

Recordings at Risk Sample Proposal (Third Call)

Applicant: African American Museum & Library at Oakland, Oakland Public Library

Project: Preserving the Black Panther Party and Social Protest Films from the Henry J. Williams Jr. Film Collection

Portions of this successful re-submitted proposal have been provided for the benefit of future Recordings at Risk applicants. Members of CLIR's independent review panel were particularly impressed by these aspects of the proposal:

- These films are very timely to current social justice movements, and the OPL is aware of those connections and will promote the collections widely.
- The access levels are open, and fair, and the decision to put these films on Internet Archive will serve the general public interest in these films.
- Project staff have the appropriate skills and expertise to preserve, reformat, create access deliverables, manage and maintain the content, including the knowledge to utilize standards and equipment required for the project.
- The digital preservation plan is thorough and based on the provided documentation it is apparent that established policies and procedures are in place which reflect archival principles for long term preservation (master copies, access copies, multiple storage locations, checksums, etc.).
- The cost estimate is consistent with what should be charged for a reformatting project of this kind and the rates are very reasonable.

Please direct any questions to program staff at recordingsatrisk@clir.org.

Application: 0000000082

Recordings at Risk

Summary

ID: 0000000082

Last submitted: Feb 8 2018



Application Form

Completed - Feb 8 2018 03:05 PM (EST)

Form for "Application Form"

Section 1: Project Summary

Applicant Institution (Legal Name)

African American Museum & Library at Oakland, Oakland Public Library, City of Oakland, California

Applicant Institution (Colloquial Name)

African American Museum & Library at Oakland

Project Title

(max. 50 words)

Preserving the Black Panther Party and Social Protest Films from the Henry J. Williams Jr. Film Collection

Project Summary

(max. 150 words)

The project will digitize and provide access to 98 films and 4 audiotapes documenting the Black Panther Party and student and union protest movements of the late 1960s-1970s from the Henry J. Williams Jr. Film Collection. The films include footage shot by the documentary film collective California Newsreel of the Black Panther Party and its leaders in Oakland, California in the 1960s; union and student protest films of Vietnam War activists; United Automobile Workers and Oil, Chemical and Atomic Workers Union union strikes; Farah Manufacturing Company strike of 1972; and student protests at high schools in Oakland, California following the police shooting of 14 year-old Melvin Black in 1979. The recordings will be cleaned, digitized, and prepped for cold storage. Access files of the recordings will be made accessible through the Internet Archive and master files will be preserved in the museum's digital asset management system (Preservica).

What is the size of the request?

Applicants may request as little as \$10,000, or as much as \$50,000, per project.

\$19,589.64

Provide the proposed project length in whole months.

Projects must be between 3-12 months in length.

All project work must take place between May 1, 2018, and April 30, 2019.

12

Provide the proposed project start and end dates.

All projects should start on the first of the given month (e.g. January 1), and end on the last day of the given month (e.g. November 30) when the project closes

(format MM/DD/YYYY)

Project Start	05/01/2018
Project End	04/30/2019

Resubmission?

No Responses Selected

If this application is a resubmission, explain what changes have been made in response to reviewer comments.

(max. 500 words)

(No response)

Section 2: Description of Content

Description of materials.

Provide a description of the source materials to be digitized. This should include:

- all available information about their provenance,
- their current arrangement, any descriptions of them in catalogs,
- databases or finding aids,
- and their current accessibility for public use (if any).

If applicable, provide URLs for any collection descriptions available online.

(max. 300 words)

All of the films and audio recordings from the Henry J. Williams Jr. Film Collection were donated to the African American Museum & Library at Oakland by Henry J. Williams Jr. on July 7, 1992. The films are arranged into three series: I. Black Panther Party films, II. Social and union protest films, III. Assorted films. The Black Panther Party film reels include outtakes and b-roll footage shot in preparation of the California Newsreel film MayDay and includes film footage of Kathleen Cleaver, Bobby Seale, Huey Newton, and other party leaders. The union and social protest series consists of assorted footage of protest rallies in the late 1960s and 1970s, and includes footage of Vietnam War protests, United Automobile Workers and Oil, Chemical and Atomic Workers union strikes, the Farah Manufacturing Company strike of 1972, and student protests at high schools in Oakland, California following the police shooting of 14 year-old Melvin Black in 1979. A finding aid was created for the collection on May 21, 2016 with an item level description of each of the films and recordings in the collection (see appendix). All of the films are inaccessible to researchers due to the fragile condition of the original films and the lack of playback equipment at the museum.

