

Please review the [Application Guidelines](#) for details about the information requested in this proposal. Fields marked with an asterisk are required.

Eligibility

To be eligible for a Digitizing Hidden Collections grant in 2016, applicant projects must meet the following requirements:

- Minimum allowable request for 2016: **\$50,000**
 - Maximum allowable request for 2016: single-institution projects: **\$250,000** / collaborative projects: **\$500,000**
 - Minimum allowable project term: **12 months**
 - Maximum allowable project term: single-institution projects: **24 months** / collaborative projects: **36 months**
 - Projects must begin between **January 1 and June 1, 2017**
 - Single-institution projects must be completed by **May 31, 2019**
 - Collaborative projects must be completed by **May 31, 2020**
-

Is this a collaborative project?

Yes/No Yes

What is the size of the request?

NOTE:

- The minimum acceptable request in this program, for all projects, is **\$50,000**.
- Single-institution projects can request **no more than \$250,000**.
- Collaborative projects can request **no more than \$500,000**.

Amount Requested

Provide the proposed project length in whole months, and list the project start and end dates.

NOTE:

- All projects must begin between **January 1 and June 1, 2017**.
- The minimum project length, for all projects, is **12 months**.
- Single-institution projects can last **up to 24 months** and must end by **May 31, 2019**.
- Collaborative projects can last **up to 36 months** and must end by **May 31, 2020**.

Project length (months)

Project Start Date

Project End Date

A note regarding principal investigators:

An individual may not be named as a principal investigator (PI) on more than one proposal, and may not serve as PI on two funded projects simultaneously. Please tick the box below to confirm your acknowledgement of and compliance with this guideline.

Tick to confirm: Confirmed

Project Summary

All applicants are required to upload a [cover sheet](#) with their final proposals. The cover sheet provides you with a place to point reviewers to the sections in your final proposal where you've addressed questions or concerns they have may expressed in first round feedback. [Click here](#) to download the cover sheet template.

Cover Sheet CLIR_2016_Woman_cover.pdf

Applicant Institution Northeast Historic Film

Applicant Institution: legal name
(if other than above)

Collection/Project Title The Woman Behind the Camera: Home Movies and Amateur Film by Women, 1925-1997

Project Summary This project will create high-quality digital surrogates of analog collections of home movies and amateur film and video made by women between 1925 and 1997. The collections are held by Northeast Historic Film, the Lesbian Home Movie Project, and Chicago Film Archives. The project will result in item level catalog records, finding aids, and newly digitized surrogates from film and video made by women filmmakers that will be shared online via a project website that links users back to the holding institutions' websites. Most of these works are original camera reversal, meaning no other copies exist. Protecting original analog media with excellent digital surrogates advances research and preservation. The project holds great significance for scholarship by providing online access to films currently unavailable for off-site viewing and by challenging the notion that women were simply the subjects of home movies and amateur film, rather than filmmakers themselves.

Collaborating institutions (if applicable)

If this is a collaborative project, include the names of the collaborating institutions below. Use the green **add** button to list additional partners as needed.

Collaborating Institutions (if applicable)

Institution

Lesbian Home Movie Project (LHMP)

Institution

Chicago Film Archives (CFA)

Quantities and Types of Original Materials to be Digitized during the Project

Enter below the estimated quantities and select the units of measurement and material types that best describe the extent of original materials that will be digitized during the 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.

If the quantities provided are rough estimates rather than precise descriptions, explain the method used for estimating those quantities in the space provided for additional information.

Materials

Amount of Materials

330

Unit of Measurement

recorded hours

Type of Materials

audiovisual recordings

Type of Materials: Other

Amount of Materials

100

Unit of Measurement

recorded hours

Type of Materials

audio recordings

Type of Materials: Other

Additional information (optional)

Film lengths are estimated based on the size of the film can/reel or by using a footage stick. Running time was estimated based on the length and the typical frame rate of the format.

Quantities and Formats of Master Digital Files to be Created during the Project

Enter estimated quantities of uniquely described digital files to be created through digitization, as well as the relevant format(s) created.

If additional files are to be derived from those created in the digitization process for the purposes of backup, preservation and/or access, do not count these derivative files or formats in the totals entered; you may describe any derivative formats to be created and the purposes these will serve in the space provided for additional information.

Digital Files to be Created

Quantity

1599

Format

Uncompressed 10-bit Mov

Quantity

100

Format

32-bit PCm 48 Khz Wav

Additional information (optional)

H.264 mp4 files will also be created for streaming on the web

Catalogs/repositories/services

List the name(s) and URL(s) of the catalogs/repositories/services through which the digitized files and associated metadata will be made available.

Portals

Portal

Northeast Historic Film

URL

<http://www.oldfilm.org>

Portal

Lesbian Home Movie Project

URL

<http://www.lesbianhomemovieproject.org> (to come)

Portal

Chicago Film Archives

URL

<http://www.chicagofilmarchives.org>

Portal

The Woman Behind the Camera: Home Movies and Amateur Film by Women, 1925-1997

URL

<http://homemovieregistry.org/> (URL to be determined)

Portal

DPLA (via the Maine State Library Hub)

URL

<https://dp.la/>

Description of Content: Public

Description of materials

Provide a brief narrative description of the materials nominated for digitization, including their provenance, relevant associated people, organizations, events, and/or subjects.

Description

The films nominated for digitization are diverse in subject matter and provenance: each film or video was created by a female amateur filmmaker active in the twentieth century. The collections include films that document families and friends--including the travels, home lives, interests, and significant moments in each woman's history.

For example, Anna B. Harris (1896-1979), an African American resident of Manchester, Vermont, shot 8mm films of her community between 1949 and 1958, depicting four seasons of Vermont life among people of color. JoAnn Elam (1967-1990) was a feminist experimental filmmaker. She worked as a letter carrier and as a tax

accountant for filmmakers to make a living. Within this collection is a work print of an unfinished film, "Everyday People." It documents the lives of postal workers, yet has the beginnings of poetic pacing that underscores her visuals.

These moving image works are essential to the study of women-made film and to women's lives. The women who made the films were business people, artists, activists, parents, teachers, and community leaders. The collections are unequalled representations of domestic life and vocational interests, with geographical range at home and abroad.

The project will bring forward representations of lesbian women long before many were able to safely live out and open lives. These films and videos impart insight into the way the women who made them saw the world and what they judged important enough to document. They challenge the notion that women shied away from new technologies. In her 2008 essay, "As If by Magic," Heather Norris Nicholson says, "Home moviemaking provides striking testimony of social relations in a variety of direct and indirect ways but...only sometimes does it reinstate those experiences neglected or omitted from other historical sources. Those rarities are all the more significant for being so unique."

Geographic Scope

Describe the range of geographic regions represented in the nominated collection(s).

Geographic scope

The collections represent a diverse geographic sample. At least two collections show women traveling alone, or with female companions, around the world in the 1920-30s. Many regions of the US are represented as are parts of Asia, Africa, South America, and Europe.

Date range of materials to be digitized

Enter the earliest and latest dates the original materials in the nominated collection(s) were created, in whole years. Dates should be formatted as YYYY BC/AD – YYYY BC/AD (e.g. 356 BC - 1542 AD).

Date range of materials

1925 AD – 1997 AD

Collection level descriptions (if applicable)

If applicable, identify and provide the URL(s) for any collection-level descriptions currently available online.

Collection URL(s)

Collection name(s)

Philip J. Abbott Collection

Collection URL

<http://oldfilm.org/collection/index.php/Detail/Collection/Show/collection>

Collection name(s)

Dorothy Stebbins Bowles Collection

Collection URL

<http://oldfilm.org/collection/index.php/Detail/Collection/Show/collection>

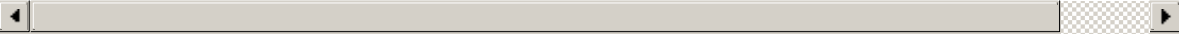


Collection name(s)

Gertrude Jane Hay Eustis Collection

Collection URL

<http://oldfilm.org/collection/index.php/Detail/Collection/Show/collection>



Collection name(s)

Claire Cochrane Collection

Collection URL

<http://oldfilm.org/collection/index.php/Detail/Collection/Show/collection>



Collection name(s)

Sheila Denny-Brown Collection

Collection URL

<http://oldfilm.org/collection/index.php/Detail/Collection/Show/collection>



Collection name(s)

Mary Lou Dietrich Collection

Collection URL

<http://oldfilm.org/collection/index.php/Detail/Collection/Show/collection>

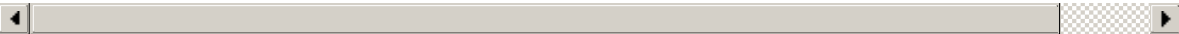


Collection name(s)

Carlene Harmon Collection

Collection URL

<http://oldfilm.org/collection/index.php/Detail/Collection/Show/collection>



Collection name(s)

Anna B. Harris Collection

Collection URL

<http://oldfilm.org/collection/index.php/Detail/Collection/Show/collection>



Collection name(s)

Mariette Hollins Collection

Collection URL

<http://oldfilm.org/collection/index.php/Detail/Collection/Show/collection>



Collection name(s)

Kim Hughes Collection

Collection URL

<http://oldfilm.org/collection/index.php/Detail/Collection/Show/collection>

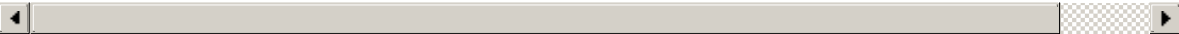


Collection name(s)

Nowell-Clark Collection

Collection URL

<http://oldfilm.org/collection/index.php/Detail/Collection/Show/collection>

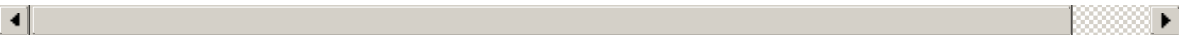


Collection name(s)

Adelaide Pearson Collection

Collection URL

<http://oldfilm.org/collection/index.php/Detail/Collection/Show/collection>

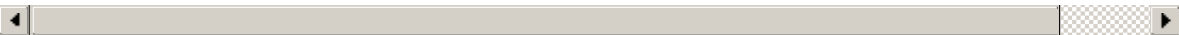


Collection name(s)

Janice Smith Collection

Collection URL

<http://oldfilm.org/collection/index.php/Detail/Collection/Show/collection>



Collection name(s)

Ethel Bean Turner Collection

Collection URL

<http://oldfilm.org/collection/index.php/Detail/Collection/Show/collection>



Collection name(s)

Walter Woodman Wright Collection

Collection URL

<http://oldfilm.org/collection/index.php/Detail/Collection/Show/collection>



Collection name(s)

Mort and Millie Goldsholl Collection

Collection URL

<http://www.chicagofilmarchives.org/collections/index.php/Detail/Object>



Description of Content: Confidential

List of collections to be digitized

Your list must follow CLIR's format, found [here](#).

List of Collections (.pdf, .xls, .xlsx) CLIR_2016_Woman_collections list.pdf

Current arrangement and description(s) of materials to be digitized

Provide a brief narrative that summarizes the physical arrangement and the level(s) of processing, cataloging, or other descriptive work that has previously been done for the nominated collection(s). Include the date(s) this descriptive work took place and the standard(s) and/or current format(s) of the records that were created.

Current Arrangement

On accessioning, collections at Northeast Historic Film are arranged chronologically by production date. The NHF collections nominated for digitization represent a wide range of processing from no descriptive work to a broad collection overview based on donor-supplied notes (which may or may not be accurate), to item-level viewing notes. Five of the collections have yet to be accessioned, so there has been no processing whatsoever. Most collections have been processed to the collection level; some have been processed to the item level. Sixteen of the NHF collections nominated for digitization have at least a collection-level record available on www.olderfilm.org. Regardless of the level of processing, however, most of the NHF collection records require editing and review, due to minor errors from a previous data migration. Any descriptive work was completed between 1996 and the present.

Lesbian Home Movie collections have not been cataloged but descriptive inventory and extensive documentation exists for all collections. Additional descriptive work is ongoing, as funding allows.

