

Recordings at Risk Sample Proposal (Third Call)

Applicant: University of Oklahoma

Project: Preserving Native Voices from the Airwaves: Digitizing the Indians for Indians Hour Radio Program Recordings, 1942-1976

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:

- The applicants and their letter writers do a good job expressing potential impacts that will possible with regard to this project.
- They are nominating a rare collection of recordings that will be attractive across many disciplines.
- The applicants will be consulting with outside partners about the best ways to provide or restrict access to potentially sensitive material.

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

Application: 0000000064

Recordings at Risk

Summary

ID: 0000000064

Last submitted: Feb 9 2018



Application Form

Completed - Feb 9 2018 12:51 PM (EST)

Form for "Application Form"

Section 1: Project Summary

Applicant Institution (Legal Name)

University of Oklahoma Libraries, Western History Collections

Applicant Institution (Colloquial Name)

OU Libraries

Project Title

(max. 50 words)

Preserving Native Voices from the Airwaves: Digitizing the Indians for Indians Hour Radio Program Recordings, 1942-1976

Project Summary

(max. 150 words)

The University of Oklahoma Libraries seeks funding to preserve recordings of the Indians for Indians Hour radio program, broadcast weekly over the University of Oklahoma's (OU) WNAD station from 1941 through the mid 1970s. The path-breaking program was created by Don Whistler, a Sac and Fox Indian, as a forum for Native American expression, and it reached a wide audience in Oklahoma and the region, featuring segments on local and national significance. Digitization of the extant recordings will enable scholarly and community researchers to engage with a rare audio resource to study Native American self-representation, history, language and community life in the twentieth century. OU's Western History Collections holds 400 hours on 152 open-reel tapes, many of which are in deteriorating condition. The OU Libraries will partner with the Northeast Document Conservation Center to create digital copies, improve metadata for the collection, and make the recordings freely available online.

What is the size of the request?

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

\$49,900

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

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)

Because the program was broadcast from the OU campus, recordings of Indians for Indians Hour programs from 1942 through 1976 were deposited in the OU Libraries Western History Collections (WHC). The ¼-inch open reels for years 1942 through 1950 are copies of original lacquer disc recordings. The reel tapes for 1951 through 1964 are apparently copies of original discs that no longer exist. The remaining reels, covering the 1960s through sporadic episodes in the early 1970s, are original broadcast recordings.

The reels are numbered; however, that numbering does not reflect a chronological sequence. Instead, the copies of recordings were evidently arranged on the reels according to which episodes would fit. There is a finding aid that describes each tape, although some tapes are described in more detail than others. Currently, the finding aid is not publicly available, but is sent to researchers upon request.

The mismatch in the total number of tapes between the finding aid and the proposal is explained in two ways: there are additional copies of ¼-inch tapes made by the Library of Congress for years 1943 through 1950, and the finding aid includes five tapes that are no longer in the collection. For unknown reasons, the coverage dates in the WHC and the LOC tapes for those early years do not exactly match. For example, the WHC has a 1942 broadcast that the LOC does not have.

The open-reel tapes, which were recorded at different speeds, are not accessible for public use because the WHC no longer has equipment to play them. Public access is provided through cassette tape copies of the reels; digital copies are created on demand from the cassettes. The sound quality on some tapes is poor, so the digitization proposal includes work to normalize the audio where loss or distortions have occurred.

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)

Radio guests included members of Oklahoma tribes, many of which had been relocated from other parts of the U.S.; visitors from Kansas and the Southwest; and students from a wide range of geographic and tribal backgrounds. Topics were of national scope, including military participation and federal legislation impacting Native Americans.

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)

1942-1976

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)

The tapes are currently housed within the Western History Collections' sound recordings room. Temperature is fairly consistent at around 68 degrees, but the humidity fluctuates because the WHC is located in an older building where the heating/air-conditioning system has not been updated. Mold is present on at least one reel. The reels are kept in their original boxes, which are in deteriorating condition.

The WHC sent representative photographs of the tapes and their boxes to the NEDCC to aid in developing their October 2017 proposal. Based on information that was sent to them along with the photographs, they indicate that the tapes range from good to fair condition. They specifically mentioned that some tapes "have loose and/or uneven tape pack," and the "tapes do not have hold-down tape and ends appear to be damaged." Please see the proposal from the NEDCC.

Since it is unknown when the copies were made from the discs, the age of most tapes is not certain. It is reasonable to say, though, that the majority of the reel tapes range from 45 to 65 years old. Even the "archival" copies made by the Library of Congress in the late 1980s are 30 years old, and LOC staff put their tapes (which are the same age) in a drying oven to mitigate sticky-shed syndrome before making copies for patron requests.

After digitization, the source tape reels will be rehoused in archival containers. The OU Libraries will move the tape reels to a location with more stable humidity levels.

A digital project would allow recovery of original broadcast sequences, as well as retrieval of segments by theme, genre, tribal affiliation, and name. Considering the unique nature of the Indians for Indians Hour collection, it is imperative that steps be taken now to digitize it for posterity.

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?

1

Category 1

Material Type	Open-reel audio tape
Amount of Material	152
Unit of Measurement	Items
Additional Information	The NEDCC's proposal is based upon the WHC reporting that there were 157 tapes. However, there are 152 tapes because the tape inventory still includes 5 tapes that are no longer in the collection.

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 Indians for Indians Hour radio show comprises a remarkable cultural archive for Oklahoma's Native peoples from the 1940s through the early 1970s. It provides first-hand accounts of experiences of war veterans, school children, church founders, political leaders, and elders who lived during seminal events such as the 1874 Battle of Adobe Walls. In one 1942 episode we hear the voice of a 103-year-old Kiowa man who lived during a century of monumental change for his people. These rich resources will impact researchers and students in myriad fields, including Native American studies, musicology, anthropology, linguistics, history, education, and government, and on topics such as boarding school education, Native service during World War II and Vietnam, the development of intertribal events and organizations, and the history and songs of different Native American Church chapters, as well as Native Christian churches. These recordings are invaluable as an early example of indigenous media created by and for indigenous peoples, and their contents offer a wealth of documentation on a wide range of topics. Digitization would create more opportunities for scholarly research and for use in graduate, undergraduate, and K-12 education, helping to eliminate stereotypes and provide a fuller picture of Native life.

Making the collection freely accessible online will also impact Native communities in the region. The WHC fulfills requests for copies of episodes, often from descendants of radio guests eager to hear the voice of a relative. The content includes songs, speeches, and prayers in Native languages, many of which are endangered and the focus of revitalization efforts by current tribal nations. Digitization would support the efforts of Native communities to write their own histories and to use songs or spoken content for their cultural revitalization initiatives. This would support the show's original expressed intent, to be by Indians for Indians.

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.)

