

**Application for Federal Assistance SF-424**

Version 02

* 1. Type of Submission: <input type="checkbox"/> Preapplication <input checked="" type="checkbox"/> Application <input type="checkbox"/> Changed/Corrected Application	* 2. Type of Application: <input checked="" type="checkbox"/> New <input type="checkbox"/> Continuation <input type="checkbox"/> Revision	* If Revision, select appropriate letter(s): <input type="text"/> * Other (Specify) <input type="text"/>
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* 3. Date Received: <input type="text" value="06/03/2010"/>	4. Applicant Identifier: <input type="text"/>
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5a. Federal Entity Identifier: <input type="text"/>	* 5b. Federal Award Identifier: <input type="text"/>
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**State Use Only:**

6. Date Received by State: <input type="text"/>	7. State Application Identifier: <input type="text"/>
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**8. APPLICANT INFORMATION:**

\* a. Legal Name:

* b. Employer/Taxpayer Identification Number (EIN/TIN): <input type="text" value="72-0692744"/>	* c. Organizational DUNS: <input type="text" value="175627769"/>
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**d. Address:**

* Street1:	<input type="text" value="1205 North Rampart"/>
Street2:	<input type="text"/>
* City:	<input type="text" value="New Orleans"/>
County:	<input type="text" value="Orleans"/>
* State:	<input type="text" value="LA: Louisiana"/>
Province:	<input type="text"/>
* Country:	<input type="text" value="USA: UNITED STATES"/>
* Zip / Postal Code:	<input type="text" value="70116"/>

**e. Organizational Unit:**

Department Name: <input type="text"/>	Division Name: <input type="text"/>
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**f. Name and contact information of person to be contacted on matters involving this application:**

Prefix: <input type="text"/>	* First Name: <input type="text" value="Shanna"/>
Middle Name: <input type="text"/>	
* Last Name: <input type="text" value="Hudson-Stowe"/>	
Suffix: <input type="text"/>	

Title:

Organizational Affiliation:

* Telephone Number: <input type="text" value="504-558-6107"/>	Fax Number: <input type="text" value="504-558-6122"/>
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\* Email:

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**9. Type of Applicant 1: Select Applicant Type:**

M: Nonprofit with 501C3 IRS Status (Other than Institution of Higher Education)

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

\* Other (specify):

**\* 10. Name of Federal Agency:**

National Archives and Records Administration

**11. Catalog of Federal Domestic Assistance Number:**

89.003

CFDA Title:

National Historical Publications and Records Grants

**\* 12. Funding Opportunity Number:**

ELECTRONIC-201006

\* Title:

Electronic Records Projects

**13. Competition Identification Number:**

ELECTRONIC-201006

Title:

**14. Areas Affected by Project (Cities, Counties, States, etc.):**

**\* 15. Descriptive Title of Applicant's Project:**

Creation of an Electronic Records Archive

Attach supporting documents as specified in agency instructions.

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**16. Congressional Districts Of:**

\* a. Applicant

\* b. Program/Project

Attach an additional list of Program/Project Congressional Districts if needed.

**17. Proposed Project:**

\* a. Start Date:

\* b. End Date:

**18. Estimated Funding (\$):**

* a. Federal	<input type="text" value="18,700.00"/>
* b. Applicant	<input type="text" value="23,431.00"/>
* c. State	<input type="text" value="0.00"/>
* d. Local	<input type="text" value="0.00"/>
* e. Other	<input type="text" value="0.00"/>
* f. Program Income	<input type="text" value="0.00"/>
* g. TOTAL	<input type="text" value="42,131.00"/>

**\* 19. Is Application Subject to Review By State Under Executive Order 12372 Process?**

- a. This application was made available to the State under the Executive Order 12372 Process for review on .
- b. Program is subject to E.O. 12372 but has not been selected by the State for review.
- c. Program is not covered by E.O. 12372.

**\* 20. Is the Applicant Delinquent On Any Federal Debt? (If "Yes", provide explanation.)**

Yes  No

**21. \*By signing this application, I certify (1) to the statements contained in the list of certifications\*\* and (2) that the statements herein are true, complete and accurate to the best of my knowledge. I also provide the required assurances\*\* and agree to comply with any resulting terms if I accept an award. I am aware that any false, fictitious, or fraudulent statements or claims may subject me to criminal, civil, or administrative penalties. (U.S. Code, Title 218, Section 1001)**

\*\* I AGREE

\*\* The list of certifications and assurances, or an internet site where you may obtain this list, is contained in the announcement or agency specific instructions.

**Authorized Representative:**

Prefix:  \* First Name:

Middle Name:

\* Last Name:

Suffix:

\* Title:

\* Telephone Number:  Fax Number:

\* Email:

\* Signature of Authorized Representative:  \* Date Signed:

## **Project Summary**

### **Project's Purpose and Significance**

The New Orleans Jazz & Heritage Festival and Foundation (Foundation) seeks to create a comprehensive plan and increase the capacity of the Archive to create an Electronic Records Archive that will provide long-term curatorial stability for the growing digital collections. The funds will help the Foundation's Archive to build its internal expertise in electronic records management and to establish sound institutional procedures that are based on standards and best practices for organizing, managing and preserving e-records at each stage of their lifecycles.

### **Methods**

Educopia Institute, a non-profit digital archive consulting firm will orchestrate the planning process over a two-year period in which they will conduct a thorough investigation of the Foundation's digital collection and institutional capacity. First the Archive will create a detailed digital collections inventory, which will provide the Foundation with specifics about each collection. Second, upon the recommendation of Educopia the Archivists will engage in expertise-building activities and digital collections planning. Third, the Electronic Records Plan will detail digital curation activities, workflow, technical infrastructure, preservation activities, and a sustainability apparatus for the

Foundation. And finally, the Foundation will conduct outreach activities to peer institutions that face similar challenges as they transition to the digital medium.

### **Plan of Work for the Grant Period**

The grant period is over two years and the Archivist will manage the project and lead the team of advisors. After the detailed inventory mentioned above is finalized, Educopia will assess the Archive and Foundation's readiness for implementation of an Electronic Records Archive. This work will be achieved by conducting a series of meetings with key staff and members of the board. Additionally Educopia will conduct an onsite workshop and create a planning template and a growth plan. The Foundation will also enroll the staff in additional educational workshops focusing on digital collections management.

During the second year of the grant Educopia will establish the tools, standards and systems that are appropriate for the Foundation. The Archivists will attend the workshops and draft the plan with Educopia prior to the Foundation's review. Educopia will assist with the implementation of systems to support the documented workflow. As the drafting period comes to a close the Archivist will reach out to peer institutions to share the findings and create a model for best practices for small archival facilities.

### **Products/ Performance Objectives of the Grant**

The products and performance objectives are as follows: First, the Archivists will understand the basic structure and needs to implement an

Electronic Records Archive. Second, the Foundation will have a clear outline of the structural and monetary needs of the Archive in order to implement an Electronic Records Plan. Third the Foundation will have a detailed inventory of all digital records in the collection. Fourth, recommendations from the Electronic Records Plan will be integrated into the Foundation's Strategic Plan, the Capital Campaign, and the Comprehensive Campaign. Fifth, this project will be the first formal partnership with the Louisiana State Museum (LSM) and as a result of this plan the Archive will join the LOUISiana Digital Library, an online library of digital records from Louisiana cultural institutions. And finally a partnership with Educopia Institute will yield much needed assistance in identifying, presenting models, and creating Archive policies and procedures.