The Chicago Film Archives' Mort and Millie Goldsholl Collection has not been properly stabilized yet. CFA staff will inspect and rehouse these films before digitizing them. The collection has been inventoried and is currently shelved in the vault. The reels are arranged according to the places the film was shot. No descriptive work has been completed on this collection. CFA's JoAnn Elam Collection is currently stabilized, rehoused, and shelved in the vault by production date. It has been inventoried and is ready to be digitized. Some, but not all, of the films have been described. A partial record is available on the Chicago Film Archives website.

Current condition and housing of materials to be digitized and plans for their conservation and preservation

Describe the current condition and housing of the materials to be digitized, including the means through which this condition has been assessed. Identify the individual or individuals responsible for this assessment and approximately when the assessment took place. Describe the strategies to be employed for stabilization, conservation, and/or preservation of the materials, including the means through which this work will be supported and sustained long-term. Explain the environmental provisions made for the long-term management of the source materials and the strategy for responding to requests for access to them.

Current Condition

Before storage, film is inspected by NHF staff member Karin Carlson, so assessment dates vary. Each Northeast Historic Film collection nominated for digitization in this project is held in the NHF film vaults. Two of the vaults are maintained at 45 degrees Fahrenheit and 25% relative humidity; a third vault is kept at 25 degrees Fahrenheit and 30% relative humidity (this vault dedicated to the storage of film suffering from vinegar syndrome). All three vaults have HEPA and charcoal filters and an Inergen fire suppression system that will not damage collections if deployed. NHF staff members monitor the vault environment using the Image Permanence Institute's Preservation Environment Monitors. NHF staff respond to research requests on a regular basis and retrieve film for researchers or the public given 48-hour notice.

The Lesbian Home Movie Project (LHMP) media remain under LHMP ownership and are located in climate-controlled storage at Northeast Historic Film. Sixteen 1/2" open reel tapes are held in a cool dry space at the Lesbian Home Movie Project, 19 Fish Point Rd, Orland, Maine, because they are mildewed. They will go to a professional lab for cleaning and digitization as soon as funding allows. The collection is also accessible on reference DVDs, which are housed both at NHF and at LHMP. Some collections are also on Beta videotapes at NHF. With the exception of the sixteen mildewed open reel tapes, all LHMP media addressed in this proposal have been stabilized and are housed under appropriate climate-controlled conditions in the vaults at Northeast Historic Film, where they remain under the ownership of LHMP. LHMP collections can be accessed by researchers by contacting LHMP Executive Director, Sharon Thompson.

Chicago Film Archives will inspect and rehouse all films from the Goldsholl Collection; the films from the JoAnn Elam Collection have been rehoused and stabilized. Nancy Watrous, Executive Director of Chicago Film Archives, assessed both collections in 2015 and found that they are safe for digitization. Both collections are held in Chicago Film Archives on-site climate controlled film vault. Chicago Film Archives' online collections portal holds over 700 videos available for free public access.

Representative samples of materials to be digitized (max. 10 pages, 12 MB, .pdf format only)

Upload a PDF document containing images of up to ten (10) selected items from the collection(s) to be digitized, and provide a brief description of the contents of the file, below. Each image should be accompanied by a description and full citation that includes the name of the holding institution, the collection title, any identification numbers or shelfmarks, and any available information about rights or licensing. The document may contain embedded URLs linking to additional content, such as sample audio or audiovisual files, but must contain samples of no more than ten items.

Description of Samples	The samples include screen shots from the following Northeast Historic Film Collections: Dorothy Stebbins Bowles Collection (shot in India, 1952, and in Essex, CT, 1945); Anne Rugh Collection (shot in Lubec, Maine, 1936); Gertrude Jane Hay Eustis Collection; Joan Thurber Baldwin Collection; and the Adelaide Pearson Collection (shot in India, 1936.) There are also three screen shots from the following Lesbian Home Movie Project Collections: Loraine Sumner Collection (1965), Caren's Collection (1978), and the Ruth Storm Collection (1938.)
Samples (.pdf format only)	CLIR_2016_Woman_samples.pdf

May CLIR excerpt from and display some portion of these representative samples within the Hidden Collections Registry, elsewhere on CLIR's website, or in program-related social media?

If you select "Yes" but would prefer that some representative samples be displayed but not others, note below which specific samples CLIR has permission to share.

Yes/No	Yes
Selected Permissions (if applicable)	

Rights, Ethics, and Re-Use

All parties to this proposal understand that as a condition of acceptance of any *Digitizing Hidden Special Collections and Archives* award from CLIR, all recipient institutions and collaborating partner organizations will be required to sign and execute the program's [intellectual property agreement](#).

Tick to confirm:	Confirmed
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All parties to this proposal understand that as a condition of acceptance of any *Digitizing Hidden Special Collections and Archives* 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 may be made for culturally sensitive metadata.

Tick to confirm:	Confirmed
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All parties to this proposal understand that as a condition of acceptance of any *Digitizing Hidden Special Collections and Archives* award from CLIR, recipient institutions, including partnering institutions in cases of collaborative projects, 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. Digital copies of materials that are in the public domain in their analog form must also be in the public domain. CLIR strongly encourages grant recipients to share digital copies as public domain resources and/or with Creative Commons licenses, as appropriate. 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

Applicants who tick any of the four boxes below should provide details clarifying their responses in the Rights, Ethics, and Re-Use Statement.

Tick all that apply:

- Applicant and/or partner institutions plan to incorporate watermarks into access copies of the digital files created through this project.
- Applicant and/or partner institutions plan to charge fees for re-use of the digital copies created through this project.
- Applicant and/or partner institutions plan to impose specific attribution requirements when digital copies created through this project are re-used by others.
- Some of the content within the collections nominated for digitization contains private or other potentially sensitive information that poses legal or ethical concerns related to providing access to the digital copies created through this project.

Rights, Ethics, and Re-Use statement (max. 3 pp, 2MB, .pdf format only)

Upload a description (maximum 3 pages) that summarizes all known rights, embargoes, and access or legal restrictions applicable to the source materials to be digitized and describes how these rights, embargoes, or restrictions will be communicated to the public. Identify and explain any ethical considerations that affect circulation of, access to or re-use of the digital copies. Explain the basis upon which the proposed activities are justifiably legal and ethical, and the specific terms under which users of the collections will be able to access and re-use the digital copies created through the project. Explain and justify any institutional watermarks incorporated into copies made accessible to users and any fees charged for re-use. Describe any other measures to be taken to restrict or re-define access to or re-use of the digital copies in order to comply with the law or with applicable, pre-existing agreements or contracts or to uphold ethical and moral claims and rights of individuals or communities.

Statement (.pdf format only) CLIR_2016_Woman_rights and reuse statement.pdf

Value and National Significance

Describe the impact of the proposed project upon scholarship, and explain why digitization is the most appropriate means to maximize the value and significance of the materials to scholars and students.

Address the importance of the collections to teaching, research, and the creation of new knowledge.

Value and Significance Statement

The curators of the collections in this project are immersed in the presentation of both the evidentiary and aesthetic value of amateur films and home movies. This selection is the first major digitization initiative focused on personal moving images by women. The over 1,500 audiovisual records will be used in disciplines including Women's and Gender Studies, Social History, U.S. History, Art History, Film and Media Studies, Sociology, Communications--and will offer rich content for scholars and the public interested in such topics as biography, autobiography, modernity, and technology.

Digitization is urgent for access, since each work is unique and fragile and exists on either camera original reversal (the same film that was exposed, then processed for projection, with no other copies ever made), or analog magnetic videotape (an obsolete medium). The focus on women-made film makes possible new areas of comparative study by collocating audiovisual materials by women from the three organizations in this project. Awareness of women-made personal films has lagged because of difficulties with access, preventing new scholarship relating to women's perspectives across class, geography, and situation. In "Mining the Home Movie," Patricia R. Zimmermann says, "Amateur film provides a vital access point for academic historiography in its trajectory from official history to the more variegated and multiple practices of popular memory..."

Chicago Film Archives acquired a Kinetta Archival Film Scanner in 2016 to support CFA's nationally recognized preservation and outreach work. Now able to create their own high definition files, CFA can now work quickly with their curatorial and technical team to serve patrons, scholars both writing and presenting, and public audiences.

The Lesbian Home Movie Project (LHMP) has been driven by recognition that scholarship relating to lesbian history primarily depended upon written sources and still images. Very few moving images existed, even fewer known to be made by lesbians themselves, and most moving images in archives pertain to public events such as demonstrations and marches rather than private lives. Until recently, it had been assumed that the realistic fear of police surveillance and the expense of buying movie cameras and developing film largely kept lesbians from making amateur films. The LHMP archives prove otherwise, collecting extensive documentation of lesbians from the late 1930s on with friends, families, and lovers. Ruth Storm, the earliest filmmaker represented in the LHMP, was born in 1888: the project holds audio from one of her lovers as well from a contemporary filmmaker who knew her and her lovers, along with the moving image record. The digitization of LHMP collections will reinforce the work of the Outfest UCLA Legacy Project (LHMP board member B. Ruby Rich serves on the Advisory Board), the Mazer Collection, and ONE Archives at USC Libraries in their combined efforts to preserve the moving image records of lesbian lives.

Digital collocation, with the enhancement of discoverability, will

make these works known across the generations, and will significantly advance the possibility of finding and preserving additional photochemical and analog video works by women.

Upload three letters of scholarly support for your project (max. 10MB, .pdf format only).

Letter #1



Letter #2



Letter #3



Project Context and Impact

List and describe all envisioned project deliverables. Explain the means through which each will be available to the public, and any applicable conditions or terms limiting their availability.

Describe all expected outcomes, how each will be made accessible to others, and under what conditions. Deliverables include the digital surrogates created during the project and related metadata, and they may also include aggregations of those files and metadata with related collections, catalog records, finding aids, authority files, description and digitization manuals, training materials, new or improved software tools, reference guides, or other outcomes of the proposed project. Address any relevant restrictions or licensing terms not already explained in the intellectual property statement.

Deliverables

The project will produce high-quality digital surrogates for each film nominated. NHF and CFA will also produce both collection-level (finding aids) and item-level catalog records. The holdings from both NHF and CFA will be cataloged in their individual databases; both institutions use CollectiveAccess for file management. Lesbian Home Movie Project films and videos will be newly cataloged and integrated into the project site. The digital surrogates will be available via the websites of NHF, LHMP, and CFA. They will be accessible from the project page hosted by the Center for Home Movies and onsite for visitors to both NHF and CFA. DVD copies, and other file formats, can be made upon request of a researcher.

We will integrate the project content into the Center for Home Movies "Home Movie Registry" (<http://homemovieregistry.org>). The Registry is an aggregator providing online access to information on over 2,000 home movies and amateur films and a growing number of embedded videos—contributed by archives including Prelinger Archives, the Center for Home Movies, Chicago Film Archives, the U.S. Holocaust Memorial Museum, the Texas Archive of the Moving Image, and Northeast Historic Film. The Registry supports searches across the contributing partners' collections by name, topic, date, and location. The Registry offers researchers a quick way to find relevant content in the home movie domain, then navigate to the specific archives' home site for more information. By creating a distinct but integrated search function within the Registry, and by embedding video in the Registry, the impact and reach of our project is greatly expanded.

NHF and CFA will work with Whirl-i-gig, the creator of CollectiveAccess, to design a more efficient digital workflow that allows for batch uploads of metadata to the Home Movie Registry. The Center for Home Movies' Skip Elsheimer has committed to continue work on the Registry, supporting even more institutions and individuals to contribute home movies by women. Northeast Historic Film and the Center for Home Movies will maintain "The Woman Behind the Camera" portal within the Home Movie Registry.

A key deliverable is a new website for the Lesbian Home Movie Project, which currently lacks a web presence apart from occasional Facebook and Vimeo video posts, e.g. <https://vimeo.com/131782501>. The Lesbian Home Movie Project (LHMP) has concentrated on the urgent tasks of collection, preservation, and documentation—and has presented at conferences of activists and scholars, with occasional publications. LHMP has also hosted scholars and filmmakers. A new website meeting library and archives standards is essential to the continuing work of this important archives. To increase efficiency and ensure interoperability, LHMP will work with the same web designer used by NHF.

