



Museum Grants for African American History and Culture

Sample Application MH-00-18-0029-18
“Harlem Speaks Oral History Archiving and Accessibility Project”

The National Jazz Museum in Harlem New York, NY

Amount awarded by IMLS:	\$24,937
Amount of cost share:	\$0

Attached are the following components excerpted from the original application.

- Abstract
- Narrative
- Schedule of Completion

Please note that the instructions for preparing applications for the FY2019 Museums for America grant program differ from those that guided the preparation of FY2018 applications. Be sure to use the instructions in the FY2019 Notice of Funding Opportunity for the grant program and project category to which you are applying.

Abstract

The National Jazz Museum in Harlem, a Smithsonian Affiliate, seeks IMLS funding to catalog, reformat and create metadata for all 208 of our compelling *Harlem Speaks* oral history videos. Additionally, the Museum will edit an initial group of approximately 25 of these videos, and make them available to the public. These video recordings from the Museum's *Harlem Speaks* public interview series date back to 2004, and many are historic conversations with legendary figures in jazz reflecting on Harlem's rich musical history.

Harlem Speaks is one of the Museum's signature public programs. The series invites audience members to observe one-on-one interviews with extraordinary musicians, authors, scholars and other individuals stoking the flame of jazz in Harlem and around the world. Each interview is professionally videotaped and added to the Museum's oral history collection. Conducting the interviews are world-renowned bassist and Museum Co-Artistic Director Christian McBride; saxophonist, scholar and Museum Founding Director Loren Schoenberg; and guest hosts. This unique collection boasts interviews with more than a dozen National Endowment for the Arts Jazz Masters, including Paquito D'Rivera, Marian McPartland and Dr. Billy Taylor. Many of these legends are deceased, and the Museum's oral histories document their incredible legacies. Also featured are MacArthur Foundation "genius grant" recipients Steve Coleman, Vijay Iyer and Jason Moran. Equally important, our *Harlem Speaks* collection includes interviews with non-musicians who have been heavily involved in jazz. This includes authors, cultural critics, stage managers, spouses of jazz musicians, and former dancers and employees from Harlem's historic jazz venues. Many of these interviews are the only ones of their kind in existence.

Currently, the videos are in various formats and mediums, and contain unedited, raw footage of each approximately 90-minute event in its entirety. In order to make the videos public, the Museum needs to edit this footage and include intro and outro credits. Further, the Museum needs to catalog, create metadata for, and convert all videos to a non-proprietary, lossless digital format that preserves the highest resolution possible and follows guidelines and best practices determined by the Federal Agencies Digitization Guidelines Initiative.

A one-year IMLS grant from August 2018 through July 2019 will enable the Museum to hire moving image archivist Erica Gold as a consultant to develop proper workflow, formatting, indexing, metadata standards, and long-term storage and maintenance guidelines. Gold will work with Ryan Maloney, the Museum's Director of Education and Programming; Samantha Ginsberg, the Museum's Education Assistant; and a graduate-level college intern recruited from New York University's Moving Image Archiving and Preservation program or Rutgers University's Jazz History and Research program. Also during the grant period, noted videographer and editor Brandon Bain will work with Ginsberg and an intern to edit approximately 25 of the *Harlem Speaks* videos, prioritizing those in the worst condition and oldest formats, followed by those expected to attract the most public interest. The finished videos will be added to the Museum's digital asset management system. Appropriate metadata will be generated to facilitate searching across videos by keyword. The videos will then be made available free of charge through our website and social media, and through touchscreens at our Visitors Center in central Harlem. The team will conduct a formal evaluation and make needed modifications.