While the WHC has many recorded episodes of the radio show, some losses have already occurred. Not every episode was recorded or the WHC did not receive those recordings. The program started in April 1941, yet the earliest recording in the collection is dated June 1942. The set of reel tapes is of varying condition and the other set of cassette copies, used to provide access to users, is increasingly fragile, many with poor sound quality. In some cassettes, content is abruptly cut off, thus they are not faithful copies of the reel tapes. Both sets will continue to deteriorate and if nothing is done soon, a priceless piece of Native American, Oklahoma, and U.S. history will be lost through degradation of the tapes. While the WHC can digitize cassette tapes on-demand, personnel do not have the expertise for repairing tapes, creating digital preservation copies, or editing digital files to achieve the best sound quality.

Losing content would mean that we lose the voice of a 103-year-old man, speaking in Kiowa, who lived during a century of enormous change. It would mean that we lose the voice of schoolchildren who were reading their essays or performing a comedy skit about their boarding school. It would mean the loss of certain songs that are no longer sung at ceremonies or at pow-wows; spoken histories, many of which are first-hand accounts; and tributes to those who served during World War II and other wars.

For the broadcast dates from the mid-1960s on, the descriptions are minimal, or even nonexistent. Several reels are marked as having unknown dates and they have no descriptions, thus they do not get used because no one knows what they contain. Having the content digitized would facilitate careful review of the recordings and the creation of robust descriptions.

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 University of Oklahoma holds the rights to the recordings and the WHC makes copies available to researchers for educational or personal use (with proper attribution), but not for commercial use. Currently, researchers are charged a copying fee and asked to complete a use agreement, affirming that the copies are being used for personal or educational use and giving the requester an example of proper attribution. When digitized, the WHC, as part of the University Libraries, plans to make the episode recordings freely available for non-commercial use as MP3 files through its digital collections repository, under an "In Copyright - Non-Commercial Use Permitted" license, <http://rightsstatements.org/page/InC-NC/1.0/?language=en>. If a commercial entity wanted to use an excerpt in their publication or production, a use agreement would be required for access to WAV files.

It is possible that there are a few episodes that contain certain ceremonial songs or other material, such as individuals' personal songs, that should not be made publicly accessible online due to cultural protocols and the right to privacy. It could be argued that participants put those songs, speeches, or prayers out through the airwaves for a large audience to hear, and that they knew the program was sometimes recorded. However, it could also be argued that they could not have foreseen current digital technologies for making content publicly accessible to an even larger audience that might appropriate or mis-use cultural knowledge. We will consult with tribal communities to make determinations on those particular recordings. We will draw upon campus expertise and contacts, as well as personal contacts, to make any necessary tribal consultations. These kinds of consultations are current practice in most areas of the University of Oklahoma, and the WHC Head of Operations, Lina Ortega, has expertise in Native American Studies and is a tribal member. Digitization of the collection will make the content much easier to listen to and assess, especially in consultation with community groups. If it is determined that specific content should not be publicly accessible online, then we would either remove the content from the digital collections repository or restrict access to it. We would also move the master files from general-access storage into restricted-access storage, where they would continue to be accessible for OU Libraries internal use only.

The University Libraries will generate additional metadata to describe the collection. That metadata will be made available through the public domain under a CC0 Creative Commons license. The one exception is that if there is culturally sensitive material, it is possible that the metadata associated with those segments might not be publicly available. In most cases, we anticipate that the metadata could still be made available, even if the recording is not.

The University Libraries will not claim additional rights or impose additional access fees or restrictions to the digital files, beyond those already required by law. As stated above, if excerpts are requested for use in a commercial production, a use agreement will be required to limit the requestor's use of that excerpt.

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.)

The process for cleaning the tapes, digitizing them and creating three versions of digital files for each broadcast is described in detail in the service provider's (NEDCC) proposal. The three file versions will be Broadcast Wave Format (BWF) for the uncompressed, unprocessed preservation (master) copy, with two access copies in WAV and MP3 formats. The NEDCC will also create technical metadata, which will include MD5 checksum, for the BWF files, as described on page five of their proposal.

OU Libraries uses Metadata Object Description Schema (MODS) for archival collections descriptive metadata because it has a richer element set than simple Dublin Core. The OU Libraries will create a file naming convention and an application profile that follows established standards and guidelines for describing archival collections. The profile will include MODS standards, controlled vocabularies, and name authorities, and define which elements are required.

Upon receipt of the NEDCC technical metadata, the OU Libraries will convert it to MODS XML format and move the MODS XML file(s) to University and cloud storage.

Upon receipt of the digitized recordings, the master and access audio files will be verified and checked, digitally bundled ("bagged") following the Library of Congress Bag-It protocol and replicated to OU Libraries' Amazon Web Services cloud storage, both web-accessible and dark storage.

With the digitized recordings, the OU Libraries will use the established profile and create descriptive metadata records for the collection. A lead metadata specialist will provide training and conduct quality checks. Using OU Libraries' online metadata management system, metadata specialists and special collections staff will enter descriptive information about items in the collection. After review, the data will be converted to MODS XML format and sent to cloud storage.

The metadata team will also develop a name authority index for persons, places, and organizations for this collection. Linking this name authority file to the Library of Congress Name Authority File would provide access at the international level because of the Library of Congress's association with the Virtual International Authority File <https://viaf.org>. All name authorities also will be assigned a uniform resource identifier (URI) to support linked open data.

When the access files and descriptive and technical metadata XML files have been created and are available in cloud storage, they will be ingested from cloud storage into OU Libraries' digital collections repository and made freely available online.

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.)

Digital access files and improved metadata records will be publicly available through the library's digital collections repository as described above. All digital audio files will be digitally preserved and will be available for non-commercial use.

University Libraries will promote the collection through a yearlong exhibit on the main floor of Bizzell Memorial Library. The audience will include students, faculty and visitors to campus. In conjunction with the exhibit, the library is planning a scholarly symposium and a public performance that would draw upon the radio program.

The library will promote the collection by reaching out to faculty in multiple departments to encourage them to use the digitized version to enhance coursework. Presentations on the show are being planned for two 2018 conferences that are geared towards Native audiences. WHC personnel will submit notices to scholarly and professional journals, such as the American Indian Culture and Research Journal, Ethnohistory, Western Historical Quarterly, Wicazo Sa Review, and College & Research Libraries News.

Since many of the descendants of the radio program participants are tribal members, it is important to promote the freely available digital collection to tribes. One method is to issue press releases to tribal media departments, but campus Native faculty, staff, and students will be enlisted to spread the word to their communities.

In 2017, Oklahoma established a Service Hub for the Digital Public Library of America (DPLA) and now provides access to more than 100,000 digitized items from the University of Oklahoma, Oklahoma State University, the Oklahoma Historical Society, and the Oklahoma Department of Libraries. Once the Indians for Indians Hour broadcasts are digitized and available through OU Libraries' digital collections repository, they will be added to DPLA to be discoverable through a national platform, creating opportunities for new connections to be made with other collections.