Finally, NHF will map the items from its collections digitized in this project for use by the Digital Public Library of America (DPLA), to be delivered to the public via the DPLA hub at the Maine State Library in Augusta, Maine. NHF began working with DPLA and Maine State Library in fall 2015.

Describe all outreach and marketing activities planned to maximize the impact of the project, for both scholarly and professional communities of interest.

Outreach and Marketing

Our outreach plan includes both electronic communications with various stakeholders and targeted professional activities. The project will initiate and maintain a blog with regular reports on progress, obstacles encountered, and lessons learned. The blog will begin on NHF's website, www.oldfilm.org, likely moving to the project front page once it is live.

Conferences identified by partners as possible outreach opportunities, listed in chronological order whenever the date has been set. Will seek opportunities to co-present with the Center for Home Movies when applicable.

Berkshire Conference of Women Historians, June 1-4, 2017, Hofstra University, NY. A triennial conference, to attend--not on a panel, as CFP is past.

Society of American Archivists, July 23-July 29, 2017, Portland, Oregon (CFP Nov 18)

Association of Moving Image Archivists, November 2017, location

TBA

National Women's Studies Association, November 16-19, 2017,
Baltimore, MD

American Historical Society, January 4-7, 2018, Washington, DC

New England Archivists Conference, March 2018, location TBD

Orphans Film Symposium, April 2018, Astoria, NY

Northeast Historic Film Symposium, July 2018, Bucksport, Maine

International Conference on Advances of Women's Studies (annually
in July).

Society of American Archivists, August 12-18, 2018, Washington,
DC

Old Lesbians Organizing for Change, October 2018

LGBTQ Archives Libraries, Museums & Special Collections
conference (every 2-4 years)

We have contacted the following scholars to discuss use of the
digitized works and outreach planning:

Dr. Lisa Arellano, Associate Professor and Director, Women's,
Gender, and Sexuality Studies, Colby College, who says, "As
someone who writes and teaches about women and their social,
political and cultural practices, this sort of film archive is invaluable.
While there are increasing numbers of archival sources that offer us
material about women's high profile participation in politics, culture
and art, sources that enable us to consider more intimate aspects of
women's lives remain elusive. These sorts of sources are pure gold
in the classroom."

Dr. Libby Bischof, Associate Professor of History and History
Department Chair, University of Southern Maine, says, "I cannot
overstate the value of being able to access and use amateur films
and home movies in the college History classroom. These moving
pictures provide deeply engaging and highly contextualized windows
into a past that is increasingly difficult for students to imagine. They
are an essential part of my coursework."

Dr. Dagmar Brunow, Associate Professor, Film Studies, Linnaeus
University (Sweden), author of "Remediating Transcultural Memory:
Documentary Filmmaking as Archival Intervention." Principal
Investigator, "The Cultural Heritage of Moving Images" (2016-2018).

Margaret Compton, Media Archives Archivist, Walter J. Brown Media

Archives & Peabody Awards Collection, University of Georgia.

Joanne Donovan, Archivist for Visual Materials and Recorded Sound Collections, Schlesinger Library Radcliffe Institute for Advanced Study, Harvard University.

Patricia Zimmermann, Professor, Media Arts, Sciences and Studies, Ithaca College, author of "Reel Families: A Social History of Amateur Film" and co-editor of "Mining the Home Movie: Excavations in Histories and Memories." Zimmermann says, "The work to be undertaken to bring this important material to the public is necessary and urgent."

Describe any collections related to the materials nominated for digitization and describe any plans for creating meaningful linkages to those collections.

Applicants should be as specific as possible in naming these related collections. Related collections may be held by the applicant or partner institutions, or by other institutions not participating directly in the project.

Related Collections

The following collections have been identified as related to the materials digitized in this project. We have made contact with each holding institution and explained the project and its use for teaching and learning. We also emphasize the opportunity to join the collaboration through the Center for Home Movies "Home Movie Registry," and Home Movie Day.

Phyllis Birkby Collection at Smith College,
<http://www.smith.edu/libraries/digitalcollections/films-phyllis-birkby>

Wilma Frances Wickes Berry Home Movie Collection at University of Georgia,
<http://www.libs.uga.edu/media/collections/homemovies/berry.html>

The Arthur and Elizabeth Schlesinger Library on the History of Women in America at Radcliffe Institute for Advanced Study at Harvard University,
<https://www.radcliffe.harvard.edu/schlesinger-library>

Outfest UCLA Legacy Project,
<http://www.outfest.org/about-the-legacy-project>
The largest publicly accessible collection of LGBT moving images in the world (over 20,000 items). The best known amateur film in the collection is Mona's Candle Light, San Francisco, ca. 1950.

June Mazer Lesbian Archives, <http://www.mazerlesbianarchives.org/>

ONE Archives at the USC Libraries, <http://one.usc.edu/>

Lesbian Herstory Archives, <http://www.lesbianherstoryarchives.org>

Boston History Project,
<http://www.historyproject.org>

Five Colleges Archives & Manuscript Collections,
<https://asteria.fivecolleges.edu/help/digitcol.html>

Sally Bingham Center for Women's History & Culture,
<http://library.duke.edu/rubenstein/ingham/>

Jean Byers Sampson Center for Diversity in Maine,
<https://usm.maine.edu/library/specialcollections/sampson-center>

Women Film Pioneers Project, a project of Columbia University
 Library, <https://wfpp.cdrs.columbia.edu/about/>

Institute of Amateur Cinematographers Women Filmmakers
 Collection at East Anglian Film Archive,
<http://www.eafa.org.uk/highlights/42-iac-women-filmmakers>

Describe any future scholarly initiatives that would be made possible by the completion of project work.

Future Initiatives

By partnering with the Center for Home Movies' "Home Movie Registry," project partners will extend the reach of women-made film beyond their own websites and academic partners.

Dissemination in the future will be possible through Home Movie Day, an initiative of the Center for Home Movies, an annual public open screening taking place at sites worldwide. It is a further opportunity to deploy the digital holdings with diverse audiences in New England, the Chicago area, and further afield, <http://www.centerforhomemovies.org/2016-hmd-locations/#unitedstates> In fall 2017, we propose to feature "The Women Behind the Camera" within the Home Movie Day framework, and to include the project in press releases and social media during late 2017 and 2018.

NHF hosts an annual symposium devoted to the history, theory, and preservation of moving images. The symposium, since 2000, is noted for bringing together archivists, scholars, and artists in an intimate setting, <http://www.oldfilm.org/content/symposia-and-roundtables>. The 2017 symposium, led by Jennifer Jenkins, Ph.D., University of Arizona, and her committee, will incorporate "The Woman Behind the Camera" in the symposium theme.

NHF awards an annual fellowship, the William O'Farrell Fellowship, <http://oldfilm.org/content/william-s-ofarrell-fellowship>, to an individual engaged in research toward a publication, production, or presentation based on moving image history and culture, particularly amateur and nontheatrical film. The fellowship award committee will encourage applicants to consider attending to women-made collections.

Project Design

Describe prior research or experiences that have directly informed the design of the project, including any notable innovations or practices that will make the proposed approach particularly efficient, ground-breaking and/or cost-effective.

Project Context

"The Woman Behind the Camera" will build web access to over 1,500 digitized moving images and their associated metadata in a platform integrated with the Center for Home Movies' (CHM) "Home Movie Registry," <http://homemovieregistry.org>.

The Home Movie Registry is an online portal that aggregates the catalog records and digitized files of amateur film and video, a curated tool for advancing visibility of such work. Rather than replacing the efforts of film archives' online presence, the Registry helps broaden accessibility. As a new project of the CHM, in partnership with moving image archives, the Registry will next work with individuals and families. The Registry currently allows for searches across the home movie collections of partnering archives. Future versions of the Registry will allow for more robust searches and user-generated metadata.

NHF and CFA will also stream the holdings from their own websites, built on CollectiveAccess back ends, with customized item and collection level search, browse, and contextualization. NHF and the CFA will enter into an agreement to exchange digital copies of moving images on LTO tape to ensure the security of geographic separation.

The NHF item level records will be added to the Digital Public Library of America via the Maine State Library statewide hub.

NHF is a leader among small institutions in audiovisual cataloging and access. A 2009 CLIR grant, "Intellectual Access to Moving Images of Work Life, 1916-1950", allowed NHF to work with partners in order to begin using CollectiveAccess, an open source, web-based, relational database management system. The public catalog, available at NHF's website, is published in the read-only version, with access to the same search engine used in the cataloging interface, controlled by display restrictions set by the archives to protect donor and other proprietary information. For the 2009 project, NHF adopted DACS (Describing Archives: A Content Standard), an output-neutral set of rules for describing archives and was one of the first AV archives to do so. NHF uses DACS to describe collection-level records, and uses PBCore, a metadata schema for describing moving images and sound, for item-level descriptions. Since 2009, more audiovisual archives have adopted CollectiveAccess as their database system including project partner Chicago Film Archives, as well as Appalshop, Anthology Film Archives, and others. NHF is committed to improving scholarly access through participation in workshops, discussions, and conference sessions around the country to help standardize descriptive methods across archives.

More information about the 2009 project can be found at <http://oldfilm.org/collection/index.php/Browse/HiddenCollectionsList>.

In 2011, NHF led a CLIR-funded project entitled, "Moving Images 1938-1940, Amateur Filmmakers Record the New York World's Fair and Its Period." The project resulted in descriptive records and digitized film for 50 collections from project partners George Eastman Museum and Queens College of Art. The project webpage can be found at <http://www.fairfilm.org>. Both of these projects greatly advanced the national understanding of amateur film description and cataloging. They added to the institutional knowledge of NHF, which has an excellent track record of completing project goals.

Upload a project plan with timeline that includes all major project activities and deliverables, including a project timeline with deliverable deadlines (max. 3 pages, 2MB, .pdf format only).

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

Project Plan (.pdf format only) CLIR_2016_Woman_project timeline.pdf

Technical Plan (max. 4 pages, 5MB, .pdf format only)

Upload a document detailing your proposed technical approach, including a description and justification for the proposed workflow that clearly identifies all tools, systems, standards, and technologies to be employed in the project.

Technical Approach (.pdf format only) CLIR_2016_Woman_technical plan.pdf

Principal Investigators/Primary Staff

Briefly describe the relevant qualifications of up to three individuals who will contribute substantially to the project. The qualifications of all named Principal Investigators (PIs) must be included here. If the project includes fewer than three PIs, applicants may optionally use this space to describe other important staff members' qualifications.

Upload resumes/CVs for these individuals below (.pdf, .doc, or .docx format only). In the event that a person holding major responsibility for the project has not yet been identified, applicants may upload a job description for that unidentified person's role.

Staff Qualifications

Karin Carlson will serve as Project Director. Karin received a certificate in film preservation from the Selznick School of Film Preservation in 2010. She's worked in various capacities at Northeast Historic Film since 2011, including serving as project staff on the CLIR-funded project, "Moving Images 1938-1940: Amateur Filmmakers Record the New York World's Fair and Its Period." Karin also completed inventory, inspection, processing, and digitization of

NHF's WCVB Collection, a 15,980 item collection through a CLIR/IMLS-funded project, "Boston TV News Digital Library."

NHF will hire a full-time Digital Collections Manager for this project. The job description is included below.

Nancy Watrous is the founder and Executive Director of Chicago Film Archives. Under her direction, Chicago Film Archives has received numerous grants and completed several large digitization projects including a three-year project that included the complete processing of nearly 1,000 items in the Ruth Page Dance Collection. This project included the inspection and stabilization of films and videos (of multiple formats), the digitization of these materials, which are now streaming from the Ruth Page Finding Aid, and the online description of these works. This project was completed on time and within the budget and was funded by the National Endowment for the Arts and the Gaylord and Dorothy Donnelley Foundation.

