



NATIONAL ARCHIVES

NATIONAL HISTORICAL
PUBLICATIONS
& RECORDS COMMISSION

The attached document contains the Grant Narrative of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Be aware that minor changes may have been made to the plan of work and other portions of the proposed project in response to comments made during the review process. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations.

Prospective applicants should consult the NHPRC's application guidelines at <https://www.archives.gov/nhprc/apply> for instructions. Applicants are also strongly encouraged to consult with the NHPRC staff member listed in the grant announcement well before a grant deadline. Prospective applicants are also strongly encouraged to submit a draft application by the deadline listed in the grant announcement.

The Commission welcomes collaborations that target institutional advancement for small and underserved local archives and repositories, **especially those with collections that focus on the voices and perspectives of Black, Indigenous, and People of Color.**

Project Title: Digitize and Preserve Recordings of The Black Academy of Arts and Letters

Institution: University of North Texas

Project Director: Morgan Gieringer

Grant Program: Archival Projects

Overview

The Black Academy of Arts and Letters (TBAAL) is a 43-year-old arts organization whose mission is to promote, cultivate, foster, preserve and perpetuate the African, African American and Caribbean Arts and letters in the Fine, Literary, Visual, Performing and Cinematic Arts. Led by visionary founder and President, Curtis King, TBAAL is a nationally recognized leader in Black cultural expression. Headquartered in Dallas, Texas, TBAAL has provided 43-years of entertainment and education for local audiences. TBAAL has also had a national reach through touring shows and productions across the country including “*I Remember....*,” the 1993 Kennedy Center gala celebration for the 30th anniversary of the March on Washington, and the 2004 “*Symphony with the Divas*” concert at Radio City Music Hall.

TBAAL transferred their archive to the University of North Texas Libraries in 2014 where it is preserved and available for access through the Special Collections department. The TBAAL archive at UNT contains 235 containers of materials which are organized in seven series: Series 1: Audio Visual Materials, Series 2: Administrative Files, Series 3: Support Letters, Series 4: Photography, Series 5: Press Files, Series 6: Production files and Series 7: Oversize Materials.

This project seeks to digitize the entire series of audio/visual materials in the TBAAL archives, which includes 1,879 pieces of archival audio/visual media, and make these recordings freely available to view through the Portal to Texas History. The recordings proposed for digitization will be a significant source of cultural history and will document the work of many important black writers, artists and performers including Margaret Walker, Ossie Davis, Ruby Dee, Kirk Franklin, Dee Dee Warwick, Esther Rolle, Jennifer Holliday, Erykah Badu and CeCe

Winans. In addition to digitization, selected recordings will be made accessible with electronic time-based transcriptions to aid in the accessibility and usability of the recordings.

It is important to preserve the cultural contributions of black artists, as well as to preserve the legacy of TBAAL as a center of Black community in Dallas. Black art is rooted in a long history of black oppression and the struggle against white supremacy. Black dance and music carry on cultural traditions going back hundreds of years, while also serving as a creative outlet for innovative performers of today. Black theatre and cinema tell stories unique to the Black community that might otherwise be untold.

In 2010, according to the US Census, the city of Dallas was the home of 1,197,816 people, with Blacks numbering 299,454, about 25 percent of the Dallas. Black activism and political involvement began in Dallas in the 1920s and continues to the present day. The civil rights struggle of the 1950s and 1960s continued well into the decades to come in Dallas, especially with regard to school desegregation efforts. The history of political advocacy and community organizing has created a legacy of strong Black leaders and politicians. In 1995, Dallas became the first major city in Texas to elect a black mayor, Ron Kirk.

