



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF PRESERVATION AND ACCESS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the NEH Division of Preservation and Access application guidelines at <http://www.neh.gov/grants/preservation/humanities-collections-and-reference-resources> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Preservation and Access staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Academy Motion Picture Oral History Digital Archive - Planning Project

Institution: Academy Foundation

Project Director: Teague Schneider

Grant Program: Humanities Collections and Reference Resources

Introduction: To begin planning for a digital archive of oral and visual histories, the Academy Foundation, on behalf of the Academy of Motion Picture Arts and Sciences, respectfully submits this proposal for a \$40,000 Foundations planning grant. In the late 1940s, the Academy began recording oral history interviews to document the experiences and work of those involved with the motion picture industry, which continues today. These interviews, combined with those conducted by a founding consortium of seven guilds and foundations, comprise a collection of 1,161 interviews—providing invaluable insight into the lives and careers of the individuals who have contributed to the history of film. Spearheaded by the preservation mission of the Academy Foundation, and the new Oral History Department’s investigative work into at-risk collections of film organizations, the **Academy Motion Picture Oral History Digital Archive** will bring together the oral and visual history collections of the Academy, Art Directors Guild, Film Music Foundation, International Cinematographers Guild, Motion Picture Editors Guild, Screen Actors Guild Foundation, Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA), and the Writers Guild Foundation. When completed, this ambitious project will create the first industry-wide collection of motion picture-related oral and visual histories.

In keeping with the goal of the HCRR program, this project will help to enable long-term public access to a significant collection of sound recordings and moving images. Guided by an advisory team of scholars and technical experts, the grant’s planning phase will produce a comprehensive strategic plan and prototype archive design, which will serve as a critical first step to establish a digital archive infrastructure. The planning process will bring to the project many of the procedures and insights gained from the oral history and archival communities at large, including best practices in archival organization, cataloging, controlled vocabulary development, digitization, and online access, specifically for aggregated collections of audio and video oral history material. The Digital Archive will be available free to the public through a dedicated website, which can be linked to each consortium partner’s collection, as well as through exhibitions and portals at the Academy Museum of Motion Pictures, scheduled to open in Los Angeles in 2017.

Significance: *Background:* Oral and visual histories collect memories and commentaries of a group or community of individuals. These histories can include formally structured interviews with notable figures as well as informal conversations between families or colleagues, all with individuals who have unique and important stories to tell.¹ First-hand spoken perspectives bring to life for readers, listeners, and viewers the experiences, places, and emotions of the past, through interviews and conversations that ask unique questions—capturing distinct moments on film sets, contextualizing creative decision-making, or bringing perspective to the personalities of a time. Many of these recordings preserve memories that would otherwise be lost.

The Motion Picture Oral History Digital Archive will draw from successful models in the oral history field. These include the USC Shoah Foundation, with its collection of 51,000 interviews with survivors and witnesses of the Holocaust, accessible through a fully-searchable online archive. The Shoah Foundation makes these powerful stories available through an easily-navigated website and an archival infrastructure that uses a controlled vocabulary of more than 60,000 keywords and key phrases. StoryCorps is another successful oral history project that has a number of institutional and community partners and a mission based on providing broad access. It features 45,000 interviews with nearly 90,000 participants from all backgrounds and all walks of life. Other archives document first-person experiences through a series of specific historic events. The Southern Oral History Program, based at the University of North Carolina, preserves a collection of 5,000 interviews with mill workers, civil rights activists, and national leaders, among others, allowing researchers to study the complex history of the South through an archive searchable by interviewee name, occupation, ethnicity or subject. Each of these archives provides

¹ Linda Shopes, *Making Sense of Oral History*, Oral History in the Digital Age website, ohda.matrix.msu.edu.

primary source documentation on daily life and individual experiences through easily-accessible frameworks. As today's archive users expect immediate access and high quality content, there exists a need for continually improving protocols for access, cataloging, and permissions², as demonstrated by these archives. The Academy and its consortium partners will use these digital archives as models, particularly in the areas of collaborative planning, successfully pooling expertise and resources. At its initial planning meeting in late 2012, the consortium determined that the most effective first step in the development of a successful digital archive was to create a strategic plan, which will assist in developing a collaborative working structure, effective workflows, minimal duplicate efforts, and shared expenses.

Successful oral history programs record interviews from different perspectives, providing a range of insights on a single subject. Multiple points of view allow scholars, students, journalists, and historians to extract material on specific subject matters or events by engaging with how a group of individuals share and interpret past occurrences over time³, taking into account faulty memories, personal opinions, reinterpretation, political agendas, and the focus on some details and absence of others.⁴ Just as a motion picture uses multiple voices to shape its final form, a complete study of film history also must embrace multiple perspectives. A diverse oral history collection would therefore allow for a more complex and nuanced understanding of the filmmaking process.