Resume #1 (.pdf, .doc,.docx)

CLIR_2016_Woman_kcarlson_resume.pdf

Resume #2 (.pdf, .doc,.docx)

CLIR_2016_Woman_Watrous_resume.pdf

Resume #3 (.pdf, .doc,.docx)

CLIR_2016_Woman_digital collections manager.pdf

Staffing

How many staff will be assigned to this project? You may include students and volunteers in this list.

Staffing

At NHF, Project Director Karin Carlson will work on the project at 80%, along with a full-time Digital Collections Manager and a full-time Project Assistant (both to be hired.) Executive Director Brook Minner and Technical Services Manager Joe Gardner will have part-time roles in the project. At Chicago Film Archive, Executive Director Nancy Watrous will lead the work on their collections. LHMP director Sharon Thompson will oversee cataloging of LHMP collections and create website content.

Training

Describe any training necessary to undertake the project.

Training

A comprehensive orientation to current procedures and workflow at Northeast Historic Film will be required for the incoming Digital Collections Manager. The training will be planned and managed by project director Karin Carlson, calling on documentation from the World's Fair project (created by Brian Graney), and on the technical services work by Joe Gardner, a six-year veteran of the archives. A similar orientation will be required for the Technical Services Assistant and Processing Archivist at Chicago Film Archive.

Sustainability

Digital Preservation and Discoverability Plan (max. 2 pages, 2 MB, .pdf format only)

Upload a digital preservation and discoverability plan explaining how project deliverables will be made secure and discoverable for the long term.

Preservation/Discoverability Plan CLIR_2016_Woman_digital preservation discoverability.pdf
(.pdf format only)

Institutional Capacity

Upload a letter of support from the head administrator of the applicant institution.

Letter of inst. support: 

Institutional Strengths

Describe the institutional strengths that justify the undertaking of the proposed project by the applicant (and any collaborating institutions). Strengths may include existing infrastructure, partnerships, professional associations, staff experience, access to local expertise (scholars, volunteers, students), financial or other resources, etc.

Institutional Strengths

Northeast Historic Film, founded in 1986, is one of the few organizations in the U.S. dedicated entirely to collecting, preserving, and making accessible regional moving images. We have created tools for generating the rich metadata that will support and encourage scholarly and public use of our collections. NHF serves the public, researchers, and academic programs, employing graduates from professional archiving schools, hosting faculty and students as researchers, leading classes, and providing materials for study.

NHF built a three-story cold storage building on site, a secure facility designed specifically for moving image media. NHF is the leader of an Archival Storage Consortium, representing a variety of moving image archives. The vault provides storage for NHF and Consortium partners while rental income contributes to operating revenue. In 2014, NHF acquired an MWA Flashscan film scanner allowing our staff to produce high quality digital images of small gauge film.

NHF's three full-time film archivists all received graduate-level training at highly regarded institutions in the field: the L. Jeffrey Selznick School of Film Preservation and the University of East Anglia (U.K.) Northeast Historic Film is a recipient of the Silver Light Award given by the Association of Moving Image Archivists for outstanding achievement in moving image archiving and substantial contributions to the field over an extended period.

The Lesbian Home Movie Project (LHMP) is directed by Sharon Thompson, an independent scholar of lesbian and feminist studies. She is the co-editor of "Powers of Desire: The Politics of Sexuality" and the author of "Going all the Way: Teenage Girls' Tales of Sex, Romance and Pregnancy." Additional LHMP board members include Kate Horsfield, co-founder of Chicago's Video Data Bank, and B. Ruby Rich, editor, "Film Quarterly," Professor, Social Documentation & Film and Digital Media Department at UC Santa Cruz and author of "Chick Flicks: Theories and Memories of the Feminist Film Movement" and "New Queer Cinema: The Director's Cut." The three are uniquely positioned to locate and contextualize film and video from a wide spectrum of lesbian communities in the U.S. LHMP has been in existence since 2009 as an independent organization with fiscal sponsorship by Resources for Organizing Social Change (ROSC), also in Maine.

Chicago Film Archives is a non-profit 501(c)3 institution established in late 2003 when Nancy Watrous and a few devoted film archivists created a regional film archive that conserves, promotes and exhibits moving image materials that reflect Chicago and Midwest history and culture. Thanks to CFA's Collections Portal, audiences can now stream over 1,000 films from CFA's collections. CFA recently obtained a Kinetta Archival film scanner. CFA is committed to programming films in fresh and provocative ways that have meaning for audiences in a variety of communities. They are intent on developing partnerships that result in expanded audiences and new dialogue. CFA employs three professional archivists and is a 2016 recipient of the MacArthur Award for Creative and Effective Institutions. CFA successfully completed the processing, digitization and descriptive cataloging of the 1,000 item Ruth Page Collection.

Institutional Priorities

Describe the applicant's (and collaborating institutions') institutional priorities for digitization, digital collection development, maximizing access, and supporting scholarship, learning, and/or the public good.

Institutional Priorities

The shared institutional priorities of Northeast Historic Film, the Lesbian Home Movie Project, and Chicago Film Archives are to create efficient workflows from accession onward, conforming to contemporary professional standards, capturing essential information to be published online for use by scholars and the public. This project will help each project partner streamline their digital workflow and the archival process by allowing us to work with experts including Seth Kaufman (Whirl-i-gig and CollectiveAccess), Skip Elsheimer (Center for Home Movies), and Ian Smithdahl (Brass Nine Design), who will assist us in creating procedures that are appropriate to today's technologies. In streamlining the process we speed up necessary media safeguards while greatly enhancing the findability and use of collections. NHF has approximately 800 videos streaming via oldfilm.org, plus a YouTube channel with 100+ videos and over 75,000 views. Northeast Historic Film develops digital collections that emphasize contextualization, in distinction to the practice of publishing individual digital objects often difficult to attach

to origin and provenance. While digital objects are essential for access, they inhabit structural evanescence. Reconnecting scholars with the original film's materiality is crucial; digital presence can be a lure and an effective tool, when supported by scholarly publications. We are fortunate to work with over a dozen top scholars on "Amateur Movie Making: Aesthetics of the Everyday in New England Film," integrating perspectives from family members, art historians, film scholars and others to bridge the gulf between private reels and universal digital access. Indiana University Press will issue the book in 2017 accompanied by NHF's web access to selected reels. As moving image access is a priority, the press will issue an enhanced ebook edition with integrated video.

To date, the Lesbian Home Movie Project (LHMP) has primarily focused on finding, documenting, and preserving films made by lesbians or documenting lesbian lives. This seemed most crucial given the fragility of film and tape and the advanced ages of the collections donors. At the same time, the ultimate goal of the project has been to contribute to future LGBT scholarship and to increase scholarly understanding of the lesbian history. LHMP has begun this process by streaming video clips via Facebook and Vimeo. The digitization, cataloging, and web platform creation that this grant will support is vital for the future of LHMP.

In 2010, Chicago Film Archives began a Collections Management System with the open source CollectiveAccess program, because it appeared to handle time-based media better than most database designs. By mid-2012, CFA launched the database with a new website interface and began streaming its films from the CFA website. Today over 1,500 CFA films stream in full. CFA curates a YouTube site specifically for the more interesting films and has a page at the Internet Archive. Live public programming is also central to CFA's activities. Today CFA loans films to museums, film festivals, galleries and schools around the world. Access to both CFA's films and to its archivists' knowledge is a thrust of the organization.

Prior Initiatives

Provide up to three examples of prior initiatives that demonstrate preparedness of the institution(s) to undertake project work.

Initiative #1

"Intellectual Access to Moving Images of Work Life, 1916-1950" is a 2009 CLIR-funded project that created descriptive catalog records for 50 NHF collections. These collections were selected as records of work by men and women in northern New England agricultural environments, traditional and modernizing industries, and early twentieth century urban situations. The project can be found at <http://oldfilm.org/collection/index.php/Browse/HiddenCollectionsList>.

Initiative #2

"The Boston TV News Digital Library" is a project funded by the Institute of Museum and Library Services and CLIR in 2009. This collaboration between the Boston Public Library, Cambridge

Community Television, Northeast Historic Film and WGBH Educational Foundation brought life to local news stories produced in and about Boston from the early 1960's to 2000. The project resulted in a website, <http://bostonlocaltv.org/>, that connects users to the collections and provides resources for further study.

Initiative #3

"Moving Images 1938-1940, Amateur Filmmakers Record the New York World's Fair and Its Period" was funded by CLIR and was a collaboration of Northeast Historic Film, the Queens Museum of Art, and the George Eastman House International Museum of Photography and Film. Original amateur films of the New York World's Fair (NYWF) in 1939-1940, and years preceding World War II (1938-1940) were described as individual film reels (NYWF) and complete amateur film collections (1938-1940) and exposed unknown documents of American life at a time of profound change. The resulting website is <http://www.fairfilm.org>.

Building capacity

Describe how this project contributes to building local institutional capacity, as well as the professional development of all staff involved.

Development and capacity

Northeast Historic Film recognizes the shared challenges faced by independent, regional AV archives as the emphasis moves from collecting and preserving analog media to the digital dissemination of their collections. NHF is working on a plan to begin to solve these issues in collaboration with similarly-sized archives. An important step is the exchange of LTO tapes which hold digital file masters, employing geographic separation of data through cooperative agreements. Many smaller AV archives lack funding to support staff with high-level technical skills to create original code and/or design and manage complex networked systems. The growing number of very large digital files is a challenge for smaller AV archives that lack the hardware and proper workflow to ensure long-term file safety. These issues present opportunities for creative collaboration between archives and NHF intends to lead a national dialogue, using this project as a basis for experimentation.

Chicago Film Archives has recently gained two new staff archivists, a larger office space, a state-of-the-art archival scanner, and local public support and recognition at levels they haven't seen before. The staff and board have already started retooling its workflows, its services to the public, and its strategies to support and sustain staffing in new ways. They expect to complete a project at end of 2016 to refresh their business strategies in order to meet the larger expectations from constituents as well as funders. They intend to retain the new technician employed for this project beyond the 18 months.

Funding

Budget Documents

CLIR requires all applicants to complete and upload two budget documents:

- Budget Narrative ([click here](#) for detailed information about the Budget Narrative). *No page limit, max. 2MB, .pdf format only.*
- Budget Detail (must be submitted using [CLIR's Excel form](#); [click here](#) for detailed information about the Budget Detail). *Max. 2MB, .xls or .xlsx format only.*

Budget Narrative (.pdf format only) CLIR_2016_women_budget narrative_12.7.2016.pdf

Budget Detail (.xls or .xlsx format only) CLIR_2016_Woman_budget form_12.7.2016.xlsx

Subcontracts (No page limit, max. 5MB, .pdf format only)

Provide below any subcontracts for work associated with this project. Quotes from vendors may be provided in lieu of more formal contract documents as necessary, as long as the relevant work to be conducted and costs incurred are clearly delineated.

If your project will involve multiple subcontracts, combine them into one PDF document for upload into the system.

Subcontract(s) CLIR_2016_Woman_subcontractors bundle.pdf

Funding Justification

Explain why this project is uniquely suited to this funding program and how it reflects the program's [core values](#). What prior efforts, if any, has the applicant made to identify other sources of funding for this project?

Justification

Women-made film from a broad spectrum of creators is increasingly a topic for scholarly focus; the invisibility of women filmmakers is of interest across disciplines and to the public. "The Woman Behind the Camera" supports new scholarship by making nearly 60 collections of women-made moving images universally available, highlighting the rich and varied experiences of women in the twentieth century.

By integrating these collections with the Center for Home Movies "Home Movie Registry," the project will extend its reach, and will do so without the creation of a brand-new platform. Using the Registry, and seeking more home movies, aligns with CLIR's comprehensiveness value by offering our initial set of collections as a central critical mass, attracting future contributors. The CLIR-funded Home Movie Archives Database will serve as an additional engine toward building a truly comprehensive resource.

"The Woman Behind the Camera" was constructed around collaboration, bringing together collections from three archives and sharing the information through a fourth, the Center for Home Movies. Each organization is able to help scholars study women-made film, finding similarities, themes, and distinctions across collections, eras, and geographies.