A robust and progressive black community in the Dallas metroplex has promoted prolific and quality work in the arts. As described in the 2016 book *Stages of Struggle and Celebration: A Production History of Black Theatre in Texas*, “political activism, community involvement, culturally enriched educational institutions, vigorous spirituality, and an interest in remembering

and preserving the black community's history have all fueled the success of The Black Academy of Arts and Letters.¹

The year 2020 has seen a national cultural awakening to racial injustice and systemic racial inequality. Protests following the murders of George Floyd and Breonna Taylor spontaneously occurred throughout June 2020 in cities and communities across the country. TBAAL continues to be a place of Black community during these times. TBAAL founder Curtis King was featured by local television news station NBC-5 on June 11, 2020 to discuss the role of TBAAL in preserving the history and experience of social movements affecting the Black community. “King has memories growing up in Mississippi and it has influenced his work. TBAAL will soon celebrate 44 years of existence. He said Black art; Black “freedom songs” propelled a movement. Decades later, he’s here to witness yet another movement. The death of George Floyd sparked a global outcry and unrest. And again, in the streets of Dallas and beyond, there’s rhythm and there’s song.”²

The audience for this project is both scholarly and non-scholarly communities. As a research collection the materials proposed for digitization will help inform scholarship on Black arts and artists. Additionally, as a collection of community memory tied to Black cultural

¹ Mayo, Sandra M. and Elvin Holt. *Stages of Struggle and Celebration: A Production History of Black Theatre in Texas*. Austin: University of Texas Press, 2016.

² Sweat, Candace. ‘A Part of My Role Is to Preserve the History and Experience’: Black Art's Influence on Social Movements.’ NBC5-DFW, June 11, 2020. <https://www.nbcdfw.com/news/local/a-part-of-my-role-is-to-preserve-the-history-and-experience-black-arts-influence-on-social-movements/2386545/> (accessed October 6, 2020)

expression, digitization of these historical recordings will help make them more available to a non-scholarly community for enrichment as well as entertainment. Once these recordings are freely digitally available it is anticipated that they will be watched and enjoyed by a large and diverse audience.

Archives Program Description

The Special Collections department at UNT collects and preserves rare and unique materials including rare books, oral histories, university archives, historical manuscripts, maps, microfilm, photographs, art and artifacts. Special Collections are publicly accessible to students, faculty, staff and the general public.

Beginning with the creation of the University Archive in 1974, the scope of Special Collections has grown to include rare and distinctive books, photography, visual arts, archives, manuscripts, electronic records and web archives. As stated in the department's Collection Development Policy, "Special Collections seeks to collect primary sources of enduring value that broadly represent a diverse and inclusive history of people in Texas and beyond." In the past ten years UNT has become home to many rich and diverse collections including a significant LGBTQ archive; the archive of the KXAS/NBC5, the oldest television news station in Texas; and the archive of The Black Academy of Arts and Letters.

The Special Collections department reading room is currently open by appointment only due to the Covid-19 pandemic. To limit the spread of Covid-19, UNT Special Collections has expanded our remote access options to reduce the need for in-person research visits to our reading room. The department now offers:

- complimentary digitization of archival and rare book materials on demand as allowed under copyright law (see our fee schedule for more information)
- digitization of audio and video materials on a cost recovery basis (see our fee schedule for specific fees)
- up to 5 hours of complimentary proxy research by a staff member (research services beyond 5 hours are available for a fee of \$25/hour)
- virtual research and reference sessions (staff member will use a camera to page through a portion of a collection or book during a video call)

The department hopes to resume regular reading room hours (Monday-Friday, 8am-5pm) as soon as we are safely able to do so. As of October 2020, all staff and students are primarily working remotely.

The University of North Texas Libraries (UNTL) maintains the The Portal to Texas History—a repository of over 1.5 million digital projects from 429 partners across Texas. The UNTL Digital Libraries Division is responsible for the digital curation of the Portal as well as the UNT Digital Library. The Portal to Texas History is accessed over 1 million times each month, by users world-wide. Current use statistics for the Portal to Texas History may be found online.³ Through a robust digitization and metadata creation program guided by the Digital Libraries Division, the Special Collections department has created access to over 375,000 digital items from 126 collections available through The Portal to Texas History.

