

## **Recordings at Risk Sample Proposal (Second Call)**

**Applicant: Binghamton University**

**Project: Learning from Legends: Reflections on the 1960s Collection**

Portions of this successful 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 applicant brings in cohorts of students from the Equal Opportunity Program to participate in internships that develop skills related to a/v archiving and digital preservation.
- The creation of Open Educational Resources demonstrates institutional commitment to access and education.

Note: Sections of sample proposals have been redacted if sensitive information has been identified (e.g., staff salaries).

Please direct any questions to program staff at [recordingsatrisk@clir.org](mailto:recordingsatrisk@clir.org).

User: [REDACTED]

**Section 1. Project Summary**

---

Institution/Organization	Binghamton University Libraries
Project Title	Learning from Legends: Reflections on the 1960s Collection
Project summary	Our yearlong pilot project entails preserving, digitizing and publishing a gift collection of original recorded interviews with 278 civil rights leaders, activists, women's rights leaders, politicians and Vietnam War veterans from the Sixties, making these historic materials broadly available to researchers and the public. Once the audio interviews are converted from microcassettes to digital files, Binghamton University Libraries will hire five students from the Equal Opportunity Program (EOP) on campus to participate in an internship, in which they will prepare metadata for the files and do minor editing on them. In the future, another cohort of students will select excerpts from the digital files and combine them with photographs, short biographies of the individuals interviewed, and other educational content and bring the files to publication as Open Educational Resources (OERs).

**What is the size of the request?** Applicants may request as little as \$10,000, or as much as \$50,000, per project.

Amount requested	\$16,552.50
------------------	-------------

**Provide the proposed project length in whole months.**

- Projects must be between 3-12 months in length.
- All project work must take place between November 1, 2017, and October 31, 2018.

Project length (months)	12
-------------------------	----

**Letter of institutional support** (*max. 10MB, .pdf format only*)

Provide a letter from a head administrator affirming the institution's support for the project, its readiness to undertake all outreach and preservation activities described in the proposal, and its recognition of the project's fulfillment of the institution's mission and current strategic goals. The letter must reaffirm the specific conditions under which the digital content created through the project will be preserved for the long term and made available for study and re-use, including the institution's commitment to assert no new rights or introduce no restrictions except those already required by law, ethical considerations, and/or existing agreements pertaining to the source materials.

Letter of inst. support	[REDACTED].pdf
-------------------------	----------------

## Section 2. Description of Content

---

### Description of materials

Provide a description of the source materials to be reformatted, including 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 currently available online.

Description	<p>In 2016, Binghamton University received a gift collection of 278 (1 ½-2 hours long) recorded interviews with civil rights leaders, activists, politicians, feminists and Vietnam veterans from the 1960s. The collection came from alumnus, Stephen McKiernan '70, an oral historian and former administrator at West Chester University; he conducted the interviews from 1996-2013 for what he hoped would become a book about the Boomer Generation. The oral history interviews are personal reflections on the culture and history of the U.S. during the period of 1965 to 1975. As McKiernan notes, the interviews are linked to an "overall narrative that tries to define what it was like to live in those years linked to the Boomer Generation, when everyone went from being naive in the Fifties to experienced in the reality of real life in the Sixties and Seventies. The reality for Boomers is that they wanted to be happy in the 1950's, change the world for the better in the 1960s, then became disillusioned in the 1970's and complacent in the 1980's. Such labels do not define us all as a generation, but they do describe the opinions and attitudes linked to the 278 people I interviewed. A small sampling, but it will, hopefully, inspire more scholarship and research that will better define if what I said is the truth." The "60s Collection" includes prominent politicians (George McGovern, Eugene McCarthy, Robert McNamara), civil rights leaders (Julian Bond, John Lewis, Wilson Goode), Black Panthers (Emory Douglas), feminists and authors (Susan Brownmiller, Hettie Jones), radicals-turned-activists (Tom Hayden, Rennie Davis), members of the Weather Underground (Mark Rudd, Bernadine Rae Dohrn), scholars (Noam Chomsky) and singers (Pete Seeger). The collection extends to others who are not so familiar. Rather than presenting a single story, these histories offer a past of rival perspectives.</p>
-------------	--

### Condition

Describe the current condition and housing of the materials, including the means through which this condition has been assessed. Identify the individual(s) responsible for this assessment and approximately when the assessment took place. Explain 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, using the field below to refer to other sections and/or attachments is acceptable (provided that all the required information is covered).