Geographic Scope.

Describe the range of geographic regions represented in the materials nominated for digitization. Do not describe the current or future location(s) of the original, physical materials.

(max. 50 words)

The bulk of the films document social protests and Black Panther Party activities in Oakland, California. The union protest films were shot in San Francisco, California; Martinez, California; Chicago, Illinois; Danville, Illinois; and El Paso, Texas.

Date range of materials to be digitized.

List your best estimate of the date range covered by the materials, in whole years.

(format YYYY - YYYY)

1967-1979

Condition.

- Describe the current condition and housing of the materials, and the means by which the condition was assessed.
- Identify the individual(s) responsible for the assessment and approximately when the assessment took place.
- Describe any environmental provisions made for the long-term management of the source materials.

If information relevant to condition and housing of materials is discussed elsewhere in the application, such as in a service provider's proposal, you may refer to the pertinent sections or attachments (provided that all the required information is covered).

(max. 300 words)

A condition assessment of the films was conducted by museum archives assistant Sean Dickerson under the guidance of museum archivist Sean Heyliger in December 2017 - January 2018. The condition assessment was conducted using the University of Illinois' Preservation Self-Assessment Program (PSAP) program assessing the condition of the films based upon six assessment criteria: 1) Film type, 2) State of film, 3) Mold, water, or pest damage, 4) Breakdown of base, 5) Splices, 6) General condition notes. Fifty-five films in the collection are on an acetate base which is known to deteriorate and cause distortion, brittleness, and shrinkage to the film image over time due to "vinegar syndrome." Seven of the films were determined to be in critical or serious condition with immediate threat of information loss if not transferred to a digital medium and transferred to cold storage. Seventy-four films were determined to be in fair condition showing early signs of "vinegar syndrome" and deterioration of the acetate base. The remaining eighty-seven films were in good condition with no signs of deterioration or threat of information loss. Twelve films have warping due to deterioration of the film base or a previous exposure to water and two films have multiple broken splices. Following digitization of films, museum staff will re-house all films onto archival inert polypropylene cores and film cans and prepare films for cold storage. The films will be wrapped based upon the guidelines for cold storage materials by the National Park Service in dry Shield bags with humidity indicator cards and stored in an upright freezer at 10°F and with a relative humidity between 20-50%.

Material quantity and type.

Enter quantities and types of recordings to be digitized in the proposed project. You may add as many different measurement/material types as you like by, but each individual item should be accounted for in only one category.

How many categories would you like to enter?

5

Category 1

Material Type	Super 8 film
Amount of Material	5
Unit of Measurement	Items
Additional Information	(No response)

Category 2

Material Type	Open-reel audio tape
Amount of Material	4
Unit of Measurement	Items
Additional Information	(No response)

Category 3

Material Type	8mm film
Amount of Material	2
Unit of Measurement	Items
Additional Information	(No response)

Category 4

Material Type	16mm film
Amount of Material	91
Unit of Measurement	Items
Additional Information	(No response)

Category 5

Material Type	Other
Other Format	16mm audiotrack
Amount of Material	41
Unit of Measurement	Items
Additional Information	There are 53 films with soundtracks, 41 16mm soundtracks only, 41 films with no sound, 4 possibly undeveloped soundtracks

Section 3: Scholarly and Public Impact

Describe the impact of the proposed project upon scholarship and the public.

Address the importance of the collection to teaching, research, and the creation of new knowledge, art, or experience.

(300 words max.)