All project partners have solid sustainability plans in place and track records to prove they can be trusted to ensure the long-term accessibility of the collections and digital files. Finally, project design assures openness of the digitized content whenever possible and will serve as a model for ethical rights and re-use practices in the archives community.

The project will coincide with appearance of our peer-reviewed anthology, "Amateur Movie Making: Aesthetics of the Everyday in New England Film, 1915-1960," The book's in-depth discussion of home movies in the private sphere will contextualize "The Woman Behind the Camera," deepening conversations around privacy and the ethics of reuse.

Project partners plan to seek local and regional funding for next steps.

Applicant Information

Applicant Institution Address

In the event this proposal is approved for funding, payment will be made to the applicant institution as named at the beginning of this application form, and will be mailed to the address listed here.

Address

██████████
██████████
████████████████████

Proof of Nonprofit Status

Nonprofit Status (Max. 2MB, .pdf format only) CLIR_2016_Woman_nonprofit status_bundle.pdf

Board/Trustee List (not required for colleges or universities; required for all other applicants)

Upload a current list of board or trustee members. The list must be on the applicant institution's letterhead.

Board/Trustee List (Max. 2MB, .pdf format only) CLIR_2016_Woman_Board of Directors_bundle.pdf

Contact Information for Principal Investigator(s)

Provide the contact information for the proposed project's primary Principal Investigator(s) (PIs). The PI(s) will take direct responsibility for completion of the project, should funds be awarded. He or she must be significantly involved with the project's direction and execution and will be responsible for submitting required narrative and financial reports to CLIR.

Note: Applicants may propose up to three PIs for their project. All applicants must assign at least one PI. Information for co-PIs should be included below as applicable.

PI #1: Mr./Ms./Dr. Ms.
PI #1: First Name Karin
PI #1: Last Name Carlson
PI #1: Title Project Manager
PI #1: Institution Northeast Historic Film
PI #1: Email [REDACTED]
PI #1: Address [REDACTED]
PI #1: City [REDACTED]
PI #1: State/Province [REDACTED]
PI #1: Zip/Postal Code [REDACTED]
PI #1: Country [REDACTED]

PI #2: Mr./Ms./Dr. Ms.
PI #2: First Name Nancy
PI #2: Last Name Watrous
PI #2: Title Executive Director
PI #2: Institution [REDACTED]
PI #2: Email [REDACTED]
PI #2: Address [REDACTED]
PI #2: City [REDACTED]
PI #2: State/Province [REDACTED]
PI #2: Zip/Postal Code [REDACTED]
PI #2: Country [REDACTED]

PI #3: Mr./Ms./Dr.
PI #3: First Name
PI #3: Last Name
PI #3: Title
PI #3: Institution

PI #3: Email

PI #3: Address

PI #3: City

PI #3: State/Province

PI #3: Zip/Postal Code

PI #3: Country

Application Contact

If CLIR's point of contact during the application period should be someone other than the proposed Principal Investigator(s) (e.g. a grants administrator), enter the name and contact information for the relevant individual here.

Application Contact: Mr./Ms./Dr.	Mr.
Application Contact: First Name	David
Application Contact: Last Name	Weiss
Application Contact: Title	Interim Executive Director
Application Contact: Institution	Northeast Historic Film
Application Contact: Email	██████████
Application Contact: Address	████████████████████
Application Contact: City	██████████
Application Contact: State/Province	██████
Application Contact: Zip/Postal Code	██████
Application Contact: Country	██████████████████

To view your complete application, including the contents of the files you have uploaded, [click here](#). (Remember that this view-only portal has a separate password provided to you by CLIR in the email notifying you of your advancement to the second round. If you've misplaced that, just contact us at hidencollections@clir.org.)

The Woman Behind the Camera: Home Movies and Amateur Film by Women, 1925-1997
List of Collections to be Digitized

Holding Institution	Collection Title	Collection Size	Collection Material Formats (e.g. manuscripts, photographs, etc.)	Reusage rights (note all that apply): Free, no watermarks (FNW) Free, with watermarks (FWW) Free, onsite only (FO) For a fee (FEE)
Northeast Historic Film	Jacqueline Clancey Collection	2 reels of 8mm totaling approximately 500 ft.	8mm film	FWW, FO, FEE
Northeast Historic Film	Claire Cochrane Collection	58 reels of 16mm film totaling approximately 6,000 ft	16mm film	FWW, FO, FEE
Northeast Historic Film	Sheila Denny-Brown Collection - Elizabeth Thompson home movies	3 reels of 16mm film totaling approximately 1,200 ft. and 1 3/4" Umatic tape (39 min)	16mm film and 3/4" Umatic video tape	FWW, FO, FEE
Northeast Historic Film	Estella Doughty Collection	20 reels of 8mm film totaling approximately 1,000 ft.	8mm film	FWW, FO, FEE
Northeast Historic Film	Gertrude Jane Hay Eustis Collection	99 reels of 16mm totaling approximately 40,000 ft.	16mm film	FWW, FO, FEE
Northeast Historic Film	Mary Anna Fox Collection	1 reel of 8mm film totaling approximately 400 ft.	8mm film	FWW, FO, FEE
Northeast Historic Film	Cora Greer Collection	2 VHS tapes	VHS tape	FWW, FO, FEE
Northeast Historic Film	Carlene Harmon Collection	2 VHS tapes	VHS tape	FWW, FO, FEE
Northeast Historic Film	Nancy Hohman Collection	39 reels of Super 8 film totaling approximately 1,950 ft.	Super 8 film	FWW, FO, FEE
Northeast Historic Film	Mariette Hollins Collection - Margaret May McGrew home movies	4 reels of 16mm film totaling approximately 1,450 ft.	16mm film	FWW, FO, FEE
Northeast Historic Film	Kim Hughes Collection - Joyce Hughes home movies	1 reel of 16mm film totaling approximately 1,400 ft.	16mm film	FWW, FO, FEE
Northeast Historic Film	Claire McEwan Collection	13 reels of 8mm film totaling approximately 1,650 ft. and 11 reels of Super 8 film totaling approximately 550 ft	8mm film and Super 8 film	FWW, FO, FEE
Northeast Historic Film	Fran Mitchell Collection	15 reels of 8mm film totaling approximately 750 ft.	8mm film	FWW, FO, FEE
Northeast Historic Film	Jane Morrison Collection	13 reels of Super 8 film totaling approximately 1,150 ft.	Super 8 film	FWW, FO, FEE

The Woman Behind the Camera: Home Movies and Amateur Film by Women, 1925-1997
List of Collections to be Digitized

Holding Institution	Collection Title	Collection Size	Collection Material Formats (e.g. manuscripts, photographs, etc.)	Reusage rights (note all that apply): Free, no watermarks (FNW) Free, with watermarks (FWW) Free, onsite only (FO) For a fee (FEE)
Northeast Historic Film	Laura Nickerson Collection	13 reels of Super 8 film totaling approximately 1,300 ft.	Super 8 film	FWW, FO, FEE
Northeast Historic Film	Nowell-Clark Collection - Annie Wood Nowell home movies	25 reels of 16mm film totaling approximately 7,050 ft.	16mm film	FWW, FO, FEE
Northeast Historic Film	Adelaide Pearson Collection	47 reels of 16mm film totaling approximately 9,000 ft.	16mm film	FWW, FO, FEE
Northeast Historic Film	Janice Smith Collection - Helen V. Bird home movies	37 reels of 8mm film totaling approximately 2,075 ft.	8mm film	FWW, FO, FEE
Northeast Historic Film	Gladys Steputis Collection	44 reels of 8mm film totaling approximately 2,250 ft.	8mm film	FWW, FO, FEE
Northeast Historic Film	Ethel Bean Turner Collection - Margaret Cumming home movies	33 reels of 8mm film totaling approximately 1,800 ft.	8mm film	FWW, FO, FEE
Northeast Historic Film	Rebecca Freethey Viall Collection	11 reels of 16mm film totaling approximately 2,650 ft.	16mm film	FWW, FO, FEE
Northeast Historic Film	Walter Woodman Wright Collection - Elizabeth Woodman home movies	27 reels of 16mm film totaling approximately 2,500 ft.	16mm film	FWW, FO, FEE
Northeast Historic Film	Dorothy Stebbins Bowles Collection	39 reels of 16mm film totaling approximately 15,140 ft.	16mm film	FWW, FO, FEE
Northeast Historic Film	Anna B. Harris Collection	37 reels of 8mm film totaling approximately 1,850 ft.	8mm film	FWW, FO, FEE
Northeast Historic Film	Mary Lou Dietrich Collection - Mary Miller and Albert Dietrich home movies	157 reels of 8mm film totaling approximately 7,800 ft. and 1 reel of 16mm film totaling approximately 100 ft.	8mm film and 16mm film	FWW, FO, FEE
Northeast Historic Film	Jessica Parks Collection	10 reels of 16mm film totaling approximately 1,440 ft.		FWW, FO, FEE

The Woman Behind the Camera: Home Movies and Amateur Film by Women, 1925-1997
List of Collections to be Digitized

Holding Institution	Collection Title	Collection Size	Collection Material Formats (e.g. manuscripts, photographs, etc.)	Reusage rights (note all that apply): Free, no watermarks (FNW) Free, with watermarks (FWW) Free, onsite only (FO) For a fee (FEE)
Northeast Historic Film	Phillip J. Abbott Collection - Lena and Charlie Cushman home movies	8 reels of 16mm film totaling approximately 4,500 ft.	16mm film	FNW, FWW, FO, FEE
Northeast Historic Film	Linda Stearns Collection	19 reels of Super 8 film totaling approximately 1,100 ft.	Super 8 film	FWW, FO, FEE
Northeast Historic Film	Carol Steingart Collection - Loretta Cafiero (Haselton) home movies	7 reels of 16mm film totaling approximately 350 feet, 9 reels of Super 8 film totaling approximately 385 ft., and 2 reels of 8mm film totaling approximately 320 ft.	8mm film, Super 8 film, and 16mm film	FWW, FO, FEE
Northeast Historic Film	Carol Steingart Collection - Carol Steingart (Cafiero) home movies	7 reels of Super 8 film totaling approximately 350 ft.	Super 8 film	FNW, FWW, FO, FEE
Northeast Historic Film	Joan Cartledge Collection	7 reels of 8mm film totaling approximately 350 ft. and 35 reels of Super 8 film totaling approximately 7,575 ft.	8mm film and Super 8 film	FWW, FO, FEE
Northeast Historic Film	Chantal Hodges Collection - Clara F. Dismore home movies	33 reels of 9.5mm film totaling approximately 948	9.5mm film	FWW, FO, FEE
Northeast Historic Film	Marge Inman Collection	1 reel of 16mm film totaling approximately 1,200 ft.	16mm film	FNW, FWW, FO, FEE
Northeast Historic Film	Mary Kellogg Collection	2 reels of 8mm film totaling approximately 100 ft.	8mm film	FWW, FO, FEE
Northeast Historic Film	Margaret Cassidy Collection	2 reels of 8mm film totaling approximately 100 ft.	8mm film	FWW, FO, FEE
Northeast Historic Film	Lara Cannon Collection	10 reels of super 8mm film totaling approximately 430 ft. and 1 reel of 16mm film totaling approximately 75 ft.	Super 8 film and 16mm film	FWW, FO, FEE
Northeast Historic Film	Le Grand Cannon Jr. Collection - Jeanette Peabody Cannon home movies	55 reels of 16mm film totaling approximately 18,200 ft.	16mm film	FWW, FO, FEE

The Woman Behind the Camera: Home Movies and Amateur Film by Women, 1925-1997
List of Collections to be Digitized