Condition	<p>Long-term preservation and provision of access of all material that enhances research, learning and teaching is central to Binghamton</p>
-----------	--

University Libraries. The microcassette tapes are arranged chronologically by date, and in alphabetical order by title. Up until now, these recordings were stored in a private home in Philadelphia with inadequate environmental controls. Currently, they are stored in boxes in Special Collections. Brief descriptions have been created from McKiernan's handwritten information on the tapes themselves and there is a finding guide to them. Because of the fragile nature of the tapes, Special Collections does not allow direct access to them. The Libraries has reformatted 15 of the interviews. These were digitized by George Blood, a leading provider of audio and moving image preservation digitization. So far these digitized tapes have been heard in-house only to evaluate the quality of the recordings and are not discoverable by users.

Ultimately, the entire collection will be digitized by George Blood and the digital audio files will be made available to the public. The digital audio files resulting from this project will be hosted on Rosetta, the Libraries' digital preservation system. Rosetta is a scalable, expandable, standards-based and accessible system, which is used by several national libraries and research institutions throughout the world. Rosetta integrates with the Libraries' discovery search tool Primo, which will be customized to promote and optimize the 60s Collection. In the future, Binghamton plans to create OERs from the audio files which will be presented through a combination of Omeka and Binghamton's institutional repository, which uses a Digital Commons platform. In addition, the OERs will be further sustained and preserved by being harvested to a SUNY-wide OER institutional repository.

### 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 clicking the green *add* button found below this section, but each individual item should be accounted for in only one category.

#### Material Quantity and Type

Material Type	Audio cassette
Amount of Materials	500
Unit of Measurement	recorded hours
Additional Information	Digitized files of 15 of the interviews from the "60s Collection" are available at: <a href="http://128.226.136.19/omeka/items/browse?collection=15">http://128.226.136.19/omeka/items/browse?collection=15</a>



## 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.

Risk statement

Our collection of microcassettes comprises a unique collection of primary source materials for scholarship. Taken individually, each recording is of value for the scholarly record, but as a whole the collection provides a historical perspective that has never before been possible. Some of the recordings are the only known capture of these individual voices. Unfortunately, the collection is stored on an unstable medium. Microcassette tapes are endangered due to their age and the obsolescence of playback equipment. In its Preservation Plan, the Library of Congress states the urgency of digitizing analog recordings within the next 15 to 20 years; if not, these recordings will be lost forever to the American people.

With this prognosis, Binghamton University proposes reformatting of the microcassettes in the 60s Collection to preserve the important voices therein and make them accessible to researchers. Since each interview is on average 1.5 to 2 hours long, the tapes are vulnerable to stretching or entanglement in the playback equipment. Their sheer number makes their in-house reformatting an impossible task, due to inadequate staffing and necessary equipment. Outsourcing their digitization is the only viable scenario.

In addition, the advanced age of the interviewees is another key argument for preserving the tapes. The majority of the interviewees are in their seventies and eighties, and these interviews may be among their last. A number of the interviewees have died since McKiernan interviewed them just a few years ago.

## Section 5. Rights, Ethics, and Re-Use

---

### Rights, Ethics, and Re-Use

Summarize all known rights, embargoes, and ethical or legal considerations relevant 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.

Rights, Ethics, and Re-Use

McKiernan donated the 278 interviews and assigned intellectual property rights to the recorded interviews to Binghamton University Libraries. These includes the rights to edit, transcribe, use, reproduce and distribute media now existing or later developed. McKiernan has waived any claims for right of publicity or right of privacy associated with the interviews.

In assigning rights of the interviews to the Binghamton University Libraries, they may use the interviews as quotes, excerpts and publication. This includes using the interviews as part of a scholarly paper, use in media productions, exhibitions, or other public productions, or otherwise. The interviews may also be displayed and distributed through the Internet or other electronic means and reproduced in educational and other public programs.

Currently the Libraries are working with McKiernan to secure remaining permissions from the interviewees that may be needed to make the content publicly available on the Internet. Working with McKiernan, Binghamton is contacting remaining participants to secure their permission to allow the digitized recordings to be made available for the greatest scholarly access.

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.

Tick to confirm: Confirmed

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.

Tick to confirm: Confirmed

## Section 6. Project Design

---

**Upload a project plan with timeline that includes all major project activities and deliverables, including a project timeline with deliverable deadlines.** (Max. 2 pages., 10MB, .pdf format only)

The timeline for the project should be as explicit as possible, identifying major activities to be undertaken during each stage of the proposed grant term and naming the parties who will participate in those activities.

Project plan CLIR\_Work plan with timeline.pdf

**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. (Max. 300 words.)

Technical approach The Libraries will create access for the interviews using Rosetta as a

preservation tool and Omeka as an exhibits/presentation tool.