Contribution to film history: The stories that film practitioners share are often as exciting and interesting as the films they made during their careers. Their experiences, skills and work are as diverse as the hundreds or thousands of individuals needed to collaboratively create one film. Film scholars regularly use a range of resources to complete their research—including completed films, scripts, photographs, storyboards, set designs, correspondence, interview transcripts, music, and production material—crucial to an overall understanding of film history. However, first-hand narratives of those who have spent their lives making films are often inaccessible for research use. Because oral and visual history is one of the most powerful methods to collect these personal stories, the Academy and its consortium partners began recording interviews as early as the 1940s, with most projects beginning in the early 2000s. These interviews provide primary source material on the lives and careers of a broad range of individuals who have contributed to the history of motion pictures, as evidenced by their artistic and technical innovations of the field. These interviews also reflect the impact these individuals' careers have made on American and global history, as film itself both reflects and informs culture and politics at large.

The consortium's combined audio and video oral collections consist of 1,161 interviews and conversations, totaling an estimated 3,900 hours. These include interviews with a wide-range of accomplished creative and technical professionals from all aspects of the field, including but not limited to: cinematographers, documentarians, actors, costume designers, directors, assistant directors, film editors, foley artists, illustrators, production designers, production managers, script supervisors, sound editors, storyboard artists, studio executives, and writers. Access to these oral and visual histories will enable scholars, journalists, authors, and students to understand changes in film culture and to investigate causes and effects of specific decisions and events. The interviews reveal the changes filmmakers have seen as individuals, and as a community, allowing researchers to understand social, cultural, economic, industrial and political changes through the lens of each filmmaker's life and work.⁵

The planning phase for the Digital Archive will begin a long overdue process to preserve these interviews, in many cases the only records of the creative or craft guild point-of-view on a particular film production or film subject. With the completed Digital Archive, collection content can be studied across

² Nancy MacKay, *Curating Oral Histories: From Interview to Archive*, pg. 81.

³ Alessandro Portelli, *The Death of Luigi Trastulli and Other Stories: Form and Meaning in Oral History*, pg. 51.

⁴ Miranda Banks, "Oral History and Media Industries: Theorizing the Personal in Production History," *Theorizing Production/Producing Theory* ed. John Jackson (London and New York: Routledge) forthcoming.

⁵ See above.

humanities disciplines through topics such as:

- History and development of the film industry in America
- Relationship of film to literature, theater, and the visual arts
- Pioneering work of women and minorities as filmmakers
- Role of labor unions in American history
- Globalization of the film industry
- International cinema and the influence of emigrés on American film
- Overlap of filmmaking and national and international politics
- Impact of technology on film history
- Influence of the film industry on the growth of Los Angeles and New York.

The work of filmmakers lends itself especially to oral and visual history interviews, with participants using the tools central to their craft—stories, words, emotion—to bring film history to life. The combined collections include interviews and conversations with award-winning filmmakers such as writer Julius Epstein (*Casablanca*), writer-director-producer Billy Wilder (*Sunset Boulevard*), actor Gena Rowlands (*A Woman Under the Influence*), composer Quincy Jones (*The Color Purple*), production designer John De Cuir (*Cleopatra*), and songwriting team Alan and Marilyn Bergman (*The Way We Were*).

The combined collections will allow overarching humanities themes to be identified, studied, and analyzed, most prominently, the history and development of the American film industry. Multiple voices which bring to life the industry's early days feature a 1948 interview with J. Searle Dawley, a pioneering motion picture director who made more than 200 films between 1907 and 1926, including the first version of *Frankenstein* in 1910. Also included is agent-producer Sam Jaffe who worked at Paramount in the 1920s and 1930s, and production designer Edward Carfagno (*Ben-Hur*) who was in the MGM art department from 1932 until the early 1970s. The film industry's effort during World War II is addressed through a series of interviews, including screenwriter Owen Crump, the film production chief of the U.S. Air Force's First Motion Picture Unit ('Fort Roach'), and screenwriter-director Philip Dunne who worked with the Office of War Information.

The groundbreaking work of women in film is addressed by industry veterans who made notable advances in the field. These include film editor Margaret Booth (*Mutiny on the Bounty*), director Penelope Spheeris (*The Decline of Western Civilization*), publicist Pat Kingsley, writer-director Marina Goldovskaya (*A Bitter Taste of Freedom*), and costume designer Adele Balkan (*Notorious*). Actors Shirley MacLaine and Cate Blanchett candidly address age and longevity in the profession in their Screen Actors Guild Foundation's *Conversations* interviews. Additional interviews focus on the work of minority filmmakers, including actor Sidney Poitier (*Guess Who's Coming to Dinner*), and film editor Irvin Paik (*Visas and Virtue*), who joined the Motion Picture Editors Guild as one of its first members of color. Writer-director Carlton Moss discusses the writing, production and reception of *The Negro Soldier*, the groundbreaking U.S. Army film about black troops in World War II and comments extensively on the subject of African-American film and filmmakers and the issue of racism in the industry. These stories can be heard alongside those from a new generation of filmmakers including digital artist Andrew Jimenez (*Cars*), cinematographer Daryn Okada (*Mean Girls*), and costume designer Ha Nguyen (*Swordfish*, *Super 8*).