The Black Lives Matter Movement along with the 50th anniversary of the Black Panther Party has brought renewed interest in the history of the Black Power Movement. The 72 film segments of b-roll consisting of three hours of previously unseen footage will be an important primary source for both the study of the Newsreel documentary film collective and the Black Panther Party. The film segments are the only known b-roll and unedited footage of the 12 films produced by San Francisco and Los Angeles Newsreel collectives. The three hours of footage was ultimately edited into the 13 minute film MayDay. The footage will provide scholars of Newsreel with a deeper understanding of the editorial vision of the group, and how the filmmakers crafted their films to enhance the propagandistic impact of the films through the selective inclusion and exclusion of footage. More significantly, the films are an important new primary source in the study of the Black Panther Party at a pivotal point in the development of the organization. The MayDay footage was taken in the summer of 1968 at Huey Newton's trial for the murder of Oakland police officer John Frey the year before. The trial was one of the seminal moments in the history of the Black Panther Party remembered now by the iconic protests of Party members on the steps of the Alameda County Courthouse. As a Marxist film making collective, San Francisco Newsreel was one of the few organizations with inside access to the Party leadership at the time. The films have not been viewed by scholars in the twenty-five years they have been housed at the museum and will be a significant new source for scholarship on the Black Panther Party, 1960s documentary film, and an important resource for documentary filmmakers.

Section 4: Risk Assessment

Explain the urgency of the proposed project in terms of the risk of loss of recorded information on the audio or audiovisual carrier.

(300 words max.)

The films are currently stored in an archival storage area maintained at 70°F and 50% relative humidity. Seven films currently show active signs of deterioration and are an immediate threat of information loss. The remaining forty-seven 16mm films that are either in fair or good condition are estimated to remain in stable condition for a maximum of forty years based upon the guideline for acetate film storage developed by the Image Permanence Institute. While the museum will prepare and store the films for cold storage, regardless of receiving a grant, it is preferable to have all of the films digitized and access copies available to researchers prior to long-term cold storage.

Section 5: Rights, Ethics, and Re-Use

Summarize all known rights, embargoes, and ethical or legal considerations pertinent to the nominated collection and describe how this information will be communicated to future users.

Explain how these issues will affect circulation of, access to, and/or re-use of the digital copies (including any plans to charge fees for commercial and/or non-commercial use or specific attribution requirements for re-use of digital copies created through this project). If personally or culturally sensitive information is present (or could potentially be present) within nominated recordings, describe how the institution will uphold ethical and moral claims and the rights of interested individuals or communities.

(500 words max.)

The films in the Henry J. Williams Jr. Film Collection were donated to the African American Museum & Library at Oakland by Henry J. Williams Jr. on July 7, 1992. Copyright to the films was transferred to the museum with the donation of the physical items. The museum does not have documentation regarding the original creation of the films and how and whether Henry Williams was the creator or original copyright holder of the films. Many of the film cans have packing labels identifying the films as part of Los Angeles Newsreel. The Black Panther Party films appear to be outtakes and b-roll footage taken as part of San Francisco Newsreel's two films on the Black Panther Party Mayday and Off the Pig and Los Angeles Newsreel's film Repression. The museum has been unable to determine the original individual creator of the films and considers them orphaned films. The museum will make all of the digital files created by the grant project publicly accessible for no charge on the Internet Archive web site. The museum will allow organizations and individuals with non-profit status to use footage from the digital files at no charge. Organizations and individuals working on commercial projects will be charged \$20 / second to license footage from the digitized films. All digital files will include the following copyright statement:

"Copyrighted. Rights are owned by the African American Museum and Library at Oakland. Transmission or reproduction of materials protected by copyright beyond that allowed by fair use requires the written permission of the Copyright Holder. In addition, the reproduction of some materials may be restricted by terms of gift or purchase agreements, donor restrictions, privacy and publicity rights, licensing and trademarks. Works not in the public domain cannot be commercially exploited without permission of the copyright owner. Responsibility for any use rests exclusively with the user."

All parties to this proposal understand that as a condition of acceptance of any Recordings at Risk award from CLIR, all metadata created in the course of funded project activities must be dedicated to the public domain under a CC0 Creative Commons license. Exceptions to this requirement will be made for culturally sensitive metadata.

Responses Selected:

Confirm

All parties to this proposal understand that as a condition of acceptance of any Recordings at Risk award from CLIR, recipient institutions must not claim additional rights or impose additional access fees or restrictions to the digital files created through the project, beyond those already required by law or existing agreements. Exceptions may be made for those materials in the public domain without the express wishes of local, traditional, and indigenous source communities.

Responses Selected:

Confirm

Section 6. Project Design

Describe the technical approach to be employed for the digitization, metadata creation, ingest, and digital preservation activities to be undertaken during the project term.