Production formats: Digital preservation files will be stored as WAV file formats in the Rosetta digital preservation system. The production interviews will be edited to remove sensitive information and to ensure the flow of the recording. Those will then be loaded into Omeka along with images and information about the interviewee.

Provisions ensuring quality control: Digital conversion will be done by an outside high quality professional company. Internally the analog files will be managed by the Special Collections department under the supervision of David Schuster and the Special Collections Librarian Jean Green. As items are moved they will be signed in and out. The audio files will be checked by project team members listening every 20 minutes to ensure the recording is usable.

Schema for preservation metadata: Dublin Core (DCMI) and Metadata Encoding and Transmission Standard (METS) will be used for preservation and access.

System used to manage and present digital content: Rosetta for Preservation and Omeka access to interviews.

Methods for enhancing discoverability: Access to the primary source materials for research and teaching will be provided by the Omeka system, which has been tagged for Google analytics and optimized using Google Webmaster Tools. The library will publish a blog post related to the availability of these recordings.

**Digital preservation plan.** Describe in detail the processes and parties responsible for preserving the files created during the project, and how preservation activities will be managed over time. (*Max. 2 pages, 10MB, .pdf format only*)

Digital preservation plan

CLIR\_Digital Preservation Plan.pdf

**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.** (*Max. 300 words.*)

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.

Deliverables

This project will digitize and stabilize a unique collection of primary materials preserving a diversity of viewpoints on our nation's history. The digital collection will be available on our existing Omeka installation as the cornerstone of the Center for the Study of the Sixties and the preservation masters stored on our digital preservation systems (Rosetta). Actionable project documentation

will be developed for future digitization projects. We will draw from the collection to create OERs that can be further used for future scholarship.

1. A unique collection of primary materials for scholarship  
(The project will preserve the collection currently stored on an unstable medium.)
2. Metadata for the public domain (under Creative Commons CC0 license)
3. Assessment protocols for digitization projects
4. Research experiences for EOP students and opportunity to work with primary research materials  
(This project will also provide a valuable learning experience for Binghamton students from underprivileged backgrounds.)
5. Presentation experiences for EOP students  
(The PI and project members will develop articles for the professional literature describing project processes. They will publish a white paper on the project where information about the interviews are accessible from Omeka. Blog posts about the project will also be created.)
6. Public access to a new collection of scholarly primary materials and best practices in the processes used for the project.

## Section 7. Service Provider Information

---

Provide the name, address, and contact information for the external service provider that has been selected to partner with the applicant institution. **Note:** *Only include the address and contact information for additional service providers if you are planning to work with multiple service providers on a single project. To add information for multiple service providers, click the green [add](#) button found below this section.*

### Service provider information

Vendor name

George Blood, L.L.P.

Vendor address

21 West Highland Avenue  
Philadelphia, PA 19118-3309  
P (215) 248-2100  
F (215) 242-2177

Vendor contact

██████████

Vendor phone

P (215) 248-2100

Vendor email

██

July 13, 2017

Dear Colleague,

Thank you for this opportunity to write in support of "*Learning from Legends: Reflections on the 1960s Collection*," Binghamton University Libraries' Council on Library and Information Resources Recordings at Risk grant application. The historic period known as the 1960s, which we loosely define as the span of time from the Kennedy administration through the end of the Vietnam War, was one of the most tumultuous in our nation's past. Known perhaps most vividly for the Civil Rights movement, the protests against the war and the emergence of the counterculture, the period also brought about the emergence or advancement of several other social rights movements. Works such as Betty Friedan's *The Feminine Mystique* (1963), Ralph Nader's *Unsafe at Any Speed* (1965) and Rachel Carson's *Silent Spring* (1962), marked turning points respectively for the woman's rights movement, the consumer rights movement, and the environmental rights movement. Cesar Chavez became a household name for his work leading the United Farm Workers Union, and advancing the burgeoning Hispanic rights movement.

Given the importance of this period, Binghamton University Libraries has established the Center for the Study of the 1960s. One of our alumni has donated a magnificent collection to jumpstart the Center, comprising upwards of 10,000 volumes predominantly related to the period, photographs, memorabilia, and a collection of 278 microcassettes of audio interviews with prominent civil rights leaders, activists, politicians, women's rights leaders and Vietnam War veterans from the era. A partial listing of the interview subjects reads like a who's who of the period: John Lewis, Eugene McCarthy, Susan Brownmiller, George McGovern, Bernadine Rae Dohrn, Julian Bond.

