

SYLLABUS: IS289-4

Management of Media Collections

Spring 2017

Thursdays, 5:30-9:00 pm

GSE&IS Building, Room 245

Instructor:

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Office hours and location:

Tuesdays, 2:30-5:00 pm, GSEIS 201
Or by appointment

Catalog description

Seminar, four hours. Overview of the principles and practices central to the creation, management, and preservation of audiovisual archives in both non-profit and commercial institutional settings. Major topics include the formulation and uses of collection development policies, donor and depositor agreements, licensing and access policies, strategic planning, preservation planning, budgeting and development.

Course description and objectives

Upon completing this course, students will:

- Understand the principles and practical concerns that guide the creation, administration, and institutional growth of audiovisual archives
- Be able to perform basic strategic assessments, budgeting, and planning for archival programs
- Critically evaluate institutional policies, documents, forms, and potential acquisitions, and projects relative to organizational missions and goals
- Develop or increase competencies in essential supporting functions of the archive, including grant-writing and fundraising, marketing and public relations, donor relations, and human resources management
- Be familiar with and able to apply community and personal standards for ethical conduct in developing, preserving, and providing access to audiovisual collections

Required texts

Assigned readings will be held under the library reserves for this course, and/or as e-copies (PDF, DOC, etc.) in the CCLE or course web site. It is your responsibility to read all assigned texts before class every week and demonstrate your familiarity with the readings during class discussions. Failure to do so will result in loss of class participation credit for the week.

Additional or alternate readings may be assigned during the quarter. These will be announced in class at least one week prior to the reading due date; a follow-up email will be circulated to all students enrolled in the class in the event of any changes to assignments or readings, and the course web site and syllabus will be updated to reflect the most current readings and assignments. You should be sure your email address on file with the school is current, and check the CCLE regularly in order to be properly prepared for class.

Recommended reading

The following journals are useful sources of information on archival theory and practice; as with the rest of this course, some relate specifically to audiovisual materials and others connect to broader realms of

preservation and information studies. As an information professional, you'll find it helpful to get in the habit of at least skimming new issues of these publications and/or others specific to your current job or area of interest as they come out. All of the ones listed below are available in hard copy at the UCLA Library, via UCLA's online journal subscriptions/freely online, or both.

- American Archivist*
- Archivaria*
- First Monday*
- Journal of Contemporary Archival Studies*
- Journal of Film Preservation (aka "FIAF journal")*
- Journal of the American Institute of Conservation*
- Provenance*
- The Moving Image (aka "AMIA journal")*

Office hours and consultation

My office hours and location are listed on the first page of this syllabus. I welcome the opportunity to discuss any questions you might have about assignments, grading, or other course- or program-related matters during office hours, or by appointment. The sooner you come to me with any questions or concerns, the more likely it is that I will be able to help. (And the less notice you provide me with when scheduling appointments outside of office hours, the less likely it is I will be able to accommodate you.)

Email is generally the best way to contact me outside of office hours. I do my best to respond to all student communications within 24 hours; however, **I check email less frequently (or not at all) after business hours and on weekends.** If you need to communicate with me urgently, especially the night before a class meeting, please call or send a text message to the phone number provided above.

Course Schedule

Date	Topic	Guest speaker(s)	Assignment(s) due
Week 1 April 6	Introduction & overview	N/A	N/A
Week 2 April 13	Institutions: Nonprofits, for-profits and institutional archives; business models, governance, and leadership	N/A Discuss project options	N/A
Week 3 April 20	Materials: Appraisal, collection development, and collection policies	TBD	Short Paper #1: Organizational chart
Week 4 April 27	NO CLASS MEETING	N/A	N/A
Week 5 May 4	Materials: Description, access, copyright, licensing	Erica Titkemeyer, Southern Folklife Collection	N/A
Week 6 May 11	Stakeholders: Donors, depositors, and funders	TBD	Short paper #2: Grant narrative
Week 7 May 18	Stakeholders: Staff, creators, audiences, and users	Hillary Howell and Jen O'Leary, NBC Universal	

Week 8 May 25	NO CLASS MEETING	N/A	Paper #3: Program proposal/budget worksheet
Week 9 June 1	Stakeholders: Concepts of ownership in archive collections; ethics	May Haduong, Academy Film Archive	
Week 10 June 8	Planning and Policy: Internal and institutional; Community, national, global	Candace Ming, South Side Home Movie Project	Paper #4: Evaluation plan
Exam Week June 15	NO CLASS MEETING		Final projects due by 6:00 PM, June 15

Week 1 – April 6

Introduction and overview: Archival management; Orientation, introductions, and distribution of class materials.