Holding Institution	Collection Title	Collection Size	Collection Material Formats (e.g. manuscripts, photographs, etc.)	Reusage rights (note all that apply): Free, no watermarks (FNW) Free, with watermarks (FWW) Free, onsite only (FO) For a fee (FEE)
Lesbian Home Movie Project (LHMP)	Aradia Susan Wiseheart Collection	14 1/2" open reels totaling approximately 7 hours	1/2" open reel	FWW, FO, FEE
Lesbian Home Movie Project (LHMP)	Caren's Collection	1 VHS tape totaling approximately 1 hour	VHS tape	FWW, FO, FEE
Lesbian Home Movie Project (LHMP)	Judith Jerome Collection	1 VHS tape totaling approximately 1 hour	VHS tape	FWW, FO, FEE
Lesbian Home Movie Project (LHMP)	LHMP Collection	3 mini DV tapes totaling approximately 3 hours	DV tape	FWW, FO, FEE
Lesbian Home Movie Project (LHMP)	Loraine Sumner Collection	6 reels of 8mm film totaling approximately 2,400 ft	8mm film	FWW, FO, FEE
Lesbian Home Movie Project (LHMP)	Margaret Whalen Collection	12 VHS tapes totaling approximately 10 hours and 1 DVD totaling approximately 2 hours	VHS tape and DVD	FWW, FO, FEE
Lesbian Home Movie Project (LHMP)	Mary Lu Lewis Collection	2 1/2" open reels totaling approximately 60 minutes	1/2" open reel	FWW, FO, FEE
Lesbian Home Movie Project (LHMP)	Ruth Storm Collection	17 reels of 16mm film totaling approximately 3,065 ft.	16mm film	FNW, FWW, FO, FEE
Lesbian Home Movie Project (LHMP)	Kathleen Culver Collection	123 Hi-8 and mini DV tapes totaling approximately 100 hours	Hi 8 tape and MiniDV	FWW, FO, FEE
Lesbian Home Movie Project (LHMP)	Sarah Nicholson Collection	2 VHS tapes	VHS tape	FWW, FO, FEE
Northeast Historic Film	Sheldon Museum Collection - Middlebury Movie Queen	1 reel of 16mm film totaling approximately 900 ft.	16mm film	FWW, FO, FEE
Northeast Historic Film	Anne Rugh Collection - Lubec Movie Queen	2 reels of 16mm film totaling approximately 800 ft	16mm film	FWW, FO, FEE
Northeast Historic Film	Bar Harbor Movie Queen Collection	1 reel of 16mm film totaling approximately 400 ft.	16mm film	FWW, FO, FEE
Northeast Historic Film	Lincoln Memorial Library Collection - Lincoln Movie Queen	1 reel of 16mm film totaling approximately 900 ft.	16mm film	FWW, FO, FEE
Northeast Historic Film	Newport Historical Society Collection - Newport Movie Queen	1 reel of 16mm film totaling approximately 710 ft.	16mm film	FWW, FO, FEE

The Woman Behind the Camera: Home Movies and Amateur Film by Women, 1925-1997
List of Collections to be Digitized

Holding Institution	Collection Title	Collection Size	Collection Material Formats (e.g. manuscripts, photographs, etc.)	Reusage rights (note all that apply): Free, no watermarks (FNW) Free, with watermarks (FWW) Free, onsite only (FO) For a fee (FEE)
Northeast Historic Film	Daniel Lapointe Collection - Van Buren Movie Queen	1 reel of 16mm film totaling approximately 750 ft.	16mm film	FWW, FO, FEE
Northeast Historic Film	Bath Historical Society Collection - Bath Movie Queen	1 reel of 16mm film totaling approximately 625 ft.	16mm film	FWW, FO, FEE
Northeast Historic Film	Norwood Historical Society Collection - Norwood Movie Queen	1 reel of 16mm film totaling approximately 1,100 ft.	16mm film	FWW, FO, FEE
Northeast Historic Film	Joan Thurber Baldwin Collection	18 reels of 16mm film totaling approximately 13,000 ft.	16mm film	FWW, FO, FEE
Chicago Film Archive	Goldsholl Collection	120 reels of 16mm film totaling approximately 52,000 ft. and 1 reel of 35mm film totaling approximately 800 ft.	16mm film and 35mm film	FWW, FO, FEE
Chicago Film Archive	JoAnn Elam Collection	100 1/4" audiotapes, 3 1/2" open reels, 190 reels of 8mm films totaling approximately 22,000 ft., and 130 reels of 16mm totaling approximately 29,000 ft.	1/2" open reel, 1/4" audiotape, 8mm film, and 16mm film	FWW, FO, FEE

Representative Samples, The Woman Behind the Camera: Home Movies and Amateur Film by Women, 1925-1997



Credit: Dorothy Stebbins Bowles Collection, Northeast Historic Film. Accession number: 2747.0027. Dorothy Stebbins Bowles and her daughter Sally celebrating Holi Festival, India 1952. Rights: Northeast Historic Film.



Credit: Dorothy Stebbins Bowles Collection, Northeast Historic Film. Accession number: 2747.0013. Chester, Sam, Sally, and Cynthia Bowles skating on a pond in Essex CT, 1945. Rights: Northeast Historic Film.



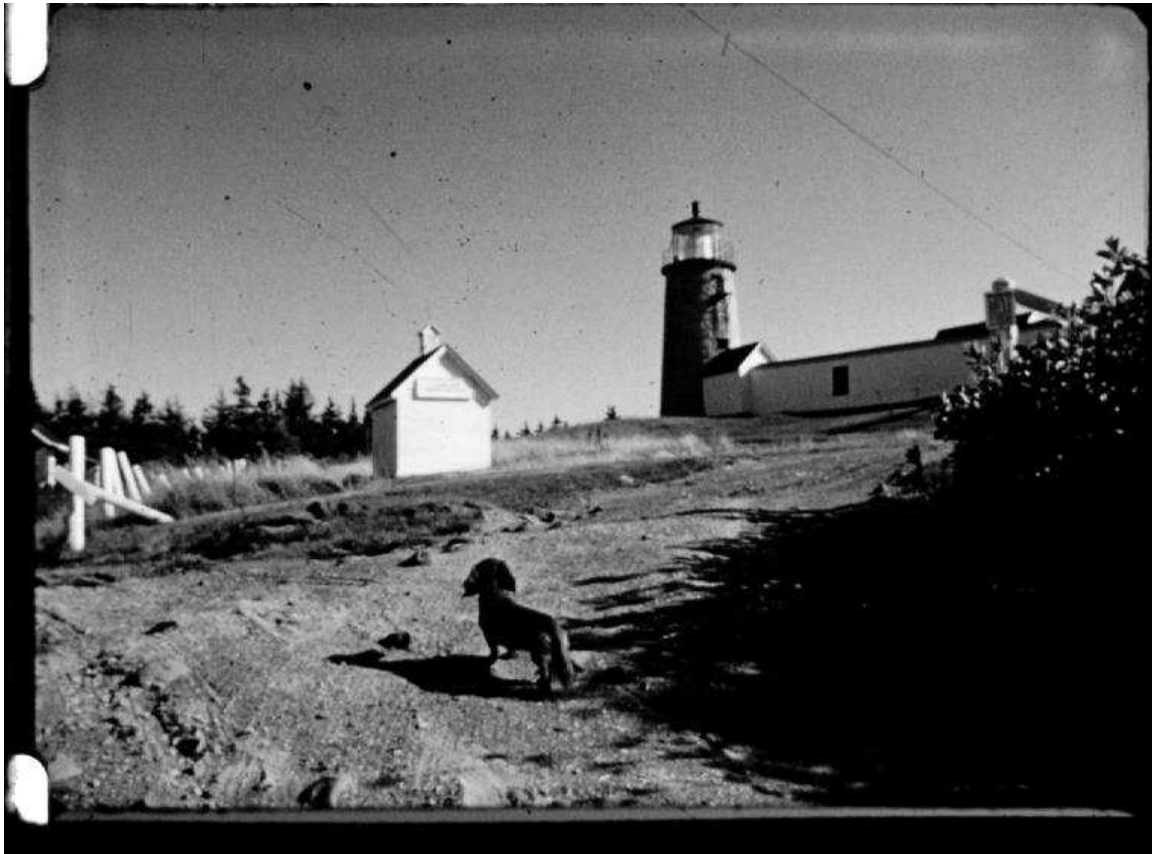
Credit: Mariette Hollins Collection, Northeast Historic Film. Accession number: 2763.0001. Unidentified man playing with a dog before a boar hunt in Hawaii, circa 1963. Rights: Northeast Historic Film.



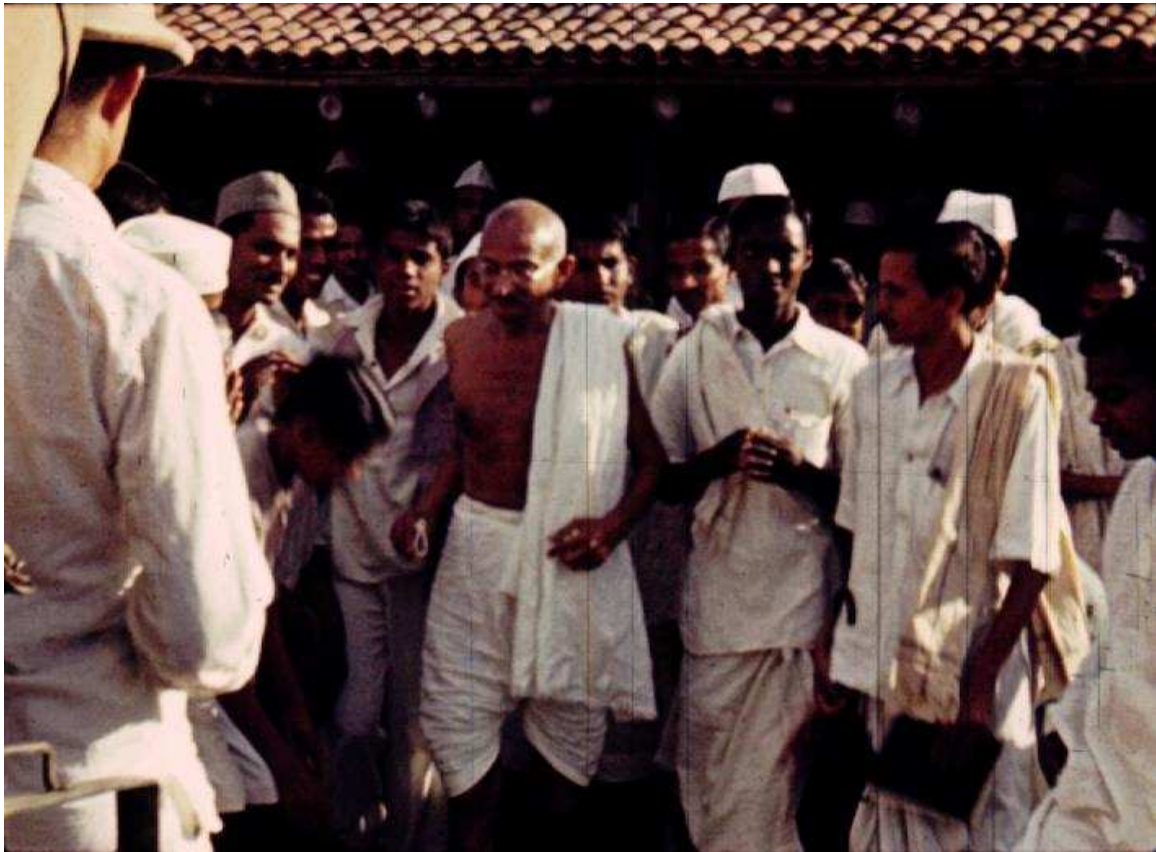
Credit: Anne Rugh Collection, Northeast Historic Film. Accession number: 0748.
Lubec Movie Queen, played by Evangeline Morrison, accepting the key to the city.
Lubec, Maine ca. 1936. Rights: Northeast Historic Film.



Credit: Gertrude Jane Hay Eustis Collection, Northeast Historic Film. Accession number: 1375.0095. Home movies, ca. 1960s. Rights: Northeast Historic Film.



Credit: Joan Thurber Baldwin Collection, Northeast Historic Film. Accession number: 1736. Collection contains amateur film and home movies from 1925 - 1968. Rights: Northeast Historic Film.