Our collection of microcassettes comprises a unique collection of primary materials for scholarship. Taken individually, each recording is of value for the scholarly record, but as a whole the collection provides an historical perspective that has never before been possible. Unfortunately, the collection is stored on an unstable medium. Microcassette tapes are endangered due to their age and the obsolescence of playback equipment.

Our project to digitize the audiotapes will stabilize the content and make it available to the world. To ensure long-term preservation and access, the audio files resulting from this project will be hosted on the Libraries' digital preservation system, Rosetta. These oral histories will be an important addition to the body of scholarship on a seminal period of our nation's history.

This project has the full support of Binghamton University Libraries. We are prepared to undertake all outreach and preservation activities described in the proposal, and this project aligns with our mission and current strategic goals, namely, the advancement of our new Center for the Study of the 1960s. We have the rights to any digital content that is created, and are in the process of securing the remainder of necessary permissions for public access from the interview subjects. Binghamton University will assert no new rights nor introduce no restrictions except for those already required by law, ethical considerations and/or existing agreements pertaining to the source material. All metadata created in the course of project activities will be dedicated to the public domain under the terms of a Creative Commons CC0 License. Digital content created through the project will be preserved for the long term and made available for study and re-use, through our Digital Commons-based platform institutional repository, and/or our digital preservation system Rosetta, or any such successor systems.

If any further clarification regarding the extent of Binghamton University Libraries' support for this project can be provided, please do not hesitate to contact me.

Sincerely,

*Curtis L. Kendrick*

Curtis Kendrick  
Dean of Libraries

July 17, 2017

To Whom It May Concern:

I am delighted to write in support of the Binghamton University Library's application to CLIR for a grant to digitize its newly acquired oral history collection of 278 recorded interviews with activists, government officials, Vietnam veterans, and civil rights leaders. The proposed Binghamton project, entitled "Equal Opportunity Program - Reflections on the 60's Collection Initiative," will digitize this important collection and then turn it into an Open Educational Resource. As a U.S. social and labor historian who has been collecting and analyzing oral history interviews for more than 50 years I can attest to the importance of the unique collection that Binghamton University plans to digitize and make publicly accessible. Stephen R. McKiernan, an amateur oral historian who conducted the interviews between 1996 and 2003, managed to gain access to many of the important political, intellectual, academic, military, and cultural figures of the epochal era of the 1960s. This is an unparalleled collection of oral history material about this vital era and I believe that a CLIR digitization grant would allow the McKiernan collection to find a wide audience on the Internet including students, researchers, academics, and members of the general public who are thirsting for OERs.

I am particularly pleased that Binghamton University Libraries plans to establish year-long paid internships for five students from the campus's Equal Opportunity Program who will be directly involved in creating an online, open access collection that will deepen general understanding of the Sixties. In sum, this an extremely worthwhile project that warrants CLIR's support. I recommend funding for the Binghamton University Library for this project with great enthusiasm and without reservation.

Sincerely,



Prof. Stephen Brier  
Senior Academic Technology Officer  
CUNY Graduate Center

July 25, 2017

To Members of the Grant Committee:

I am a historian whose research and teaching focuses on the political culture of the 20<sup>th</sup>-Century U.S. As such, I am writing in strong support of the Binghamton University Libraries application for a CLIR grant for their project entitled “Equal Opportunity Program – Reflections on the 60’s Collection Initiative.” The Libraries recently received a collection of 278 oral histories conducted with individuals who were politically and socially active during the Sixties, as well as with scholars, journalists and others who have reflected on that crucial decade. The grant would allow the Libraries to digitize those recordings and make them available to scholars, students, and the general public. I have sampled some of the recordings contained in this collection, and I believe they will greatly enrich both our understanding of the Sixties and our ability to bring that decade to life for students who grew up in a very different era.

The range of interviewees included in this collection is truly astonishing! The collection includes lengthy taped conversations with important activists from virtually all of the social movements of the 1960s: John Lewis (the former SNCC leader-turned-congressman), Tom Hayden (founder of SDS), David Harris (the prominent draft resister who was married to folk musician Joan Baez), Bernardine Dohrn (a leader of the Weather Underground), Susan Brownmiller (a pioneering women’s liberationist who helped to change public attitudes about issues like rape), and many others. Interviewees include veterans (Paul Critchlow, Lt. Diane Evans), politicians (Senators Eugene McCarthy and George McGovern), conservative activists (Phyllis Schlafly), and individuals whose views evolved (David Horowitz, a prominent New Left editor who eventually co-authored the famous article “Lefties for Reagan”). Some of the interviews are with individuals who first participated in the Sixties and then reflected on the decade as scholars and journalists (Todd Gitlin, Martin Duberman, James Fallows, Marilyn Young).