Lecture/Discussion:

Context and history of moving image archives; overview of nonprofit and for-profit collections; defining the moving image archive and the scope of its work

Reading (distributed in class):

- Goerke, F. (1996). Proposal for establishing an archive for moving pictures (1912). *Historical Journal of Film, Radio and Television*, 16(1), 9–12.

Week 2 – April 13

Institutions: Business models; nonprofits, for-profits and institutional archives; structures, governance, and leadership

Lecture/Discussion:

Making a business case for collections; reading a Form 990; understanding corporate structures

Readings:

- Schatz, T. (1984). Film archives. *Critical Studies in Mass Communication*, 1(1), 83-88.
- Collins, J. C. (2005). *Good to Great and the Social Sectors: Why Business Thinking Is Not the Answer: A Monograph to Accompany Good to Great: Why Some Companies Make the Leap--and Others Don't*. Boulder, Colo.: J. Collins.
- Read Fitzpatrick, D., & J.D. (n.d.). How to Form a Nonprofit Corporation. Retrieved December 3, 2015, from <http://www.nolo.com/legal-encyclopedia/form-nonprofit-501c3-corporation-30228.html>. (2 pages) **Be sure to look at California's nonprofit incorporation laws and those of at least one other state for comparison when you do this reading.**
- Read Laurence, B., & J.D. (n.d.). Form a Nonprofit in Eight Steps. Retrieved December 3, 2015, from <http://www.nolo.com/legal-encyclopedia/form-nonprofit-eight-steps-29484.html>. (1 page)
- Pakroo, P. (n.d.). Building Your Nonprofit's Board. Retrieved December 3, 2015, from <http://www.nolo.com/legal-encyclopedia/building-nonprofits-board-30046.html> (1 page)

Week 3 – April 20

Materials: Appraisal, collection development, and collection policies

Lecture/Discussion:

How do archives present themselves to the public and promote their collections? What notions of value are expressed in and applied to moving image collections? How do archival theories—especially theories of appraisal and selection—manifest in the form of documents like collection policies, and how do these documents inform actual practice?

Readings:

- Listen to This American Life, episode 514: Thought That Counts, Act 2: It's Your Junk in a Box: <http://www.thisamericanlife.org/radio-archives/episode/514/thought-that-counts?act=2>
- Gerstenblith, P. (2003). Acquisition and Deacquisition of Museum Collections and the Fiduciary Obligations of Museums to the Public. *Cardozo Journal of International and Comparative Law*, 11, 409.
- Read Kula (2002) – Introduction (pp. 1-8), Chapter 2: Appraisal Theory (pp. 23-52), and Chapter 6: Monetary Appraisal (pp. 93-126)

We will discuss these in class; you may read ahead of time if you wish:

- Draft Collection Policy, Mayme Clayton Library and Museum (on CCLE)
- Acquisition Policy, Academy Film Archive. Online: <http://www.oscars.org/academy-film-archive/about-archive>

Assignments:

Short paper # 1 is due this week.

Week 4 – April 27

NO CLASS MEETING

Readings: As assigned

Submit paper/project topics (and team members, if applicable) for approval this week.

Week 5 – May 4

Materials: Description, access, copyright, licensing

Lecture/Discussion:

How does access and use of archival materials support an institutional mission? In what ways do external forces like copyright law and users' perceptions or expectations of accessibility relate to other administrative functions like budgeting, public programming, collections processing, etc.?