**Names, Titles, Institutions, Phone Numbers, and E-Mail Addresses of the Project Director and Key Personnel**

Rachel Lyons, Archivist, New Orleans Jazz & Heritage Festival and Foundation,  
Inc. 504-558-6138 [archive@jazzandheritage.org](mailto:archive@jazzandheritage.org)

Dolores Hooper, Assistant Archivist, New Orleans Jazz & Heritage Festival and  
Foundation Inc. 504-558-6138 [archiveasst@jazzandheritage.org](mailto:archiveasst@jazzandheritage.org)

Jeff Rubin, Director of Curatorial Services, Louisiana State Museum,  
504-289-7168 [jrubin@crt.state.la.us](mailto:jrubin@crt.state.la.us)

Katherine Skinner, Executive Director, Educopia Institute, 404-783-2534  
[katherine.skinner@metaarchive.org](mailto:katherine.skinner@metaarchive.org)

## 1. Overall Goal of Project

### Introduction and Project Goals: Creation of an Electronic Records Archive

The New Orleans Jazz & Heritage Festival and Foundation (Foundation) seeks \$18,700 from the National Historic Publications and Records Commission (NHPRC) Electronic Records Start-up grant to create a comprehensive plan and increase the capacity of the Archive to create an Electronic Records Archive that will provide long-term curatorial stability for the growing digital collections. The funds will help the Foundation's Archive to build its internal expertise in electronic records management and to establish sound institutional procedures that are based on standards and best practices for organizing, managing and preserving e-records at each stage of their lifecycles. The grant funds will also ensure that scholars and researchers will have access to the rich collections, both now and well into the future. This two-year project will produce the following deliverables:

- A digital collections inventory that provides the Foundation with details of the number and size of files, format types, metadata records, and risk factors for each collection.
- Expertise-building activities and digital collections planning activities which engage the Foundation's Board and staff.
- A digital collections plan that details the Foundation's aims in digital curation activities, workflow, technical infrastructure, preservation activities, and sustainability apparatus

- An outreach program with peer institutions (small archives with rich and growing collections of great importance to our national heritage) that face similar challenges as they transition to the digital medium.

Historically, early adopters of new technologies have been the major universities and national libraries, with other cultural heritage institutions following. This has been true of digital curation practices, as with many other activities. Because a smaller institution has less staff and a tighter mission, the Foundation's infrastructure does not easily adjust or expand to enable the Archive to meet emerging "best practices." Even knowing what those practices are and where to find them, let alone implementing them, is a stretch of resources.

The Archive will address this key issue – that small institutions have little to no established resources to assist them as they work to become efficient and effective curators of digital collections. The Foundation will deliberately reach out to peers so they may benefit from this work. The Foundation hopes to share the planning process and outcomes with other small institutions that face similar challenges in order to foster better and more consistent practices, not just in the Archive, but across a range of similarly challenged institutions.

### About the Foundation

The New Orleans Jazz and Heritage Festival and Foundation was established in 1970 as a 501(c)3 nonprofit organization. The Foundation promotes, preserves, perpetuates and encourages the music, culture and



heritage of communities in Louisiana through festivals, programs, and other cultural, education, civic and economic activities (mission).

The Foundation is the non-profit organization that owns the New Orleans Jazz & Heritage Festival (Jazz Fest) proceeds from which help to support the Foundation's year round community development activities in the areas of education, economic development, and cultural programming. Programs and assets of the Foundation include:

- The Archive
- WWOZ 90.7 FM
- The Don Jamison Heritage School of Music
- The Tom Dent Congo Square Lecture Series
- Jazz Journey Concert Series
- Community Partnership Grants Program
- Raisin' the Roof (a housing initiative)

The Foundation also produces community events such as Crescent City Blues and BBQ Festival, Fiesta Latina, the Congo Square Rhythms Festival and others.

The Archive was established by the Board of Directors of the Foundation in 1989 and in 1995 a Creole cottage in the French Quarter was donated to house the Foundation's collection. In 2000 the Foundation hired a full time Archivist to begin the work of organizing the extensive collection of audio and audio-visual materials, photography, ephemera and business records. In the early years the Archivist began the initial work to create an inventory of the

materials and create policies for the Archive. The mission of the Archive is as follows:

The New Orleans Jazz & Heritage Foundation Archive is an educational service that identifies, collects, preserves, and protects materials of cultural and historical significance to New Orleans and Louisiana and records of the New Orleans Jazz & Heritage Foundation and its programs. These materials are to be used solely for scholarly research and interpretation and to support the mission of the New Orleans Jazz & Heritage Foundation.

In 2008 the Foundation bought a 14,000 square foot building which will co-locate the Archive and The Don Jamison Heritage School of Music, in what has now been named the Jazz & Heritage Center. A Capital Campaign is being planned to renovate the Jazz & Heritage Center over a 5 to 7 year period. In 2009 the Foundation completed a strategic plan spanning the next 5 years and the Archive, as the repository for the Foundation, plays a central role in the plan.

### Project Background

Over the past 10 years, the Archive has experienced a dramatic shift in the composition of its collections—both acquisitions and content created by the Foundation have moved almost entirely to digital files. Unlike the physical materials collected in the Foundation's early history, digital content is highly ephemeral and unforgiving. With a reel-to-reel or even a videotape, there is a physical object that has a high degree of stability over short periods of time, and when degradation happens, it usually happens slowly and in localized ways that can be caught and corrected before the entire content is lost. With digital files,

loss tends to be quick and total—by the time an archivist realizes that a CD has degraded, the content is irrevocably lost. This shift from physical to digital media, then, has tremendous archival consequences, and in order to account for these and ensure that they are available to present and future researchers, the Foundation needs to engage in a systematic investigation of options and extensive planning toward a workflow and set of technical mechanisms that are appropriate to the Foundation's size and mission, and that can be sustained well into the future.

From the very beginning it has been a goal of the Archive to create an Electronic Records Archive in order to organize digital media so that it is readily available to researchers. Currently the Foundation has one full-time Archivist and one part-time Assistant Archivist who works on a contractual basis. This position was first established in 2005 to address issues associated to Hurricane Katrina. In 2008 Amigos Library Services conducted a Conservation Survey of the collection and that report compelled the Foundation to recommit a part-time archivist to work on the issues in that report until 2011. The Assistant Archivist's work greatly accelerated the processing of the initial collection and the Archive is now at a critical juncture in the Foundation's history. The Archive needs to thoughtfully engage with the issues of digital curation in order to produce and enact a plan for the long-term maintenance of digital collections. This has implications for the Foundation organizational, technical, and economic infrastructures, and will help to inform both the renovation plans for the Jazz & Heritage Center and the Capital Campaign (which will define and promote digital

collections as fundable entities).