In cases where these details are covered elsewhere in the application, such as in a service provider's proposal, it is acceptable to reference that documentation rather than repeat the information.

(400 words max.)

Please see The MediaPreserve project proposal

List and describe all envisioned project deliverables.

Explain the means through which each will be available to the public, and any applicable conditions or terms limiting their availability.

Describe all project deliverables and articulate your strategy for project-related outreach to scholars, professionals, and the public once the materials have been digitized. Explain the means through which the content can be made available for study and re-use, plans for connecting the content to related collections held elsewhere in your own and at other institutions, and any planned or potential future initiatives to be built upon this investment.

(300 words max.)

Access files will be made available to the general public through the African American Museum & Library at Oakland's landing page in the Internet Archive and on the museum's YouTube channel. Thumbnails, metadata, and links to the digitized films and audio recordings will be harvested and added to the museum's collections pages in Calisphere and the Digital Public Library of America. Links to the digitized films and audio recordings will be added to the collection's finding aid in the Online Archive of California. Museum staff will create a blog post about the project and the films for the Oakland Public Library's Community Outreach web site and the Society of California Archivists Spring 2019 newsletter. Selections from the films will be added to the museum's Facebook and Twitter accounts.

If applicable, list the name(s) and URL(s) of the catalogs/repositories/services through which the digitized files and/or associated metadata will be made available (optional)

How many names and URLs of catalogs/repositories/services would you like to add?

4

Names/URLs of catalogs/repositories/services

	Name	URL
1	African American Museum & Library at Oakland Internet Archive Landing Page	https://archive.org/details/africanamericanmuseumandlibrary
2	African American Museum & Library at Oakland Calisphere Landing Page	https://calisphere.org/institution/147/collections/
3	Henry Williams Jr. Film Collection finding aid in the Online Archive of California	http://www.oac.cdlib.org/findaid/ark:/13030/c8j38z4x/
4	African American Museum & Library at Oakland YouTube Channel	https://www.youtube.com/channel/UCzo2C8XifuVwWmdi5qljwYQ

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January 25, 2018

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To the Council on Library and Information Resources,

Treasurer
MUHAMMAD M. ALABI
Accountant/Economist

I am writing to offer my strong support for the application by the African American Museum & Library at Oakland (AAMLO) for a grant from the CLIR Recordings at Risk program. The work being proposed by AAMLO is very important for researchers of all kinds. The collections AAMLO has containing footage from documentary filmmakers attempting to record the social ferment of the Vietnam era will be invaluable to filmmakers.

Secretary
KARMEN STARKS
Associate Director,
Training
& Education
Pfizer Inc.

I am a documentary filmmaker and lived through the times depicted in this footage, and I believe the digitized films made accessible by AAMLO will be especially valuable and informative to younger generations of researchers, students, and scholars unfamiliar with the visual culture of the period, and far from first-hand experience.

SLOANE NOEL-JOHNSON
Artist/Consultant

If you have any questions about my support for the work AAMLO is doing, please don't hesitate to contact me.

Executive Director

Sincerely,

CHERYL FABIO, JD
Executive Director,
SWFcenter

Cheryl Fabio,
Founder, Sarah Webster Fabio Center for Social Justice
Director, "Evolutionary Blues: West Oakland's Music Legacy"

Accounting Services

Hilaire Consulting Group
2950 Buskirk Ave. Ste. 300
Walnut Creek, CA 94597

1622 67th Avenue, Oakland, CA 94621
510.206.4407 / www.swfcenter4sj.org / swfcenter4sj@gmail.com

January 22, 2018

The Council on Library and Information Resources,

With enthusiastic support, I am writing this letter on behalf of the application by the African American Museum and Library at Oakland for a grant from the CLIR Recordings at Risk program. AAMLO plans to digitize B-roll from films that were shot by people who were affiliated through the California Newsreel collective during the years of protest in the state, and the Bay Area, during the 1960s and 1970s. I am familiar with California Newsreel and the atmosphere among those who were documenting social change movements of the time. The raw footage from the films that were shot is an invaluable resource for researchers and present-day filmmakers. Documentary filmmakers like me place significance reliance on film archives. We immerse ourselves in them for our research, and we obtain permissions to utilize footage for our films, and it is rare to have access to outtakes and raw footage, especially of live events, such as demonstrations, rallies, and speakers. Please accept my wholehearted support of AAMLO's worthy endeavor which is greatly deserving of this grant.