Readings:

- Schwartz, E. (1994) *Depositing Films with Archives: A Guide to the Legal Issues*. Web resource: <http://www.loc.gov/film/donate.html>
- Briston, H. et al. (2009). *Orphan Works: Statement of Best Practices*. Society of American Archivists. Online (PDF): <http://www.archivists.org/standards/OWBP-V4.pdf>

- Center for Social Media. (2005) *Documentary Filmmakers' Statement of Best Practices in Fair Use*. Online (PDF): http://www.centerforsocialmedia.org/sites/default/files/fair_use_final.pdf

Week 6 – May 11

Stakeholders: Donors, depositors, funders

Lecture/Discussion:

How do funding models and sources of funding affect decisions related to collecting, providing access, and preservation for archive collections—especially moving images? How have policies set at the national level affected local and regional collections? What role do donors and depositors play in the overall strategies of an organization that collects or administers a collection?

Readings:

- Read the National Film Preservation Foundation's complete grant program information, including the sample applications posted for each category of grants: <http://www.filmpreservation.org/nfpf-grants>
- Edgers, G. (n.d.). Battle over film archives puts Boston University professor Ray Carney in uncomfortable spotlight - The Boston Globe. Retrieved October 1, 2013, from <http://www.bostonglobe.com/lifestyle/style/2013/04/06/battle-over-film-archives-puts-boston-university-professor-ray-carney-uncomfortable-spotlight/ICdyD6WjGuP52JEVkr3z3O/story.html>
- Taylor, K. (2010, July 7). Larry Rivers's Daughter Seeks Return of Nude Videos. *The New York Times*. Retrieved from <http://www.nytimes.com/2010/07/08/arts/design/08rivers.html>
- Mashberg, T. (2013, July 1). Museums' Property Claims Are Not Simply About Evidence. *The New York Times*. Retrieved from <http://www.nytimes.com/2013/07/02/arts/design/museums-property-claims-are-not-simply-about-evidence.html>

Assignments:

Paper #2 is due this week.

Week 7 – May 18

Stakeholders: Staff, creators, audiences, users

Lecture/Discussion:

What is a strategic plan, and why do collecting institutions have them? What are some of the ways in which organizations measure and evaluate their programs and projects? In class exercises: Program evaluation matrices; SWOT analysis activity

Readings:

- Goodrich, R., 1, B. C. J., & EST, 2015 06:00 am. (n.d.). SWOT Analysis: Examples, Templates & Definition. Retrieved December 21, 2015, from <http://www.businessnewsdaily.com/4245-swot-analysis.html>
- Groschke, A., Koerber, M., & Meiller, D. (2012). Who Is Going to Look at That? Experiences, Possibilities, and Pitfalls of Keeping Experimental Film in a Mid-sized Film Archive. *The Moving Image: The Journal of the Association of Moving Image Archivists*, 12(1), 128–135.
- Melville, A., & Simmon, S. (n.d.). *Film Preservation 1993: A Study of the Current State of American Film Preservation* (National Film Preservation Board, Library of Congress). Retrieved from <http://www.loc.gov/film/study.html#one>

- Murphy, W. T. (1997). *Television and Video Preservation 1997: A report on the current state of American television and video preservation* (Report of the Librarian of Congress). Washington, D.C.: Library of Congress. Retrieved from <http://www.loc.gov/film/tvstudy.html>

Week 8 – May 25
NO CLASS MEETING

Assignments:

Paper # 3 is due this week.

Week 9 – June 1

Stakeholders: Concepts of ownership in archive collections, ethics

Readings:

- McShea, Megan. (2015). Guidelines for Processing Collections with Audiovisual Material. Washington, D.C.: Smithsonian Archives of American Art. Online: <http://www.aaa.si.edu/files/documentation/2015-aaa-av-processing-guidelines.pdf>
- Additional readings as assigned.

Week 10 – June 8

Planning and Policy: Internal, institutional - External, community-wide, national, global – Term wrap-up and review

Readings:

- Coordinating Council of Audiovisual Archives Associations (CAAAA). (2005) *UNESCO instrument for safeguarding and preservation of the audiovisual heritage: CAAA Issues paper*. Online: http://www.caaa.org/docs/caaaa_heritage.pdf
- Additional readings as assigned

Assignments:

Paper #4 is due this week.

Exam week

Final papers are due to me via email (PDF, DOC, or DOCX format) by 6:00 PM, Pacific time.

CLASSROOM POLICIES

Individual conduct

Attendance in the classroom is not merely physical; it comprises your awareness and attention as well. Personal laptops and cell phones may not be used during class time. The classroom computer and display may be used as needed to call up web sites or digital resources that are under discussion. Please use your break times for checking email, responding to phone messages, etc.