The University of Oklahoma®

UNIVERSITY LIBRARIES

February 5, 2018

Dr. Charles Henry
President, Council on Library and Information Resources
1707 L Street NW, Suite 650
Washington, DC 20036

Dear Dr. Henry,

The University of Oklahoma Libraries (OUL) has submitted an application for the third round of the Council on Library Information and Resources *Recordings at Risk* grant. We propose to partner with the Northeast Document Conservation Center (NEDCC) to digitize the *Indians for Indians Radio Hour* collection. This collection is comprised of broadcast recordings of a Native radio program which aired from the University's campus radio station starting in 1941 and continuing through the early 1970s. Don Whistler, who was a Sac and Fox chief and alumnus of OU, created the show, with the expressed intent to be a forum for self-representation *by* Indians and *for* Indians. Native groups from all over Oklahoma performed live on air, choosing to tell stories, perform songs, or discuss topics of importance to their communities.

Open-reel and lacquer disc recordings of the *Indians for Indians* radio broadcasts are held in the Western History Collections (WHC), a special collection within the University Libraries. These recordings are invaluable examples of indigenous media created by and for indigenous peoples, and their contents offer a wealth of documentation on a wide range of topics with the potential to impact researchers and students across many disciplines. The value of these recordings was recognized by the Library of Congress in 2011, when a single program was added to the National Recording Registry, where the *Indians for Indians Radio Hour* serves as the only Native American radio broadcast so registered. The programs, which span four decades, are also valued by descendants of participants on the radio show seeking the voices of their family and community members, and by many Native Americans in the state who remember the show with fondness. In addition to the importance to community and family memory, the recordings are a rich resource for language teaching and retention and for other cultural revitalization initiatives in Native communities.

Investment in preserving the *Indians for Indians* radio archive is consistent with the University of Oklahoma Libraries' mission to be an intellectual crossroads of the campus and community. Specifically, one of five pillars in the OUL strategic vision is "Building on Excellence in Special Collections." The Western History Collections (WHC) are a site of regional and national significance, serving students, citizens and scholars in Oklahoma and beyond. Materials on Native American culture and history form a large part of the Western History Collections; yet while the



Western History Collections has a national reputation as a premier repository on the American West, many people with interests in Native American culture or history are not aware of the WHC's unique resources. Thus, while our immediate goal in seeking funding is to avoid the loss of a specific valued resource (the *Indians for Indians* radio program), our strategic goal is that, in making this archive of Native American voices widely known, preserved, and accessible to researchers and community members, the project will draw attention to the diverse larger corpus of material relevant to Native American studies available in our Western History Collections.

The University Libraries is fully committed to promoting the digitized *Indians for Indians Hour* recordings through multiple venues, including a yearlong major exhibit in the main floor gallery of our main library, the Bizzell Memorial Library. Plans for the exhibit include creating a dedicated exhibit website, and, in collaboration with community and campus constituents, sponsoring a scholarly symposium and a campus radio performance. The Libraries has a full-time exhibition coordinator, staff, and a communications coordinator to help promote this initiative, as well as a web development unit to create web content.

The state's large proportion of Native American citizens has ensured that Oklahoma's flagship institution has a sizeable body of Native students and staff. The University has recently invested in Native American Studies by elevating it from a program to a department and increasing its faculty. There are many other campus initiatives geared towards Native Americans, including the establishment of a Center for Native Nations. Much of the outreach for the digital *Indians for Indians Hour* will be done in collaboration with Native faculty, staff and students. The University Libraries has been engaged in enlisting their involvement, including spreading the word both on campus and in home communities. Additionally, we plan to reach out to the hosts of the contemporary version of the *Indians for Indians Hour* to promote the digital resource.

A digital, freely accessible *Indians for Indians Hour* radio program archive would be a valued library contribution to campus strategic initiatives to increase Native participation in higher education and research and to bolster outreach to Native communities across Oklahoma. As such, the Libraries is committed to having the collection in its entirety digitized, and will commit all funds necessary beyond the CLIR grant to ensure the extant archive is preserved. This letter confirms that the project proposed has the full support of the University of Oklahoma Libraries; that we are prepared, in partnership with NEDCC, to undertake the work; that the files created from this effort will be fully and freely publicly available in our digital collections repository; and that we claim no new rights or restrictions, with the possible exception of material identified as sensitive in consultation with tribal entities.

We are most grateful for your consideration, and look forward to a favorable response.

Richard Luce
Dean of University Libraries
Professor and Peggy V. Helmerich Chair
Associate Vice President for Research

Dear CLIR Evaluation Committee,

I write with enthusiastic support for the CLIR “Recordings at Risk” project to create digital preservation copies of the “Indians for Indians” radio collection at the University of Oklahoma’s Western History Collections.

I am currently finishing a U.S. history dissertation at Princeton University, which traces Native American engagements with sound technology from the first pioneers who recorded with anthropologists in the 1890s through the 1950s. In coming years, in collaboration with Native representatives and colleagues here at the Autry Museum, I will be leading production of an exhibition and book on this subject. In all of my research, the “Indians for Indians” collection is the most complete, exciting, and underappreciated archive. These hundreds of recordings not only hold important music collections—they offer a window into the way radio could and did function as a community-building and -sustaining medium for members of rural Native American communities otherwise underserved by mass media. Importantly, this audience included Indian boarding school students separated from their families and communities who were able to reconnect as both listeners and performers. In August 2018, *Western Historical Quarterly* will publish my article about the *Indians for Indians* radio show, which will be the first extensive scholarly treatment of the show to be published. This article is only a start—much more research remains to be done.

Don Whistler (Sac and Fox), who founded the *Indians for Indians* radio show in 1941, once reassured his largely Native American audience that on-air performances would be “put ... away with our other good Indian music to be kept for a long, long time.” He vigilantly recorded and numbered each show on 16-inch transcription discs. His successors continued to record on tape in the 1950s, '60s, and '70s. Now, more than 75 years later, our generation of custodians must tend the archive Whistler and his “acoustic community” of listeners worked so hard to build. Media produced by underserved communities have not been properly valued and preserved; yet they are precious for scholars and, often more importantly, for those communities themselves. The Western History Collections has done a real service by caring for this collection and making it accessible on cassette for decades.

Now is a crucial time to preserve this collection. In addition to

guarding against the deterioration of old media, today's digital media allows for outreach and conversation between the archive and dozens of different Native American tribes represented in the archive. Scholarly and archival practices have evolved tremendously in recent years, particularly with regard to Indigenous collections. While scholars in Native American and Indigenous studies, sound studies, musicology, and other fields can and should find great value in this collection, our work must be conducted in consultation with the communities represented in the archive. The WHC has the history, the commitment, and the ongoing relationships to carry out ongoing meaningful conversations with stakeholder communities to determine how best to share this remarkable collection (and to identify any sensitive pieces of the archive that should have more restricted access).

