

NYU Moving Image Archiving and Preservation (MIAP) Program Spring 2018 Syllabus

CINE-GT [Cine-GT 3401] Collection Management

665 Broadways, Room 643

Tuesday/6:00-10:00 PM

Class Dates: January 23, 30; February 6, 20, 27; March 6, 20, 27; April 3, 10, 17, 24; May 1, 8, 15.

Contact information

juana@nyu.edu (preferred) -- 212-992 8458

Office hours: Monday 10:00-12:00

In addition to office hours, I am also available by appointment at the office or by Skype if I am away.

665 Broadway Room 649

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.

- Identify core components of archival collection management including appraisal, acquisition, accession, assessment, arrangement and description, preservation, systems, planning, and policies;
- Acquire skills to write an **accurate, coherent and usable** evaluation and risk assessment with recommendations for collection preservation for use by a collection manager.
- Effectively synthesize and apply 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.
- Discern best practices and archival principles to the evaluation and management of audiovisual collections.
- Identify and apply 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_2018 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.

Class Topics, Assigned Readings, Assignments and Due Dates, and Field Trips for this course are described in the chart on pages 7 to 12 of this syllabus.

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

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 collection; you need to be mindful not to impose on those who steward those collections simply because you procrastinated.

Actual deliverables and **final deadlines are highlighted in blue** in that column.

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

Assignment	Draft Due	Final Version
LofC report	N/A	February 22, email
Group Assessment	March 1, upload into drive	March 8, upload into drive
Individual Assessment	April 16, upload into drive	April 27, upload into drive
IA: Pitching	N/A	May 8 and May 15
Final version of IA for MIAP repository, including ppt.		May 16 upload into drive

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](https://tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) (tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) 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 Associate Director Scott Statland (scott.statland@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](https://nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource-.html) (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 Associate Director Scott Statland (scott.statland@nyu.edu).

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 Associate Director Scott Statland (scott.statland@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](http://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) 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).

This document has been adapted from earlier versions of CM syllabus available at the [NYU MIAP Courses Curriculum Archive](#).

Week	Topics/Activities	Readings	Assignments
Class 1: January 23	<p>Overview of class goals and expectations, syllabus, and assignments.</p> <p>CM Introduction Definition Key areas of collection development and management. Terminologies and. Practices of collection assessment in libraries, archives, and museums Assessment tools</p> <p>Preparation for visit to the Fales Library and Special Collections on January 30.</p>	<p>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  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 2017-01-13 at http://www.georgiaarchives.org/documents/ghrac/GHRAC_Preferred_Practices_Manual.pdf  GHRAC_PreferredPracticesManual</p>	
Class 2: January 30	<p>CM & Assessment in a Production Environment (Fales Library)</p> <p>Meet at the Fales Library and Special Collections, Bobst Library, 6:00 – 7:00 pm. Conversation with Kelly Haydon, Audiovisual Archivist</p> <p>Class will resume at 7:30 at 665 Broadway.</p> <p>Collection development and acquisition.</p> <p>Components of a collection assessment.</p> <p>Introduction to Group Assessment project (GA), logistics and to Individual Assessment (IA) and selection of sites (2 different assignments).</p>	<p>Ellis, Judith, ed. <i>Keeping Archives</i>. 2nd. ed. Port Melbourne: Thorpe and the Australian Society of Archivists. 1993. Chapter 2 “Accessioning” /Chapter 5 “Managing the Acquisition Process”.  Ellis_Keeping</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.  https://drive.google.com/file/d/0Bx6zsLqcG76uZWl0Q01NTHdOYjg/view [NOTE: Not for public dissemination or citation]</p> <p> Review the following websites: Archivists Toolkit http://archiviststoolkit.org/</p> <p>Archives Space http://www.archivesspace.org/</p> <p>IMAP cataloging project http://www.imappreserve.org/cat_proj/</p> <p>Review the web site for the Fales Library and Special</p>	<ul style="list-style-type: none"> • 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. <p>Bring 3 questions regarding the Ghana document, and the overall policies of acquisition discussed in the different websites.</p> <p>Feb 5. Deadline APEX application.</p>