The Electronic Records Plan will be multi-tiered which will address a wide range of issues such as auditing the infrastructure, scoping a growth plan, and addressing lifestyle curation practices in the current facility as well as addressing the future home at the Jazz & Heritage Center. While the new facility will be archivally sound, the collections will still be vulnerable to location-based disasters such as fire, tropical storm, or general flooding, particularly given our geographical location. The Foundation's Comprehensive Campaign includes a \$2 million endowment for the Archive to assist with making the digital collection secure and accessible. It is therefore crucial that the Foundation allocated these funds wisely to ensure the viability of these digital records. By planning and integrating the recommendations of the Electronic Records Plan in the Foundation's Comprehensive Campaign and Strategic Plan for the new facility the life of the records will be enduring.

## **2. Preliminary Planning, Standards, and Methods**

Preliminary planning for this grant began with a review and revision of the Archive's collecting practices. Early in the Archivist's tenure (2000 to 2004) the Archive shifted its collecting practices and established policy to only accept digital video and images of current Foundation activities. By establishing these procedures the Foundation and the Archive have committed to bringing a sustainable Electronic Records Archive into existence. Additionally the Archive

has been migrating analogue materials, such as VHS and reel-to-reel tapes, to digital formats for preservation and access for years.

The Archivist consulted with Katherine Skinner, Executive Director, at the Educopia Institute, a non-profit organization dedicated to the production, dissemination, and preservation of digital scholarship and scholarly resources. Ms Skinner was extremely helpful in refining the project's goals and establishing deliverables. She was particularly enthusiastic about working with a smaller archive and creating a model for this work that other small archives could look to for guidance when developing digital preservation plans. Ms Skinner pointed out that Educopia Institute had received previous support from the NHPRC and is well acquainted with the NHPRC mission, which therefore would produce deliverables within that scope.

The Foundation staff has made an initial investigation of the digital objects in the Archive and assembled a database and inventory of materials. The inventory illustrates the overall structure of the digital holdings and provides the framework on which a plan will be executed. The Archivist has been informally consulting with Jeff Rubin, the Director of Curatorial Services at the Louisiana State Museum (LSM), regarding digital collections since 2005. Mr. Rubin has committed to being a consultant to the Archive Committee during the planning process with the Educopia Institute.

Upon the recommendation of Mr. Rubin, the Archivist attended a workshop "Building Digital Collections" given by the Society of American Archivists in 2007. The Archivist and Assistant Archivist have reviewed the

InterPARES 2 Project and believe that these guidelines will be beneficial in organizing the project. The Archivist has also met with local institutions such as the Historic New Orleans Collection and the LSM to review and discuss their systems. While these organizations are much larger than the Archive it is believed these organizations can offer assistance with the project based upon past collaborations and complimentary collection holdings.

### **3. Description and Value of the Electronic Record Collections**

The electronic records the Foundation wishes to manage are image files, audio files, video files, and business records. The majority of these records were produced as a part of the documentation of Jazz Fest and other Foundation activities. Currently in the collection we have:

- Digital Images: 235 GB consisting of over 100,000 files
- Digital Audio: 1062 GB consisting of 1448 files
- Digital Video: 1.75 TB consisting of 73 files
- Business Records: amount is to be determined

Since 2002 all the photography has been shot in a digital format and documents the Foundation's programs, lectures, workshops, and festivals. These images represent the cultural landscape of Louisiana music and vernacular culture. This collection primarily utilizes noted local photographers both amateur and professional. A variety of presenters such as Edward "Kidd" Jordan, Amiri Baraka, Ron Carter, Eddie Harris, and Ned Sublette have been documented for contributions to New Orleans and national culture.

The bulk of the photography collection consists of images of the preeminent and internationally renowned Jazz Fest and the other music festivals the Foundation produces year-round. Jazz Fest is a seven-day festival over two weekends which attracts approximately 400,000 music and culture lovers from around the world. The volunteer photographers at Jazz Fest are directed to photograph not only the musical acts on stage, but also the art, culture, and food that comprise the unique festival landscape. Jazz Fest has existed for more than 40 years and these visual records help researchers understand the evolution of a nationally important cultural event that not only presents jazz, but also Gospel, Blues, traditional jazz, contemporary Jazz, Cajun and Zydeco, Children's music and storytelling, world music, popular music, regional and local music, dance, cultural practitioners from throughout Louisiana, and high quality crafts. The Jazz Fest currently presents music on 11 stages, presents cooking demonstrations on two stages, presents cultural demonstrations on one stage, and panel discussions and interviews one stage. The Allison Minor Music Heritage Stage which features the panel discussions and interviews are recorded live in audio and video, and consist as a separate collection.

Many of the cultural demonstrators, and music performers have been recognized by the National Endowment for the Arts as Heritage Fellows and Jazz Masters. Examples include Danny Barker, Jazz Master Fellow, Clifton Chenier (Creole Accordionist), Alphonse "Bois Sec" Ardoin (Creole Accordionist), Canray Fontenot (Creole Fiddler), Irvan Perez (Isleno/Canary Island Singer), Michael Doucet (Cajun Fiddler), Marc Savoy (Cajun Accordion Maker/Musician),

D.L. Menard (Cajun Musician / Songwriter), Wilson “Boozoo” Chavis (Creole Zydeco Accordionist), Allison “Tootie” Montana (Mardi Gras Chief / Costume Maker), Treme Brass Band, Luderin Darbone and Edwing Duhon (Founders of the Hackberry Ramblers / Cajun Fiddler and accordionist), Earl Barthe (Creole Building Artisan), and Henry Gray (Blues Piano player).

In addition to Jazz Fest, the Foundation presents a variety of music festivals which feature a diversity of musical styles including Blues, Jazz, Latin, Cajun, Zydeco, R & B, and World Music styles. Featured musicians at these festivals include Buddy Guy, Irma Thomas, Steve Riley and the Mamou Playboys, Rosie Ledet, and many others. This collection is 235 GB consisting of over 100,000 files.

Digital audio recordings in the Archive fall into three collections: WWOZ 90.7 FM licensed Jazz Fest broadcasts, interviews from the Allison Miner Music Heritage Stage from 1989 to 2008 and digitally preserved WWOZ 90.7 FM audio broadcasts from 1973 to 1998. The WWOZ 90.7-FM licensed material consists of 200 files with approximately 137 GB. The interviews from the Music Heritage Collection that have been digitally preserved comprise approximately 650 interviews or approximately 38 GB. The work of digitally preserving WWOZ 90.7 FM reels was funded by FEMA in 2005 as a part of Hurricane Katrina disaster mitigation grant. This collection is 398 files or approximately 887 GB.

The Foundation has determined that the Programs, Marketing and Communications office of the Foundation has historically important business records in a variety of Microsoft office formats. Currently there is no records



management program and the Foundation would like for the Electronic Records Plan to address the Programs, Communications, and Marketing office as an initial test to create a model throughout the Foundation. These files are the working files of the workshops, programs, and festivals of the Foundation and are the groundwork for these important events. Part of the work-flow of the Electronic Records Plan would be to convert the files into archival quality files such as PDF/A.

The Foundation began digitally filming its educational workshops and events in 2006. Primarily the programs that are recorded are educational and include programs such as the Jazz Journey Concerts, Tom Dent Congo Square lectures, smaller free community festivals such as the Blues, Latin, Congo Square and Cajun & Zydeco Festivals and interviews from the Allison Miner Music Heritage Stage at the 2009 and 2010 Jazz Fests. The Music Heritage Collection of digital video consists of 73 files or approximately 1.75 TB. These educational recordings are historically significant and have permanent value that will increase once they are able to be accessed via the Internet. The Foundation collects releases from all the participants which will allow the recordings to be utilized by the public for educational purposes.