Participant interviews also provide insight into the industrial history of film, for example, observations on the formation of entertainment labor unions and guilds, or conditions of production, distribution and exhibition. Interviews with Frank Pierson (*Cool Hand Luke*) and William Ludwig (*Oklahoma*) shed light on the history of the Writers Guild of America, including the moment when the screen, TV and radio guilds merged in 1954. Labor relations perspectives include Screen Actors Guild core founders Bradley Page and Lyle Talbot. Interviews from the Art Directors Guild collection discuss daily production work,

including the history and practice of scenic painting, techniques for large backdrop paintings, and how digital technology came to widely replace the work they once did. The economic and political developments of filmmaking also are examined on an international scale, including American filmmaking on location and the increasing profile of film culture outside of the U.S. Represented in the collection are cultural and social discussions of international filmmaking, such as interviews with Vittorio Storaro, the cinematographer for *Apocalypse Now*, *Reds* and *The Last Emperor*.

Several interviews discuss film history against the social and political backdrops of a specific time, including one with Abraham Polonsky, the writer of *Force of Evil* and *Body and Soul*, who was blacklisted by the industry after refusing to testify before the House Un-American Activities Committee in 1951. Related participant interviews provide insight on such topics as the state of American society and the film industry before 1947 and the impact of the blacklist on the artistic content of films produced from the late 1940s to the early 1960s. Other interviews include historically blacklisted actors Jeff Corey, Anne Revere, and Dorothy Tree, who also served as board members of the Screen Actors Guild.

The breadth of these collections also will allow researchers to study the artistic and economic impact of technology on film history, which can be traced through the medium's major innovations. Haskell Wexler, the influential cinematographer, speaks on his craft through the eras of black and white and color. Donn Cambern, who edited *The Hindenberg*, shares his experience as president of the Motion Picture Editors Guild during the 10-year period in which the profession's workflow changed from film to digital. Discussions of the transition from silent films to early sound includes actor Claire Du Brey, who made her film debut in 1916. Film culture also played a defining role in the historic, cultural, and economic development of Los Angeles. The collections will provide insight on the film industry's impact on the metropolitan area, from the creation of the studio system in the 1920s to today.

Interviews will continue to include a focus on a generation of filmmakers who now are 60 years or older and time is of the essence. Scheduled interviews with Nora Ephron (*When Harry Met Sally*) and Ruth Praver Jhabvala (*The Remains of the Day*) were unrealized due to each writer's passing. Also, to share costs and begin to standardize interview formats, consortium partners have started to co-produce visual history interviews. The first consortium interview, co-produced by the Screen Actors Guild Foundation, SAG-AFTRA, and the Academy took place in May 2013 with actor Leslie Caron. Upcoming co-productions include an interview with writer Neil Simon, co-produced by the Writers Guild Foundation and the Academy. Excerpts from the collection and recent interviews are included as work samples.

In terms of like collections, a number of oral history projects documenting film history have been undertaken over the years, though none are as comprehensive as the proposed Archive or document the multiple points of view of industry professionals in the creation of a film. Columbia University's pioneering oral history program conducted more than 140 interviews in the late 1950s for a project on the Popular Arts, and others have been recorded by the UCLA Oral History Program, American Film Institute, Directors Guild of America, and Southern Methodist University. The Academy Film Archive, the Academy's professionally-run film repository, is the home for several like collections of visual history, including interviews recorded by the American Cinematheque, Los Angeles Film Forum, Telluride Film Festival, and Turner Classic Movies, however, these independent collections are not included in this planning project.

Current formats and resources: As preliminary research, in June 2013 the Academy administered an extensive collection survey, which provided data on the extent of current collections, level of description, and storage formats. A summary of results is included as Table 1: Film Consortium Preliminary Research, below. At present, complete access to the consortium's collections remains unavailable to the public, with some access restricted to scholarly partnerships with universities and other film organizations, on-site viewing or listening at individual guild offices. While 43 of the more recent born-digital interviews and

conversations are available online, most of the remaining collection interviews are not yet catalogued and many exist on formats that, while recorded on the most advanced technology of the time, are now obsolete. Many of these pieces remain hidden due to lack of organizational funding, staffing restrictions, the need for specialized knowledge to prepare audiovisual collections for access, and the lack of an organizing audiovisual archival infrastructure. Also absent is a controlled vocabulary particular to film studies, which would form the basis of a truly accessible oral history archive.

