

MOVING IMAGE ARCHIVING & PRESERVATION PROGRAM
Video Preservation II, CINE-GT 3404

Spring 2020

Mondays @ 6-9 PM (see specific dates below)

665 Broadway, Room 643

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Email is the best way to contact me. I don't have formal office hours; please email me to set up an in-person meeting.

DESCRIPTION: This is the second MIAP course devoted to Video Preservation. While Video Preservation I focuses on teaching students hands-on video reformatting skills, Video Preservation II is designed to give students experience with outsourced video preservation projects. During this class, students will participate in such a project, including communicating with vendors, writing a Statement of Work and Request for Proposals, and performing quality control on the project deliverables. The course will also strengthen students' decision making, project management, and workflow development skills, which are key to the execution of a successful outsourced preservation project.

LEARNING OBJECTIVES: Students will come out of this course with all the skills necessary to manage outsourced video preservation projects from start to finish.

EXPECTATIONS: Attendance and participation are the most critical part of the course. As lessons will build on each other, as well as inform the various deliverables throughout the semester, each student's presence and engagement is critical to the completion of the course. In the case of illness or other unexpected absences, please notify the instructor prior to the start of class. Unexcused absences will negatively impact your final grade.

The vendor project includes a series of tasks and written assignments to be completed over the course of the semester, which are detailed later in the syllabus. Aside from the final project summary report, all project work is to be done collaboratively by a group of students, and a single grade will be assigned to all students in the group. Grades for the course will be based on a combination of class participation (40%) and assignments (60%). See below for a detailed discussion of the vendor project.

For the collaborative writing assignments that are part of the vendor project, each group should set up a Google Drive folder that is shared with all group members and the instructor. In addition, once written assignments have been finalized, a PDF version should be sent to the instructor before the due date mentioned in the syllabus.

Many parts of the vendor project require students to communicate directly with vendors or clients. As these communications are part of the coursework, please copy the instructor on all such emails.

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_assignment number.file extension. Here is an example of a student with the surname Smith, submitting the first assignment in the fall 2016 course CINE-GT 1800:

16f_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.

As the goal of MIAP is to be useful to the archival field, the default status of student works will be public. Students, in consultation with the course professor, can make a case for why their paper should be restricted. Proprietary information, confidential information or copyright issues may lead to this decision, not a general unwillingness to make work public. In this case the student would add a "_x" to the end of the file name indicating the file's restricted status: 16f_1800_Smith_a1_x.pdf. Otherwise, permission shall be implicitly granted for the student's work to be posted on the MIAP website.

IMPORTANT POLICIES AND RESOURCES

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](#) 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](#) 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 the 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](#) for detailed information about on-campus and community support services, resources, and reporting procedures.

NYU Guidelines for Compliance with the Family Educational Rights and Privacy Act (FERPA)
The Family Educational Rights and Privacy Act of 1974 (FERPA) was enacted to protect the privacy of students' education records, to establish the rights of students to inspect and review their education records, and to provide students with an opportunity to have inaccurate or misleading information in their education records corrected. In general, personally identifiable information from a student's education records, including grades, may not be shared without a student's written consent. However, such consent is not needed for disclosure of such information between school officials with legitimate educational interests, which includes any University employee acting within the scope of their University employment. See here (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/FERPA.html) for full policy guidelines.

NYU Student Religious Observance Policy

See [here](#) for the University Calendar Policy on Religious Holidays.

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).

VENDOR PROJECT

The vendor project is a semester-long, collaborative assignment designed to give MIAP students the full experience of working with a preservation vendor to reformat archival video materials. The project includes a series of activities and written assignments to be completed over the course of the semester. The class will be split into two groups, each of which will conduct a separate preservation project; all assignments are designed to be completed collaboratively and all group members will receive a single grade for project work.

Project Roles: One student in each group will take on each of the following project roles. Each assignment listed below has a designated lead role, as indicated by the abbreviations below.

The student filling that role is **not** solely responsible for completing that assignment; rather, they are responsible for coordinating the activities related to that role and delegating work as appropriate. If at any point you feel that work is not being distributed evenly within your group, please contact the instructor.