#### **4. Work Plan, Project Team**

##### Organizational Structure and Inventory

The Foundation is a small organization with a dozen full-time year-round employees. Currently the Foundation contracts with a computer consulting firm to provide all IT needs. The Archive utilizes the IT contractor's expertise but the Archivist does not see the contractor as central to achieving the Foundation's goal of establishing a digital records plan.

The Archivist will be responsible for assembling a team of people from the community to assist with the development of an Electronic Records Plan. Primarily the Archivist will consult with Dolores Hooper, the Assistant Archivist, Jeff Rubin the Director of Curatorial Services at the LSM, and a representative of the Foundation's Board of Directors yet to be identified. Jeff Rubin was selected to be on the committee because of his extensive expertise working with digital collections at the LSM. Additional community members may be added depending on the need to fill gaps in the team's collective expertise. The Foundation Board of Directors is very active and having a member as a part of the process will provide an advocate when requesting funding to implement the plan. The Board member will also be of key strategic importance in the annual revisions of the Strategic Plan as well as to incorporate recommendations from this plan in the design, planning and renovation of the Jazz & Heritage Center.

The Archive is assembling an initial inventory of all the digital collections. These materials are in a variety of formats and on a variety of media. Some of these objects are solely in master formats and others have access copies and

preservation copies. These access and preservation formats include wav, MP3, JPG, TIFF, and PDF/A; the media types include standard CD and DVD, mini CD, DAT, Mini DV, LTO 3, Raid Array and hard drives. Using this inventory, the Electronic Records Plan will:

- Audit the infrastructure of the Archive and the Foundation to determine the ability and readiness to preserve electronic records of enduring historical value.
- Identify growth areas and scope a growth plan to meet the challenges of electronic records.
- Identify tools and standards for the implementation of the Electronic Records Archive.
- Provide and/or identify professional development training opportunities for Archive staff.
- Implement lifecycle curation practices for electronic records and other digital collections to create future sustainability of the Electronic Records Archive.
- Establish digital preservation methods.

#### Project's Key Stakeholders and Approach

Stakeholders in this preliminary stage are the Foundation's staff and the Board of Directors. This plan will help the Foundation articulate the needs of the Archive to the Board in order to better fulfill the Archive's mission of making materials available to the public. Prior to 2004 when the Foundation hired a new

Executive Director, the Foundation was technologically unsophisticated and did not invest in its technological infrastructure. Shortly after 2004, a new Programs, Communications & Marketing Director was hired, who immediately invested his time to revamp the website and to build infrastructure necessary for a modern nonprofit organization to thrive. The Foundation is now well-positioned technologically to embrace an Electronic Records Plan. This Plan will accentuate an urgency to create better access to the collection online which will expand our key stakeholders to include researchers from around the world.

### Timeline

Months 1 to 6:

People on the Project: Katherine Skinner (Educopia Institute), Rachel Lyons, Dolores Hooper, Don Marshall, Marc Barnes, Jeff Rubin and the team of Archive advisors.

- Contact consultant to finalize contract and set-up a schedule.
- The Archivist will confirm all preliminary visitations and consultation by this date.
- Educopia Institute will begin initial fact gathering and preparation of a preliminary report from her office in Atlanta. Rachel Lyons will review the refine these documents with Educopia Institute.

Months 7 to 12:

People on the Project: Katherine Skinner, Rachel Lyons, Dolores Hooper, Don Marshall, Marc Barnes, Jeff Rubin and the team of Archive advisors.

- Ms. Skinner and an educational consultant will come to New Orleans for two days to conduct a workshop, produce a planning template, and meet with key personnel.
- The Archivist will set up an initial meeting with Ms. Skinner, the Executive Director, the Development Director, the Archive team of advisors, and Building and Long Range Planning committees of the Board of Directors.
- Ms Skinner will review the Foundation's progress during the subsequent two months.
- Ms. Skinner will identify growth areas and scope a growth plan.
- The Archivists will register for workshops and webinars in Electronic Records management and Digital archives.

Months 13 to18:

People on the Project: Katherine Skinner, Rachel Lyons, Dolores Hooper, Don Marshall, Marc Barnes and the team of Archive advisors.

- Ms. Skinner travels to New Orleans to determine what tools, standards and systems are necessary for a successful Electronic Records Archive.
- From Ms. Skinner's office in Atlanta she will identify and solidify a documented workflow and assist with the implementation of systems to support the workflow.
- The consultant and Archivist will have completed a final draft of the Electronic Records Plan.

- The Archivists will have completed all classes and workshops.

Months 19 to 24:

People on the Project: Katherine Skinner, Rachel Lyons, Dolores Hooper, Don Marshall, Marc Barnes and the team of Archive advisors.

- Draft and finalize a report in consultation with Ms. Lyons and Mr. Marshall.
- Begin to identify peer institutions and share findings of the report.
- The plan will be presented to the archive committee and board of directors.
- Create a set of best practices for small archives.
- Final report to close grant is presented to NHPRC.

## **5. Description of Completed Grant Project**

The consultant will create an Electronic Records Plan for the Archive that will factor in the Foundation's Comprehensive Campaign, the Strategic Plan, and the approach to the new facility. As this Electronic Records Plan is designed to be incorporated into a larger organizational vision, the Foundation cannot anticipate when the Archive will be able to present it at a public conference. However the Archive will share the Electronic Records Plan with other small archives so they may learn from our experience creating an Electronic Records Archive.

Based on the Electronic Records Plan, a list of actionable tasks will be created for the current Archive staff to work toward completing. As these tasks are completed the Archivist will create reports to update the Foundation. Additionally the recommendations in terms of funding and staffing will be brought to the Long Range Planning Committee to be incorporated into the Foundation's Strategic Plan.

## **6. Staff Qualifications and Training**

Rachel Lyons has been the Archivist for the New Orleans Jazz & Heritage Festival and Foundation, Inc. for 10 years. She has her BA in History and her Masters degree in Arts Administration. Ms. Lyons continues to increase her knowledge of archives and records management by taking workshops such as "Records Management for Archivists" at the 2009 Society of American Archivists conference. She will be managing the grant and over the two year period.

The Educopia Institute is a non-profit which fosters collaborative activities between libraries, museums, and other cultural memory organizations to advance the production, dissemination, and preservation of digital scholarship and scholarly resources. This company offers consultation and planning services in digital archiving. Their website is <http://www.educopia.org/>

Dolores Hooper is an Assistant Archivist with her Masters degree in Library and Information Services and has worked at the New Orleans Jazz and Heritage

Foundation Archive for the past 16 months. Ms. Hooper has intimate knowledge of the history of the foundation and its programs which she acquired while processing the business records. She previously worked as a cataloging technician at Tulane University in New Orleans LA and as a museum interpreter at the Emerick Technology Center in Easton PA.

Jeff Rubin as Director of Curatorial Services for the Louisiana State Museum, he oversees the Collection, Interpretive and Education Departments and the roles they play in bringing the Museum's mission to the public. Previous to being Director at the LSM, Mr. Rubin was the Information Technology Manager for 6 years. He oversaw the computing environment and systems for all 11 facilities of the LSM statewide. Mr. Rubin has a Master of Fine Arts from the School of the Art Institute of Chicago and a Master of Business Administration from the University of New Orleans.