		Collections, with particular attention to the “Collection Development Policy” section: https://guides.nyu.edu/downtown-collection/	
Class 3: Feb 6	<p>Intellectual Control- Inventories, selection and appraisal</p> <p>Data collection during an assessment process, including evaluation of the descriptive information provided by the archives.</p> <p>Comparisons of collection level, box level and item level inventories; differences between spreadsheets and databases.</p> <p>The impact of production processes on audiovisual collection care; determining relationships between audiovisual items.</p> <p>Evaluating existing information with group assessment projects considering evolving 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>Ide, Mary and Leah Weisse. “Developing Preservation Appraisal Criteria for a Public Broadcasting Station.” <i>The Moving Image</i>, Volume 3, Number 1, Spring 2003, pp. 146-157. 📁 Ide_Weiss</p> <ul style="list-style-type: none"> • Harrison, Helen P. “Selection and Audiovisual Collections” in <i>Audiovisual Archives</i>, Harrison ed. 1997. Paris: Unesco. • 144-152. Accessed 2018-01-15 at • http://unesdoc.unesco.org/images/0010/001096/109612eo.pdf • 📁 Harrison_Selection <ul style="list-style-type: none"> • 📁 Rutgers University Community Repository. “Collecting Policy.” Accessed 2018-01-15 at https://rucore.libraries.rutgers.edu/policies/collections.php <p>The New Zealand Film Archive. “Ko Ngā Kaitiaki ō ngā Taonga Whitiāhua”. Selection and Acquisition policy. https://goo.gl/mxMY2T 📁 Ngataonga_selection</p>	<p>GA: Before Feb 6, 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>
Class 4 Feb 12 -16	<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> <ul style="list-style-type: none"> • Lukow, Gregory. Presentation. “Planning for Digital preservation and Acquisitions at the Library of Congress National Audio-Visual Conservation Center.” May 1, 2007. Accessed 2018-01-15 at http://www.archives.gov/preservation/conferences/2007/lukow.pdf • 📁 Lukow_planning 	<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>
Class 5:	Assessing risk to collections- Focus on Physical Media	Casey, Mike. “Format Characteristics and Preservation	

<p>Feb. 20</p>	<p>Discussion of readings on appraisal and selection.</p> <p>Review of inspection techniques, risk assessment and re-formatting standards for audio, video and film materials.</p> <p>Analysis of and reporting on the contents and condition of collections.</p> <p>Debrief from Culpeper.</p>	<p>Problems” and “FACET worksheets” in the “FACET Downloads” section of Sound Directions: Digital Preservation and Access for Global Audio Heritage. April 15, 2008. Accessed 2018-01-15 at http://www.dlib.indiana.edu/projects/sounddirections/facet/facet_formats.pdf</p> <p>📁 Facet_formats</p> <ul style="list-style-type: none"> • 🔗 Columbia University Libraries. “AVDb: Columbia University Libraries Audio and Moving Image Survey Tool.” Marcos Sueiro, 2008. Accessed 2018-01-15 at http://library.columbia.edu/services/preservation/audiosurvey.html • 🔗 University of Illinois at Urbana-Champaign. PSAP: Preservation Self-Assessment Program. 2015. Accessed 2018-01-15 at https://psap.library.illinois.edu/format-id-guide#audiovisual 🔗 IASA Technical Committee, <i>Guidelines on the Production and Preservation of Digital Audio Objects</i>, ed. by Kevin Bradley. Second edition 2009. Accessed 2018-01-15 https://www.iasa-web.org/tc04/audio-preservation <p>Recommended for further research (not required)</p> <p>Kula, Sam. <i>Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records.</i> Lanham, Maryland and Oxford: Scarecrow Press, 2003, p. 59 - 129.</p>	<p>GA: By Wed. February 21, groups should have completed research and information-gathering for all sections of report except the inventory.</p> <p>Each group must share draft of spreadsheet for inventory in google drive.</p> <p>Due Feb 22, 5 pm via email: LofC report 10 pts of final grade</p>
<p>Class 6: Feb 27</p>	<p>Assessing risks to collections – Focus on Digital Files</p> <p>Guest speaker introducing tools for assessing digital files.</p> <p>Basic characteristics of digital files and formats</p> <p>Introduction to common storage devices and systems.</p> <p>Discussion of group collection assessment report Writing and refining recommendations from observations and data analysis</p>	<p>📺 Ko Kong, David. 2014. “How Codecs Work.” Accessed 2017-01-12 at https://vimeo.com/104554788</p> <p>Review</p> <p>M 2016. <i>Memoriav</i>, 2016. Memoriav recommendations: digital archiving of film and video. Principles and Guidance. Accessed 2018-01-15 at http://memoriav.ch/wp-content/uploads/2017/09/Empfehlungen_Digitale-Archivierung_Version1.1_EN.pdf</p> <p>📁 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</p>	<p>GA: By Wednesday 28 each group must be done with visits to Fales. Data gathering for report and inventory must be completed now. Inventory must be gaining shape.</p> <p>IA: You should have visited your chosen/assigned site for individual assessment and make a calendar of visits. You will report informally on your plans.</p> <p>Due March 1, 5:00 pm via email: draft of GA</p>

		<p>Guidelines Initiative. August 12, 2008. Accessed 2018-1-15 at http://www.digitizationguidelines.gov/guidelines/DigActivities-FADGI-v1-20091104.pdf</p> <p> DigActivities</p>	
<p>Class 7: March 6</p>	<p>Planning for Preservation: Target Formats Guest Speaker: Pamela Vízner AVPreserve Consultant (Professor will be away in academic conference. Office hours that week, by appointment over Skype)</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 2018-01-15 at https://www.avpreserve.com/wp-content/uploads/2017/07/AVPS_Codec_Primer.pdf</p> <p> AVPS_codec</p> <p> 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 2018-1-15</p> <ul style="list-style-type: none"> • http://page2pixel.org/amia-iasa2010/ <p> "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 1/5/12 at http://www.digitalpreservation.gov/formats/index.shtml</p> <p>Cornell University. "Digital Preservation Management: Implementing Short- term Strategies for Long-term Problems." 2003-2007. Accessed 1/12/12 at http://www.dpworkshop.org/dpm-eng/eng_index.html</p> <p> Wheeler, Brian. "Storage Architecture of IU's Media Digitization and Preservation Initiative" http://www.digitalpreservation.gov/meetings/DSA2016/Day1/Wheeler_bdweele-loc-dsa-20160914.pdf</p>	<p>IA: By March 9, 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>Due March 8, 5:00 pm via email: Final version of GA</p>
<p>March 13</p>		<p>No class -- Spring break</p>	