³ University of North Texas Libraries. "Statistics: The Portal to Texas History." *The Portal to Texas History*. n.d. <https://texashistory.unt.edu/stats/> (accessed October 5, 2020).

Digital access to collections is a major priority for the department. In 2019 alone, the Special Collections department added over 80,000 digital items to The Portal to Texas History. The digitization program is divided between a patron driven “scan-on-demand” requests, and large-scale digitization initiatives made possible through external funding. Our KXAS/NBC5 Television News Archive digitization project has resulted in the digitization of over 65,000 news segments, which are now available in the Portal to Texas History. The Special Collections department has developed workflows and extensive experience with the digitization of film and video.

The Special Collections department operates two storage locations for physical collections, a small vault inside the Special Collections department on the main campus, and a 30,000 square foot warehouse located one mile away from campus. The vault is temperature and humidity controlled, monitored by data loggers, and contains a fire suppression system. The warehouse is also temperature and humidity controlled, alarmed, and monitored by campus security. Access to storage locations is limited to library staff only.

Description of Collections

This project proposes digitization of over 1,640 pieces of tape-based archival audio/visual media, and reformatting of 239 recordings currently stored on optical discs. The formats to be digitized/reformatted include:

- 557 VHS tapes (60 min)
- 160 audio cassettes (60 min)
- 45 open reel audio tapes – (30 min)

- 255 Mini DV tapes – 60 min
- 63 BetaCam tapes – (40 min)
- 347 Betacam SP – (60 min)
- 6 Betacam SX – (90 min)
- 155 Umatic – (30 min)
- 9 DVCAM – (60 min)
- 43 DVCpro – (120 min)
- 239 DVDs – (60 min)

It is estimated that once reformatted these files will total 1,804 hours of audio and visual content and will require 52TB of digital storage for preservation and access copies.

The 1,879 pieces of media included in the project encompass the entire series of audio/visual materials in the TBAAL archive. An item level inventory of these materials is available in the electronic finding aid, accessible online.⁴

The audio/visual materials are arranged in order of the theatre season in which they were created, beginning with TBAAL's first season in 1977 and continuing through TBAAL's 36th season in 2013. These materials are arranged in Boxes 12-118 in the finding aid. (Materials which are undated, or which were not a part of the regular theatre season are compiled in Boxes 1 -11.)

⁴Lay, Robert, Amanda Montgomery, and Connor Flowers. *The Black Academy of Arts and Letters Records, 1970-2013*. 204. <https://findingaids.library.unt.edu/?p=collections/findingaid&id=741> (accessed October 5, 2020).

Recordings proposed for digitization include musical performances, stage plays, lectures, dance performances, stand-up comedy, poetry and literary readings, and concert productions.

Particular highlights of the collection include TBAAL's annual tribute to Rev. Martin Luther King, Jr., entitled *Black Music and the Civil Rights Movement*, which has featured headliners such as Eartha Kitt, Jennifer Holliday, Erykah Badu, Fantasia, Ruben Studdard, and CeCe Winans. *Black Music and the Civil Rights Movement* is one of TBAAL's longest running series, starting 1977. Materials also describe TBAAL's engagement with Dallas K-12 students through its Youth Summer Arts program. The collection also documents other recurring events, such as *Jazz at the Muse*, *Comedy at the Muse*, *Symphony in Black*, and a number of events featuring popular and gospel singers.

One of the many high points of the first decade of programming at TBAAL was the 1985-1986 season production of James Baldwin's *The Amen Corner* directed by Curtis King. This production cast featured television and movie stars Esther Rolle, Helen Martin, Al Popwell, Juanita Moore, and Adrian Richard.

In addition to the annual *Black Music in the Civil Rights Movement* concerts held annually on Martin Luther King Day, TBAAL also helped commemorate significant events and holidays in the Black community. TBAAL has celebrated Juneteenth with an annual film festival starting in 2006. The annual *Christmas and Kwanza* concerts are another example of the way TBAAL helps to shape and celebrate Black cultural traditions.