Education - The Archivists will take any pertinent classes and workshops recommended by the consultant. Specifically Ms. Skinner recommended "Digital: Preservation Management: Implementing Short-term Strategies for Long-term Problems, a 6 day workshop. Additionally the Archivists have identified other educational courses on Basic Electronic Records, Digital Preservation, or Digital Management offered by organizations such as Society of American Archivists, ARMA International, and Lyris. Ms Skinner will recommend any additional training opportunities as the project progresses and as the needs of the Archive



staff is determined. These classes will help to support this project and to expand the in-house expertise of the Archivists.

## **7. Quantifiable Performance Objectives**

1. The Archivists will understand the basic structure and needs to implement an Electronic Records Archive.
2. The Foundation will have a clear outline of the structural and monetary needs of the Archive in order to implement an Electronic Records Plan.
3. The Foundation will have a detailed inventory of all digital records in the collection.
4. Recommendations from the Electronic Records Plan will be integrated into the Foundation's Strategic Plan, the Capital Campaign, and the Comprehensive Campaign.
5. This project will be the first formal partnership with the LSM and as a result of this plan the Archive will join the LOUISiana Digital Library, an online library of digital records from Louisiana cultural institutions.
6. A partnership with Educopia Institute will yield much needed assistance in identifying, presenting models, and creating our policies.

National Historical Publications and Records Commission

**BUDGET FORM**

Project Director: \_\_\_\_\_

Applicant Organization: \_\_\_\_\_

Requested Grant Period From (mo/yr): \_\_\_\_\_ Thru (mo/yr): \_\_\_\_\_

If this is a revised budget, indicate NHPRC application/grant number: \_\_\_\_\_

*The method of cost computation should clearly indicate how the total charge for each budget item was determined. If more space is needed for any budget category, please follow the budget format on a separate sheet of paper. [Click HERE to see the detailed instructions.](#)*

**SECTION A – Year #1**

Budget detail for the period FROM (mo/yr): \_\_\_\_\_ THRU (mo/yr): \_\_\_\_\_

When the proposed grant period is eighteen months or longer, project expenses for each twelve-month period are to be listed separately and totaled in the last column of the budget. For projects that will run less than eighteen months, only the last column of the budget should be completed.

**1. Salaries and Wages**

Provide the names and titles of the principal project personnel. For support staff, include the title of each position and indicate in brackets the number of persons who will be employed in that capacity. For persons employed on an academic year basis, list separately any salary charge for work done outside the academic year.

Name/Title of Position	No.	Method of Cost Computation (see sample)	NHPRC Funds		Total (c)
			(a)	Cost Sharing (b)	
_____	[ ]	_____	\$ _____	\$ _____	\$ _____
_____	[ ]	_____	\$ _____	\$ _____	\$ _____
_____	[ ]	_____	\$ _____	\$ _____	\$ _____
_____	[ ]	_____	\$ _____	\$ _____	\$ _____
_____	[ ]	_____	\$ _____	\$ _____	\$ _____
_____	[ ]	_____	\$ _____	\$ _____	\$ _____
_____	[ ]	_____	\$ _____	\$ _____	\$ _____
SUBTOTAL			\$ _____	\$ _____	\$ _____

**2. Fringe Benefits**

If more than one rate is used, list each rate and salary base.

Rate	Salary Base	(a)	(b)	(c)
_____ % of \$ _____		\$ _____	\$ _____	\$ _____
_____ % of \$ _____		\$ _____	\$ _____	\$ _____
_____ % of \$ _____		\$ _____	\$ _____	\$ _____
SUBTOTAL		\$ _____	\$ _____	\$ _____

### 3. Consultant Fees

Include payments for professional and technical consultants and honoraria.

Name or type of consultant	No. of days on project	Daily rate of compensation	NHPRC Funds (a)	Cost Sharing (b)	Total (c)
_____	_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	_____	\$ _____	\$ _____	\$ _____
<b>SUBTOTAL</b>			\$ _____	\$ _____	\$ _____

### 4. Travel

For each trip, indicate the number of persons traveling, the total days they will be in travel status, and the total subsistence and transportation costs for that trip. When a project will involve the travel of a number of people to a conference, institute, etc., these costs may be summarized on one line by indicating the point of origin as "various." All foreign travel must be listed separately.

From/To	#	*	Subsistence Costs +	Transportation Costs =	(a)	(b)	(c)
_____	[ ]	[ ]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
_____	[ ]	[ ]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
_____	[ ]	[ ]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
_____	[ ]	[ ]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
_____	[ ]	[ ]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
_____	[ ]	[ ]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
<b>SUBTOTAL</b>					\$ _____	\$ _____	\$ _____

# - Number of persons \* - Total travel days

### 5. Supplies and Materials

Include consumable supplies, materials to be used in the project and items of expendable equipment (i.e., equipment items costing less than \$5,000 and with an estimated useful life of less than a year).

Item	Basis/Method of Cost Computation	(a)	(b)	(c)
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
<b>SUBTOTAL</b>		\$ _____	\$ _____	\$ _____

### 6. Services

Include the cost of duplication and printing, long distance telephone calls, equipment rental, postage, and other services related to project objectives that are not included under other budget categories or in the indirect cost pool. For subcontracts, provide an itemization of subcontract costs as an attachment.

Item	Basis/Method of Cost Computation	NHPRC Funds (a)	Cost Sharing (b)	Total (c)
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
	<b>SUBTOTAL</b>	\$ _____	\$ _____	\$ _____

### 7. Other Costs

Include participant stipends and room and board, equipment purchases, and other items not previously listed. Please note that “miscellaneous” and “contingency” are not acceptable budget categories. Refer to the budget instructions for the restriction on the purchase of permanent equipment.

Item	Basis/Method of Cost Computation	NHPRC Funds (a)	Cost Sharing (b)	Total (c)
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
	<b>SUBTOTAL</b>	\$ _____	\$ _____	\$ _____

**8. Total Direct Costs** (add subtotals of items 1 to 7)                      \$ \_\_\_\_\_ \$ \_\_\_\_\_ \$ \_\_\_\_\_

## 9. Indirect Costs

This budget item applies only to institutional applicants. If indirect costs are to be charged to this project, **CHECK THE APPROPRIATE BOX BELOW** and provide the information requested. Refer to the budget instructions for explanations of these options.

- Current indirect cost rate(s) has/have been negotiated with federal agency. (Complete items A and B.)
- Indirect cost proposal has been submitted to a federal agency, but not yet negotiated. (Indicate the name of the agency in Item A and show proposed rate(s) and base(s) and the amount(s) of indirect costs in item B.)
- Indirect cost proposal will be sent to NHPRC if application is funded. (Provide in Item B an estimate of the rate that will be used and indicate the base against which it will be charged and the amount of indirect costs.)
- Applicant chooses to use a rate not to exceed 10% of direct costs, less distorting items, up to a maximum charge of \$5,000 per year. (Under Item B, enter the proposed rate, the base against which the rate will be charged, and the computation of indirect costs or \$5,000 per year, whichever value is less.)
- For Public Program projects only: Applicant is a sponsorship (umbrella) organization and chooses to charge an administrative fee of 5% of total direct costs. (Complete Item B.)