Table 1: Film Consortium Preliminary Research

Organization	# Interviews / Estimated Total Hours	Format	Searchable Database	Catalogued	Repository	Digitization for Preservation	Digitization for Access / Available Online
Academy of Motion Picture Arts and Sciences	130 / 2030*	Audio cassette, DVCPro, paper-based open reel, born-digital	Yes	Yes	Professional storage at Academy Film Archive	No	Excerpts from 4 interviews on website
Art Directors Guild	13 / 30	Born-digital	No	No	Climate-controlled on-site storage	No	No
Film Music Foundation	12 / 40	DVD, digital	No	No	On-site storage	No	No
International Cinematog' Guild	433 / 800	Hi-8mm, BetaCam, VHS, MiniDV	Yes	No	Professional storage at Academy Film Archive	No	No
Motion Picture Editors Guild	63 / 75	MiniDV, 30 of 63 digitized	Yes	No	On-site storage	No	No
SAG Foundation	350 / 700	DVD, digital	No	No	Masters in rented vault	No	40 recent intervws online
SAG-AFTRA	100 / 150	Audio cassette	No	No	Office	No	No
Writers Guild Foundation	60 / 120	DVD, Quicktime, ProRes, Blu-Ray	Yes	No indices, some OH cataloged	Most in Academy Film Archive, remaining in WGF off-site vault.	No	Small selection on YouTube
Total	1161 / 3963						

* A few early Academy audio interviews were over 50 hours in length.

Equally important, the Digital Archive will be one of the first industry-wide collaborative projects in history. The formation of the consortium between the Academy and its partners already has sparked new lines of communication, which eventually will allow all partners to pool institutional resources, including archival expertise, technology, metadata standards, and funds. Of all consortium members, currently only the Academy, Writers Guild Foundation, SAG-AFTRA and the Art Directors Guild have professional archival staff that can assist with their oral history projects. The expertise of these individuals has helped lay the groundwork for the overall project. Staff leadership, committees, members, and volunteers manage the remaining collections. Also, at the present time neither the Academy nor other consortium partners have the technical infrastructure to create or support the needs of their collections in their entirety. As the initiative moves forward, additional consortium partners, such as the Directors Guild of

America, Visual Effects Society, Animation Guild, BAFTA Los Angeles (British Academy of Film and Television Arts) and others, may join the project. Institutional information about the Academy and its consortium partners are included as a work sample.

Evidence of Use and Outcomes: Despite limited access, the Academy and its consortium partners regularly process oral history archival inquiries. Based on this, the users of the Digital Archive are anticipated to include scholars and researchers studying film and labor history, universities and film schools, libraries, museum curators, historians and historical societies, university and high school students, journalists and media, aspiring filmmakers, and national and international members of the general public interested in film history. As an example of how online accessibility can increase the number of users, the Writers Guild Foundation's interview with William Goldman (*Butch Cassidy and the Sundance Kid*) received only a few requests each year through the Writers Guild Foundation Library, however, as one of the few interviews on YouTube, it has generated nearly 6,000 views after only three months.

Consortium collection interviews have been used in research for upcoming books, including Miranda Banks *Scripted Labor* (Rutgers UP, forthcoming 2014) on entertainment labor unions, Steven Price *The Screenplay: Authorship, Theory, and Criticism*, (Palgrave Macmillan 2010) on screenwriting and critical theory, and Karen Maness and Richard Isackes *The Art of the Hollywood Scenic Backdrop*, (forthcoming) on the history of scenic art in film and theater. Visual history interviews from the International Cinematographers Guild have been used as research and source material for documentaries and scholarly studies, including *No Subtitles Necessary: Laszlo & Vilmos*, a documentary which traces the careers of cinematographers Laszlo Kovacs and Vilmos Zsigmond, who defected from Hungary during the 1956 Soviet invasion. Other oral history interviews have been used as research in media publications such as *Vanity Fair*, *The Hollywood Reporter*, and *TIME* magazine.

History, scope, and duration: This project was initiated by the Academy's new Oral History initiative, whose earlier incarnation was established in 1989 with a mission *to collect and preserve personal spoken accounts that provide insight into the evolution of the art, science, and craft of filmmaking*. In November 2012, the Academy's new Oral History Department reached out to current partners to form a filmmakers' oral and visual history consortium. The goal of the consortium is to create centralized storage and cataloguing, shared metadata standards, a workflow for co-production, and a collaborative means of collection sustainability through a single scholarly archive, including cost-sharing and funding. Preliminary research components were completed in June 2013 when the Academy administered a survey to document collection descriptions, preservation and access issues. As most consortium partners do not have collection databases, the Academy researched and developed a simple spreadsheet which all partners used to input their collection data. A copy is provided as a work sample. The project has not yet received any outside financial support. However, all partners have committed staff time and expertise, and when able, the Academy will provide storage, cataloging and access assistance to consortium partners through the Academy Film Archive. Also, the Academy Foundation has expanded its full-time Development staff to help secure further project funding.

The scope of the one-year planning grant is to create a strategic plan and archive prototype or mock-up, which will lead to an effort to ensure all collections are preserved and available digitally and globally online. The goal of the strategic plan is to bring organizational coherency and further humanities scholarship to these collections in preparation for the Digital Archive's implementation phase, which will begin immediately after the planning phase. The Archive is scheduled to launch in 2017, to coincide with the opening of the Academy Museum. Built on the existing collection assessments and research done by the partners, the strategic plan will be developed and written by the consultancy firm, AudioVisual Preservation Solutions (AVPS).