The recordings I sampled shed important light on two questions with which historians have long grappled: the origins of the tumultuous “Sixties” and the links between various social movements both during the Sixties and across the 20<sup>th</sup>-century. David Harris, for instance, argued that his generation was profoundly shaped by the memory of the Holocaust, particularly by Hannah Arendt’s book *Eichmann in Jerusalem*. The issue for his generation, he said, was not “what do you do about the Germans, but what do you do *if* you’re a German?” He added that most of the draft resisters and other activists he knew, were not people who “didn’t buy in” to America, but rather people “who bought in enormously.” Harris’ father and brother were both in the military, and he himself aspired to attend West Point when young. Then he joined Mississippi Freedom Summer, saw the full extent of segregation in the South, and eventually learned about America’s activities in Vietnam. “We had placed our faith in an America that didn’t exist,” he said.

Bernardine Dohrn described a similar conversion experience, although one that took place entirely in the north. She grew up in an aspiring working-class family in Milwaukee and in the late 1950s was chosen by the American Legion to represent her high school at Girl’s State. By 1970, however, she was on the FBI’s *Ten Most Wanted List* because of her involvement in the Weather Underground. Her conversion began, she said, when she began listening to African American music in high school: “Music was breaking us out of a traditionally all-white view of the world.” She then attended Miami University in Ohio, and during her first week in college made the mistake of going out with another new student from Haiti. (“It turned out that [Oxford, Ohio] was the deep South in 1959.”) Bernardine attended law school at the University of Chicago. There students occupied the administration building in 1962 after learning that the university

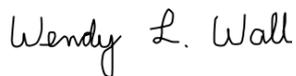
practiced segregation in university-owned housing. While in Chicago, Bernardine attended her first demonstration; it was not a march against the Vietnam War, but rather a protest against the activities of the House Un-American Activities Committee.

Once digitized and made available to the public, this collection will be enormously valuable, not only to scholars, but also to teachers at all levels. As a professor, I frequently have my students listen to or read oral histories conducted with Americans who lived through the Depression and World War II. They invariably emerge with a much richer and more nuanced sense of those times than they would ever get simply from reading monographs and textbooks. Although there are now some collections of oral histories with civil rights activists, Vietnam veterans and others, I know of no collection that covers the range of individuals interviewed here. Moreover, actually listening to the voices of these diverse Americans as they reflect on the passions of the Sixties and the decade's watershed moments is far more powerful than simply reading their words.

Finally, in listening to these interviews, I found that their chronological content is even broader than I had anticipated. For instance, I listened to about half of the two-hour interview with photographer David Hume Kennerly, who won a Pulitzer Prize in 1972 for his powerful feature photography on the Vietnam War. As a photojournalist, Kennerly witnessed many of the momentous events of the last half century; indeed, he was once described by James Earl Jones as "like Forrest Gump except he was really there." In his interview, Kennerly talks at length about the Vietnam War, Robert Kennedy's assassination, and President Nixon's resignation; but he also talks about the Jonestown massacre, Anwar Sadat's trip to Israel, the 1985 Reagan-Gorbachev summit in Geneva, and President Obama's election. In the end, he concludes, some of these other events were of even greater historical importance than the Vietnam War.

In summary, this is an incredibly rich oral history collection. Once it has been digitized and processed, it will be of great value to scholars and teachers and should interest the public at large. I hope you will be able to aid in that process by giving the Binghamton University Libraries a grant.

Sincerely,

A handwritten signature in cursive script that reads "Wendy L. Wall".

Wendy L. Wall  
Associate Professor of History  
Binghamton University

Monday, July 24, 2017

Dear Sir/Madam:

I would like to add my enthusiastic support of the proposed Binghamton University Libraries' "Learning from the Legends: Reflections on the 60s Initiative." It is my belief that the initiative under Dean Curtis Kendrick's direction has great merit and will significantly add to the scholarship on the Sixties as a distinct period of American history.

The "60s Collection" is remarkable in several ways. While comparable collections exist illustrating the the Sixties culture to the American experience, the sheer number of so many voices existing in one collection—there are interviews with 278 individuals recorded here—in their totality offer the vivid sensation of lived life. Rather than presenting a single, definitive story—a chronicle of events—these retrospectives offer a past of multiple voices, of rival perspectives, of competing truths. Their perspectives are as much historical as they are archival: not only do they focus on the major events of the time—the Vietnam War, the civil rights movement, the rise of identity politics—but on the local and daily experiences of the men and women interviewed.

