NEH Application Cover Sheet (PW-259144)
Humanities Collections and Reference Resources

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INSTITUTION

University of Southern California (UPC)
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APPLICATION INFORMATION

Title: *L.A. as Subject Community Histories Digitization Project*

Grant period: From 2018-07-01 to 2020-06-30
Project field(s):   American Studies; Ethnic Studies; Urban History

Description of project: The L.A. as Subject Community Histories Digitization Project will make publicly accessible via the USC Digital Library and Digital Public Library of America collections held by 6 community archives from the L.A. as Subject research alliance: the Filipino American Library, the First AME Church of Los Angeles, the Go for Broke National Education Center, the Pasadena Museum of History, the Southern California Library, and the Workman and Temple Family Homestead Museum. The 6 collections document the experiences of post-WWII Filipino immigrants; videos of 400 sermons by Rev. Dr. Cecil "Chip" Murray at a socially engaged African-American church in South Los Angeles; firsthand perspectives of Japanese-American WWII veterans in 1,100 video oral history interviews; the daily lives of late 19th and early 20th century African-American, Asian-American, and Latino communities; and Jewish women's groups. The project will publish 2,950 hours of video and 15,000 photos and pages of

BUDGET

Outright Request	299,798.00	**Cost Sharing**	290,930.00
Matching Request	0.00	**Total Budget**	590,728.00
Total NEH	299,798.00		

GRANT ADMINISTRATOR

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The L.A. as Subject Community Histories Digitization Project will make publicly accessible a wealth of materials held by 6 smaller, less-resourced archives from the L.A. as Subject research alliance: the Filipino American Library, the First African Methodist Episcopal Church of Los Angeles, the Go for Broke National Education Center, the Pasadena Museum of History, the Southern California Library, and the Workman and Temple Family Homestead Museum. Like community archives across the United States, these organizations are home to rich historical collections that provide irreplaceable vantage points into the daily experiences of minority communities and U.S. multiculturalism during a period of rapid demographic and social change. Community archives are home to materials that enrich our national conversations about race, immigration, and many other important topics, yet they often lack the resources, expertise, and infrastructures to create digital collections for national online resources such as the Digital Public Library of America, which draws millions of page views per year. Our project will assist 6 archives from the L.A. as Subject alliance of 230 archives hosted by the USC Libraries with the digitization and online publication of compelling materials that will make less-visible experiences and perspectives documented in community archives powerfully alive for the American public.

The 6 collections document the experiences and perspectives on assimilation and cultural identity of post-WWII Filipino immigrants; 400 sermons by Rev. Dr. Cecil "Chip" Murray at a prominent, socially engaged African-American church at pivotal moments in U.S. life such as the 1991 Rodney King beating and ensuing civil unrest; firsthand perspectives of Japanese-American WWII veterans in 1,100 oral history interviews; the daily lives of early 20th century African-American immigrants to Pasadena; the cross-racial alliances of Emma Lazarus Jewish Women's Clubs and their contributions to L.A. civil rights activism in the 1950s and 1960s; and daily life and popular cultures of Asian-American and Latino communities in the late 19th and early 20th century via original photographs and ephemera such as theatre broadsides and posters. Although these 6 collections reflect the experiences of distinct minority communities, common themes emerge relating to identity and cultural expression; immigration; attitudes toward social and political activism, which changed over time among many U.S. minority communities; and relations between communities. For example, Rev. Murray's sermons address relations between Korean-American and African-American communities. Other striking examples are Tagalog-language and bilingual English-Tagalog publications for new Filipino immigrants describing the experiences of Chinese- and Japanese-American communities. The records of the Emma Lazarus Jewish Women's Clubs also highlight the common cause Jewish-American progressive groups found with African-American struggles for civil rights and equality under the law.