A Facebook group for the current iteration of *Indians for Indians* (now a show on a commercial FM station with a smaller broadcast range) counts over 5,500 members, but most do not have access to the deep archive of that institution. Digital media can help descendants and tribal experts learn what recordings are in the collection and, conversely, community members can help the archive learn the nuances of that content: the histories of specific songs, translations of the different Native languages spoken, and so on. The preservation can also assist scholars like myself access and think carefully about how this archive changes our understandings of Native history and cultures, and of American media history more broadly. The University of Oklahoma's commitment to promoting this archive as part of the institution's own history and state history, through a campus exhibition and other means, shows their commitment to making a publicly created archive far more public, two and three generations later.

Please feel free to contact me at [ADDRESS REDACTED] or XXX-XXX-XXXX if you have any questions.

Sincerely,

Josh Garrett-Davis

Gamble Assistant Curator of Western History, Popular Culture, and Firearms



4 February 2018

Council on Library and Information Resources
1707 L Street NW, Suite 650
Washington, DC 20036

Dear CLIR Grant Reviewers:

I am very happy to write a letter in support of the application being submitted by the University of Oklahoma Libraries, Western History Collections for the Recordings at Risk CLIR Grant to digitize and preserve a very unique radio program, the *Indians for Indians Hour* produced by WNAD, the University of Oklahoma radio station. These recordings provide an amazing record of the Native American experience, from the 1940s through the 1970s, that promises to open up a crucial part of American history and culture to scholars and to the public. I strongly encourage you to consider granting the University of Oklahoma libraries the funding they request to digitize these valuable and rare at-risk recordings to preserve and begin to make accessible to the public a vital part of our nation's heritage.

I am an historian of media culture, now Professor Emerita at the University of Wisconsin-Madison. For more than 30 years I taught the history of US culture through its broadcast media, and have published numerous books on US and British broadcasting history based on access to original archival documents. Though still in need of much development, archival document collections on the history of broadcasting and the culture they preserve do exist, and are accessible to the public at sites like the Library of Congress, often very distant from the sources and the people whose work and culture they document.

But the programs themselves, the artifacts that circulated to the American public and formed such a crucial part of their everyday experience, remain almost impossible to locate and access. This is particularly true for United States minority groups, especially those primarily located in rural areas and whose cultures and languages diverge from the mainstream. Their voices, many long-vanished and never widely available, are historically and culturally significant -- both to our nation's history and to the history of broadcasting itself. Yet programs such as the *Indians for Indians Hour* remain locked behind institutional and technological doors, often with only rudimentary cataloging and with minimal access.

As one can discern from the detailed inventory of the portion of UO's *Indians for Indians* collection on cassette tape, these programs contain source materials – spoken languages, music, verbal interactions – that cannot be captured by transcription, and that have both a strong connection to a particular place and a resonance that goes beyond it. Though primarily representing tribes based in the Oklahoma area, the history of Native American migration means that these tribal cultures are pulled from distant reaches of the US landscape and US history, including Kiowa, Cheyenne, Sac and Fox, Hopi, Creek, Seminole, Apache, Shawnee, Comanche, Arapaho, Caddo, Pawnee, Ponca, Choctaw, and more. Thus they provide a wide-ranging portrait of Native American life as it existed not only at the time of the recordings but as far back as the memory of its participants could reach – and, since many of them feature students, into the present and future.

However, their local significance should not be lost: the specific context of Native American broadcasting in Oklahoma itself is an important aspect of 20th century life and culture, representing a space where Native Americans and the larger social structure came together, in the studios of WNAD. This was a unique space, with a remarkable degree of continuity across decades of significant cultural and political change.

So much of the history of the 20th century was documented audiovisually. But materials like transcriptions discs and reel-to-reel tape have very short lifespans and require, in many cases, the revival of long-obsolete equipment to play them. Just providing a digital catalogue and inventory is a first step, but unlocking the programs themselves by digitizing them will serve the crucial role of preserving these key American audiovisual documents while opening access to a broader public.

Every day that these fragile materials remain in their current state, we come closer to losing them forever. The UO Libraries project, "Preserving Native Voices from the Airwaves," is essential for maintaining a vital element of our shared history.

Sincerely,

Michele Hilmes
Professor Emerita, University of Wisconsin
Madison [ADDRESS REDACTED]

CUA



THE CATHOLIC UNIVERSITY OF AMERICA
Josh Shepperd, Ph.D. - Assistant Professor
Department of Media and Communication Studies
Washington, D.C. 20064



RADIO PRESERVATION TASK FORCE
NATIONAL RECORDING PRESERVATION BOARD
OF THE LIBRARY OF CONGRESS

Dear CLIR Recordings at Risk Selections Committee:

Please accept this letter as a recommendation without reservation to support the application for a CLIR Recordings at Risk Grant to preserve the “Indians for Indians Hour.” The University of Oklahoma Libraries’ application comes at a timely moment, as interest in both historical materials produced by Indigenous and First Nations, and research into sound history, have both expanded in the academy and among public culture. The experience of Native Nations remains among the most neglected topics in Film and Media research in the United States. There are multiple reasons for this situation – from ideological resistance to alternative narratives about U.S. history, to historical marginalization in curricular development itself. But it must not be underestimated to what extent material availability of content has precluded potential engagement with this important topic. In this way, Lina Ortega’s application for the University of Oklahoma Libraries’ Western History Collections is primed to make a major contribution to curricular, research, and classroom access in this area.

Digitization of the *Indians for Indians Hour* focuses primarily but not solely on the history of Oklahoma tribes, providing insight into the civic reception of its 75,000 yearly listeners between 1941 and the early 1970s. The show’s content serves as a primary source, revealing perspectives of war veterans, students, political leaders, and elders, through radio sound, in the voices of these historical figures themselves. Once completed, *IFIH* will be a major contribution to the disciplines of Indigenous People Studies, Film and Media Studies, Musicology, Library Science, Political Science, and for a wide and growing public audience interested in studying Native Nations experience and media practices.

This material qualifies as “endangered” under current Library of Congress preservation discourses. Recordings from the early 1960s have been assessed and are in poor condition, and many recordings from the 1940s are already lost. Among remaining broadcasts on magnetic tape and cassette, recordings stand in varying quality, with some recordings falling into the 10-15-year danger window for complete loss and degradation.

I write as Director of the Radio Preservation Task Force ([RPTF](#)) of the National Recording Preservation Board ([NRPB](#)) of the Library of Congress ([LOC](#)), and a Sound History Fellow. The RPTF is a growing international 250-faculty member, 750-archive, and 40-partner preservation initiative that's working to broaden the historical record by unearthing, mapping, and making available materials that chronicle experiences neglected by existing historical accounts, such as minority, political, orientation, social advocacy, and educational groups. Perspectives and events that have remained unaddressed by the primary document record are now receiving due recognition by focusing preservation on the conversational and community building character of radio history. Over the past 24 months the RPTF has developed multiple national projects related to sound history, focusing research on the history of public media, cold war communication, and journalism. We are exploring ways that metadata might help to interpret hundreds of thousands of hours of forgotten content. By preserving material that has not yet received its due recognition, we expand our understanding of every experience in North America, while developing a new repository for primary source access.