The Strategic Plan's outcomes are to:

- Formalize a collaborative partnership among all consortium partners, including defining policies, procedures and agreements
- Clearly define which interviews are within project scope, informed by data gathered during collection assessment and inventory
- Create a realistic workflow to address any arising partnership challenges
- Establish project protocols, rules, and mechanisms
- Develop a metadata plan (including descriptive, technical, preservation, and administrative) and recommend tools and workflows for future development of a controlled vocabulary
- Develop a list of system requirements for the digital archive design, as well as a recommendation for a platform/systems
- Begin development of a *preliminary* controlled vocabulary
- Complete a test case product (archive prototype or mock-up) with select partner interviews.

The completed Archive is envisioned to have the expansive scope of the USC Shoah Foundation and StoryCorps, while serving the needs of users focused on specific topics much like the Southern Oral History Archive. Also, the Academy Foundation is committed to securing other funding sources to create an engaging public website, which will reflect the deep research content and wide audience appeal of the overall project, including a user interface that is designed for both the web user and museum goer alike.

The project has already begun outreach to professional colleagues and communities. Schneider and Warren Sherk of the Margaret Herrick Library Special Collections presented “Preserving and Disseminating Film Voices: The Academy Oral History Program” at the Association for Recorded Sound Collections conference this past May in Kansas City. Schneider and Writers Guild Foundation archivist Joanne Lammers are scheduled to present “Beyond the Vaults: Creating a Shared Resource through Aggregation of Motion Picture Oral History Collections” at the Cultural Heritage Archives: Networks, Innovation & Collaboration symposium at the Library of Congress in September 2013. Schneider and Maxwell are scheduled to present “Voices of Film: Enriching Moving Image Collections Through Oral History” as a Society of American Archivists poster presentation at the Society of American Archivists 2013 Research Forum in New Orleans in August 2013. Another proposal under consideration is “Building Cross-Institutional Archival Alliances for Audiovisual Oral History Preservation: Collaborative Models and Strategies” with Schneider, Maxwell, Lammers and Art Directors Guild archivist Rosemarie Knopka at the Association of Moving Image Archivists symposium in Richmond VA in November 2013.

Methodology and standards: While the resulting Strategic Plan, authored by AVPS, will provide detailed recommendations for the most effective digital archive platform, the consortium remains inspired by the achievements of the USC Shoah Foundation, with its advanced technology and expansive collection of oral histories. Currently, the University of Southern California Digital Repository (USCDR), serves as the repository for the Shoah Foundation as well as the digital preservation repository for the Academy Film Archive. It is anticipated that metadata for each interview will be provided in an adapted form of Public Broadcasting metadata standard PBCore, and searchable through OCLC’s OAIster or ArchiveGrid. Metadata will be standardized to optimize interoperability and allow collection records to be searchable globally. All consortium partners own the rights to their collections, with each organization administering rights statements with participants, or sharing the rights when co-producing interviews with the Academy. With the final archive infrastructure in place, however, a streamlined, consortium-wide rights waiver process will be used for future interviews.

In the future, all collections, including those of the Academy, seek to improve and increase discoverability by focusing on content-specific cataloging, controlled vocabularies for indexing, and transcription when necessary. A shared controlled vocabulary does not yet exist, and specialized film terminology for oral history content has not been formally defined, resulting in varied styles of cataloging and uses of the terms. The final controlled vocabulary is anticipated to use a combination of

established scholarly resources, such as the Getty's Art and Architecture Thesaurus, Library of Congress Moving Image Genre-Form Guide, and International Federation of Film Archives for specific humanities context (civil rights, group identity, globalism) to field-specific roles and actions (director, cinematographer, studio system, box office). More ambiguous conceptual terms also will be defined and used (craft, working philosophy, transitions). However, natural language and controlled vocabulary search options will be offered, to provide both intuitive ease and precision.

The most complete controlled vocabulary available will eliminate the need for transcribing interviews, which is time-consuming and expensive. As an example, USCDR estimates two hours of indexing for every hour of video, compared to 12 hours of transcription for every hour of video. As the planning time needed to create the Archive's controlled vocabulary will extend beyond the grant period of one year in acknowledgement of the complicated and necessarily ongoing nature of taxonomy development, the planning goal is to develop a confirmed list of preliminary shared terms and phrases. More specific historical and craft-related terms will continue to be developed and refined. A shared online wiki will be used to facilitate different levels of term aggregation, definition and selection, allowing each partner to contribute craft-specific knowledge to the overall controlled vocabulary's development. The wiki will live permanently online and link to the Archive as a way for scholars and researchers to better understand how segments were indexed. It also will be shared with organizations such as the Association of Moving Image Archivists, to add to their comprehensive thesaurus of film-related objects and subject matter.

The oral history collections of the Academy, International Cinematographers Guild, and Writers Guild are currently stored in the Academy Film Archive's climate-controlled vault, catalogued as part of the broader Archive collection. The Art Directors Guild and Motion Picture Editors Guild are in the process of transferring their tape-based collections to the Academy Film Archive collection. In addition, future interviews will be made with standardized guidelines which will be further refined through the strategic plan, allowing for consistent quality, documentation and uniformity of purpose. Most of the collection's interviews have been conducted by professional peers or researchers who, when properly trained in conducting oral and visual history interviews, are better positioned to establish rapport and accurate knowledge with interviewees.⁶ Consortium staff, scholars, film professionals and authors, whose deeply researched knowledge of subjects' lives and careers is unparalleled, also conduct collection interviews.