- **Vendor relations [VR]:** This student is responsible for communicating with vendors during the RFP process and once the preservation project has begun. They should also compile the questions to ask vendors during the in-class conversations, and coordinate the packing and shipping (or hand-off) of the materials.
- **Client relations [CR]:** This student is responsible for communicating with the representatives of the client organizations that are providing videos to the class to be preserved. They should lead the in-class discussions with the client representatives and conduct other communications with the representative as necessary. At the end of the project, they are responsible for delivering the files to the client.
- **RFP creation [RFP]:** This student is responsible for leading the creation of the RFP to be sent to vendors. They should delegate the writing of sections of the RFP among the students in their group and synthesize the work into a complete document.
- **Quality control [QC]:** This student is responsible for coordinating the quality control work for the files delivered from the vendor, including coordinating the written quality control plan.

Key Project Due Dates (see below for assignment details)

Feb. 3: Prepare questions for client representatives

Feb. 8: RFP draft due

Feb. 17: Final RFP due

Mar. 2: Prepare questions for vendor representative (Lucier group)

Mar. 6: Ship tapes to vendor

Mar. 27: Receive files from vendor

Mar. 30: Prepare questions for vendor representative (Brooklyn Museum group)

April 6: Checksum project due

Apr. 11: QC plan and diagram due

Apr. 20: In-class project presentations

May 1: Final report due

Class 1: January 27

Readings:

- AMIA Global Supplier Directory. Retrieved at <https://amianet.org/resources/global-supplier-directory/>
- ARSC Audio Preservation & Restoration Directory. Retrieved at <http://www.arsc-audio.org/pdf/directory.pdf>.

- Lacinak, Chris. "Guide to Developing a Request for Proposal for the Digitization of Video (and More)". 2013. Accessed 1/16/2019 at http://www.avpreserve.com/wp-content/uploads/2013/10/AVPS_Digitization_RFP_Guide.pdf.
- IASA Special and Technical Publications. Retrieved at <https://www.iasa-web.org/iasa-special-and-technical-publications>. (TC-03, 04, 05, 06)

Topics & Activities:

- Review/discuss syllabus, class goals, and assignments
- When/why to outsource
- Finding/selecting/contacting vendors
- What is a Scope of Work (SOW)? What is a Request for Proposals (RFP)?
- RFP/SOW creation
- Discussion of client organizations
- Form groups, assign roles

ASSIGNMENT: Representatives of both client organizations will be in class on February 3. Each group should prepare questions to ask their representative, keeping in mind the information that will be needed to prepare their RFP - desired deliverables, file & metadata specifications, etc. Other written materials relating to the organizations and/or projects may be handed out in class. **[CR]**

Class 2: February 3

Readings:

- Various sample RFPs and responses (to be handed out in previous class)
- Background material on clients & projects (to be handed out in previous class)
- De Stefano, Paula et al. "Digitizing Video for Long-Term Preservation: An RFP Guide and Template". 2013. Accessed 1/16/2019 at http://guides.nyu.edu/ld.php?content_id=24817650.
- Lewis, Alan F. "Contracting for Reformatting Services". 2007. Accessed 1/16/2019 at http://www.nyu.edu/tisch/preservation/program/modules/Lewis_VendorRelations.pdf.

Topics:

- Conversations with client representatives
 - Mary Lucier, video artist and Nick Carbone, archivist
 - Molly Seegers, Museum Archivist, Brooklyn Museum
- Continued discussion of RFP creation
- Different types of projects/vendors/RFPs
- Group work to begin creating RFP

ASSIGNMENT: Work on draft version of project RFP in Google Drive. Submit draft link to instructor and classmates by noon on Saturday, Feb. 8. Come to class on Feb. 10 prepared to discuss both groups' RFP drafts. **[RFP]**

Class 3: February 10

Topics & Activities:

- Discuss draft RFPs
- Project management & decision making
- Group work to finalize RFP

ASSIGNMENT: Submit RFP to vendors by noon on Monday, Feb. 17. The RFP should include a Statement of Work (SOW) which describes the materials to be preserved, the required deliverables, and other project specifications, as well as response questions for the vendors to answer, and a project timeline. **[RFP/VR]**