The University of Oklahoma will make archived digital copies available on a secure and stable server, as well as publicly available – and Google searchable – through the Library's special collections repository, which features over 100,000 searchable items. Once digitization is completed, the OU Libraries' staff will build improved metadata for improved discoverability of the recordings, with data on each episode, including participants, dates, and descriptors for content. The application will fund digital preservation by an external vendor, who will return digital copies to the University for public and scholarly access.

I write on behalf of the RPTF that preservation of these materials will be met with great excitement by multiple sectors and institutions.

Yours Truly,

Josh Shepperd, Ph.D.

**Preserving Native Voices from the Airwaves:
Digitizing the *Indians for Indians Hour* Radio Program, 1942-1976
University of Oklahoma Libraries**

**Project Plan
May 2018 – April 2019**

The Western History Collections (WHC), as part of the University of Oklahoma Libraries, proposes to contract with the Northeast Document Conservation Center (NEDCC) to digitize 152 audio tape reels containing approximately 400 hours of content. The project includes making the digital access files freely available online through the OU Libraries digital collections repository and creating detailed metadata for each episode to make available with the digital access files.

Timeframe	Activity	Responsible Parties
Early May 2018	Pack tapes and ship to NEDCC.	Western History Collections (WHC) Head of Operations
May – early September 2018	Process and digitize tapes (see service provider proposal for details; NEDCC estimates 4 months to clean, digitize and create digital files).	NEDCC
May – September 2018	Consult with Native communities on possible sensitive content that should not be publicly available online.	WHC Head of Operations, in consultation with OU Tribal Liaison, Native American Studies Department, and other Native campus faculty, staff and students.
May – June 2018	Create application profile for metadata creation.	WHC and OU Libraries Metadata and Cataloging
Early September 2018	Tapes and hard drive of digital files shipped to WHC.	NEDCC
Early September 2018	Checksums of digital files performed. Technical metadata converted to MODS XML file. Spot checks of the playback of the digital files created by NEDCC.	OU Libraries Digitization and WHC
Mid-September 2018	Digital files bundled and sent to secure cloud storage for preservation and for ingest in OU Libraries digital collections repository.	OU Libraries Informatics

July 2018 – January 2019	Metadata creation, including developing a name authority index.	WHC and OU Libraries Metadata and Cataloging
September 2018 – January 2019	New digital <i>IFIH</i> collection created. Access files and metadata ingested into OU Libraries digital collections repository. Metadata indexed for use in search.	OU Libraries Digital Collections and Informatics units
August 2018 – April 2019	Exhibit development, including development of exhibit programming and marketing plan.	WHC and OU Libraries exhibition team

**Preserving Native Voices from the Airwaves:
Digitizing the *Indians for Indians Hour* Radio Program, 1942-1976
University of Oklahoma Libraries**

Digital Preservation Plan

As part of the project, the NEDCC will create three digital files for each broadcast recording. One file is the preservation (master) copy in the form of an uncompressed Broadcast Wave Format (BWF) file that has had no processing, so it will be an exact copy from the audio tape. The other two files, the WAV and MP3 files, are for access.

The NEDCC will capture technical metadata for each master preservation BWF file created from each individual broadcast recording, as described on page five of their proposal. The OU Libraries will convert the technical metadata provided by the NEDCC to MODS XML format and move it to cloud storage so it can be ingested into the digital collections repository with the access files and the descriptive metadata created by the OU Libraries.

The OU Libraries is committed to longevity and sustainability for the digital repositories it builds and maintains, and assumes responsibility for preservation and discoverability of the project assets after the conclusion of this project.

The OU Libraries Informatics and Digital Collections units will ensure appropriate verification of checksums during transfer, and location tracking. At each storage location all files are monitored for integrity by the storage provider and OU Libraries, and location tracking and log files retained.

In preparation for long-term storage, the OU Libraries Informatics unit will do fixity checks of audio files upon receipt, and digitally bundle the audio files following the Bag-It protocol, in which a checksum is calculated for every file and the files are bundled with the checksum manifest and a file manifest. The OU Libraries will bag the set of files for one digital object together comprised of all three digital versions of one broadcast recording: the BWF preservation file and the WAV and MP3 access files.

Through existing automated processes monitored by the OU Libraries Informatics unit, the bundled audio files will be replicated to University-administered storage and to Amazon Web Services S3 cloud storage; and then the bag will be copied within Amazon Web Services for preservation in Amazon Glacier cloud storage. Copies of the access files in the bag in S3 cloud storage will be bundled to create a new bag in S3 to be used for OU Libraries access during metadata and other work and for ingest into the digital collections repository. All files will be stored in bags in University-administered storage, Amazon S3, and Amazon Glacier. Thus, multiple copies will be created in long-term, controlled-access storage.

When the project's files must migrate, whether urgently or as part of a deliberate process, similar care will be taken to maintain the integrity of the files and their preservation and discoverability.

The OU Libraries is committed to maintaining the integrity of digital files created from the Indians for Indians Hour broadcasts in order to maintain access to this unique and valuable program for generations to come. The OU Libraries units that will participate in this project are:

Western History Collections - the audio tapes of Indians for Indians Hour broadcasts are a collection in the WHC; the principal investigator is the WHC's head of operations and she is familiar with the show's content and background.

Digital Collections – responsible for the digital collections repository, ingesting the program files, and making the access files and metadata freely accessible

Informatics – responsible for performing checksum checks, bagging the files, extraction and transformation of provider-supplied metadata, and replication of bags to University and cloud storage

Metadata and Cataloging - responsible for training and overseeing the creation of descriptive metadata and name authorities.

**Preserving Native Voices from the Airwaves:
Digitizing the *Indians for Indians Hour* Radio Program, 1942-1976
University of Oklahoma Libraries**

Budget Narrative

The University Libraries is requesting \$49,900 to work with the NEDCC to digitize recordings of the *Indians for Indians Hour* radio program. That amount is for the NEDCC to execute the activities outlined in their proposal and is estimated to cover the digitization process for approximately 125 tapes, depending on the quantity of hours on each tape. NEDCC's estimate is based on data in an audio inventory spreadsheet that they sent for the principal investigator to complete.

In the project scope, the NEDCC listed the line items in the estimate as:

Set-up: \$125

The charge for set-up is fair compensation for time setting up equipment and necessary supplies for digitization.

1:1 digital transfer based on estimated hours of content: \$39,375 for an estimated 315 hours at \$125 per hour

NEDCC staff will perform 100%-attended transfers by audio engineers of the content. When any issues are encountered, the audio engineers will stop the process, correct the source of the problem, then resume digital transfer.