The collection also includes lectures and conferences featuring Black writers, historians and historical figures. These recording include Margaret Walker giving the Keynote address at

the 1981 Black Women Artists conference, and a lecture by actor and singer William Marshall in 1983.

After travelling to TBAAL for an event in 2011, Stanley Crouch, cultural critic and MacArthur Foundation “genius” grant awardee, gave his impression of TBAAL in his weekly column for the *NY Daily News*, saying, “The Black Academy of Arts and Letters gave me a well-needed lesson in American possibility, one that periodically resonates with my own public education, which took place back when the fundamentals of universality were still asserted, though at the same time ethnic "pride" was not denied - especially when facts could back it up. That is what Curtis King has done at his academy. He understands the decadence of our time but has no intention of kneeling in the mud before it. King is not willing to stifle his principles for a stack of bucks.”⁵

In fact, TBAAL Founder, Curtis King, created TBAAL to continue the work of previous Black arts organizations starting with the American Negro Academy (ANA) in 1897. Although the ANA only lasted 27 years, it was revived by a new generation of artists in 1968. This new organization, led by C. Eric Lincoln, was called the Black Academy of Arts and Letters (BAAL) and focused on organizational objectives similar to those stated by ANA, including recognition and awards for Black artists, and support of Black art in the community. Members of BAAL between 1968 and 1972 include Alvin Ailey, James Baldwin, Kathrine Dunham, Duke Ellington and Lena Horne, among many others.⁶

⁵ Crouch, Stanley. "Our culture sinks, but some still soar." *NY Daily News*, April 11, 2011.

⁶ The Black Academy of Arts and Letters. *The Black Academy of Arts and Letters - History*. n.d. <https://www.tbaal.org/history/> (accessed October 5, 2020).

BAAL continued their work until 1972. BAAL records now at the New York Public Library indicate that the Board of Director continued to meet through 1973, but no further annual meetings were held and the organization was dissolved.⁷

In 1977, in consultation with C. Eric Lincoln, Margaret Alexander Walker, Romare Bearden and others, Curtis King founded a new organization to continue the mission of promoting and disseminating Black art, and to directly involve young and aspiring artists. This new organization became known as the Junior Black Academy of Arts and Letters (JBAAL). The organization continued to use the word “Junior” in its name to avoid confusion with BAAL until 1997 when the Board of Directors unanimously voted to change the name to TBAAL.⁸

In 2014 the University of North Texas Libraries acquired the TBAAL archive, consisting of over 200 linear feet of papers, photographs and recordings. The collection was processed over the course of a year and it is currently open to the public. TBAAL and UNT share a mutual goal to make this archive fully digitally accessible. To that end, UNT has received sponsorships from the Dallas Foundation, the Summerlee Foundation, and the Hoblitzelle Foundation to digitize portions of the archive and preserve digital images originally stored on optical media. The TBAAL digital archive now includes over 94,900 digital items, including 93,300 photographs, spanning the full range of the archive from 1977 to 2014. In addition to photographs, the entire program record series has been digitized, which includes 1,439 digitized records including

⁷The New York Public Library. *Black Academy of Arts and Letters records 1968-1980*. <http://archives.nypl.org/scm/20541/> (accessed October 5, 2020).

⁸The Black Academy of Arts and Letters. *The Black Academy of Arts and Letters - History*. n.d. <https://www.tbaal.org/history/> (accessed October 5, 2020)

playbills, programs, brochures, and calendars of events. These items are available to the public to view online.⁹

The use the TBAAL digital archive has increased as additional content is added to the online collection. Since 2014 the TBAAL archive has been accessed 204,890 times, and was accessed 105,685 times in 2019 alone. Use statistics for the TBAAL archive are also available to view online.¹⁰