As a result of this project, edited *Harlem Speaks* videos will be made widely available, free of charge, to a worldwide audience. Thousands of in-person and virtual visitors will have access to this unique, digital content each year. Hundreds of hours of important, useful and thought-provoking information will highlight Harlem's vital contributions to African-American culture. Historians and scholars will be able to access our interviews for research purposes. People of all ages and backgrounds will develop a deeper understanding of the musical and cultural impact of jazz and its musicians, the lives of the many jazz greats who called Harlem their home, and the ways in which jazz continues to impact the world today. Harlem residents will gain an appreciation for and take pride in the wide-ranging contributions their own community has made and continues to make toward the development and perpetuation of jazz. Additionally, the management of our *Harlem Speaks* oral histories will be significantly improved, as the videos will be properly converted and catalogued with metadata. The moving image workflow, formatting, indexing, metadata creation, and long-term storage and maintenance guidelines developed will help the Museum prepare additional *Harlem Speaks* oral history videos for public access.

Project Narrative

1. Project Justification

The National Jazz Museum in Harlem requests IMLS funding to catalog, reformat and create metadata for all 208 of our compelling *Harlem Speaks* oral history videos. Additionally, the Museum will edit an initial group of approximately 25 of these videos, and make them available to the public. These professionally recorded videos from our *Harlem Speaks* public interview series date back to 2004, and many are historic conversations with legendary figures in jazz reflecting on Harlem's rich musical history.

Harlem Speaks is one of the Museum's signature public programs. The series, named after a classic Duke Ellington album, invites audience members to observe one-on-one interviews with extraordinary musicians, authors, scholars and other individuals stoking the flame of jazz in Harlem and around the world. Each interview is videotaped and added to the Museum's oral history collection. Conducting the interviews are world-renowned bassist Christian McBride, the Museum's Co-Artistic Director; saxophonist and scholar Loren Schoenberg, the Museum's Founding Director; and guest hosts including cultural historian and journalist Greg Thomas.

This unique collection boasts interviews with more than a dozen internationally acclaimed musicians who received our nation's highest honor in jazz by being named National Endowment for the Arts Jazz Masters. This includes bassist Ron Carter; drummers Chico Hamilton and Roy Haynes; pianists Hank Jones, Marian McPartland, Dr. Billy Taylor and Cedar Walton; saxophonists Lou Donaldson, Paquito D'Rivera and Lee Konitz; and trumpeters Clark Terry and Joe Wilder. Many of these jazz legends are deceased, and the Museum's oral histories document their incredible legacies.

Other noted individuals featured in our *Harlem Speaks* collection include jazz historian, archivist, author and educator Dan Morgenstern, who directed the Institute of Jazz Studies at Rutgers University for more than 35 years, and jazz impresario George Wein, who founded the Newport Jazz Festival and other international jazz festivals. Both were recognized as NEA Jazz Masters for their jazz advocacy. The collection also features pianists/composers Vijay Iyer and Jason Moran along with saxophonist and composer Steve Coleman, all of whom are MacArthur Foundation "genius grant" recipients.

Harlem Speaks interviews feature other leading figures in jazz, including pianist Geri Allen and Latin jazz flutist Dave Valentin, both of whom recently passed away; drummers Billy Drummer and Lewis Nash; and bassist Reggie Workman, who performed with jazz icons Art Blakey and John Coltrane.

Equally important, our *Harlem Speaks* collection includes interviews with non-musicians who have been heavily involved in jazz. This includes stage managers, spouses of jazz musicians, former dancers and employees from Harlem's celebrated jazz venues, writer and cultural critic Stanley Crouch, former *New York Times* jazz critic Nate Chinen, and Hall of Fame basketball star and author of "On the Shoulders of Giants: My Journey Through the Harlem Renaissance" Kareem Abdul-Jabbar. Many of these interviews are the only ones of their kind in existence. These remarkable stories help fill gaps in our understanding of the cultural and musical history of Harlem and of jazz.

Currently, the *Harlem Speaks* oral histories contain unedited, raw footage of each approximately 90-minute event in its entirety. Spanning 13 years, the videos are in various formats and mediums. In order to make the videos public, the Museum needs to catalog, create metadata for, and convert all videos to a non-proprietary, lossless digital format that preserves the highest resolution possible and follows guidelines and best practices from the Federal Agencies Digitization Guidelines Initiative.