Contingency for mitigation of sticky-shed syndrome: \$375 for an estimated 3 hours at \$125 per hour

It is likely that at least some tapes in the collection will exhibit this syndrome. The contingency is necessary to compensate NEDCC for time spent treating this syndrome, which must be treated prior to digital transfer of the content.

Rewinding open-reel tapes: \$2,875 for an estimated 23 hours at \$125 per hour

Since the NEDCC already knows that at least some of the collection tapes are showing signs of loose pack and uneven wind, the tapes will require rewinding before playback.

Preparation, post-processing, documentation: \$7,000 for an estimated 56 hours at \$125 per hour

Includes cleaning treatment to increase the signal quality prior to digital transfer, possible mold remediation, possible splicing, file naming, quality control work, creating audio master files in BWF format and audio access files in WAV and MP3 formats. When creating the audio access files, the NEDCC has agreed to create MP3 files to correspond with show broadcasts, which will be an improvement over current access, with users having to navigate through 3 to 4 episodes per cassette tape. The processing includes adding technical metadata to each BWF file and performing checksums. And finally, NEDCC will provide a final preservation report documenting

details such as carrier notes (numbers, condition of carriers, etc.), audio notes (duration, unusual issues, etc.) and process notes (dates of audio creation, any conservation treatments, issues encountered, etc.)

Audio access files (WAV and MP3): no separate charge; included with 1:1 digital transfer

NEDCC audio engineers and other staff have the skills to attend the digital transfer process and create the access files.

USB external hard drive: \$150 (price of one drive)

The external hard drive is necessary to store the files on, which would be too large to be easily transmitted online. The hard drive will provide an additional physical copy of the content.

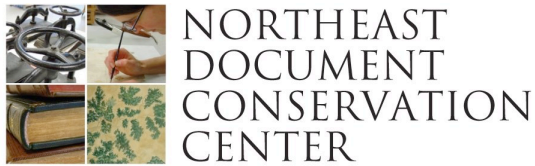
Grant Management

The grant funds will be administered through the University of Oklahoma's Office of Research Services, who will assign a sponsored programs coordinator to this grant. The coordinator will arrange for payment to the vendor and will ensure that the principal investigator submits progress reports on time.

Rationale for support

The University of Oklahoma Libraries needs to contract with an external service provider like the NEDCC to digitize the *Indians for Indians Hour* radio collection, along with tasks related to the digitization such as cleaning tapes, creating digital preservation files, creating technical metadata, and creating improved access files. The OU Libraries does not have the necessary audio equipment or staff who have the expertise to execute this project. For example, the Libraries does not have a drying oven to mitigate sticky-shed syndrome, nor the staff expertise to identify and treat sticky-shed syndrome; nor does it have the equipment or the staff skill to rewind the open reel tapes. Additionally, the OU Libraries does not have staff expertise or equipment and software to do the processing that the NEDCC proposes to improve the sound quality of the digital access files. For this collection, it is more cost effective for the OU Libraries to contract with the NEDCC than to develop the staff skills and acquire equipment to properly digitize this collection for both preservation and access purposes.

Please note that the NEDCC proposal includes estimates for any remainder of funds that might exist after digitizing approximately 125 tapes. The University Libraries is committed to having the entire collection digitized by the same service provider within one project so that the files are digitized using the same process and the deliverable files are in the same format. Therefore, the University Libraries will cover the cost of digital transfer of remaining tapes that cannot be done within the \$49,900 amount. Because the Libraries wants to promote the availability of the collection to the scholarly community and Native communities, and we are planning an exhibit focused on the *Indians for Indians Hour*, we need to have all the files available at once and not spread out over multiple timeframes. Even if the Library of Congress decides to digitize the acetate discs from the early years of the show, they would only cover a portion of the show's run and we would have no control over their prioritization of projects, the timeframe for when the digitization might be done, and their process of digitization and the resulting file types.



100 Brickstone Square, Andover, MA 01810-1494
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University of Oklahoma – Western History Collections
630 Parrington Oval, room 452
Norman OK, 73019

October 30, 2017
Project # 17-326_A
Revision 2

Object(s)

Media: 157 reels of tape

Est. Hrs. of Content: 394

Title/Subject: “Indians for Indians Hour” Radio Program, 1941-1970’s

By: Oklahoma University

Subject to Examination

The condition of audio carriers is one of the most important factors in determining how well (or whether) they can be digitally preserved. We follow the American Institute for Conservation *Code of Ethics* and *Guidelines for Practice* and require that all items be examined prior to making a proposal. We have not had the opportunity to examine your materials; consequently, this proposal and the quoted prices herein are subject to examination of the original objects once they arrive at NEDCC.

Condition

Based on information and photographs provided by you, the condition of your carriers ranges from good to fair. Some of your tapes have loose and/or uneven tape pack. Your tapes do not have hold-down tape and ends appear to be damaged.

All audio carriers are fragile; they degrade with passage of time, and by other causes, eventually to the point of failure. We encourage you to read and understand the issues associated with audio media to assist you in caring for and prolonging the life of your collection. Although treatments prior to digitization (e.g., cleaning, “baking”) can increase the quality of the reformatting process, due to the fragile nature of the media, it is important to understand that the treatments themselves can cause irreversible damage and/or accelerate the degradation process of the media itself. Storing objects properly and reformatting them prior to the onset of irreversible degradation will produce the best results at the lowest cost.

Hours of Content

Because audio recordings are time-based, proposals are priced primarily on the number of hours of content to be digitized, plus assumptions about the amount of preparation and post-processing time required based on the condition of the carriers. To keep the proposal under the limit of the “Recordings at Risk” grant, we will digitally transfer as many of your 157 carriers as possible up to 398 hours of work. Based on your inventory, we estimate that we will be able to transfer 125 carriers in this amount of time, but will continue to transfer – in the priority order provided – until the maximum number of hours is reached. The cost of the estimated 103 hours of remaining work is outlined in the cost summary as well.

Project # 17-326_A (Rev. 2)

Page 1 of 6

BR

Silent “Content”

Our standard is to digitize for both preservation and access. We digitize the entire carrier, end-to-end, including silent “content,” to create a digital facsimile of the entire recording. When silence is encountered for more than 10 seconds, we note the time at which the content ends (in ISO 8601 format) and continue recording until the end of the carrier to confirm that there is no additional content. If you are digitizing for access only, and would prefer to digitize audible content only, please select from the following:

- Please stop the transfer and do not digitize silent “content” after (please fill in) ____ minute(s) of silence for the master BWF file.
- Please do digitize silent “content” for the master BWF file, but remove the silent “content” from the access WAV and MP3 files (except 2–3 second lead-in silence).

Project Scope

Following accepted best practices, the purpose of our service is to create a faithful and accurate preservation surrogate of audio archival materials in their current condition. Deterioration due to age, mold damage, and casualty are irreversible. This proposal does not include full digital audio restoration, which is beyond the scope of our preservation service.