Differences of opinion

Alertness to and respect for the nuances of archival ethics, as well as the personal feelings and professional opinions of your colleagues, is expected at all times in the classroom, just as it will be in

your professional practice. On the other hand, thoughtful disagreements with the assigned readings or course topics will likely drive some of the most productive, enlightening discussions we have in this class. Take time to formulate your objections clearly and please bear in mind that reasonable people may disagree.

Accommodations for students with disabilities

I will gladly make appropriate accommodations for students with documented needs. The OSD student handbook, <http://www.osd.ucla.edu/docs/Handbooks/OSDStudent.htm>, outlines UCLA's procedures and responsibilities for equal access to education. Please find time in the first week of classes to let me know what you might need and how I can help.

Academic dishonesty

Section 102.01 of the UCLA Code identifies various forms of academic misconduct; it is your responsibility to know what constitutes plagiarism, collusion, and other violations and to ensure that the work of others is properly used and cited in your own writing.

GRADING

All assignments must be completed and submitted in order to receive a passing grade for this class.

Your grade for this class will be based on a major paper (50%), four (4) short written assignments at 5% each (total 20%), attendance and participation in class discussions (30%). If you do not do the work for this class, you will not get a grade for this class.

Late submissions of assignments will be penalized. Unless you have arranged in advance for an extension, your grade for each shorter assignment will be reduced by one point (out of a possible 5) for each day late. Points taken off for late submissions cannot be restored. These are basically pass/fail assignments, so I strongly recommend handing in *something* on the due date in order to ensure that you can eventually receive full marks for the assignment! Further to this...

Revision and resubmission are always an option. Even for pass/fail submissions, I will be reading and marking your work with the same care I give to articles I am peer-reviewing for publication, and with the same intent: to make the final version as good as it can possibly be. If you do not receive full marks for any assignment, you are welcome to revise and resubmit it (along with the original for comparison) before the end of the term for an improved grade.

High-quality writing and thinking are a requirement for successful graduate study and professional work, as well as for this class. All of your writing for this class—including class-related emails to me and your peers—should be professional in tone and should reflect care and attention to detail, especially with respect to grammar, spelling, and punctuation. Just as grant reviewers should never be the first people to read your application for preservation funds, and prospective candidates should never be the first to read a position description you have posted, I should never be the first person to read your papers for this class. I strongly recommend making use of the Graduate Writing Center and its services to ensure that your writing is at a level commensurate with graduate work in this field, and that you also work with your peers to support one another's work and learn how to offer constructive feedback.

Be resourceful; focus more on process than product. You are encouraged to incorporate elements of your shorter assignments into your final project, wherever that's appropriate. You'll be doing much the same thing in a professional setting as a major project like an exhibition or big donation moves from

initial proposal through execution, promotion, and final reporting, so consider this practice. In an institutional or professional setting, much of your labor may be wrapped up in false starts, in finding out how to work effectively with team members and project sites/clients to get information, in arranging physical access to collections, in scoping the project, or assembly of other crucial elements...all within the artificial time frame of the ten-week quarter. Not every project for this class will proceed without complication, nor will they all have a tidy completion. Some may lead nowhere. This is normal! (Intentional, even.) Failures are often more instructive than success stories, and your projects will be graded on the effort you put in throughout the quarter, as much as the final deliverables you turn in. The important thing is not to get stalled out or fixate on assigning blame, but re-evaluate as needed and choose a path that keeps you moving forward.

To receive an A in this class: Attend and actively participate every week. Demonstrate not just a thorough familiarity with the assigned readings, concepts, and methods discussed in this course, but an understanding of their importance in managing moving image collections of all kinds. Submit extremely well-written assignments that reflect above-average effort and original insights, synthesis, and extension of previous scholarship, the resources, collections and materials you consult, and our class discussions. Behave courteously, professionally, and with respect for your classmates, guest speakers, and the instructor at all times.

To pass this class: Attend and participate every week. Complete the readings before class and be prepared to discuss them voluntarily, not just when called upon. Complete and submit all written assignments. Produce writing of acceptable graduate-level quality, or revise and resubmit assignments that do not initially meet this standard.