TBAAL, like all arts organizations, was adversely affected by the COVID-19 pandemic. Unable to host programming for many months TBAAL created a series of virtual performances drawn from their archive. These historical performances, known as the “Shelter in Place” series, were shown on Facebook Live where they were viewed thousands of times. Each “Shelter in Place” concert featured a specific performance or a theme. “Shelter in Place” Concert #2 featured archival footage of seven male vocalists including Earnest Pugh, Bilal, B Slade and Gary Edwards. This video has been viewed over 46,000 times on Facebook since it was posted in April 2020.¹¹ “Shelter in Place” Concert #6 featured the archival recording of the 30th anniversary of the *Black Music and the Civil Rights Movement* series featuring Erykah Badu with a 150-person choir. This recording has been viewed more than 10,000 times.¹²

⁹ University of North Texas Libraries. “The Black Academy of Arts and Letters Records.” *The Portal to Texas History*. n.d. <https://texashistory.unt.edu/explore/collections/BLACKA/browse/> (accessed October 5, 2020)

¹⁰ University of North Texas Libraries. “The Black Academy of Arts and Letters Records-Statistics.” *The Portal to Texas History*. n.d. <https://texashistory.unt.edu/explore/collections/BLACKA/stats/> (accessed October 5, 2020)

¹¹ The Black Academy of Arts and Letters. “Shelter in Place Concert #2.” *Facebook*. n.d. <https://www.facebook.com/Tbaaldallas/videos/576490562982113/> (accessed October 5, 2020)

¹² The Black Academy of Arts and Letters. “Shelter in Place Concert #6.” *Facebook*. n.d. <https://www.facebook.com/Tbaaldallas/videos/598623614107775/> (accessed October 5, 2020)

The renewed interest in historical recordings from the TBAAL archive has led to increased demand for recordings which are not currently in a digital format. While assisting TBAAL in sourcing recordings for the “Shelter in Place” concert series, archivists at UNT were only able to supply recordings from the past 15 years because those already existed in a native digital format. Additionally, there is increasing preservation concerns with storing recordings on physical media such as tapes and optical disc. Digitizing these recordings and making them publicly available will preserve them and make them accessible for future use.

TBAAL is very much a fixture of the community. Letters of support for this project have been provided by Eddie Bernice Johnson, member of US Congress; Mary K. Suhm, former Dallas City Manager; Jennifer Scripps, Director of the Office of Arts and Culture for the City of Dallas; and John Paul Batiste, former Executive Director, Texas Commission on the Arts.

Archival Methodologies

To initiate this project UNT will pull all relevant archival media from storage, and individually barcode and inventory each asset in a spreadsheet. This “pre-digitization” process will include transcribing all information from the tapes, discs and cases into the spreadsheet for later inclusion in metadata. This could include performance titles, dates, names of performers, and other information that will be crucial for completion of descriptive metadata. Other technical information, such as tape format, will be recorded as well for later inclusion in metadata. Each tape will be assigned a digital file identifier for use by the vendor as tapes and discs are transferred. Unique file identifiers are composed of a four-letter abbreviation to indicate “UNT Special Collections” in our digital repository, followed by the collection number, box number and individual tape barcode number. This is a standard system already in place for assigning

unique identifiers. This inventory spreadsheet will be provided to the vendor in advance of the digitization process.

UNT Libraries proposes to outsource the digitization and transfer of media for this project and have selected the Scene Savers, located in Covington, Kentucky, to perform this work. UNT has an existing relationship Scene Savers who is also the digitization vendor for the ongoing KXAS Television News Archive project. Digitization costs included in the project budget are based directly off of pricing provided by Scene Savers to perform this work.

Scene Savers follows best practices for the digitization of archival video. Upon receipt of the media, Scene Savers will perform a visual inspection, looking for sticky tape, cracked casing, external contaminants and overall condition. Magnetic media will be selectively cleaned and “baked” as necessary following visual inspection and prior to digitization.