**Item A.** Name of federal agency: \_\_\_\_\_  
Date of agreement: \_\_\_\_\_

**Item B.**

Rate(s)	Base(s)	NHPRC Funds (a)	Cost Sharing (b)	Total (c)
_____ % of \$ _____		\$ _____	\$ _____	\$ _____
_____ % of \$ _____		\$ _____	\$ _____	\$ _____
_____ % of \$ _____		\$ _____	\$ _____	\$ _____
<b>TOTAL INDIRECT COSTS</b>		\$ _____	\$ _____	\$ _____

**10. Total Project Costs** \$ \_\_\_\_\_ \$ \_\_\_\_\_ \$ \_\_\_\_\_  
(Direct and Indirect) for budget period.

National Historical Publications and Records Commission

**BUDGET FORM**

Project Director: \_\_\_\_\_

Applicant Organization: \_\_\_\_\_

Requested Grant Period From (mo/yr): \_\_\_\_\_ Thru (mo/yr): \_\_\_\_\_

If this is a revised budget, indicate NHPRC application/grant number: \_\_\_\_\_

*The method of cost computation should clearly indicate how the total charge for each budget item was determined. If more space is needed for any budget category, please follow the budget format on a separate sheet of paper.*

**SECTION A – Year #2 (if needed)**

Budget detail for the period FROM (mo/yr): \_\_\_\_\_ THRU (mo/yr): \_\_\_\_\_

When the proposed grant period is eighteen months or longer, project expenses for each twelve-month period are to be listed separately and totaled in the last column of the summary budget. For projects that will run less than eighteen months, only the last column of the summary budget should be completed.

**1. Salaries and Wages**

Provide the names and titles of the principal project personnel. For support staff, include the title of each position and indicate in brackets the number of persons who will be employed in that capacity. For persons employed on an academic year basis, list separately any salary charge for work done outside the academic year.

Name/Title of Position	No.	Method of Cost Computation (see sample)	NHPRC Funds		Total (c)
			(a)	(b)	
_____	[ ]	_____	\$ _____	\$ _____	\$ _____
_____	[ ]	_____	\$ _____	\$ _____	\$ _____
_____	[ ]	_____	\$ _____	\$ _____	\$ _____
_____	[ ]	_____	\$ _____	\$ _____	\$ _____
_____	[ ]	_____	\$ _____	\$ _____	\$ _____
_____	[ ]	_____	\$ _____	\$ _____	\$ _____
_____	[ ]	_____	\$ _____	\$ _____	\$ _____
SUBTOTAL			\$ _____	\$ _____	\$ _____

**2. Fringe Benefits**

If more than one rate is used, list each rate and salary base.

Rate	Salary Base	(a)	(b)	(c)
_____ % of	\$ _____	\$ _____	\$ _____	\$ _____
_____ % of	\$ _____	\$ _____	\$ _____	\$ _____
_____ % of	\$ _____	\$ _____	\$ _____	\$ _____
SUBTOTAL		\$ _____	\$ _____	\$ _____

### 3. Consultant Fees

Include payments for professional and technical consultants and honoraria.

Name or type of consultant	No. of days on project	Daily rate of compensation	NHPRC Funds (a)	Cost Sharing (b)	Total (c)
_____	_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	_____	\$ _____	\$ _____	\$ _____
SUBTOTAL			\$ _____	\$ _____	\$ _____

### 4. Travel

For each trip, indicate the number of persons traveling, the total days they will be in travel status, and the total subsistence and transportation costs for that trip. When a project will involve the travel of a number of people to a conference, institute, etc., these costs may be summarized on one line by indicating the point of origin as "various." All foreign travel must be listed separately.

From/To	#	*	Subsistence Costs +	Transportation Costs =	(a)	(b)	(c)
_____	[ ]	[ ]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
_____	[ ]	[ ]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
_____	[ ]	[ ]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
_____	[ ]	[ ]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
_____	[ ]	[ ]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
_____	[ ]	[ ]	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
SUBTOTAL					\$ _____	\$ _____	\$ _____

# - Number of persons \* - Total travel days

### 5. Supplies and Materials

Include consumable supplies, materials to be used in the project and items of expendable equipment (i.e., equipment items costing less than \$5,000 and with an estimated useful life of less than a year).

Item	Basis/Method of Cost Computation	(a)	(b)	(c)
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
SUBTOTAL		\$ _____	\$ _____	\$ _____

**6. Services**

Include the cost of duplication and printing, long distance telephone calls, equipment rental, postage, and other services related to project objectives that are not included under other budget categories or in the indirect cost pool. For subcontracts, provide an itemization of subcontract costs as an attachment.

Item	Basis/Method of Cost Computation	NHPRC Funds (a)	Cost Sharing (b)	Total (c)
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
	<b>SUBTOTAL</b>	\$ _____	\$ _____	\$ _____

**7. Other Costs**

Include participant stipends and room and board, equipment purchases, and other items not previously listed. Please note that “miscellaneous” and “contingency” are not acceptable budget categories. Refer to the budget instructions for the restriction on the purchase of permanent equipment.

Item	Basis/Method of Cost Computation	NHPRC Funds (a)	Cost Sharing (b)	Total (c)
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	\$ _____	\$ _____	\$ _____
	<b>SUBTOTAL</b>	\$ _____	\$ _____	\$ _____

**8. Total Direct Costs** (add subtotals of items 1 to 7) \$ \_\_\_\_\_ \$ \_\_\_\_\_ \$ \_\_\_\_\_



## 9. Indirect Costs

This budget item applies only to institutional applicants. If indirect costs are to be charged to this project, **CHECK THE APPROPRIATE BOX BELOW** and provide the information requested. Refer to the budget instructions for explanations of these options.

- Current indirect cost rate(s) has/have been negotiated with federal agency. (Complete items A and B.)
- Indirect cost proposal has been submitted to a federal agency, but not yet negotiated. (Indicate the name of the agency in Item A and show proposed rate(s) and base(s) and the amount(s) of indirect costs in item B.)
- Indirect cost proposal will be sent to NHPRC if application is funded. (Provide in Item B an estimate of the rate that will be used and indicate the base against which it will be charged and the amount of indirect costs.)
- Applicant chooses to use a rate not to exceed 10% of direct costs, less distorting items, up to a maximum charge of \$5,000 per year. (Under Item B, enter the proposed rate, the base against which the rate will be charged, and the computation of indirect costs or \$5,000 per year, whichever value is less.)
- For Public Program projects only: Applicant is a sponsorship (umbrella) organization and chooses to charge an administrative fee of 5% of total direct costs. (Complete Item B.)