ASSIGNMENT 2 [Brooklyn Museum Group]: Receive vendor proposals by Friday, February 28 and distribute to instructor and classmates from both groups. (Brooklyn Museum group will get proposal from Bill Seery in class. **[VR]**

Class 4: March 2

Readings:

- Background materials on vendors

Topics & Activities:

- Conversation with vendor representative: Bill Seery, Mercer Media
- Possible conversation with another vendor representative via Skype (TBD)
- Packing and shipping

ASSIGNMENT: Pack videos and ship to vendor by Friday, March 6. **[VR]**

Class 5: March 9

Readings:

- OAIS. "4.1.1.2 Ingest". Accessed 3/14/2018 at http://wiki.dpconline.org/index.php?title=4.1.1.2_Ingest
- van Malssen, Kara. "Implementing Metadata Standards for a Digital Audiovisual Preservation Repository". Accessed 3/14/2018 at

<https://www.slideshare.net/kvanmalssen/implementing-metadata-standards-for-a-digital-audiovisual-preservation-repository>

- New York Public Library. "Specifications for Audio and Moving Image Digitization". Accessed 1/27/2019 at <https://github.com/nypl/ami-specifications>.
- NYPL Media Digitization Metadata Github: <https://github.com/NYPL/ami-metadata>
- PBCore in a Digital Preservation Setting: https://github.com/WGBH/PBCore_2.1/blob/master/example_records/pbcore_digital_preservation.xml

Topics & Activities:

- Metadata for vendor projects
- Fixity/checksums

Guest speaker: Nick Krabbenhoef, Head of Digital Preservation, NYPL

Class 6: March 30

Readings:

- Background materials on vendors

Topics & Activities:

- Conversation with vendor representative: Bob Strauss, The MediaPreserve

ASSIGNMENT: Receive files from vendor by Friday, April 3. **[VR]**

ASSIGNMENT 2: Checksum project - to be discussed in class on March 30, due in class on April 6

Class 7: April 6

Readings:

Lacinak, Chris. "Evaluating the Digital Surrogate". 2007. Accessed 1/22/2017 at <https://www.avpreserve.com/papers-and-presentations/national-archives-nara-21st-annual-preservation-conference/>.

Turkus, Ben. "Drop Video File(s) Here: The Emergence of Free Video Quality Control Tools for Video Preservation". Accessed 1/22/2017 at https://www.bavc.org/sites/default/files/resource/QCTools_WhitePaper2.pdf.

Rice, Dave. "Reconsidering the Checksum for Audiovisual Preservation". 2012. Accessed 4/1/2018 at

<http://dericed.com/papers/reconsidering-the-checksum-for-audiovisual-preservation/>.

AV Artifact Atlas: <https://bavc.github.io/avaa/>

AV Artifact Atlas on Internet Archive: <https://archive.org/details/avartifactatlas>

MediaConch: <https://mediaarea.net/MediaConch/>

QCTools Github: <https://github.com/bavc/qctools>

AMIA Open Source - Open Workflows Github:

<https://github.com/amiaopensource/open-workflows>

ffmprovisr: <https://amiaopensource.github.io/ffmprovisr/>

Topics & Activities:

- QCTools & MediaConch review
- BagIt review
- Quality control workflows
- First look at vendor files; fixity validation
- Group work to begin creating QC plan and diagram

ASSIGNMENT : Submit QC plan and diagram by noon on Saturday, April 11. **[QC]**

Class 8: April 13

Topics & Activities:

- In-class QC work - implement QC plan on files received from vendors
- Identify any problems to be communicated to vendor

Class 9: April 20

Topics & Activities:

- In-class presentations of final reports
- Finish QC, if necessary
- Wrap up

ASSIGNMENT: Submit Final Project Report to instructor by 6 PM on Friday, May 1. This should be a 5-7 page document detailing the vendor preservation project, including the

workflows used for preservation and QC. A version of this report, along with the other project documentation, will also be sent to the client organization as a record of the work that was done with their materials.