Planning, Assessment and Pilot Work: The project team will consist of Academy staff members, all consortium partners, AVPS, and a to-be-hired Metadata Specialist. The project's advisory board will be comprised of film scholars with deep backgrounds in film and guild histories, an oral history scholar, a technical advisor who has experience meeting the needs of scholars and global general publics, and two consortium members, one whom is a professional archivist. Because the final Digital Archive will attempt to represent a large slice of the motion picture industry as a whole, all consortium partners, consultants, and the advisory board will develop a collaborative approach to data gathering, preparation, and final presentation of the strategic plan. The strategic plan will be developed in two phases:

1. On-site Collection Research:

- Led by the Academy, an initial advisory committee meeting will be held in Los Angeles and will include all consortium partners, consultants, advisors, and student interns. The meeting will introduce all participants, the planning process, outline responsibilities, solicit discussion, and outline the AVPS plan for item-level inventories. It will also include a tour of the Academy Film Archive facilities.
- AVPS will utilize existing collections information and leverage their expertise to devise efficient assessment methodologies. Using AVPS internally developed tools and workflows to ensure consistency of the assessment (such as Catalyst Solution suites of services), the consultants will work

⁶ Donald A. Ritchie, *Doing Oral History: A Practical Guide*, pg. 25.

on-site with individual consortium partners when necessary to collect item-level data. This will help to develop selection criteria, identify at-risk collection areas, create plans for born-digital content and overall collection management. The results of all the inventories will be provided to the advisory committee by email for review in advance of the next meeting.

- AVPS will also begin the process of requirements gathering for the development of a digital archive infrastructure.
- As collection management, the Academy hopes to hire five interns during summer 2014, under the supervision of Academy staff, to perform content cataloging of partner collections already part of the Film Archive Collection, as current Archive workflow does not allow for this.

2. Strategic Plan Development:

- A second advisory meeting by Skype will guide the strategic plan preparation. Film scholars Miranda Banks and Rick Jewell will provide an assessment of the collection data, including identification of key individuals, topics and themes, and their quality and value to humanities research. They also will assess particular interviews and help to identify strengths and weaknesses in the overall collection.
- To maintain professionalism and consistency in the field, Oral History Advisor Doug Boyd will begin to identify how the Archive's content and proposed framework can build on the standards and resources provided by the Oral History Association, as well as other recognized resources, such as the Oral History in the Digital Age project. He will provide specific input on the development of the controlled vocabulary and metadata standards, as well as interview and recording guidelines. Technical Advisor Sam Gustman will recommend preliminary strategies for the creation, capture, management, and dissemination of digitized content and metadata, and will advise the Metadata Specialist based on his taxonomy experience building the Shoah Foundation controlled vocabulary. Through outreach to all consortium partners, advisors Joanne Lammers of the Writers Guild Foundation and Steven Poster of the International Cinematographers Guild will provide feedback on how partners, especially archivists, can best use this new research information to process existing interviews and plan for the future, along with suggested improvements to the overall Archive plan.
- The Academy and its partners, with recommendations provided by AVPS, will work with the Metadata Specialist to begin development of a *preliminary* controlled vocabulary, communicating with all partners through the internal wiki. Three to four interviews per consortium partner will be selected for the development of the archive prototype or mock-up, which also will integrate the working controlled vocabulary. Digitization will be completed by the Academy through USCDR.
- AVPS will work on-site with Academy staff and consortium partners for requirements gathering and a review of documentation and systems. This activity will begin to determine the long-range access plans for the Archive through interviews with consortium members, workshops with the larger group and an analysis of existing data and systems. Also through this discussion, a basic archive prototype or mock-up will be created with input from all partners. The prototype will be beta-tested by humanities scholars, film historians, and university staff with film, cinema or media studies programs.
- The strategic plan will be presented at the final advisor meeting via Skype and will include all partners, advisors, and Academy leadership.

Technical specifications: While the final platform will be based on the results of the Strategic Plan, it is anticipated the Digital Archive's infrastructure will mirror the Academy Film Archive's digital preservation infrastructure at USCDR, where to date over 300 TB of Academy Film Archive content is held. These specifications include the following. Hardware for existing audiovisual material which needs to be digitized will use a mix of Front Porch Digital robotic systems, which transfers 10,000 tapes per

month, for a number of different formats. All digitized content will undergo quality control which looks for regular audiovisual production malfunctions such as flickering, chromostrobing, audio line errors, and analogy dropout. All born-digital content can be stored in its native format for preservation or transformed to standard wrap JPEG2000 for both standard and high definition. As a reference, the USC Shoah Foundation uses a controlled vocabulary with 62,000 key words and phrases in a Z39.19 compliant thesaurus. The strategic plan also will investigate the best distribution and proxy formats, hundreds of which are supported at USCDR. The Academy Film Archive's digital preservation masters currently stored at USCDR goes through rigorous quality control upon digitization and is checked for bit rot. It also is geo-diversified with a second copy stored in South Carolina. Every six months, all data which is kept online is checked for bit errors. If found, the mirror is copied on new media pieces, and the error copy is discarded. Files more than three years old are migrated.