IMLS funding will support this work and enable the Museum to hire moving image archivist Erica Gold as a consultant to develop proper workflow, formatting, indexing, metadata standards, and long-term storage and maintenance guidelines. Gold will work with Ryan Maloney, the Museum's Director of Education and Programming; Samantha Ginsberg, the Museum's Education Assistant; and a graduate-level college intern recruited from New York University's Moving Image Archiving and Preservation program or Rutgers University's Jazz History and Research program.

Also during the grant period, noted videographer and editor Brandon Bain will work with Ginsberg and an intern to edit approximately 25 of the *Harlem Speaks* videos, prioritizing those in the worst condition and oldest formats (HDV cassette tape), followed by those expected to attract the most public interest. The editing work will include providing intro and outro credits. The finished videos will be added to the Museum's digital asset management system, which was created with support from a 2016 IMLS grant. Appropriate metadata will be generated to facilitate searching across videos by keyword. The videos will then be made available free of charge to the public through the Museum's website and social media, as well as through interactive touchscreens at our physically accessible Visitors Center in central Harlem.

Of special note, once the workflow and systems are in place, Erica Gold will train the Museum's staff to convert and prepare additional videos. Beyond the one-year grant period, the Museum will continue editing the videos, adding them to the digital asset management system, and creating metadata.

This project will enable the Museum to begin making its *Harlem Speaks* collection widely available, free of charge, to people worldwide. Historians and scholars finally will be able to access these interviews for research purposes. People from all walks of life will have a front row seat to these programs, enhance their knowledge of jazz, and enjoy the many humorous and eye-opening stories.

Beneficiaries will include Museum visitors of all ages, backgrounds and countries, along with researchers and academics, K-12 students who participate in guided group tours of our Visitors Center, Harlem residents, and the global jazz community. Some of these viewers may be learning about the people featured in the oral histories for the first time, while others will be building on their extensive knowledge of these jazz legends and advocates.

This project will address all of the IMLS Content and Collections goals by broadening access; expanding use; and improving management, preservation, conservation and care of the nation's content and collections. Specifically, this project will enhance the Museum's capacity to preserve, catalog and disseminate our past and future *Harlem Speaks* interviews, all of which illuminate the African-American art form of jazz. Of particular importance, access to the Museum's collection will be broadened substantially, as our *Harlem Speaks* videos will be made easily available to the public through our website, social media and interactive touchscreens at our Visitors Center. In all cases, the information will be accessible at no cost, as Museum admission is always free of charge.

IMLS funding will help share the story of jazz over the past century by making the Museum's most significant, self-generated collection accessible to a worldwide audience. This will help the Museum better accomplish its mission to preserve, promote and present jazz by inspiring knowledge, appreciation and the celebration of jazz locally, nationally and internationally.

The project also will enable the Museum's staff to receive training from an expert moving image archivist and professional video editor, and learn best practices for preserving and caring for our moving image archive.

2. Project Work Plan

At the beginning of the grant period in August 2018, the Museum's Education staff will begin organizing and preparing the digital files, and contract with moving image archivist Erica Gold. In September and October, the Museum staff and Gold will assess the Museum's *Harlem Speaks* collection and prioritize which files should be addressed first, based on preservation issues, followed by anticipated public interest. Additionally, the Museum will recruit a New York City area master's degree student to serve as a media intern. Video editor Brandon Bain, together with Ms. Ginsberg and our intern, will begin editing the selected interviews and preparing them for public viewing. In November and December, Gold will create the metadata structure for content to be searched and viewed, and in January and February 2019 she will create the workflow model and best practices for editing, preserving, cataloging, indexing and disseminating additional moving image files.

In spring 2019, the team will begin the cataloging work and metadata generation. The edited video files will then be uploaded to the Museum's digital asset management system. From April through June 2019, Gold will finalize the workflow guidelines, metadata guidelines and internal standards. The initial set of videos will be made accessible to the public beginning in May via the Museum's website and touchscreen kiosks. Lastly, in June and July 2019, Gold will lead final training sessions for our staff and intern on the processes for archiving the *Harlem Speaks* interviews and making them accessible. The team will conduct a formal evaluation to assess successes and challenges, and make modifications.