Only professional broadcast playback equipment is used for the transfer process. Transfer decks have built-in time-based correctors (TBC) and noise reduction. Technicians utilize waveform monitors and vector scopes during transfer to monitor the video signal and ensure it complies with SMPTE (Society of Motion Picture and Television Engineers) broadcast standards. For audio tape transfers, technicians will digitize all audio reels according to FADGI Audio-Visual Working Group guidelines. The resulting digital files are used as the “preservation masters” (normally 96kHz 24- WAV files). They are created using no dynamic range adjustment, no normalizing, no signal processing/noise removal, and no file compression. Scene Savers technicians personally oversee the transfer utilizing a 1:1 full monitoring approach and note any irregularities in the capture notes section of the metadata. Technicians and engineers are instructed not to clip any digital files and that each tape asset will result in a single digital file.

For the video tape “master file”, Scene Savers will create a lossless FFV1.mkv based on UNT specifications. Scene Savers will also provide a second file as an access copy, output as an MP4, for use by UNT in conducting quality control prior to ingest. Digital files are not altered to improve quality using post-capture signal processing. Once the files have been created, all files are checked as part of the Scene Savers quality control process. Every file is individually checked by human QC personnel. Scene Savers checks to ensure the tape has been digitized in its entirety and that the files are named properly. As part the digitization process, Scene Savers creates metadata about each videotape, including name, original recording date, format, running time, file name, and notes about the condition of the videotape and quality of the playback. Before the return any of the original assets to the UNT, Scene Savers will ship the external hard drive(s) containing all digitized media. These drives will be delivered at intervals, usually monthly, after digitization begins or as agreed upon between Scene Savers and UNT.

For the DVDs included in the project Scene Savers will extract an ISO disc image of each of disc, as well as provide two other files, a lossless FFV1 “production master” and an h.264 MP4 “access” file. To create the ISO disc image, Scene Savers will use a combination of open source software, and automation including Rimage autoloader DVD towers, and custom-built Windows and Linux workstations to facilitate step 1, the ISO image creation. Scene Savers has developed shell scripts using several programs, including dd and ddrescue. To create the Production Master, Scene Savers will mount the ISO image files on a Linux workstation and using programs including ffmpeg, dvd2concat, vgtmpeg, will automatically parse the IFO files on the DVD to build a clip list for MPEG-2 file extraction and concatenation.

Small, discrete batches of the collection materials will successively move through final quality control steps once arriving at UNT, allowing for a steady throughput to the upload and metadata steps of the workflow. As transfer is completed, the items will be uploaded to The Portal, hidden from public view until metadata is complete on the item. Student assistants in Special Collections will create descriptive metadata for each item utilizing the spreadsheets created in the “pre-digitization” phase, as well as through their observation in viewing each video. Recordings from the project will be published to the Portal as scanning and descriptive metadata are complete.

Some recordings will be selected for time-based transcription. Selection will be based on the content of the recording, and the potential for a transcript to improve the accessibility of the resource. Speeches, lectures and literary readings will be prioritized for transcription over recordings that are primarily music-based. We have estimated that a total of 250 hours of records will be transcribed as part of this project. Digital access files of recordings will be sent to Rev.com for machine transcription, and transcript files will be displayed and searchable as part of the digital object once uploaded. An example of a time-based transcription in the Portal can be viewed here: <https://texashistory.unt.edu/ark:/67531/metadc1385943/m1/>

All items in The Portal to Texas History and UNT Digital Collections reside in a single infrastructure, built in-house from open source components. Archival files and technical/administrative metadata are stored in the Coda repository; Web derivatives and descriptive metadata are put in the Aubrey access system. Automated processes package, verify, and deposit all digital files for these systems. Descriptive metadata is also standardized for the Digital Collections. All items are described using the same twenty-one locally-modified Dublin

Core metadata fields. This metadata is stored in a local (UNTL) format, but is also available as normalized Dublin Core. The Portal to Texas has met the requirements of a Trusted Digital Repository (TRAC). The TRAC self-audit, available online, contains evaluation of its associated policies, procedures, workflows, modelling, and technical infrastructure.