Credit: Adelaide Pearson Collection, Northeast Historic Film. Accession number: 0291.0008. Mahatma Gandhi in a village in India, 1936. Rights: Northeast Historic Film. http://oldfilm.org/collection/index.php/Detail/Collection/Show/collection_id/576



Credit: Loraine Sumner Collection, Lesbian Home Movie Project. Amateur film, ca. 1965. Rights: Lesbian Home Movie Project.



Credit: Caren's Collection, Lesbian Home Movie Project. Amateur film, ca. 1965.
Rights: Lesbian Home Movie Project.



Credit: Ruth Storm Collection, Lesbian Home Movie Project. Amateur film, ca. 1965.
Rights: Lesbian Home Movie Project.

Rights, Ethics, and Re-Use Statement, The Woman Behind the Camera: Home Movies and Amateur Film by Women, 1925-1997

Northeast Historic Film is at the forefront of national thinking when it comes to rights, access, and legal restriction issues of home movies and amateur film. Since its founding in 1986, Northeast Historic Film has worked with donor families, making home movies and amateur film available for use by scholars and the public.

In 2001, Northeast Historic Film focused its second annual Symposium on the topic of Home Movies and Privacy. Among the speakers, Eric Schwartz, a copyright attorney from Washington, D.C., and founding director of the National Film Preservation Foundation (www.filmpreservation.org), presented "Intellectual Property Law and Rights of Privacy in Relation to Home Movies." His talk focused on practical questions pertaining to home movies, considering U.S. copyright law from the points of view of three primary stakeholders: the copyright owner of a particular home movie, a collector or donor of film material to an archives, and a user of such material in commercial or non-commercial venues. Schwartz's paper is available at <http://oldfilm.org/content/intellectual-property-law-and-rights-privacy-relation-home-movies>.

Much has changed in audiovisual technology and user expectation since 2001. Issues relating to home movie and amateur film reuse and associated rights are no less complex, in part due to easy digital sharing of files and to contemporary expectations and sensitivities around audiovisual overshare. Adhering to commonsense practices, acting ethically, and communicating forthrightly continues to serve collections donors and users.

A forthcoming book, co-edited by NHF co-founder Karan Sheldon and Martha McNamara, Wellesley College, *Amateur Movie Making: Aesthetics of the Everyday in New England Film, 1915-1960*, includes an essay by Melissa Dollman on ethics and rights relating to home movies and amateur film (Indiana University Press, Spring 2017). Dollman (aided by Eric Schwartz), calling on archivists, librarians, scholars, and filmmakers, describes the range of contemporary best practices and experiences regarding rights and reuse.

The Association of Moving Image Archivists includes language on AV access in its most recent Code of Ethics, adopted in 2010. Archivists should endeavor "to balance the priority of protecting the physical integrity of objects/artifacts with facilitating safe and non-discriminatory access to them," and should "provide access to content, as much as possible, without infringing on current copyright or intellectual property rights laws."

Northeast Historic Film holds the rights of reproduction for each of their collections nominated for digitization. The NHF Deed of Gift includes the following language to which a donor agrees by signing and dating the deed:

I hereby irrevocably and unconditionally give, transfer and assign to Northeast Historic Film, a nonprofit moving image archives located

in Bucksport, Maine, by way of gift all right, title and interests (including all copyright, trademark and related interests), in, to and associated with the film and other materials described below.

Donor, and all relatives of donor, retain the non-exclusive right to use any intellectual content from the donated material for any use. Donor, and all relatives of donor, also retain the right to access additional copies of the donated material from NHF. Reasonable fees may be charged for research, duplication and other services requested of NHF.

I affirm that I own or otherwise have the right to donate said film, videotapes or other materials and that to the best of my knowledge I have good and complete right, title and interests to give. The gift of commercially-produced titles includes the physical materials only.

The Lesbian Home Project (LHMP) collections included in this proposal are culturally sensitive and LHMP exercises special care to respect donor and participant concerns. To the best of our knowledge, everyone who appears in the Ruth Storm footage is deceased, and all 17 reels can be streamed. Other collections are more recent and require additional care. The donors of these collections have either given the project carte blanche or have been contacted and agreed to participate, but some footage may be restricted pending the death of a donor, someone in the footage, or an additional party. Great effort has been expended to identify as many people as possible in the footage that can be viewed before the processing enabled by this grant (the ½-inch open reel tapes cannot be viewed without remediation and transfer). However, not everyone can be identified and it is possible that someone will come forward and ask not to be included. LHMP's policy is to respect the requests of all donors and participants. Most participants appear only in very short segments, however, and we anticipate being able to stream clips from all of the collections and, in most cases, full collections, including many beyond the scope of this grant. The ultimate goal of LHMP is to make its moving image archive and related documentation fully available.

Chicago Film Archives (CFA) was given the rights to reproduce and exhibit the work of JoAnn Elam and will be given the rights to all of Millie Goldsholl's work once it is digitized. Her family is eager to have copies, yet the number of films in her collection has made it impractical for CFA to digitize them without a sponsor. CFA always includes terms in the gift agreement that state any public use of the films will be within an ethical context. If requested by the donor, CFA always consents to limitations to particularly sensitive footage, whether its sensitivity lies with the filmmakers or with persons appearing in the films.

It is Northeast Historic Film's policy to include a small identifying watermark (bug) in the lower right of moving image files that are accessible online. First, for an independent organization, this institutional logo functions as a low-cost outreach tool. The bug is a

reminder to viewers of the source and persistence of audiovisual holdings in the responsible archives. In addition, watermarking serves as a visual reminder to collection donors that the organization cares for the materials in their archival and public life. Chicago Film Archives watermarks for various reasons, including to protect from unauthorized reuse of holdings that may be considered private and/or sensitive.

Project Timeline, The Woman Behind the Camera: Home Movies and Amateur Film by Women, 1925-1997

Activity	Personnel responsible	Jan. '17	Feb. '17	Mar. '17	Apr. '17	May '17	June '17	July '17	Aug '17	Sep '17	Oct '17	Nov '17	Dec '17	Jan. '18	Feb. '18	Mar. '18	Apr. '18	May '18	June '18
Collections Records Complete (cumulative)					4	8	12	16	20	24	28	32	36	40	44	48	52	56	58
Communications																			
Award announced to partners, scholars, library & archives programs	Karin Carlson & Nancy Watrous																		
Digital Collections Manager job posted	Brook Minner																		
Project blog established	Karin Carlson																		
Project Assistant job posted	Brook Minner																		
Staffing																			
Hire Digital Collections Manager	Brook Minner & Karin Carlson																		
Hire Project Assistant	Brook Minner & Karin Carlson																		
Collections Assessment & Cataloging																			
Overview collections and prioritization	Karin Carlson & Nancy Watrous																		
Review of donor documentation / rights. Donor communication as appropriate, ongoing.	Karin Carlson, Nancy Watrous & Sharon Thompson																		
Research and write finding aids and inventories at an average of four per month	Karin Carlson, Nancy Watrous, Sharon Thompson, Digital Collections Manager																		
Review of finding aid production, collection re-prioritization if necessary	Karin Carlson, Nancy Watrous, Digital Collections Manager																		
Monthly blog posts, on-going	Karin Carlson, Nancy Watrous, Digital Collections Manager																		
Digitization																			
Prepare selected archival film and video for digitization and transfer to create digital masters.	Karin Carlson, Nancy Watrous, Digital Collections Manager, Project Assistant																		
Create new MPEG-4 digital access files	Karin Carlson, Nancy Watrous, Digital Collections Manager																		
Upload new MPEG-4 digital access files to CollectiveAccess	Karin Carlson, Nancy Watrous, Digital Collections Manager																		
Website Creation																			
Plan project site and begin testing models	Karin Carlson, Nancy Watrous, Digital Collections Manager, Ian Smithdahl, Seth Kaufman, Skip Elsheimer																		
Launch project site	Karin Carlson, Nancy Watrous, Digital Collections Manager, Ian Smithdahl, Seth Kaufman, Skip Elsheimer																		
Plan LHMP site and begin testing	Sharon Thompson, LHMP Technical Assistant, Ian Smithdahl, Seth Kaufman																		
Launch LHMP site	Sharon Thompson, LHMP Technical Assistant, Ian Smithdahl																		
Consultant Work																			
Seth Kaufman, Whirl-i-gig																			
Ian Smithdahl, Brass Nine																			
Skip Elsheimer, Center for Home Movies																			

Project Timeline, The Woman Behind the Camera: Home Movies and Amateur Film by Women, 1925-1997

Activity	Personnel responsible	Jan. '17	Feb. '17	Mar. '17	Apr. '17	May '17	June '17	July '17	Aug '17	Sep '17	Oct '17	Nov '17	Dec '17	Jan. '18	Feb. '18	Mar. '18	Apr. '18	May '18	June '18
Dissemination																			
Review of conference schedules for participation and presentation proposals	Karin Carlson, Nancy Watrous, Digital Collections Manager, Sharon Thompson																		
Respond to CFPs for chosen conferences, coordinating among scholars and partners	Karin Carlson, Nancy Watrous, Digital Collections Manager, Sharon Thompson																		
Participate and present at conferences	Karin Carlson, Nancy Watrous, Digital Collections Manager, Sharon Thompson																		
Sustainability																			
Adoption of improved digital workflow throughout NHF, LHMP, and CFA collections management	Karin Carlson, Nancy Watrous, Digital Collections Manager																		
Evaluation and Reports																			
Meetings with user groups: recruit evaluators. First pass on usability in 2017. In 2018 evaluation of every website's efficacy for various user-types. Spring 2018 structural revisions as necessary.	Karin Carlson, Nancy Watrous, Digital Collections Manager, Sharon Thompson, Ian Smithdahl, Skip Elsheimer																		
Draft final report, circulate, revise and submit	Karin Carlson, Nancy Watrous, Digital Collections Manager, Sharon Thompson																		

Technical Plan, The Woman Behind the Camera: Home Movies and Amateur Film by Women, 1925-1997

Northeast Historic Film (NHF) project staff will work with both the NHF and Lesbian Home Movie Project (LHMP) original films and videos nominated for digitization. Chicago Film Archive (CFA) project staff will work with their own film.

At NHF, the Project Manager will coordinate the staging of original film and videotape materials from cold storage to the technical services department, where these archival originals are inspected, repaired, and cleaned according to National Film Preservation Foundation recommended practices. Directed by the Technical Services Manager, the Project Manager, aided by the Project Assistant, will produce digital masters from the original 16mm, 8mm, and Super 8 film materials on an MWA Flashtransfer Choice scanner. Digital masters made from film elements are captured as progressive (non-interlaced) QuickTime Uncompressed 10-bit .mov files at the original frame rate of the film (e.g., 24 frames per second, 18 frames per second), with a 4:3 pillarboxed image inside an HD frame size of 1920x1080.

Digital masters made from videotape elements will be captured using an AJA Io from AJA Video Systems. The AJA Io is valuable for this project because it has both analog and digital inputs allowing the creation of high quality digital files, including multi-channel audio, from a wide variety of legacy analog video formats. The video files will be captured as interlaced QuickTime Uncompressed 10-bit .mov files at 29.97 frames per second at 720x486 resolution.

Watermarked MPEG-4 digital access files are derived from the digital master files for upload to CollectiveAccess. Digital master files are copied to LTO tape for long term storage, with an additional LTO tape made as backup. Digital Master File metadata is extracted using CatDV, a media asset management program used by NHF for the past four years. Once the Collection and Intellectual Content level records have been created in CollectiveAccess, the file metadata is exported from CatDV and batch-imported into CollectiveAccess to create Instantiation records for the digital master files. The MPEG-4 digital access files can then be batch-uploaded to CollectiveAccess.

NHF will use the DACS content standard to describe collections, and PBCore 2.1 for item level description. CollectiveAccess has a full set of tools for managing controlled vocabularies.

NHF staff members practice consistent visual quality control while scanning all film and video on the MWA Flashtransfer Choice film scanner. Fixity 0.5, open-source software created by AudioVisual Preservation Solutions (AVPS), will be used to monitor checksums and file movement. The Fixity software scans file directories to compare file paths and checksums, ensuring that digital files remain uncorrupted. LTO tapes are housed in an NHF vault—and for this project, the second (backup) copy will be sent to Chicago Film Archives, employing geographic separation as best practice for digital asset survival.