The project activities described above will be fully funded with an IMLS grant. Resources will include the grant-funded purchase of Apple's Final Cut Pro X video editing software.

One project risk relates to website integration. The Museum is in the process of fully integrating its extensive video archive on our jazzmuseuminharlem.org site, thanks to a \$10,000 donation earmarked for this purpose. The website integration is progressing as planned, but there is a small chance that unexpected glitches could affect our proposed project.

Ryan Maloney will plan and implement the project and coordinate the evaluation, with support from Samantha Ginsberg. Maloney will be the staff member designated to represent the Museum at IMLS meetings. He and Ginsberg will work closely with moving image archivist Erica Gold and video editor Brandon Bain on all aspects of the project. Additionally, Maloney and Ginsberg will recruit an intern by promoting the project to master's degree candidates who study moving image archiving and preservation at New York University as well as jazz history and research at Rutgers University. Maloney will ensure the project is completed as envisioned, on time and within the allotted budget.

Ryan Maloney is the Museum's Director of Education and Programming, and a saxophonist, archivist, historian and music educator. He develops and oversees the Museum's collections, exhibits, education programs, and public programs for visitors of all ages. Prior to joining the Museum in 2013, he worked for eight years as Director of Education & Programming at Jazz House Kids in Montclair, New Jersey. There, he developed a range of in-school, out-of-school and summer programs for K-12 students of all backgrounds, income levels and musical abilities. A professional educator, Maloney has taught music at all grade levels, from pre-K to college in the United States and Ireland. He has worked as a research consultant on several books, articles and documentary films on jazz artists including Herbie Nichols, Benny Goodman, Dexter Gordon and Elmo Hope, and contributed to a documentary film on musician and producer Teo Macero. A noted resource himself, Maloney has served as Reference Librarian and Assistant Archivist at the Institute of Jazz Studies at Rutgers University-Newark. Maloney received his master's degree in jazz history and research from Rutgers University-Newark and his undergraduate degree in music education and saxophone performance from the University of Minnesota-Morris.

Samantha Ginsberg is the Museum's Education Assistant. She received her bachelor's degree in history from Fordham University Lincoln Center, and her master's degree in public history from St. John's University. Ginsberg joined The National Jazz Museum in Harlem as an intern in 2016, and she was hired as the part-time Education Assistant in 2017. At the Museum, she organizes and manages the guided group visits for students and other groups that come to the Visitors Center each week. She also serves as a part-time educator at the New York Historical Society and The Intrepid Sea, Air and Space Museum. Ginsberg previously served as a Teaching Corps Intern at The Metropolitan Museum of Art, where she learned how to educate K-12 students through objects, and created and led her own tours.

Erica Gold is a moving image archivist who has served as a consultant to the New York Public Library for the Performing Arts, Tiffany & Co. and the Rutgers University Institute of Jazz Studies. She received her master's degree in Moving Image Archiving and Preservation from New York University, where she studied film, video and born-digital conservation and preservation; copyright law; metadata for the moving image; curation; handling complex media; and collection management. As a Fellow with Major League Baseball, she inspected, assessed, inventoried and processed the New York Mets and Yankees Comp Reels video collection, and digitized 300 hours of audio cassettes from 1986 New York Mets radio broadcasts. Gold is a member of the Association of Moving Image Archivists, Archivists Roundtable of Metropolitan New York, and New York Women in Film and Television.

Brandon Bain is a professional videographer, journalist, musician and creator of the Capsulocity web series, which documents New York City's vibrant jazz scene and has more than 900,000 views. Since September 2015, he has served as a videographer for Jazz at Lincoln Center, directing and shooting an entire season of the organization's "A Night in the Life" web series, directing video production for its galas and other special events, and producing and editing short form videos for its social media platforms. Bain previously served as a reporter and videographer for *Newsday* and as a news assistant and contributing writer at *The New York Times*. He received his bachelor's degree in journalism, television and radio from the CUNY Baccalaureate Program at Brooklyn College.

