

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

Spring 2009 – Tuesdays, 6 pm – 10 pm, 721 Broadway room 652
Instructor: Linda Tadic

GOALS: 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 also learn strategies for collection “triage”, conservation, and preservation planning/management. They will gain experience with the preparation of assessment reports, preservation plans, and funding proposals.

EXPECTATIONS: 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 – at the Museum of Modern Art Cecile Bartos Film Center (all day trip); and the Rogers and Hammerstein Archive of Recorded Sound at the Performing Arts Library (NYPL). Grades will be based on a combination of class preparedness and participation (20%); quality of work/presentation on the Fales Collection assessment (20%); short paper (10%); individual assessments (30%); and funding request (20%).

TEXTS: The following are texts for the course, along with the articles listed below in the class descriptions. Additional readings will be added during the semester, along with handouts.

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

Class 1: January 20 - 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)
http://findarticles.com/p/articles/mi_m1248/is_10_87/ai_56906434/pg_1
- Reading: *Keeping Archives*. Chapter 5, Managing the Acquisition Process. Read pages 137-156.

Topics/activities:

- Overview of class goals and expectations; review of syllabus.
- Review of key areas of collection assessment
- Establishing a process for assessment of initial group collection
- Review sample collection assessment.
- Discuss options for individual collection assessments; select collections
- **Discussion of Assignment #1:** After completing the readings for next week, write a short paper (4-5 pages) comparing appraisal and retention policies. How can an organization’s mission impact its policies? **Due date: February 13.**

Class 2: January 27 – Collection Goals & Policies (Meet at Bobst Library Special Collections (Fales) (3rd floor) from 6-7:30; then at 721 Broadway 8-10)

Guest: 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 reserve at Bobst**)
- NARA Managing Audiovisual Records (**on reserve at Bobst**)
- Research “Red Hot” project: <http://www.redhot.org/projects/index.html>

Topics/activities:

- Introduction to “Red Hot and Country” collection at Fales.
- 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 3 – 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 “Acquisition and Deposit” section (3 PDFs) of the New Zealand Film Archive at:
<http://www.filmarchive.org.nz/collections/acquisition.html>
- Reading: the sections of the New Zealand Film Archive concerning the acquisition of Maori materials at:
http://www.filmarchive.org.nz/taonga_maori/english_tamonga_maori.html
- 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**
- Optional: *Preserving Digital Public Television*, written by Mary Ide and Leah Weisse from WGBH, May 2006 [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>

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 policies.
- Discuss intellectual property checklist from NFPF guide (URL cited above)
- Donation/deposit agreements

Classes 4 & 5: February 10 – Assessing Audio Collections ; Metadata and Cataloging Refresher [NOTE: Classes 4 and 5 are merged into this one marathon day. There will be no class on February 17]

Schedule:

- 10:00-12:00: Tisch (Metadata and Cataloging Refresher)
- 2:00-4:30: NYPL Library for the Performing Arts at Lincoln Center (Audio)
- 5:30-7:00: Tisch (Autonomy demo; more Cataloging)

Guests:

- NYPL: Sarah Velez, Curator of the Rogers and Hammerstein Archive of Recorded Sound, and Danny Sbardella, Audio Preservationist
- Tisch (PM): Christian Fermani, Autonomy

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]**
- “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>
- Familiarize yourself with “Audio Preservation.” Ed. By Hannah Frost for COOL.
<http://palimpsest.stanford.edu/bytopic/audio/>
- **Assignment #1 due – short paper on appraisal policies (emailed by Feb. 13)**

Topics/activities:

- Curation and assessment of audio collections
- Demonstration of audio formats and preservation concerns
- Demonstration of digital audio restoration and technical metadata
- Demonstration of visual indexing technology (re-scheduled from **Access** class)
- 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*
- *Analysis of the catalogs and other lists, inventories, etc. provided by the Fales collection in terms of strengths and weaknesses.*

***** NO CLASS FEBRUARY 17 *****

Class 6: February 24 – Assessing File-based Collections

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]**
- Familiarize yourself with “Electronic Storage Media.” COOL.
<http://palimpsest.stanford.edu/bytopic/electronic-records/electronic-storage-media/>

Topics/activities in class:

- Workflow for an Open Archival Information System (OAIS)
- Issues on appraisal and authenticity of digital files
- Preservation of files and physical carriers

Class 7: March 3 - Risk Assessments; Implementing Actions: Preservation Work Plans

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
- **Draft Fales collection assessment due (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.

Class 8: March 10 - CLASS AT CULPEPER MARCH 8-14

***** March 17 NO CLASS - Spring Recess *****

Class 9: March 24 – Digitization Projects Management and Planning

Guest: David Lipsey, FTI Consulting

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, 2004. [on Blackboard]
- Reading: JPEG2000 Dance Heritage Coalition report (selected pages):
<http://www.danceheritage.org/preservation/DigitalVideoPreservation1.pdf>
- 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]
- **Final Fales Collection Assessment due (emailed to instructor)**

Topics/activities:

- Discussion of digital file formats, storage, file management and preservation concerns
- Digitizing as a preservation action
- Discuss the concepts of digital asset management (ROI, costs, benefits)
- Review of kinds of DAM systems
- Review planning and costs associated with digitizing analog source material (encoding, storage, infrastructure)

Class 10: March 31 (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>
Include "the questions":
<http://www.screensound.gov.au/screensound/screenso.nsf/AllDocs/8D72671F53E4CCA2CA256B5E00826E11?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
- **Draft Outside Assessment due**

Topics/activities:

- Visit to MoMA Bartos facility
- Using a checklist and targeted questions to document environmental conditions (and monitoring), judge care and handling practices, and evaluate **such areas** as security, fire suppression, air quality and disaster preparedness.

Class 11: April 7 – Fundraising; Crafting Funding Requests

Due this class:

- Readings and handouts to be determined

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 12: April 14 – 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]**
- **Final Outside Assessment due**

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

Class 13: April 21 – Presentations (part 1)

Due this class:

- **Draft Grant Request due.**

Topics/activities:

- 30-minute Powerpoint presentations (4 students)

Class 14: April 28 – Presentations (part 2); Job opportunities

LAST CLASS

Due this class:

- **Final version of Grant Request due.**

Topics/activities:

- Presentation of Grant proposals
- 30-minute Powerpoint presentations (4 students)
- Where are the jobs?