NHF is working with the Maine State Library to connect digital items from our collections to the Digital Public Library of America (DPLA). At this time, the Maine State Library has been accepted by DPLA as the statewide hub and is working to refine their digital workflow in order to harvest metadata from various collecting institutions in order to add records to DPLA. It is estimated that Maine State Library will be functioning as the DPLA hub in Maine by 2017. We plan to offer the NHF items created in this project to the DPLA, potentially exposing them to millions of users who might not otherwise find them via the project website or the individual websites of project partners.

This Technical Plan is based on current practices at NHF. We anticipate that this project will allow NHF staff to refine and improve our digital workflow and file management by working with Seth Kaufman (Whirl-i-gig/ CollectiveAccess Developer) and Ian Smithdahl (Brass Nine/website production). In addition to digital workflow improvement, we will enhance the user experience by making improvements to the design of the front-end of CollectiveAccess and the way in which CollectiveAccess interacts with our website, www.oldfilm.org.

At Chicago Film Archives, all 16mm film print elements included in the grant will be digitized with CFA's Tobin Systems Telecine. The telecine will capture the film as digital video files, using a Mac Pro Server outfitted with a Blackmagic Intensity Pro Video Card in conjunction with the capture function in the Final Cut Pro 7 software. The digital video files will be written to and stored in the Mac Pro Server's internal RAID system and redundantly stored on an external storage device in a separate location.

CFA's Tobin Systems Telecine uses an S-Video connection, connected to a Mac Pro (early 2008) with a Blackmagic Intensity Pro Video Card. Final Cut Pro 7 is used for editing. Capture standards are as follows: Frame Size: 720x480, Pixel Aspect: NTSC-CCIR 601, Frame Rate: 29.97 fps, Format: Quicktime, Codec: Dv/DVCPRO-NTSC Data Rate: 3.7 mbps, Audio Format: PCM, Audio Rate: 48.0 KHZ, Audio Bit Depth: 24-bit integer. Digital files are stored on a 12TB striped RAID consisting of two 6TB Western Digital hard disk drives (HDDs) housed in a Mac Pro (mid-2012) in CFA's office location. There is also redundant storage volume: four 2TB Western Digital external HDDs, housed in CFA's collection vault location.

One 35mm print will be digitized with CFA's Kinetta Archival Film Scanner. The scanner will capture the film as digital video files, using a Mac Pro Server outfitted with a Blackmagic Intensity Pro Video Card in conjunction with the scanner's custom software. The software offers general capabilities for image exposure and color correction management. If the files produced by the scanner require additional exposure and color manipulation in order to achieve an image that more closely replicates the image found on the film source, the files will be transferred onto a 2015 iMac in order to employ the DaVinci Resolve software for processing and output. The digital video files will be written to the Antec PC Server's internal RAID system and redundantly stored on an external storage device in a separate location.

The Kinetta Archival Film Scanner uses an HDMI connection with a PC running Windows 7 Home Premium and an iMac (Retina 5K, 27-inch, late 2015). The capture standard is as follows: Frame Size: 3376x2704, Pixel Aspect: 4K, Frame Rate: 23.98 fps Format: Quicktime, Codec: Cineform 16 bit RGB, Data Rate: Variable, Audio Format: Wave, Audio Codec: PCM, Audio Rate: 48.0 KHZ, Audio Bit Depth: 16-bit integer.

Files are stored on a 16TB RAID 1 volume consisting of four 4TB Western Digital HDDs housed in a OWC Thunderbay 4 in CFA's office location. Redundant storage consists of four 2TB Western Digital external HDDs, housed in CFA's collection vault location.

Once digitization is complete and digital access files and metadata are uploaded to CollectiveAccess by Northeast Historic Film and Chicago Film Archives separately in their own databases for streaming access, project partners will work with the Center for Home Movies to make structured metadata available on the Home Movie Registry. A selection of NHF's films are already available on the Registry and Skip Elsheimer will use this previous experience to streamline the process for metadata harvesting from CollectiveAccess into the Registry. Entries for each item on the Home Movie Registry will point back to its own page on the NHF or CFA website.

The Lesbian Home Movie Project, although a distinct non-profit organization, stores its holdings in NHF's vaults. For the purposes of the Technical Plan, the digitization, dissemination and storage of their nominated films and videos will be handled using the same procedures and equipment as Northeast Historic Film.

Both Northeast Historic Film and Chicago Film Archives have professionally trained AV preservation staff in-house who will be handling materials from beginning to end. All partners manage rights through long-term and ongoing relationships with donors. We will independently and collaboratively share all research surrogates. As well-functioning AV archives partners, CFA and NHF use tested and appropriate back-end AV data management.

We will collaborate with two aggregated search utilities, the Home Movie Registry and DPLA, greatly extending our public outreach. Finally, we will make and maintain a home for Women Behind the Camera that incorporates the project blog, research notes, and full video and metadata access database to the over 1,600 items curated by CFA, NHF, and LHMP.

Snapshot from finding aid on NHF website awaiting publication of digital surrogates for each of 82 reels of film. Elizabeth Woodman Wright film nominated for The Woman Behind the Camera.

Walter Woodman Wright Collection

0 comments

7 People like this | I like this too

Creator(s)

[Elizabeth Woodman Wright](#)

Donor

[Walter Woodman Wright](#)



Credit: Walter Woodman Wright Collection, Northeast Historic Film. Birthday gathering for Mrs. Maxim, an elderly neighbor.

Primary Format and Extent

film (3,000 ft.) : sl., b&w ; 16 mm. reversal pos.

Collection Date Range

1929 - 1948

Summary

Collection contains [Elizabeth Woodman Wright--home movies], primarily scenes of summer activities at Windy Ledge Farm in Paris, Maine. Footage has intertitles and shows plowing and harvesting with horse-powered equipment, working in the orchard, picnic outings, family pets, cutting trails and shingling the barn. Fiddler Mellie Dunham appears, playing outdoors. [Wikipedia](#)

Vivian Milner Akers, an artist from Norway, Maine, is shown painting a portrait.

Items in this collection: 82

Showing 1 - 10 of 82:

1) [Elizabeth Woodman Wright--home movies] Reel 2

Raising the flag. Chopping shrubs with axes. Children on back of car. Old man sharpening and using scythe. Horse-drawn hay cutter. Family with dog (retriever) outside near porch. Horse... [more](#)

2) [Elizabeth Woodman Wright--home movies] Reel 3

Winter, children throwing snowballs in town. Family on snowy porch with dog. Child sledding, toboggan. [more](#)

3) [Elizabeth Woodman Wright--home movies] Reel 3 (Answer Print)

Answer print created from duplicate negative (acc. 0996.0003.01) at Film Technology, September 28, 1999. // Winter, children throwing snowballs in town. Family on snowy porch with dog... [more](#)

4) [Elizabeth Woodman Wright--home movies] Reel 4 (Answer Print)

Answer print created from duplicate negative (acc. 0996.0004.01) at Film Technology, September 28, 1999. // Setting [erecting?] a sign post 'Windy Ledge' with family. Child with wild so... [more](#)

5) [Elizabeth Woodman Wright--home movies] Reel 2

Man [Uncle 'E'] mowing with horse drawn mower. [more](#)

Biographical/Historical Notes

The properties shown in the film, in Paris, Maine, were held by two adjacent titles: one farm by L.E. ("Uncle E") Thayer, the other, Windy Ledge Farm, by Prof. C.H.C. Wright. Elizabeth Woodman Wright, married to C.H.C. Wright, did most of the filming with a Kodak camera she purchased in 1928. The Wright family lived in Cambridge, Mass., most of the year, spending the summer in Maine.

Wright Family Papers, 1826-2003 Massachusetts Historical Society includes papers of professor C. H. C. Wright (husband), and the papers of Elizabeth Woodman Wright (creator), Walter Woodman Wright (son and donor).

People and Organizations

[Wright Family](#), [Walter Woodman Wright](#), [Mellie Dunham](#), [Vivian Milner Akers](#)

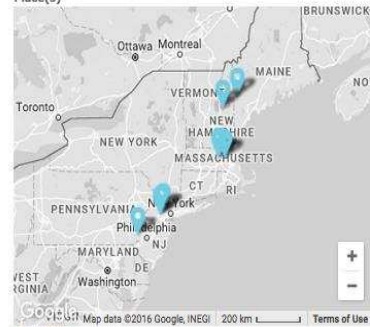
Genre(s)

[Amateur](#)

Subject(s)

[Domestic animals](#), [Families](#), [Recreation](#), [Technology](#)

Place(s)



Paris, ME

Chocorus, NH

Jersey City, NJ

Cambridge, MA

Concord, MA

Sudbury, MA

Elizabeth, NJ

Haverford, PA

Digital Preservation and Discoverability Plan, The Woman Behind the Camera: Home Movies and Amateur Film by Women, 1925-1997

As an independent moving image archive, Northeast Historic Film's work is predicated on determining cost-effective means of ensuring that film and videotape materials are preserved and made available for teaching, research, reuse, and enjoyment. The Woman Behind the Camera is an essential next step for NHF, in continuing to promote the growth of a community of practice around standards for description and digitization, and by moving additional film collections with proven humanities value efficiently into a freely-accessible, web-based environment.

Northeast Historic Film, the Chicago Film Archives and the Lesbian Home Movie Project (LHMP) will stream digital surrogates from each collection on their individual organizations' websites, alongside contextual metadata. The LHMP website, funded by this grant project, is an exciting outcome and long overdue. The Center for Home Movies "Home Movie Registry" will create a unified face for The Woman Behind the Camera, supporting search and discovery. All project digital assets will be available via the Home Movie Registry. NHF will maintain a project blog, reporting on progress and lessons learned.

The Woman Behind the Camera has been conceived as a multi-year, multi-tier process. The Woman Behind the Camera in the Home Movie Registry allows for scalability of content, by first adding collections from the partner archives, followed by new institutional partners, and, eventually, contributions from the public. The Center for Home Movies sees the project as a step in its overall plan in developing tools and strategies to promote online access to amateur films.

NHF's nominated digital items will be made available on the Digital Public Library of America (DPLA) through the statewide hub at the Maine State Library. Both portals, the Home Movie Registry and the DPLA, make these materials easily discoverable by researchers, students, and the public.

Northeast Historic Film, the Lesbian Home Movie Project, and Chicago Film Archives will be separately and jointly responsible for the storage, maintenance, and protection of the digital masters produced from film originals through this project. NHF will use Fixity 0.5, open-source software from AudioVisual Preservation Solutions (AVPS), to monitor checksums and the movement of files, ensuring that the digital files created for the project are maintained and not corrupted. Following principles of data redundancy and geographic separation, two sets of LTO tapes will be produced for long-term storage of the 10-bit uncompressed .mov digital master files: one complete set will be stored on-site at Northeast Historic Film; a duplicate set will be sent to the Chicago Film Archives for storage within their institution. As a further layer of security, partners will submit their master files for digital preservation and management in accordance with any procedures in place at their home institutions. Project partners commit to future data migration and management of files based on evolving best practices.

Upon completion of new digital transfer from archival film and video source materials, the original materials will be returned to long-term preservation storage conditions at each of the partner institutions. At Northeast Historic Film, original source materials will be returned to its Conservation Center vaults. Completed in 2003, the Conservation Center at Northeast Historic Film offers two floors of storage for film and video materials at 45 degrees Fahrenheit and 25% relative humidity; a third floor provides frozen storage for at-risk materials at 25 degrees Fahrenheit and 30% relative humidity. Conditions are monitored using the Image Permanence Institute's Preservation Environment Monitors. Air intake is continuously filtered with charcoal and HEPA filters. Vaults are equipped with an Inergen fire suppression system that is not harmful to the environment and will not damage collections if discharged. The Lesbian Home Movie Project stores its archival film and video material in the vaults at Northeast Historic Film.

Chicago Film Archive has archival vault storage, incorporating climate-controlled HVAC, fire suppression and security systems on location at their offices in Chicago.