Sincerely,

Billy Woodberry

Professor, Documentary filmmaker, "And When I Die, I Won't Stay Dead," A journey into the life and work of beat poet and activist Bob Kaufman

CLIR Recordings at Risk Grant Proposal #000000082

African American Museum & Library at Oakland, Oakland Public Library

Project Plan:

1) April, 2018 (Sean Heyliger, African American Museum & Library at Oakland)

Prepare, inventory, and package films for shipment to MediaPreserve facility located at:

Preservation Technologies L.P.

111 Thomson Park Drive

Cranberry Township, PA 16066

Items will be shipped using FedEx 2-Day shipping service and will be insured and required signature upon arrival.

2) May-December, 2018 (James Lewis, Media Preserve)

Upon arrival at MediaPreserve facility, films will be barcoded and inventoried into their Media Asset Tracking system. The films will be stored in a secure, climate-controlled room at the MediaPreserve facility during digitization. Films will be inspected for damage and cleaned prior to digitization. MediaPreserve technicians will create uncompressed 10-bit MOV with QuickTime wrapper master files and H.264 HOV with QuickTime wrapper access files for each film and 24-bit / 96 kHz master and mp3 access files for audio recordings.

3) May-December, 2018 (James Lewis, Media Preserve)

After all films have been transferred, technicians will sync digitized film and audio files for the 42 films that have separate audio tracks.

4) May-December, 2018 (James Lewis, Media Preserve)

Preservation and Technical metadata and checksums for master and access digital files generated during digitization.

5) January, 2019 (James Lewis, Media Preserve)

Films and hard drive with master and access files will be shipped to the African American Museum & Library at Oakland using FedEx 2-Day shipping service and will be insured and required signature upon arrival.

6) January, 2019 (Sean Heyliger, African American Museum & Library at Oakland)

Museum archivist will inventory and verify condition and receipt of all films and audio recordings and review all master and access files for quality assurance.

7) February, 2019 (Sean Heyliger, African American Museum & Library at Oakland)

Museum archivist will transfer and ingest (ingest includes virus check, fixity check, metadata integrity check, file content integrity check, SIP ingest validation, characterisation, and checksum of all ingested files) master, access, and metadata xml files into the African American Museum & Library at Oakland's Preservica digital asset management system.

8) February, 2019 (Sean Heyliger, African American Museum & Library at Oakland)

Museum archivist will assign Preservica data management workflows to collection files to perform annual fixity checks and migration of video files to open source lossless video and audio formats.

9) February 2019 (Sean Heyliger, African American Museum & Library at Oakland)

Museum archivist will upload access and master files and descriptive metadata to the African American Museum & Library's institutional landing page in the Internet Archive.

10) March, 2019 (Sean Heyliger, African American Museum & Library at Oakland)

Museum archivist will add urls for access files in the Internet Archive to the collection's finding aid in the Online Archive of California.

11) March, 2019 (Sean Heyliger, African American Museum & Library at Oakland)

Museum archivist will upload access files of the films onto the African American Museum & Library at Oakland's YouTube channel and make announcements of films and digitization project on museum's Facebook and Twitter accounts.

12) March, 2019 (Sean Heyliger, African American Museum & Library at Oakland)

Museum archivist will write blog post describing the films and their digitization for the Oakland Public Library's Community blog and the Society of California Archivists Spring newsletter.

CLIR Recordings at Risk Grant Proposal #000000082

African American Museum & Library at Oakland, Oakland Public Library

Digital Preservation Plan:

- Creation of master (uncompressed 10-bit MOV with Quicktime wrapper) and access (H.264 HOV with Quicktime wrapper) digital files for film and audio recordings (24-bit / 96 kHz master and mp3 access files). May-December, 2018 (Media Preserve)
- Preservation and Technical metadata and checksums for master and access digital files generated during digitization. May-December, 2018 (Media Preserve)
- Transfer of access files and descriptive metadata to the African American Museum & Library's Institutional Landing Page in the Internet Archive. January 2019 (Pamela Jean Vadakan, California Audiovisual Preservation Project)
- Transfer and ingest (ingest includes virus check, fixity check, metadata integrity check, file content integrity check, SIP ingest validization, characterisation, and checksum of all ingested files) of master, access, and metadata xml files into the African American Museum & Library at Oakland's Preservica digital asset management system February, 2019 (Sean Heyliger, African American Museum & Library at Oakland)
- Assign Preservica data management workflows to collection files to perform annual fixity checks and migration of video files to open source lossless video and audio formats February, 2019 (Sean Heyliger, African American Museum & Library at Oakland)