**Item A.** Name of federal agency: \_\_\_\_\_  
Date of agreement: \_\_\_\_\_

**Item B.**

Rate(s)	Base(s)	NHPRC Funds (a)	Cost Sharing (b)	Total (c)
_____ % of \$ _____		\$ _____	\$ _____	\$ _____
_____ % of \$ _____		\$ _____	\$ _____	\$ _____
_____ % of \$ _____		\$ _____	\$ _____	\$ _____
<b>TOTAL INDIRECT COSTS</b>		\$ _____	\$ _____	\$ _____

**10. Total Project Costs** \$ \_\_\_\_\_ \$ \_\_\_\_\_ \$ \_\_\_\_\_  
(Direct and Indirect) for budget period.

## SECTION B

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### SUMMARY BUDGET

Transfer from Section A the total costs (column C) for each category of project expense. When the proposed grant period is eighteen months or longer, project expenses for each twelve-month period are to be listed separately and totaled in the last column of the summary budget. For projects that will run less than eighteen months, only the last column of the summary budget should be completed.

<i>Budget categories</i>	First year from: thru:	Second year from: thru:	Third year from: thru:	TOTAL COSTS FOR ENTIRE GRANT PERIOD
1. Salaries and wages	\$ _____	\$ _____	\$ _____	= \$ _____
2. Fringe benefits	\$ _____	\$ _____	\$ _____	= \$ _____
3. Consultant fees	\$ _____	\$ _____	\$ _____	= \$ _____
4. Travel	\$ _____	\$ _____	\$ _____	= \$ _____
5. Supplies and materials	\$ _____	\$ _____	\$ _____	= \$ _____
6. Services	\$ _____	\$ _____	\$ _____	= \$ _____
7. Other costs	\$ _____	\$ _____	\$ _____	= \$ _____
8. Total direct costs (Items 1-7)	\$ _____	\$ _____	\$ _____	= \$ _____
9. Indirect costs	\$ _____	\$ _____	\$ _____	= \$ _____
10. Total project costs (direct and indirect)	\$ _____	\$ _____	\$ _____	= \$ _____

---

### PROJECT FUNDING FOR ENTIRE GRANT PERIOD

1. Indicate the amount of outright and/or federal matching funds that is requested from NHPRC.
2. Indicate the amount of cash contributions that will be made by the applicant and cash and in-kind contributions made by third parties to support project expenses that appear in the budget. Cash gifts that will be raised to release federal matching funds should be included under "Third-party contributions." (Consult the program guidelines for information on cost sharing requirements.) When a project will generate income that will be used during the grant period to support expenses listed in the budget, indicate the amount of income that will be expended on budgeted project activities. Indicate funding received from other federal agencies.
3. Total Project Funding should equal Total Project Costs.

#### 1. REQUESTED

Outright \$ \_\_\_\_\_

Federal Matching \$ \_\_\_\_\_

TOTAL FUNDING \$ \_\_\_\_\_

#### 2. COST SHARING

Applicant's contributions \$ \_\_\_\_\_

Third-party contributions \$ \_\_\_\_\_

Project income \$ \_\_\_\_\_

Other federal agencies \$ \_\_\_\_\_

TOTAL COST SHARING \$ \_\_\_\_\_

**3. TOTAL PROJECT FUNDING (Total Funding + Total Cost Sharing) :** \$ \_\_\_\_\_

## **Budget Narrative**

The following is a narrative to explain line items on the proposed grant budget.

### **Year 1, September 2011 through August 2012**

#### **1. Salaries and Wages**

#### **2. Fringe Benefits**

Salary of Archivist is estimated to be \$56,000 annually. It is also estimated that the project will consume 8.5% of the year to oversee and review work of the consultant, work with collaborative agencies with the project, and participate in workshops to have a more complete understanding of the technical requirements and best practices associated with digital technology storage.

#### **3. Consultant Fees**

Educopia's estimate has been divided into two segments, accounting for the two year project time line. The first two line items of Educopia's proposal are to be completed in the first year of the project. The proposal includes hourly time to be spent on the project by the consultant as well as time and expenditures for travel to train the Archivist and the contract Archive Assistant.

Contracted Archive Assistant, Dolores Hooper is paid \$25 per hour. The \$200 daily fee is based upon a 8-hour workday, and includes time being trained at a workshop in Boston and with training sessions with the consultant.

#### **4. Travel**

The travel estimate is based on the Archivist and the contracted Archivist travel from New Orleans to Boston Massachusetts where the 2010 digital preservation workshop will be held. It is unknown at this time if this same location will be the setting of the workshop in 2011.

#### **7. Other Costs**

This is the tuition for the 2010 digital preservation workshop. It is unknown at this time if there will be an increase in the tuition fee for 2011

### **Year 2, September 2012 through August 2013**

#### **5. Salaries and Wages**

#### **6. Fringe Benefits**

Salary of Archivist is estimated to be \$58,400 annually. It is also estimated that the project will consume 8.5% of the year to oversee and review work of the consultant, work with collaborative agencies with the project, and participate in workshops to have a more complete understanding of the technical requirements and best practices associated with digital technology storage.

#### **7. Consultant Fees**

Educopia's estimate has been divided into two segments, accounting for the two year project time line. The last three line items of Educopia's proposal are to be completed in the second year of the project. The proposal includes hourly time to be spent on the project by the consultant as well as time and expenditures for travel to train the Archivist and the contract Archive Assistant.

Contracted Archive Assistant, Dolores Hooper is paid \$25 per hour. The \$200 daily fee is based upon a 8-hour workday, and includes time being trained by the consultant on-site and an through on-line webinars offered by the Society of American Archivists that are germane to the proposed project.

#### **7. Other Costs**

This is the tuition for the 2010 digital preservation workshop offered by the American Society of Archivists. It is unknown at this time if there will be an increase in the tuition fee for 2012.

Also part of implementing the project, is to purchase two 16 terabyte servers for storage and back-up. The cost is estimated at this time to be approximately \$5000 each.





## **Electronic Records Advisory Committee**

**Rachel Lyons, Project Director. Archivist, New Orleans Jazz & Heritage Festival and Foundation, Inc. 504-558-6138 [archive@jazzandheritage.org](mailto:archive@jazzandheritage.org)**

**Dolores Hooper, Assistant Archivist, New Orleans Jazz & Heritage Festival and Foundation Inc. 504-558-6138 [archiveasst@jazzandheritage.org](mailto:archiveasst@jazzandheritage.org)**

**Jeff Rubin, Director of Curatorial Services, Louisiana State Museum, 504-289-7168 [jrubin@crt.state.la.us](mailto:jrubin@crt.state.la.us)**

**Katherine Skinner, Executive Director, Educopia Institute, 404-783-2534 [katherine.skinner@metaarchive.org](mailto:katherine.skinner@metaarchive.org)**



## NEW ORLEANS JAZZ & HERITAGE FESTIVAL AND FOUNDATION, INC.

### Project Key Foundation Staff

#### **Don Marshall, Executive Director**

Don Marshall is a native of New Orleans who began his professional career in the arts as the first Director of the new *Contemporary Arts Center*. Under his leadership the center grew into one of the largest multidisciplinary alternative arts centers in the country. One of his projects during that time was the creation of the coordinated gallery openings that has been a trademark of the local arts scene and copied throughout the United States. As Director of *Le Petite Theatre*, Mr. Marshall founded the *Tennessee Williams Festival* in conjunction with a group that was organizing a New Orleans literary festival. During that period, he brought together local artists and community activist to form both the *New Orleans Film Festival* and the *Krewe du Vieux*. As an educator, Mr. Marshall has served as the Director of the *Graduate Program in Arts Administration* at the University of New Orleans and the Director of the *Cultural Resource Management Program* at Southeastern Louisiana University. In 2004, Mr. Marshall became the Executive Director of the *New Orleans Jazz & Heritage Festival and Foundation*.