UNT Libraries Metadata standards:

<http://www.library.unt.edu/digitalprojects/metadata>

UNT Libraries TRAC Conformance Documents:

<https://www.library.unt.edu/digital-libraries/trusted-digital-repository>

Project Products

Completed project deliverables include:

- 1,674 lossless FFV1 files, transferred from magnetic or optical media
- 239 ISO disc image files extracted from DVDs
- 205 WAV files
- 1,879 detailed metadata records
- 250 hours of transcription
- Collection finding aid updated to include DAO reference link to the audio/visual series in Portal
- Updated finding aid uploaded to Texas Archival Resources Online (TARO)
- Collection catalog record updated to include reference to digital materials

Project Publicity

TBAAL and UNT will joint publicize this project through press releases and social media. Press releases from UNT will be managed by the university's office of Brand Strategy and Communication. The partnership between TBAAL and UNT Libraries to preserve the TBAAL archives has been featured in print and television news several times since 2014, and it seems likely that an announcement of this project would generate a positive response in the local media.

A news item regarding this project will be posted to the UNT Libraries website, and will be appear as a "featured" news item on the home page for at least two weeks.

UNT Libraries will also feature this project in the library and digital libraries electronic newsletters, which are received by over 12,000 people. Social media managers at TBAAL and UNT will be instructed to post about this project several time during the course of the project and at the conclusion of the project. Both institutions maintain an active social media presence on Facebook and Twitter.

UNT will seek opportunities to share this project with other relevant audiences through speaking opportunities, conferences and papers.

Plan of Work

See work plan attached in supplementary materials.

Staff Qualifications

Mark Phillips, Associate Dean for Digital Libraries, will serve in an advisory role on this project to ensure digitization and digital curation best practices are followed. Mark has an MLS from UNT and has been a librarian at UNT since 2010. Mark has been awarded grants from the NEH, IMLS, state agencies and local foundations totaling well over \$2 million. He has published extensive research on digital preservation, digital curation, resource discovery and web archives.

Hannah Tarver, department head of the Digital Projects Unit, will also serve in an advisory role to ensure that metadata creation is conducted in accordance with local and best practices. Hannah has an MLS from the University of Arizona, and has been a librarian at UNT since 2010. Hannah has published extensive research on topics related to metadata creation, including controlled vocabulary, keyword usage, and evaluation of metadata through user studies.

PROJECT DIRECTOR

Morgan Gieringer, Head of Special Collections, University of North Texas, 940-369-8657,
morgan.gieringer@unt.edu

Morgan Gieringer will serve as PI and Project Director. Morgan has led efforts to preserve the TBAAL archive since 2014, and continues to maintain a close working relationship with TBAAL founder, Curtis King. Gieringer is a Certified Archivist, and the Director of the Graduate Academic Certificate in Archival Studies in the UNT College of Information. Gieringer has led successful grant projects totaling over \$1 million in awards from CLIR, NHPRC, and other state and regional funders. Gieringer currently manages the KXAS Television

News Archives digitization project, and has presented about her work on this unique and innovative project to audiences at the International Council on Archives (ICA) and the International Federation of Television Archives (IFTA/FIAT).

KEY PERSONNEL

Anna Esparza, Digitization and Metadata Specialist, University of North Texas,

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Anna Esparza will be responsible for leading the “pre-digitization” and metadata phases of this project. Anna received her MLS in 2020, and has worked in the department of Special Collections since 2017, first as a student assistant and then as a full-time employee beginning in 2019. Anna currently supervises ten student employees working on metadata creation. She hires students, directs their work, and reviews their work products. Anna is a remarkable supervisor, and a talented librarian.

Performance Objectives

Our performance objectives for the end of this project are:

- Inventory 1,879 pieces of archival media for digitization by vendor
- Ingest 1,674 FFV1 files, 239 ISO disc images, and 209 WAV files
- Hire and train two student assistants to assist in creation of descriptive metadata
- Create original metadata for 1,879 archival media
- Update finding aid, catalog record and TARO record
- Publicize project through press releases, social media, newsletter and other opportunities