ASSIGNMENTS

Major paper/project - 50% of final grade (Due by 6:00 PM on Monday, March 14.)

For your major paper for this class, choose one of the following options. You may work individually or in teams of up to three students per project/site.

- **Option 1: Collection Administration:** You/your group will work with key stakeholders on an actual collection—which may or may not be physically located here in Los Angeles. Depending on the collection, you may need to conduct research into its context, content, significance, and provenance; conduct an initial inventory and appraisal of its contents; create a management plan or recommendations for the materials; estimate costs for rehousing, storage, shipping, or other needed functions; research potential repositories for the materials; and, if necessary, make recommendations and/or arrangements for disposition via deposit, donation, or sale. (See handouts for details on the available projects.) In all cases, you/your team will work directly with the client site and its representatives to establish timelines and deliverables. These projects are an opportunity to apply what we learn in class to actual collections, and to produce concrete work products and actionable recommendations. In most cases, project deliverables will be presentable as components of your graduate portfolio, a conference paper or poster presentation, or professional journal article, so keep this potential in mind as you work.
- **Option 2: Archival Entrepreneurship:** You/your group will undertake the first steps toward creating a new moving image archive (or a new audiovisual preservation program, information resource, public program, outreach effort, collecting initiative, etc. within an existing institution). You may need to research and describe the unmet needs within the community that

this new institution or project would help address; come up with institutional mission and vision statements; identify your potential competitors and collaborators (using SWOT analysis or another established strategic planning approach); identify and quantify needed resources, whether financial, infrastructural, human or other; and/or create business models, budget estimates, collection strategies and policies, or other documentation for financial and collection development. This is your opportunity to design the institution/program *you* want to lead, if it does not yet exist!

Written homework assignments - 20% of final grade (4 papers, 5% each) (Due at beginning of class.)

Every other week or so, you will be turning in a short paper or other written assignment. These assignments are designed to help you connect the course content with your work outside of the classroom, understand early on what my expectations are for your work and where you might need to make improvements, and stay on track with researching and writing your final paper. They will also develop practical writing skills and introduce you to document types that you will likely make use of (and generate) throughout your professional career.

Some assignments may require you to observe stylistic conventions different from those we use in academic writing; your ability to identify, apply, and conform to those different standards as appropriate will be a factor in your grade for these assignments.

You may choose to relate some or all of these assignments directly to your term project. You will not be penalized for incorporating part or all of your short assignments into your final deliverable(s) for this class; in fact, I encourage you to do so, and to incorporate the feedback you receive on the short assignments to ensure that your final deliverable is of the highest possible quality.

- Paper #1: Organizational Chart
For this short paper (no more than 1000 words, or about four double-spaced pages), you may either analyze an existing organizational chart for an archive, collecting institution, or professional association of your choice, OR create one for an entity that does not currently have one. This might be the archive where you are currently working as an intern, or a large public agency, or something else entirely; however, whatever organization you choose should relate in some way to the course and its topics.
 - If you are creating an org chart from scratch, the chart itself should be one page, with 2-3 pages of discussion about how you collected information about reporting relationships, what decisions you made in presenting/organizing the information, discoveries you may have made in the process, and so on.
 - If you are analyzing an existing organizational chart, the chart should be supplemental to your 4 pages (+/-) of writing—which might address things like the archive's relationship to other branches of the organization; flat vs. hierarchical organizational models; what the org chart might reveal (or obscure) about the entity's character, values, or power structures; versions of the chart from earlier in the organization's history and ways in which its growth/maturity has affected staff relationships, etc.
 - Resources you might find helpful for this assignment include annual reports (which will typically have indicators of departmental divisions or listings of staff and institutional leaders, if not an actual org chart), Form 990 filings (especially helpful for tracking

growth over time if you have access to multiple years), and conversations with actual people.

- Paper #2: Grant narrative
 - Working from an actual collection (TBD), each of you will produce a grant narrative justifying preservation funding from NFPF for a piece of film or the collection as a whole.

- Paper #3: Program Proposal/Project Budget

Using the Excel spreadsheet provided in CCLE as a template, create a proposal (no more than 500 words, or about two double-spaced pages) and a detailed budget for a project or program of your choosing.