Sustainability of project outcomes and digital content: Upon completion of the strategic planning phase, all partners will continue to build the collection as they produce, document, and occasionally co-produce additional oral history interviews. With the Academy's guidance, the consortium will continue to develop the controlled vocabulary as well as incorporate the input of AVPS and the Metadata Specialist to determine the most appropriate formats for records to be findable in online catalogs such as WorldCat, OAster, the Online Archive of California, and the American Archive Project. An implementation phase will follow the planning phase and will include digitization and cataloging of all material, interface design, and beta-testing. All work following the planning phase will be supported by additional grant funding and general operating revenue. It is anticipated that back-end maintenance of the completed Archive, including server capacity, will become the responsibility of the Academy Foundation and will be sustained with general operating funds and continued fundraising. All digital source files will be archived at a repository, such as USCDR.

Dissemination: It is envisioned that once completed, the Digital Archive will be accessible and free to the public online and individual collections will be available through their respective Guild websites. It also will become a critical resource for the redesigned K-12 educational programs of the new Academy Museum. The Academy will continue to contribute to the Online Archive of California and plans to contribute to the Digital Public Library of America. The Digital Archive will be listed in the online member directory of 'L.A. As Subject,' a research alliance dedicated to preserving and improving access to archival material of Los Angeles history. In addition, the Academy and its consortium partners will leverage their national, international, and industry-specific media contacts to promote the Archive's launch to the widest possible audience. Additional press releases will support the Archive during the opening of the Academy Museum.

This project hopes to serve as a collaborative model for other groups of smaller institutions interested in creating a digital oral history archive who which have yet to develop a collaborative working structure, interview guidelines, shared controlled vocabulary, or metadata standards. The controlled vocabulary will be shared with other film-related organizations (film festivals, studios, universities, individuals, etc.) as it develops throughout the planning process. To further disseminate the project's results, Academy staff and consortium partners will continue to deliver presentations at conferences, building on the presentations listed above. Finally, the Academy and its partners will produce a white paper summarizing the project and will provide this to the NEH for distribution.

Work plan: A work plan is included in the appendices. The first phase will begin in May 2014 and will include an initial advisor meeting and on-site collection research. The second phase is scheduled to begin in January 2015 with a second advisor meeting to present scholar and expert assessments and on-site requirement gathering. The digital archive prototype or mock-up will begin development in January 2015 with beta-testing to be completed by March 2015. The strategic plan is scheduled to be presented at the third advisor meeting in April 2015. During the planning phase, the Academy will continue its outreach to

other potential consortium partners and will share current responses.

Academy Staff, Consultants and Advisors: The Academy staff members who will be most directly involved in this planning project are Teague Schneider, Manager, Oral History Programs, and Genevieve Maxwell, Archivist/Coordinator. They will ensure that the planning process succeeds in an open, collaborative manner and will address any issues that arise. Academy staff will manage and schedule consultant on-site visits, report compilation, and coordinate all meetings. Key bios are as follows:

Randy Haberkamp, Managing Director of Programming, Education and Preservation, will provide overall leadership and contribute 60 hours to the project. He has direct oversight of the Academy Film Archive, Margaret Herrick Library, and all public and educational programming initiatives. Prior to coming to the Academy in 2001, Haberkamp worked for CBS Television, culminating as Director of Specials and Feature Films. He is founder of The Silent Society, a preservation and appreciation group that has presented and preserved silent films for more than 25 years. He holds a B.A. in Communications from Bowling Green State University and a Masters in Motion Picture Production from UCLA.

Michael Pogorzelski, Director, Academy Film Archive, will provide overall leadership and contribute 60 hours to the project. He has been actively leading the Academy's effort to create a digital preservation strategy. Pogorzelski began his career at the Academy in 1996 and was named Director of the Academy Film Archive in 2000. He has overseen the restoration of Best Picture winners such as *How Green Was My Valley* (1941) and *All About Eve* (1950). Over the course of his career, he has overseen preservation of documentary films, animated films, experimental/avant-garde films as well as amateur footage and home movies. He holds a B.A. and M.A. in Film Studies from the University of Wisconsin-Madison.

Teague Schneider, Manager of Oral History Projects for the Academy, will serve as Project Director and contribute an estimated 400 hours to the project. She has 13 years of moving image research, curatorial, and collection management experience. At the Academy, her work is divided equally between research and outreach of at-risk audio and video oral history collections with motion picture professionals and production and access planning of new visual histories. Her resume is included in the attachments.