The Museum places a strong emphasis on evaluation, and all visitors are encouraged to complete surveys. To track its progress toward achieving the intended results, Museum staff will conduct an ongoing evaluation of the project through its various phases, along with a formal evaluation at the conclusion of the grant period. Both quantitative and qualitative data will be captured. Quantitative data will include the number of people viewing the *Harlem Speaks* videos and their city, state or country of residence. Qualitative data will include comments received from the viewers.

To assess the impact of the *Harlem Speaks* videos, in-person visitors will be asked to complete electronic surveys using iPads at the Museum. Their responses will be compiled through Google Forms. Respondents will be asked to provide demographic information and to indicate which portions of the videos were most impactful, what they learned that they did not know previously, what they viewed as the oral history collection's strengths and weaknesses, and which artists or other individuals they would like to see participate in future *Harlem Speaks* programs. Maloney will be responsible for training the Museum's Visitors Center staff and docents to provide visitors with touchscreen tutorials and assistance. Docents and Museum staff will track the number of visitors, and note the most popular *Harlem Speaks* content.

To assess the impact of the *Harlem Speaks* videos on our virtual users, website visitors will be invited to complete brief, online surveys to provide feedback. Each week, Museum staff will use Google Analytics to review specific comments and analyze trends in click rates, engaged screen time, website pages viewed, and numbers and worldwide locations of visitors exploring our *Harlem Speaks* collection. This data will be used to influence future content.

Evaluation results, discoveries and lessons learned will be shared with our Board members, the Institute of Museum and Library Services, and other interested parties including our partner venues and colleagues at museums doing similar work.

3. Project Results

As part of its formal evaluation, the Museum will collect and report data for the three IMLS Content and Collections performance goals.

Goal 1: Broaden access and expand use of the nation's content and collections.

Intended Result: Edited *Harlem Speaks* videos will be made available free of charge to the public through our website and through interactive touchscreens at the Museum's Visitors Center. Thousands of virtual and in-person visitors each year will have access to this unique, digital content. In addition, the edited *Harlem Speaks* videos will be used to promote the Museum, enhance our exhibitions, and inform our year-round educational and outreach programs that have a special focus on serving students and senior citizens from Harlem's low-income communities.

Goal 2: Improve management of the nation's content and collections.

Intended Result: Management of our *Harlem Speaks* oral history collection will be significantly improved, as the videos will be properly converted to a lossless, non-proprietary format and catalogued with appropriate metadata. This will allow staff and visitors to search by keyword and quickly locate the materials they seek. Preservation copies will be safely stored off-site. The moving image workflow, formatting, indexing, metadata creation, and long-term storage and maintenance guidelines developed through this project will help the Museum catalog and edit future *Harlem Speaks* oral history videos.

Goal 3: Improve preservation, conservation, and care of the nation's content and collections.

Intended Result: Edited *Harlem Speaks* videos will be in a lossless, non-proprietary, open source and up-to-date format. These will complement our existing, unedited oral histories, which are in a variety of formats, and provide yet another level of preservation and security.

While the primary focus of this project is Content and Collections, the project also supports the IMLS Learning goal of developing and providing inclusive and accessible learning opportunities. The intended result related to this Learning goal is that hundreds of hours of important, useful and thought-provoking content will shine a spotlight on Harlem's vital contributions to African-American culture. Viewers will develop a deeper understanding of the musical and cultural impact of jazz and its musicians, the lives of the many jazz greats who called Harlem their home, and the ways in which jazz continues to impact the world today. Harlem residents will gain an appreciation for and take pride in the wide-ranging contributions their own community has made and continues to make toward the development and perpetuation of jazz.

The tangible products that will result from the project are approximately 25 edited videos, ready for dissemination on the Museum's website and on touchscreens in our Visitors Center. This project will enable the Museum to expand its reach as truly national – and even international – museum, as we will be able to make our extraordinary oral history collection available through our website. The benefits of this project will be sustained, as the Museum's staff and interns continue to increase the number of edited *Harlem Speaks* oral histories made available, free of charge.