This documentary record of the Sixties is of significance to a new generation historians, who are now reexamining the period from the larger perspective of post-World War II America. But I also believe that the internship component of the initiative will be a great learning opportunity for the EOP students who work on bringing this collection to light.

Many thanks for your consideration.

Sincerely,



Ricardo Laremont, J.D., Ph. D.

Handwritten text, possibly a signature or name, located at the bottom center of the page.

**“Learning from the Legends: Reflections on the 1960s Collection”****SECTION 1: PROJECT SUMMARY:****Section 6: Project Design****WORK PLAN**

The project will include contributions from five Binghamton faculty. Directing the project will be the Principal Investigator, **David Schuster**, director of Special Collections and Library Technology; he will ensure the collections and technology are available for interns and provide oversight for the project. David has more than 20 years’ experience in library technology and platforms. **Erin Rushton**, head of Digital Initiatives and Resource Discovery, will manage the digitization of the project and provide quality assurance. She has five years’ experience with Binghamton’s preservation system, Rosetta. The University Libraries have been digitizing sound recordings and capturing metadata to load into Rosetta for several years. **Laura Evans**, assistant head of Cataloging and Metadata Librarian, will work with interns to train them on metadata schema and oversee their work. The team will collaborate closely to ensure that decisions made are grounded in best practices for the sustainability of the collection. **Jean Green**, Special Collections Librarian, will prepare audio tapes for digitization; she has worked in Archives for 20 years, guiding the collection, preservation and access to archival materials. **Curtis Kendrick**, dean of libraries, will be involved in the assessment portion of the project, and his office will oversee the financial components of the grant.

**PROJECT WORKPLAN AND TIMELINE****Phase I: Program Development (Nov. 2017 – Jan. 2018)**

**Internship Program.** Libraries work with EOP Office to attract potential EOP students to apply for the internship; develop job descriptions, performance program, selection criteria and onboarding process for interns; execute marketing strategy to recruit Interns. Conduct intern candidate review, selection and onboarding process.

**Digitization.** Prepare tapes for shipping (review, selection, record keeping, packing); Ship tapes to George Blood (vendor); digitize 278 interviews.

**Internship Program.** Develop metadata training program for interns; execute metadata training for interns. Develop time coding training program for interns; execute time coding training for interns. Develop permissions training program for interns; execute permissions training program. Secure access permissions from interview subjects.

**Phase I Assessment.** Execute Phase I Assessment Plan; compile Phase I Documentation.

**Phase II: Metadata Creation, Internship ( Jan. - May 2018)**

**Metadata Creation.** Develop workflow for metadata creation; develop workflow for time coding; develop workflow for managing permissions.

**Audio Quality Controls & Distribution.** Receive tapes and audio files from vendor. Conduct quality control. Queue files and distribute in accordance with workflows.

**Internship Program & Quality Checks.** Repeated listening to audio files. Metadata

**“Learning from the Legends: Reflections on the 1960s Collection”**

creation for interviews. Time coding for interviews. Quality control on metadata creation; quality control on time coding.

**Ingestion.** Ingest final products into digital preservation system (Rosetta) in accordance with secured permissions. Continue to seek necessary permissions and adjust Rosetta as applicable (ongoing process).

**Communications Plan.** Develop project communication plan to inform scholarly community of availability of resources.

**Phase II Assessment.** Execute project communication plan. Execute Phase III assessment plan. Compile and organize Phase III documentation

**Phase III: Assessment and Wrap-up (May - Oct. 2018)****Completion of ingestion and metadata creation**

**Project Documentation.** Compile and organize documentation from all phases of project.

**“Learning from the Legends: Reflections on the 1960s Collection”****DIGITAL PRESERVATION PLAN**

There are 278 interviews on microcassette tapes, and each interview generally is comprised of at least one if not more tapes. The audio files are currently on microcassettes. The goal is to have them converted into MP3 files which can be streamed or played directly over the web. Preservation copies will be stored in the University Rosetta system for preservation for long term dark storage. Using an audio processing tool such as Audacity (open source), the digital audio files will be edited to redact personal information and to remove silent spots. The final edited recordings with scanned images of the individual (if available) will be uploaded to Omeka and become the founding part of the Center for the Study of the 1960. Metadata will be created for both the Omeka and Rosetta system for long-term access, location, identification and preservation.

**The plan to digitize tapes with an outside vendor will have these best practices:**

Each media (or “face”) will be transferred on a 1:1 basis

- Shipping in rotation: deliverables first, then originals
- Shipments to and from the University via UPS Ground
- Create digital surrogates that match the original source as they currently exist. The digitization project does not include enhancement or restoration, such as speed and level correction, or re-equalization.
- Each audio face will be transferred to the end of audible sound plus up to 60 seconds.
- A medium or set of media will constitute a single “intellectual unit.”