Genevieve Maxwell, Archivist/Coordinator, Oral History Projects for the Academy, will serve as the project's project coordinator and will contribute an estimated 300 hours to the project. At the Academy she helped to create both the Moving Image Craft Oral & Visual History Survey and Database which has allowed for the gathering and organization of collection information from a range of film organizations. Her resume is included in the attachments.

Mae Woods, Oral Historian, will serve as the Academy's consortium representative, contributing an estimated 80 hours. She joined the Academy Library's Oral History Program in 2004 and has interviewed notable individuals as Eva Marie Saint and Frank Pierson. She began her career as the researcher for director-writer Peter Bogdanovich's oral history interviews. She also has served as an associate producer on feature films and as a freelance writer. Woods holds a BA in English from UCLA.

AudioVisual Preservation Solutions, Inc., New York, will serve as the Strategic Planning Archival Consultant and contribute 348 hours to the project. AVPS has consulted on a range of preservation and access topics and specializes in developing high efficiency reformatting systems, quality control systems, metadata standards, assessment, prioritization and workflow design. Consultant resumes are attached.

Metadata Specialist: AVPS will help the Academy to select a Metadata Specialist Consultant who will contribute approximately 80 hours over three months to the project. A job description is included.

Advisory Board: The project's Advisory Board will be comprised of film history scholars, and technical experts, and professional librarians and archivists from two consortium partners. They include:

Miranda Banks, Assistant Professor, Visual and Media Arts, Emerson University, will serve on the Advisory Board and contribute 40 hours to the project. She serves as an advisor through her primary research in the American film and television industries, with a focus on creative and craft guilds and unions. Banks' current book project, *Scripted Labor: A History of American Screen Writing and the Writers Guild* (Rutgers University Press, forthcoming) interrogates both the individual and collective work of American screenwriters and of their trade union. She has written for national and international journals along with numerous anthology chapters. Banks holds a B.A. in English from Stanford University and an M.A. and Ph.D. in Film, Television, and Digital Media from UCLA.

Doug Boyd, Director, Louie B. Nunn Center for Oral History, University of Kentucky Libraries, will serve on the advisory board and contribute 40 hours to the project. He is recognized nationally for his work regarding oral history and digital technology. At the Louie B. Nunn Center for Oral History at the University of Kentucky Libraries he led the team that created OHMS (Oral History Metadata Synchronizer), an open source system that connects text from transcripts to the corresponding moments in online audio and video. Boyd regularly speaks and consults on issues pertaining to oral history and archival access and preservation. He received a B.A. in History from Denison University and an M.A. and Ph.D. in Folklore from Indiana University.

Sam Gustman, Chief Technology Officer, USC Shoah Foundation, will serve as technical advisor and contribute 40 hours to the project. Gustman is responsible for the operations, preservation and cataloging of the USC Shoah Foundation's 8-petabyte digital library, one of the largest public video databases in the world. He also serves as associate dean at the USC Libraries, where he is in charge of information technology. His nearly two decades of leadership experience in information technology, includes his role as Executive Director of the USC Digital Repository. He lectures nationally and is published in numerous conference proceedings of academic journals. Gustman holds BS in Engineering with a focus in computer engineering from University of Michigan, Ann Arbor.

Rick Jewell, Hugh M. Hefner Chair for the Study of American Film, USC School of Cinematic Arts, will serve on the Advisory Board and contribute 40 hours to the project. Jewell will serve as an advisor through his role as a film historian who specializes in American cinema of the 1930s and 1940s, as well as topics of media censorship, film genres, and film style analysis. He is the author of *RKO Radio Pictures: A Titan Is Born*, *The RKO Story*, *The Golden Age of Cinema: Hollywood, 1929-1945* and co-author of *Primary Cinema Resources*. He has also published articles in a variety of journals, including *The Historical Journal of Film, Radio and Television*, *Film History*. He was named an Academy Film Scholar in 2008. He holds a Ph.D. from USC in Communication Arts with an emphasis in Cinema.

Joanne Lammers, Director of the Archive and WGA Archivist, Writers Guild Foundation will serve as a partner advisor and contribute 40 hours to the project on all facets of the planning process. Lammers directs the daily operations of Writers Guild Foundation archives and special collections. Prior to her work in archives, she was a story analyst and script consultant for 20 years at several major production companies. She currently serves on the steering committees of the Los Angeles Preservation Network and the Entertainment Librarians & Archivists Association. She received a B.S. in Radio-TV Film, Critical Studies from University of Texas, Austin and an MLIS, Archival Studies from San Jose State University.

Steven Poster, President, International Cinematographers Guild, will serve as a partner advisor and contribute 40 hours to the project on all facets of the planning process. As Director of Photography, Poster has filmed a wide variety of motion pictures, including *Stuart Little 2*, and *Rocky V*. He received an ASC Best Cinematography nomination for Ridley Scott's *Someone To Watch Over Me*. His involvement in digital technology dates back to 1990, when he was asked to experiment with one of the first High Definition television systems. He has since become an internationally-known spokesman in the industry for coming change. Poster is a graduate of the Illinois Institute of Technology's Institute of Design.