Budget Narrative

1) Line items

Film digitization - \$8,900.00

There are ninety-eight 16mm and 8mm film segments in the collection that are believed to have footage related to the Black Panther Party or union and social protest footage. The subject of the film segments was determined based upon titles written on film leaders or inferred by the museum's archivist based upon viewing the initial frames of each film. Film lengths were estimated by measuring the size of each rolled film core and estimating run times based upon Scenesavers' [guide for calculating film](#) length. Sixty of the film segments are between 1-5 minutes in length and at an estimated \$75.00 per film segment totals $60 \times \$75.00 = \$4,500$. Thirty of the film segments are between 5-20 minutes in length and at an estimated \$100.00 per film segment totals $30 \times \$100.00 = \3000 . Six of the film segments are between 20-40 minutes in length and at an estimated \$150.00 per film segment totals $6 \times \$150.00 = \900 . Two of the film segments are between 40-60 minutes in length and at an estimated \$250.00 per film segment totals $2 \times \$250.00 = \500 . Digitization of all ninety-eight films is estimated to cost \$8,900.00

Audio track digitization - \$3,375.00

There are four reel-to-reel audio tapes that it is estimated to cost \$25.00 per reel to digitize totaling \$100. The remaining 42 audio tracks are on 16mm magnetic audio tape and are assumed to be the audio track to the 16mm film segments without audio. Thirty-five audio tracks are under 5 minutes in length and it is estimated to cost \$75.00 per reel to digitize for a total of \$2,625. Five audio tracks are between 5-20 minutes in length and it is estimated to cost \$100.00 per reel to digitize for a total of \$500. One audio track is between 20-40 minutes in length and is estimated to cost \$150.00 to digitize.

Picture-sound sync - \$4,100.00

Forty-one 16mm film segments and their accompanying 16mm magnetic audio will need to be digitally synced to make the digital files viewable. It is estimated to cost \$100 per reel to identify the corresponding audio and video and digitally sync the files for a total of \$4,100.

5 TB external hard drive (2) - \$440.00

It is estimated based upon the total run-time of the films and the estimated file sizes of the master (50-100 GB / file) and access files (1-2 GB / file) that the total size of the digital files will be ~ 7 TB of data. Transferring the files to AAMLO will require two 5 TB external hard drives that are estimated to cost \$220 each $\times 2 = \$440.00$

Shipping costs - \$2,774.64

Shipping costs were calculated using the FedEx's online shipping calculator available on the FedEx web site. The estimated total weight of the packaged films is 190 pounds and would be shipped to The MediaPreserve's offices in Cranberry Township, PA 16066 using FedEx 2-Day

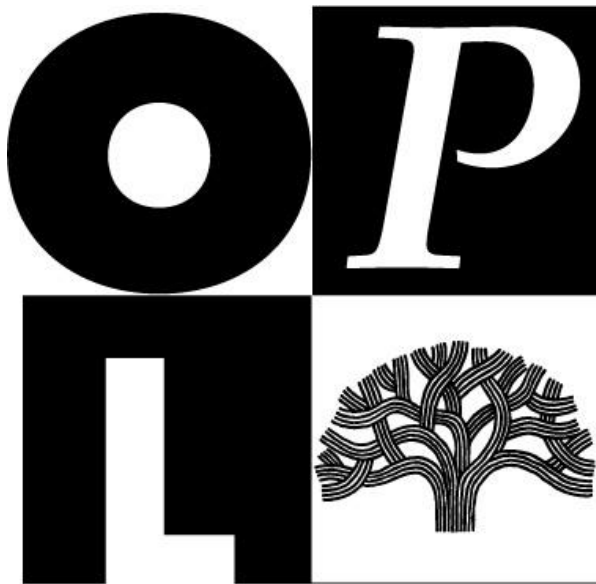
shipping with an insurance value of less than \$1,000. 2-day shipping is the preferred shipping method to ensure that film materials are not exposed to extreme changes in temperature and humidity for an extended period of time. The total cost to ship the materials each way is $\$1387.32 \times 2 = \$2,774.64$.