**Preservation Masters (audio):**

- Broadcast WAV file format with pulse code modulation (PCM) encoding
  - 96kHz/24bit resolution
  - Metadata sourced from client-completed worksheet, embedded in bext chunk
- \*Bext text strings exceeding 256 characters will be truncated
- Mono or stereo according to original
  - Filenames and directory structure provided by the University
  - Delivery on HDD, exFAT formatted, USB 2.0 compatible interface
  - MD5 checksums delivered in sidecar files
  - Original stored in Rosetta Dark Archive

**Web-accessible Files:**

- MPEG-1 Audio Layer 3 (MP3) 44.1kHz/192kbps stereo, 96kbps mono, VBR
- Embed ID3 metadata from client-completed worksheet, version id3v2 0.1.11
- Same as bullets 4-7 under Preservation Masters above
- Edited version Stored in Omeka

**Sustainability of Project Outcomes:**

Binghamton University is a pioneer in digital preservation, using Rosetta from ExLibris

**“Learning from the Legends: Reflections on the 1960s Collection”**

for long-term preservation and storage. As the first university in the nation to be using this platform, we continue to invest in the future of research and are committed to investing in digital preservation technologies.

Sustainability of the project will be achieved through the Center for the Study of the 1960s, whose mission is to collect, disseminate and generate scholarship on the 1960s. We expect the Center to become a forum for academic discourse, innovative programming and break new ground in its approach to applying technology to research, scholarship and pedagogy. Sustainability of the project will also be achieved through the Libraries’ partnership with the Institute for Advanced Studies in the Humanities (IASH), which will direct new cohorts of EOP students to the internship with the Libraries to continue the work of publishing the 60s Collection as OERs.

**“Learning from the Legends: Reflections on the 1960s Collection”****ADDITIONAL INFORMATION****Addendum: List of Interviewees in the 60s Collection**

Albert, Judy Gumbo	Keefer, Krissy
Anderson, Congressman John	Keesing, Hugo
Anderson, Dr. Elijah	Kennedy, Padraic
Apthker, Bettina	Kennedy, Wally
Astin, Dr. Alexander	Kennerly, David Hume
Baky, John	Kirschke, Prof. James J.
Baldwin, Dr. Lewis	Krassner, Paul
Barone, Michael	Kulik, Dr. Gary
Baxandall/Baraxandall, Rosalyn	Lembcke, Dr. Jerry
Bell, Daniel	Leoiwe, Harold
Bensign, Daniel	Lester, Julius
Benson, Dennis	Levine, Dr. Arthur
Boldt, David	Lewis, John
Bond, Julian	Lifton, Robert Jay
Booth, Heather	Lightfoot, John
Boros, Linda	Loeb, Paul
Boyd, Malcolm	Lorber, Richard
Brinkley, Alan	Lythw, Mark
Brinkley, Douglas	Lytle, Dr. Mark
Brown, Sam	McCarthy, Eugene
Brownmiller, Susan	McGovern, George
Bruce, Minnie Pratt	McNamara, Craig
Bunch, CDr. Charlotte	McNamara, Robert
Bunch, Charlotte	McReynolds, David
Burns, John	Meeks, Edie
Cain/Kane, Nancy	Meese, Ed
Campbell, Dr. Kenneth	Miller, Tim
Campbell, Judith	Mixner, David
Campolo, Tony	Moore, Acel

**“Learning from the Legends: Reflections on the 1960s Collection”**

Canform, Alan (and Chic)	Morgan, Dr. Edward P
Cantorn, Chie	Morgan, Ted
Caputo, Phil	Morris, John
Carey, Art	Muller, Bobby
Carter, Mandy	Murray, Charles
Cassidy, Patti	Muscat, Phoenix - Hal
Castille, Ron	Naeghe, Walker?
Chegg, Roger	Naison, Dr. Mark
Chickenyeg, D	Nargle, Walter
Chickering, Arthur	Nark, Janis
Chomsky P, Noam	Nelson, Gaylord
Christie, Jeanne	Nelson, Tia
Church, Forest	Noar, Holly
Cohen, Dr. Robert	Nunn, Wally
Cox Dr. Joseph	Oanstern, Norman
Cox, Courtland	Okihiro, Dr. Gary
Coyote, Peter	Olasky, Dr. Marvin
Crtichlow, Paul	Oneill, William
Davidson, Lawrence/Larry	Ornstein, Dr.
Davidson, Sara	Ortez, Roxanne Dunbar
Davis, Belva	Osborn, Torie
Davis, Rennie?	Pauken, Tom
DeFleur, Lois	Payne, Roz
Dickstein, Dr. Morris	Peron, Dennis
Dohrn Bernardine Rae	Perry, Rev. Troy
Donnelly, Michael	Petchesky, Dr. Rosalind
Douglas, Emory	Phuc, Kim
Dubeem, Martin	Powers, Dr. Tom
Earhardt, William	Prarompal, Latino
Easley, Barbara Cox	Price, Roberta
Easton, Michelle	Puller, Teddy