<p>Class 8: March 20</p>	<p>Planning for Preservation: Readiness Factors</p> <p>Guest speaker on readiness factors</p> <p>Tasks in management of digitized and born digital materials and assessing organizational readiness for the management of digital files.</p>	<ul style="list-style-type: none"> • Barbara Goldsmith Preservation & Conservation Department, New York University Libraries. "Digitizing Video for Long-Term Preservation: An RFP Guide and Template." 2014. Accessed 2018-01-15 at http://memoriav.ch/wp-content/uploads/2014/07/VARRFP.pdf 📁 VARRFP • Corporation for Public Broadcasting. "REQUEST FOR PROPOSAL: Digitization Project Contractor. 2011. Accessed 2018-01-15" 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 2018-01-15 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 2018-01-15 at: 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 2018-1-15 at https://www.nedcc.org/assets/media/documents/DigitalPreservationSelfAssessmentfinal.pdf 📁 Readiness 	<ul style="list-style-type: none"> • 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>Class 9: March 27</p>	<p>Developing a program for collection management, preservation and access from the ground up.</p> <p>Studies and research projects for circulating collections.</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. Additional readings TBA.</p>	<ul style="list-style-type: none"> •

<p>Class 10: April 3</p>	<p>Ethical Issues in Collection Management This two hour class is a make up for missing hours of instruction while professor was absent (March 6 and April 24)</p>	<ul style="list-style-type: none"> •  Society of American Archivists. "Code of Ethics" Accessed 2018-01-15 at http://archivists.org/statements/saa-core-values-statement-and-code-of-ethics •  Society of American Archivists. "Case Studies in Archival Ethics" Accessed 2018-01-15 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 2018-01-15 at https://www.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 •  Pager_balancing <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 1/19/12 at http://www.oclc.org/research/activities/rights/practice.pdf  Well_intentioned</p>	<p>IA: You should have completed the inventory and need to start writing a draft of the CM report.</p>
<p>Class 11: April 10</p>	<p>Fundraising for Audiovisual Preservation 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.</p>	<ul style="list-style-type: none"> •  Foundation Center. "Proposal Writing Short Course" on the website of the Foundation Center. 2012. Accessed 2018-01-15 • at http://foundationcenter.org/getstarted/tutorials/shortcourse/ •  National Endowment for the Humanities Application. • "Preservation and Access: Digitizing Rare and Fragile 	<p>Due April 12. Draft IA and inventory due April 5, 5:00 PM via e-mail</p>

	<p>Differences in approach for foundations, public funding and donors.</p> <p>Creating a letter of inquiry.</p>	<ul style="list-style-type: none"> • Components of the Country Music Foundation Archive”. Accessed 2018-01-15 at https://securegrants.neh.gov/publicquery/main.aspx?f=1&g_n=PW-51496-13 •  Institute for Museum and Library Services https://www.ims.gov/ make sure that you locate and read the application from the Maine Historical Society •  National Endowment for the Humanities http://www.neh.gov In the CM_readings_spring2018, you will find a successful example from Historical Society of Pennsylvania  Hrcrc In the link, I encourage you to check other models that might be of your interest. https://www.neh.gov/about/foia/freedom-information-act-sample-grant-application-narratives •  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 • 	
<p>Class 12: April 17</p>	<p>Putting the project together Hands-on workshop</p> <p>Incorporating principles of digital storage, management and preservation into assessment reports.</p>		<p>By Monday April 16, upload to drive draft of your CM project: inventory, report, and more importantly: letter of inquiry.</p> <p>Bring as many laptops as possible to class.</p>
<p>Class 13: April 24</p>	<p>Digital Storage Strategy Guest Speaker Ethan Gates</p>	<p> Minnesota Historical Society website. “Electronic Records Management Guidelines” Accessed 2017-01-19 at http://www.mnhs.org/preserve/records/electronicrecords/erdigital.php</p>	<p>Final project due April 27, 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)</p>

		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	
Class 14: May 8	Pitching a Project to Funders (I) Presentations by 1/2 of class 30-minute Presentations (20 min. plus 10 min. Q & A) 5 students		
Class 15: May 15	Pitching a Project to Funders (II) Presentations by 1/2 of class 30-minute Presentations (20 min. plus 10 min. Q & A) 4 students Complete Course Evaluations		Final Collection Assessment, included all the segments where feedback has been provided, modified and adjusted (Final Project). Due