#### **Scott Aiges, Programs, Marketing and Communications Director**

Scott Aiges was Director of Music Business Development in the City of New Orleans' Department of Economic Development from 2002 through 2005. From 1989 to 1996 he was pop music and jazz editor for The Times-Picayune. He has also been a band manager and booking agent, conference director and founder of the nonprofit Louisiana Music Export Office.

#### **Rachel Lyons, Archivist**

After relocating to New Orleans in 1990 Ms. Lyons became taken with the New Orleans culture and finished her BA in History at Loyola University New Orleans with a focus on cultural history. Shortly after joining the *New Orleans Jazz & Heritage Festival and Foundation* (NOJHFF), she enrolled at the Masters in Arts Administrations program at University of New Orleans and completed her degree in May of 2005. Prior to joining the NOJHFF Ms. Lyons worked with *The Historic New Orleans Collection*, *Amistad Research Center*, *House of Blues Foundation* and the Dean of Libraries at Loyola University.

Additionally Ms. Lyons serves on the Board of Director's for the *International Project for Nonprofit Leadership*, a program of the University of New Orleans, as well as serving on the Steering Committee of the *International Music Colloquium*, who present the educational programming during the French Quarter Festival. Additionally she maintains membership with the Society of American Archivists and the Greater New Orleans Archivists.

#### **Marc Anthony Barnes, Director of Development**

Mr. Barnes has been with the Foundation since May 2009. From March 2000 to May 2009, he served in various positions in Development at Dillard University in New Orleans, the last of which was Assistant Vice President for Development and Alumni Relations. At NOJHF,





**NEW ORLEANS JAZZ & HERITAGE FESTIVAL AND FOUNDATION, INC.**

he is responsible for the development of a major gifts fundraising operation and the launch of a major capital campaign that is designed to support the renovation of the Jazz & Heritage Center.

Helping to lead a fundraising campaign that yielded over \$45 million dollars in four years at Dillard University highlights just one of many major financial contributions that Mr. Barnes, one of only 15 Kresge Advancement Fellows nationwide, has secured during his 10 year fundraising career. The Kresge Foundation, one of the nation's premier grant funding organizations, strengthens the capacity of charitable organizations to provide effective programs of quality.

Prior to his career in Institutional Advancement and Development, Mr. Barnes served as a branch manager at Liberty Bank & Trust Company, with responsibility for overseeing \$50 million in deposits. His banking experience, as well as his previous position as budget manager for Vanity Fair Corporation in Mineral Wells, Texas, has afforded him ample experience in writing monthly, quarterly, and annual financial reports, preparing budgets, analyzing financial data, and conducting audits.

Born in New Orleans, Mr. Barnes received his Bachelor of Arts degree in Marketing from Xavier University of Louisiana.

A dedicated community servant, Mr. Barnes held several positions at St. Simon Peter Church and School, including duties as President of the school board, member of the finance committee, and lector. Additionally, he mentors a number of youth in the New Orleans community and has garnered special recognition for his community service from the Urban League of Greater New Orleans. The Dryades YMCA, New Orleans, honored him with the Achiever in Business and Industry Award.





**NEW ORLEANS JAZZ & HERITAGE FESTIVAL AND FOUNDATION, INC.**



**Digital Preservation Management:  
Implementing Short-term Strategies for Long-term Problems**

# Digital Preservation Management Workshops and Tutorial

The Inter-university Consortium for Political and Social Research (ICPSR) is pleased to be the host institution for the Digital Preservation Management Workshop and Tutorial. This expanded program is based on the workshop curriculum initially developed at Cornell University and supported with funding from the National Endowment for the Humanities (NEH).

## Workshops

- Next scheduled 5-day workshop: [June 13-18, 2010](#) at MIT in Cambridge, MA

## Tutorials

- [English](#): Digital Preservation Management: Implementing Short-term Strategies for Long-term Problems
- [Français](#): Gestion de la conservation de collections numériques: Stratégies à court terme pour contrer des problèmes à long terme
- [Italiano](#): Politiche di gestione della conservazione delle collezioni digitali: Strategie a breve termine per contrastare problemi a lungo termine
- [Links to preservation metadata](#)
- [Links to procedural accountability](#)



**NEW ORLEANS JAZZ & HERITAGE FESTIVAL AND FOUNDATION, INC.**

## Educopia Institute

1230 Peachtree Street, Suite 1900 | Atlanta, GA 30309 | 404-783-2534

### About Us

The leaders of the Educopia Institute are experienced in the activities of planning, fundraising for, and implementing shared cyberinfrastructure projects for scholarly communication. The strength of the Institute’s approach comes precisely from its decentralized goal of fostering the creation of successful cyberinfrastructure elements in the community, rather than through a process of accumulating assets of its own. This approach builds knowledge and resources in the extended community of beneficiaries whom the Institute assists.

#### Board of Directors

- Rachael Bower (Secretary)
- Gregory Crane (At Large)
- Martin Halbert (President)
- David Seaman (Vice-President)
- Tyler Walters (Treasurer)

#### Executive Director

- Katherine Skinner



## Educopia Institute

### Mission

The Educopia Institute serves and advances the well-being of libraries, information/research centers, and their parent institutions by fostering the advancement of shared information systems and infrastructures. Educopia acts as a catalyst to assist and advise libraries and other closely affiliated cultural memory institutions in the creation of new digital means of preserving and providing access to scholarly communication and the cultural record in socially responsible ways.

In furtherance of these aims, Educopia specializes in the following:

- Providing organizational support for collaborative and cooperative programs in educational institutions, including libraries and museums.
- Advising Services to conduct research and share results through consulting activities for libraries and other cultural memory organizations; producing publications; and hosting symposia, seminar, and workshop activities.
- Coordinating library services to catalyze cross-institutional projects with academic and cultural institutions, applying for grants on their behalf, and administering such grants when awarded.

The strength of the Institute's approach comes precisely from its decentralized goal of fostering the creation of successful cyberinfrastructure elements in the cultural memory community, rather than through a process of accumulating assets of its own. This approach builds knowledge and resources in the extended community of beneficiaries whom the Institute assists.





# Educopia Institute

1230 Peachtree Street, Suite 1900 | Atlanta, GA 30309 | 404-783-2534

## Programs

The Educopia Institute currently hosts two programs, **Educopia Consulting** and the [MetaArchive Cooperative](#).

Educopia Consulting works to develop sustainable business models for collaborative work to advance digital access and preservation. We regularly engage in consulting, publishing, meeting hosting, and event planning activities on these topics. For more information about our services, please contact our [Executive Director](#).



The [MetaArchive Cooperative](#) is a distributed digital preservation network that ensures that today’s cultural record will be available to tomorrow’s scholars, researchers, and citizens. The central assertion of the [MetaArchive Cooperative](#), a recently established and growing inter-institutional alliance, is that cultural memory organizations can and should take responsibility for managing their digital collections, and that such institutions can realize many advantages in collaborative long term preservation and access strategies. This assertion is based both on the shared convictions of our members and on the successful results that MetaArchive has achieved in recent years through coordinated activities as a cooperative association.