2) **Grant management**

Grant funds would be transferred to the Oakland Public Library's Financial and Administrative Services Department (FASO) who would administer and disperse all grant funds. Oakland Public Library's chief financial officer, Gene Tom, and Paulette Mitchell, financial manager would administer the account and disperse grant funds to vendors. All vendors that work with the City of Oakland are required to register with the City's Financial Services Department, sign the City's non-collusion form, and submit a valid W-9 form.

3) **Rationale for support**

The African American Museum & Library at Oakland is the largest archive of African American history in the Western United States but relies on a small staff (5 F.T.E.) consisting of a chief curator, archivist, archives assistant, museum project coordinator, and librarian. The museum currently does not have the technical equipment and expertise to clean and digitize film and audio recordings in-house. The museum does not have a dedicated budget for preservation or digitization services and relies on outside grants for the digitization of large audiovisual collections.



Oakland Public Library

**African American Museum &
Library at Oakland**

**Audiovisual Digitization
Project**

January 12, 2018

January 12, 2018

Sean Heyliger
Archivist
African American Museum & Library at Oakland
Oakland Public Library

Dear Sean,

Thank you for contacting The MediaPreserve with your reformatting needs at the African American Museum & Library at Oakland. I appreciate the opportunity to assist you in your preservation efforts, and I am confident that we will provide you with the efficient, scalable, and cost-effective services required to meet your reformatting goals.

The African American Museum & Library at Oakland is an institution dedicated to the discovery, preservation, interpretation, and sharing of historical and cultural experiences of African Americans in California and the West for present and future generations. Once the unique audio-visual materials of your collection are digitized, they will be a cherished asset to students, teachers and researchers throughout the city of Oakland, the state of California, and the entire world.

The MediaPreserve has worked with many institutions with similar collections to yours. Since 2011, we have been partnering with the California Audiovisual Preservation Project to digitize thousands of audio, video, and film assets, with formats ranging from ¼-inch audio reels to 16mm film, from across the state of California. The MediaPreserve has also partnered with the New York Public Library on a long-term project to digitize a variety of collections, including materials from the Jerome Robbins Dance Division, the Gay and Lesbian & HIV/AIDS Collection, and the Schomburg Center for Research in Black Culture. The MediaPreserve has also worked closely with the Northwestern University Library to digitize media in the Charlotte Moorman collection and the Program of African Studies collection. Each of these clients presented unique challenges that were all met by the talented staff of The MediaPreserve. These talents will be at your disposal to reformat your collection and ensure it is available for generations to come.

Based on your December 22th email, we understand that you have a collection of audio and film that you are interested in digitizing. For audio, we will provide you with a 24-bit 96kHz Broadcast Wave Format preservation master and an MP3 streaming file. For film, we will provide you with an uncompressed 10-bit MOV with QuickTime wrapper and a H.264 MPEG4 streaming file. Some of your audio reels and 16mm film reels may go together, so we will also provide you with our Picture-Sound syncing service at a fee. The cost of digitization also includes basic cleaning and preparation, as well as standard XML metadata.

The uncompressed 10-bit MOV preservation master is a standard definition file, which is the most cost-effective file type The MediaPreserve provides. This cost-effectiveness, however, does not come at the expense of quality. An uncompressed standard definition file offers archives like yours the ability to digitize and store large collections of media inexpensively while, at the same time, providing your patrons with a high standard of picture and sound.

In the following pages, you will find a project proposal and budget estimate for your collection. Prices are based upon the runtimes provided in your December 22 email. Should actual runtimes prove longer or shorter than anticipated, prices will be adjusted accordingly. Also, the fee listed for Picture-Sound syncing will also be adjusted if no sync can be made.

For your reference I have also included a description of the services and resources we provide. The packet contains an overview of our migration services and a description of our audio and film workflows. Finally, I have included a series of short bios so that you may become acquainted with our key personnel.

These materials should answer many of your questions. However, if you have any further questions or concerns, I am always available. Thank you for considering The MediaPreserve, and I look forward to hearing from you.

Best regards,

James Lewis
Preservation Program Specialist