We will perform 100%-attended transfers (i.e., one audio engineer transfers one recording at a time). Our audio engineers will properly calibrate all equipment and continuously monitor the playback for any issues with the recording and/or carrier, such as sticky-shed syndrome; tape head or stylus misalignment; missing or imbalanced audio channels; differing recorded speeds; etc. As these issues are encountered, we will immediately stop the playback, correct the source of the problem, and recommence the digital transfer to ensure that the resulting deliverables are faithful to the existing signal/noise on the carrier, without any artifacts added through the transfer process. All transfers will be performed—and deliverables provided—in strict adherence to IASA (International Association of Sound and Audiovisual Archives) and FADGI (Federal Agency Digitization Guidelines Initiative) standards.

The digital transfers of your media will be carried out in control rooms designed for critical listening, which allows the engineer to distinguish between the actual signal/noise of the audio content and possible artifacts of the transfer process. Equipment employed in the signal chain includes: AMPEX ATR-102 open-reel tape deck; Tascam 122 MKIII cassette tape deck; SONY PCM-R500 digital audio tape deck; Rek-O-Kut Rondine III turntable; Prism ADA-8XR analog-to-digital converter; and Steinberg Wavelab processing software.

Per your request, we will create discrete access files for each broadcast, of which there are approximately 3-4 on each tape. (See “Audio Access Files” under Deliverables, below.)

Cleaning Treatment – Open-Reel Tapes

All open-reel tapes not suffering from soft binder syndrome, binder loss, or brittleness will be cleaned prior to digitization. Cleaning prior to digitization can increase the signal quality of the reformatting process and prevent abrasive wear to your tape. If approved by you, the cleaning treatment will be as follows:

- Using a napless Pellon (Pan W) PSA Polishing Cloth, we will exercise and wipe down the tape while fast forwarding at library wind (slow fast forward speed, 30 ips).

Contingency for Mitigation of “Sticky-Shed Syndrome” – Tapes

Many brands of open-reel tape, and some of cassette tape, are susceptible to “sticky-shed syndrome,”

which is a condition created by the deterioration of the binders in the magnetic tape. Because it is typically unknown until playback how many (if any) of your tapes will exhibit this condition, a contingency of hours to treat any tapes affected by sticky-shed syndrome has been included in the cost summary below. Any unused contingency will be credited to you on the final invoice. The treatment, if necessary, will be as follows:

- Depending on the severity of the sticky-shed syndrome, we will expose your tape(s) to a controlled environment of 50° C for 10 to 16 hours in a Thermo Scientific Heratherm OMS60 drying oven.
- The tapes will be physically monitored at least once per hour during the drying treatment.
- After treatment, the tapes will be allowed to cool to room temperature prior to proceeding with the transfer process.
- We will digitally transfer your tapes within 48 hours of the drying treatment.

Mold Remediation – Tapes

If any of your tapes show evidence of mold, for the health and welfare of our audio engineers, and to increase the signal quality of the reformatting process, we will remediate the mold prior to starting the digital transfer. The treatment will be as follows:

- If a tape is extremely moldy, we will first vacuum the sides of the tape using an Atrix Omega Supreme Plus (VACOMEGAS) particulate vacuum with a soft-bristle “round dusting brush” attachment (VAC31653). The vacuum will operate at 99 CFM and only the soft bristles of the brush will come in contact with the sides of the tape.
- Using a napless Pellon (Pan W) PSA Polishing Cloth, we will wipe down the tape while fast forwarding at library wind (slow fast forward speed, 30 ips), removing as much mold off the winds as possible.
- Tape storage containers that have been contaminated with mold will be sealed in plastic and returned to the client for disposal. (See “Rehousing” under Optional Work, below.)

Storage and Conditioning – Acetate Tapes

Prior to digitization, any of your acetate tapes that show signs of deterioration will be stored in a separate, cold-storage environment with set points at 50–55° F, 50% RH to prevent further deterioration. The tapes will be played back “cold” for digitization. If approved by you, this treatment can—but is not guaranteed to—improve the playback condition of acetate tapes that have become dry, brittle, are cupping, and/or have advanced vinegar syndrome.

Rewinding – Open-Reel Tapes

Some of your open-reel tapes are showing signs of loose pack and uneven wind, and will require re-winding prior to playback. We will rewind your tapes at 30 ips (library wind) while ensuring no contact with the tape heads during the rewind process.

Splicing – Tapes

If we encounter splices that are broken or failing, they will require re-splicing prior to playback. We will use Splicit studio grade professional quality splicing tape and Splicit aircraft grade aluminum splicing block for repairs. The utmost care will be taken to ensure no/minimal loss of content.

File Naming

Files will be named with a descriptive prefix plus numerical suffix. If provided, we will use your unique identifier as the descriptive prefix.

Quality Control

All work will be performed under tight environmental control in the NEDCC audio laboratory by highly-

skilled professionals, and the carriers will remain in NEDCC's secure, climate-controlled vault when not being digitized. Vault and control room set points are 70° F, 40% RH. NEDCC performs a 100% inspection of deliverables by ear (not software). All files will be backed up on NEDCC's servers for six (6) months after project completion.

Delivery Medium

The digital files will be delivered on a USB external hard drive.

Optional Work

Rehousing – Open-Reel Tapes

Your tapes are currently housed in legacy containers that are in poor condition. We recommend all tapes be properly housed to protect them from light, dust, pollution, and accidental damage. We propose to rehouse your tapes in inert polypropylene audio storage containers supplied by University Products (491-0635C, 491-0735C, or 491-0835C). We will return your legacy containers with the re-housed tapes.

Digital Imaging of Containers, Etc.

Digital images will be captured of the container (case/box/sleeve) front, back, and spine (if it contains metadata), as well as the carrier itself and accompanying notes, programs, track listings, etc. (if found within the tape housing). Images will be captured for "access" in JPEG, 300 ppi, 8-bit, Adobe RGB 1998 color space and given the same file name as the accompanying BWF audio files. For pricing purposes in the cost summary, below, we estimate an image count of 628 files. NOTE: Final invoicing will be based on actual JPEG file count.

Deliverables

The following will be provided as deliverables:

Audio Master Files

Audio master files are provided in the uncompressed Broadcast Wave Format (BWF), balancing the resolution and flexibility of WAV audio with the metadata needs of archives and libraries. Standard audio resolution for the master file is 96 kHz, 24-bit, Pulse Code Modulated (PCM), in compliance with IASA TC-04 minimum standards for archival audio. For digital originals (DAT tapes), there is little to no benefit in audio-quality to up-sampling a recording that is fixed at a lower resolution; DAT master files will therefore be delivered at their native sample rate and bit depth, wrapped in the BWF format. Master files will be provided "flat" (i.e., unprocessed), without any audio manipulation, dynamics, equalization (other than source machinery alignment), or noise reduction decoding.

