos Center

We will visit the Museum of Modern Art Cecile Bartos Center in Pennsylvania. This will be an all-day trip. Details will be announced closer to the date.

Due this class:
- Disaster Planning section of the ScreenSound Australia's "Film Preservation Handbook": http://www.screensound.gov.au/screensound/screenso.nsf/HeadingPagesDisplay/PreservationFilm+Preservation+HandbookDisaster+Planning?OpenDocument
- "Assessing the Health of Your Film Archive" by S. Frank Wylie: http://palimpsest.stanford.edu/byauth/wylie/assessment/
- "The Film Preservation Guide: Storage" http://www.filmpreservation.org/preservation/film_guide.html

Class 9: April 4 – Digitization Projects: Management and Planning

Due this class:
- Report on progress/issues on Outside Assessment, as information-gathering and analysis proceeds.
- Reading: Tadic, Linda. "Towards a Digital Code of Hammurabi." *Performance Documentation and Preservation in an Online Environment.* Performing Arts Resources, vol. 24. New York: Theatre Library Association, 2004 **[on Blackboard]**
- Reading: "A Framework of Guidance for Building Good Digital Collections." NISO Framework Advisory Group, 2007. **[on Blackboard]**
- Reading: Trusted Digital Repository Checklist **[on Blackboard]**
- Reading: JPEG2000 Dance Heritage Coalition report (p. 33-44): http://www.danceheritage.org/preservation/DigitalVideoPreservation1.pdf
- **Handouts on Blackboard:** (1) NISO Framework outline ; (2) Data storage options

- Optional: "The Digital Dilemma: Strategic Issues in Archiving and Accessing Digital Motion Picture Materials." Academy of Motion Picture Arts and Sciences Science and Technology Council, 2007. **[on Blackboard]**

Topics/activities:
- Discussion of digital file formats, storage, file management and preservation concerns
- Digitizing as a preservation action
- Workflow for an Open Archival Information System (OAIS)
- Review planning and costs associated with digitizing analog source material (encoding, storage, infrastructure)

Class 10: April 11 – Fundraising; Crafting Funding Requests

Due this class:
- Handouts: (1) Fundraising overview; (2) Foundation Center proposal writing process; (3) LOI sample; (4) sample grant proposals and guidelines
- Resource: *Foundation Grants for Preservation in Libraries, Archives, and Museums*. Library of Congress and Foundation Center, 2009 [**on Blackboard**]
- **Draft Outside Assessment due (emailed to instructor)**

Topics/activities:
- Crafting funding proposals to the type of funder: government agencies, private foundations, donors.
- Review sample grant proposals.
- Discussion of assignment to write a funding request based on needs identified in the Outside Assessment.

Class 11: April 18 – Refining Work Plans and Budgets; Revenue Streams

Due this class:
- Review outline of elements of Grant Request
- Raising funds through services; devising revenue streams
- Reading: "Images for the Future: Outline of Benefits." SEO Economic Research, Amsterdam, 2006. **[on Blackboard]**
- Reading: "Marketing Culture in the Digital Age: a Report on New Business Collaborations Between Libraries, Museums, Archives and Commercial Companies." Peter Kaufman, 2005. **[on Blackboard]**
- Reading: "Cashing In." Matt Villano, *Campus Technology* January 1, 2009. http://campustechnology.com/articles/2009/01/01/digital-asset-management.aspx

Topics/activities:

- Strategies for the management of conservation/restoration activities, including needed equipment, staff and workflow, and balancing in-house vs. vendor work.
- Discussion of key elements of a funding proposal; turning a preservation work plan into a fundable project.
- Continue review of sample grant proposals
- Licensing footage and services to generate revenue stream

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NO CLASS April 25. Work week to finish projects.

<u>Final Outside Assessment due 4/27/2011</u> (emailed to instructor)

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Class 12: May 2 – Presentations (part 1)

<u>Due this class:</u>
- **Draft Grant Request due (optional draft)**

<u>Topics/activities:</u>
- 30-minute Powerpoint presentations (45 min. including Q&A) (4 students)

Class 13: FRIDAY May 6 (1:00-5:00, Room 635) – Presentations (part 2)

<u>Topics/activities:</u>
- 30-minute Powerpoint presentations (45 min. including Q&A) (4 students)

Class 14: May 9 - Presentations (part 3)

<u>Due this class:</u>
- **Final version of Grant Request due.**

<u>Topics/activities:</u>
- 30-minute Powerpoint presentations (45 min. including Q&A) (3 students)
- "Grants panel" exercise