**“Learning from the Legends: Reflections on the 1960s Collection”**

Echols, Dr. Alice	Quay, James/Jim
Edgar, Bob Congressman	Quinn, Dr. Elizabeth Lasch
Edwards, Lee	Raskin, Dr. Jonah
Ehrharx, Bill	RavantPrait, Rosalind
Eisenstein, Zillah	Reeves, Richard
Evans, Diane Carlson	Rendell, Mayor Ed
Evans, M. Stanton	Reoss, Pat
Evans, Sara	Reyes, Dr Meta Mendel
Eversen, Ret	Richardson, Peter
Fallows, James	Robinson, Ron
Fass, Bob	Roselle, Mike
Feulner, Ed	Rosenberg, Susan
Filo, John	Rudd, Mark
Flacks, Dr. Richard	Sanders, Ed
Fraley, Dan	Sandler, Dr. Bernice
Franklin, Dr. H. Bruce	Santoli, Al
Franklin, Dr. V.P.	Satel, Dr. Sally
Fredrickson, George	Scanlon, Tom
Freeman, Jo	Schlaflly, Phyllis
Funderburg, Lise	Schoenfeld, Eugene
Gaffney, Harry	Schraeffe, Frank
Galloway, Joe	Schrecker, Dr. Ellen
Garcia, Carolyn	Schulman, Dr. Bruce
Garrow, Davis	Scroggs, Jan
Gaskin, Stephen	Seeger, Peggy
Gaskin, Ida May	Seeger, Pete
Gaskin, Steve	Shapiro, Steve
Gibbs, Jeff	Shaw, Randy
Gitlin, Todd	Sidel, Dr. Ruth
Gohman, Dr. Kathie	Silver, Steve

**“Learning from the Legends: Reflections on the 1960s Collection”**

Goines, David Lance	Simmons, Michael
Goldberg, Jackie	Smith, Jack
Goldman, Kathy	Smith, Paul Chart
Goldman, Peter	Stillman, Deanne
Goode, W. Wilson	Stoller, Paul
Gorman, Paul	Strange, Emily
Grady, Dr.	Strasser, Paul
Graff, Dr. Henry	Surkin, Dr. Marvin
Grandy, Fred	Synchef, Rick
Green, Adam Dr.	Tam Ho Tai, Dr. Hue
Green, Ernest/Ernie	Thi Dieu, Dr. Nguyen
Green, Frair	Thom, Mary
Green, Moe	Thompson, Mark
Green, Morris	Thorborn, Wayne
Gunderson, Steve	Trudall, John
Hackney, Sheldon	Underhall, David
Hager, Steve	Underwood, David
Halstead, Dirck	Vietnam Vet #1
Hanish, Carol	Vietnam Vet #2
Harris, David	Vietnam Vet #3
Harris, Dr. Alice Kessler	Von Blum, Dr. Paul
Harris, Ladonna	Wagner, Sally Roesch
Harris, Senator Fred	Walzer, Dr. Michael
Havens, Richie	Watts, Holly
Hawk, David	Weiner, Rex
Hayden, Tom	Weldon, Curt
Hayes, Denis	Wells, Tom
Hayward, Steve	Wheeler, John
Hilty, Jim	White, Jeff
Holtzman, Elizabeth	Wilcox, Dr. Fred
Homes, James	Wofford, Harris

**“Learning from the Legends: Reflections on the 1960s Collection”**

Horowitz, David	Wolfe, Dr. Alan
Houser, George	Wong, Shawn
Isserman, Dr. Maurice	Young, Dr. Marilyn
Jacoby, Susan	Young, Dr. Ralph
Johnsen, Bruce	Young, Jennifer
Johnson, Dr. Roosevelt	Zuckerman, Dr.
Jones, Cleve	Zupan, David
Jones, Hettie	
Jospehson, Bill	
Joyner, Mit	
Kaiser, Charles	
Kaiser, David	
Kaisor, Charles	
Kazin, Dr. Michael	