Audio Access Files

Audio access files (both 48/16 WAV and 160 kbps per channel MP3) are derived from the audio master files, but with some signal processing applied to improve the listening experience. The Pulse Code Modulated (PCM) file is equalized to its standard, if known. If unknown, equalization may be applied to reduce high frequency noise (hiss), boost attenuated low frequencies, or both. Declick may be applied to reduce distracting clicks and pops. On some recordings with broad-band, wear-pattern noise, iZotope RX noise reduction is applied sparingly. Although the audio access files have been improved in this manner, they are not to be considered full restorations. Because it is highly subjective, full audio restoration is beyond the scope of our service and can be obtained by contracting with other specialist providers.

Per your request, your access MP3 audio files will be created to correspond with individual broadcasts, of which there are approximately 3-4 on each tape.

Digital Storage Space Estimate

The estimated amount of digital storage space required for the above BWF, WAV, and MP3 deliverables is 670 GB.

Metadata/Checksums

Technical metadata such as sample rate, bit depth, duration, speed, file size, MD5 checksum, and coding history will be embedded in the header of each BWF file. NEDCC recommends BWF MetaEdit for metadata maintenance and checksum validation.

Final Preservation Report

The summary report describes the work done in a way that documents it for administrative purposes. It reiterates the number of carriers, how many were successfully transferred, how many were physically treated, how many hours were recorded in total, etc.

In addition to the summary report, an item-level report is provided in the form of a spreadsheet and includes:

- Carrier Notes: Numbers and sizes of carriers, condition, recording speeds, identifying information, etc.
- Audio Notes: Duration, unusual signal issues, events that could not be resolved, etc.
- Process Notes: Dates of audio creation, applicable conservation treatments, issues encountered, etc.

Cost Summary

Project Scope: Recordings at Risk

	<u>\$/Unit</u>	<u>Quantity</u>	<u>Total</u>
Set-Up			\$125
1:1 Digital Transfer Based on Est. Hours of Content	\$125	315 hours	\$39,375
Contingency for Mitigation of Sticky-Shed Syndrome	\$125	3 hours	\$375
Rewinding – Open-Reel Tapes	\$125	23 hours	\$2,875
Preparation, Post-Processing, Documentation	\$125	56 hours	\$7,000
Audio Access Files (WAV and MP3)			\$0
USB External Hard Drive	\$150	1 drive	\$150
TOTAL			<u>\$49,900</u>

Project Scope: Remaining

	<u>\$/Unit</u>	<u>Quantity</u>	<u>Total</u>
1:1 Digital Transfer Based on Est. Hours of Content	\$125	79 hours	\$9,875
Contingency for Mitigation of Sticky-Shed Syndrome	\$125	1 hour	\$125
Rewinding – Open-Reel Tapes	\$125	6 hours	\$750
Preparation, Post-Processing, Documentation	\$125	17 hours	\$2,125
Audio Access Files (WAV and MP3)			\$0
TOTAL			<u>\$12,875</u>

Optional Work

	(Please check.)		
Rehousing – Open-Reel Tapes (157 tapes)	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$1,052
Digital Imaging (est. 628 images @ \$0.50/file)	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$314
Additional Insurance (indicate value in Terms, below)	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$1/\$1,000/mo.
Shipping/Handling – return via client pick up	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$0
Shipping/Handling – return via FedEx Overnight	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$1,200
Shipping/Handling – return via FedEx 2 nd Day	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$880

Shipping/Handling – return via FedEx Express Saver	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$650
Shipping/Handling – return via FedEx Ground	Yes <input type="checkbox"/>	No <input type="checkbox"/>	\$290

Terms & Conditions

It is understood and agreed between the parties to this agreement that the work may be halted should unexpected problems render the proposed scope and/or activities infeasible or more time-consuming than could be reasonably estimated. If this were to occur, modifications to the scope and/or activities may be proposed, and, after consultation with the Owner or Authorized Agent, a new estimate may be given to reflect revised specifications. **Estimates are valid for 12 months. Costs of shipping/handling are additional. NOTE: One third of the estimated cost is payable at the time of approval.**

Pick-up or shipping/handling of objects shall be at Client's/Owner's expense and must occur within 90 days after either notification of completion of work or notification that objects associated with unapproved proposals must be picked up (or delivery effected). All charges for contracted services, including shipping/handling, must be paid prior to NEDCC releasing objects for return. **Storage fees of \$125.00 per month shall be charged after expiration of the 90-day period. In consideration for waiver of such storage charges, failure of Client/Owner to pick up (or effect delivery) within six months of a third notification or attempted notification by NEDCC by certified mail at Client's/Owner's last known address shall constitute transfer of title of objects to NEDCC.** Long-term arrangements for storage at a fee must be made by separate agreement to avoid such transfer of title. Client/Owner must inform NEDCC of any changes of address.

CLIENT'S/OWNER'S STATEMENT OF INSURANCE VALUE: Maximum liability limited to \$ **.** Unless Owner's insurance policy provides standard "all risk perils" and Owner's insurance company sends NEDCC a waiver of subrogation, all objects left at NEDCC must be insured under NEDCC's policy at a rate of \$1.00 per month per \$1,000 of value. If no valuation is provided by Owner, an assignment of \$500 will be placed on objects for insurance coverage purposes.

THE UNDERSIGNED AGREES TO INDEMNIFY AND HOLD NEDCC HARMLESS FROM ALL CLAIMS AND DEMANDS FOR LOSS OR DAMAGE TO THE ABOVE OBJECTS HOWEVER OCCASIONED UNLESS DUE TO THE WILLFUL NEGLIGENCE OF NEDCC. IN NO EVENT SHALL NEDCC BE LIABLE TO ANY PARTY FOR ANY SPECIAL, PUNITIVE, INDIRECT, INCIDENTAL, OR CONSEQUENTIAL DAMAGES.

By accepting this proposal, you recognize that the cleaning and conservation treatment procedures, if any authorized above, may involve a certain amount of risk, including accelerated degradation. Therefore, in further consideration, and as a condition of NEDCC's undertaking the work on the above object(s), the undersigned waives and releases NEDCC from all claims that may arise due to damage or loss to the above object(s).

NEDCC represents that it is not the Owner of objects that will be digitized and Client/Owner agrees that NEDCC is not responsible for any potential or real copyright infringement as a result of digitizing the objects. Compliance with copyright law is the sole responsibility of Client/Owner. NEDCC hereby conveys copyright, if any, in the digital objects to Client/Owner. The undersigned hereby grants permission to NEDCC to use the record of the proposed work, including imagery, for its educational programs.

AUTHORIZATION IS HEREBY GIVEN to the NORTHEAST DOCUMENT CONSERVATION CENTER to treat and/or digitize the above object(s). It is acknowledged that the undersigned has read and understands the proposal and all terms and conditions herein.