 - This proposal and budget might be directly related to your final project—for instance, if you’re working on the UCSB disaster management plan, you might use this opportunity to summarize the costs of needed equipment, consulting, etc—or it might be for something completely different.
 - Adapt the template as needed to suit your chosen project/program—add categories, change the formulas and how the totals are calculated, etc. If you’ve never used the Sum function or more advanced features of Excel, take this opportunity to investigate how the template works, play with those features, and expand your capabilities a bit; you’ll be glad you did.
 - You may if you wish include an additional page or two (no more than 500 words) discussing choices you may have made in quantities, sources for estimates, etc. You can also simply put that information in a Notes column or use other in-app annotation methods; use multiple sheets for alternative budget scenarios; or play with this assignment in other ways.

- Paper #4: Evaluation Plan

For this short paper (no more than 1000 words), discuss how you would (or will) evaluate a specific project, program, or initiative. This would ideally be some aspect of the project, program, or initiative you are working on for your term paper. You might, for example, identify a particular goal, and indicate how you (or your client site) will know if that goal has been met. What inputs/outputs might you measure or monitor? What benchmarks or baseline data will you need, and how will you set targets for performance? If you are making recommendations to an organization, what would a realistic timeline or project plan for the recommended action look like, and what checkpoints would be needed to ensure the plan stays on track? If you are proposing a new program or project, is there a specific, existing evaluation or strategic planning model you might choose to apply (SWOT analysis, mission/revenue continuum, etc.)?

 - As with paper #3, this is a place where I expect you to engage in the more concrete, measurable, and quantitative aspects of archival administration.
 - If you focus instead on qualitative evaluation methods, you should explain why you are using those, and demonstrate how they would be applied with sufficient rigor to be meaningful.

Class participation and attendance - 30% of final grade

In addition to your physical presence, your full engagement in class discussions and activities is expected every week. You are also responsible for completing all assigned readings and homework prior to class. We will have guest speakers at many of our class meetings; missed access to their experience and

knowledge cannot be made up. Please let me know as far in advance as possible if you will not be attending a scheduled class, especially if there will be a guest.

EXTRA CREDIT

Professional development and continuing education are extracurricular activities, but they are essential for the networking and skill-building that you will need to advance in your career as an archival administrator. Accordingly, finding ways to make them part of your life now, during your graduate studies, will be rewarded in the context of this class. You may improve your final grade for this class by up to five points if you do any of the following and submit proof of your participation to me:

- Attend seminars or webinars or engage in self-study (such as through Lynda.com tutorials, or webinars for potential grant applicants). I especially recommend workshops or webinars related to grantseeking, fundraising, strategic planning, or project management, but I'll consider almost any form of training eligible if you make a halfway convincing case for it. (1 point for *each* class, webinar, or workshop attended.)
- Attend meetings of the Hollywood Section of the Society of Motion Picture and Television Engineers. See <http://www.smpte.org> for details. (1 point for *each* meeting attended.)
- Attend conferences, workshops, professional association meetings, symposia, etc., that are related in some way to your work as an audiovisual archivist. These might include the Hollywood Section of the Society of Motion Picture and Television Engineers, speaker panels on preservation projects at the Academy Film Archive, the Getty/Huntington Photo Archives V symposium, etc. (1 point for *each* event attended.)
- Start a new membership in a professional organization related to your work as a moving image archivist—e.g., AMIA, SAA, SMPTE, OHA, regional or interest-based archives associations, etc. (1 point for *each* membership initiated during the Winter quarter.)
- Create and/or contribute regularly to a blog or other public online forum on topics directly related to those we discuss in class, or in the program more broadly. (1 point; to receive extra credit for blogging you must post or publish at least three times during the Winter quarter. Contributions to the class discussion forums do NOT count toward a blogging quota.)
- Apply for travel grants, research support, student paper awards, fellowships, or other competitive opportunities. (1 point for each application submitted, whether or not the award is received.)
- Submit proposals, posters, or papers to a professional conference, journal, or online publication. This might be work such as a paper or project that you have done for a previous class, and now want to take further by publishing or presenting it in a professional venue. You might also consider writing up your projects for this class as paper or poster session proposals for conferences like AMIA or professional journals and other publications whose CFPs go out during the Winter quarter. (1 point for each confirmed submission, whether or not it is published/accepted.)