Over two years, our experienced project team will make this wealth of previously hidden materials accessible online via the USC Digital Library (http://digitallibrary.usc.edu/) and Digital Public Library of America (https://dp.la/). We will publish 14,300 pages of paper materials such as broadsides, posters, and correspondence; 1,000 historic photographs; 1,500 video recordings totaling 2,950 hours; and photographs of 200 cultural objects. We will leverage previously created descriptive information such as EAD finding aids and metadata records in PastPerfect and Omeka databases at Homestead Museum and Go for Broke. We will create 4,700 Qualified Dublin Core metadata records. The materials will be discoverable via OCLC's WorldCat, and we will provide archival and access digital files for all materials imaged through this project to each of the 6 participating L.A. as Subject member archives for publication on their websites and in support of their exhibitions, programs, and initiatives. We will also make these rich materials available for exploration by writers and filmmakers who are creating web editorials and broadcast TV and online video for the Emmy-nominated *Lost L.A.* series co-produced by the USC Libraries and KCET-TV. All archival TIFF images, losslessly compressed JPEG2000 video files, and metadata records created through this project will be preserved in perpetuity using the USC Digital Repository (http://repository.usc.edu). We respectfully request $299,798 to support a $590,728 project. The USC Libraries will provide in-kind contributions of totaling $290,930, and personnel at the 6 L.A. as Subject archives will also help to ensure the success of the project.

SIGNIFICANCE

The L.A. as Subject Community Histories Digitization Project will make publicly accessible a wealth of materials held by 6 smaller, less-resourced archives from the L.A. as Subject research alliance: the Filipino American Library, the First African Methodist Episcopal Church of Los Angeles, the Go for Broke National Education Center, the Pasadena Museum of History, the Southern California Library, and the Workman and Temple Family Homestead Museum. Like community- and neighborhood-based archives across the United States, these organizations are home to rich collections that provide irreplaceable vantage points into the daily experiences and perspectives of minority communities during a period of rapid demographic and social change in American life. Larger university and public libraries often have blind spots or gaps in their collecting histories that have been filled by smaller, less-resourced archives and historical collections devoted to specialized topics such as labor history, LGBTQ civil rights, or specific neighborhoods, trades, cultural or ethnic communities, and religious faiths. Smaller archives are home to materials that enrich our national conversations about many important topics, yet they often lack the resources, expertise, and infrastructures to create digital collections of their holdings for publication on national, comprehensive online resources such as the Digital Public Library of America. Our project will assist 6 L.A.-area archives and historical collections from the L.A. as Subject research alliance of 230 archives hosted by the USC Libraries with the digitization and online publication of compelling materials that will make the often less-visible experiences and perspectives documented in community-based archives powerfully alive for the American public, humanities researchers and educators, and K-12 and university students.

The 6 collections span neighborhoods throughout the Southern California region, documenting the experiences and perspectives of post-WWII Filipino immigrants; 400 sermons by Rev. Dr. Cecil "Chip" Murray at a prominent, socially engaged African-American church at pivotal moments in U.S. life such as the 1991 Rodney King beating and the ensuing civil unrest; firsthand perspectives of Japanese-American WWII veterans in 1,100 oral history interviews; the daily lives of early 20th century African-American immigrants to Pasadena; the activities of the Emma Lazarus Jewish Women's Clubs in L.A.-area civil rights activism in the 1950s and 1960s; and daily life and popular culture of Asian-American and Mexican-American communities in late 19th and early 20th century Los Angeles in original photographs, ephemera such as theatre broadsides, posters, and correspondence. Although the 6 collections reflect the experiences of distinct minority communities at varied moments in the 20th century, common themes emerge relating to identity and cultural expression (e.g. in Mexican-American theater performances in the 1920s and sermons at the First AME Church of Los Angeles); migration and immigration to Southern California (whether by African-Americans from the American South or Filipinos after the 1965 Immigration Act); diverse attitudes toward social and political activism, which changed over time in many U.S. minority communities; and relations between communities. For example, Rev. Murray's sermons address relations between Korean-American and African-American communities. Other striking examples are Tagalog-language publications for new Filipino immigrants describing the experiences of Chinese- and Japanese-American communities, which provide fascinating insights into Asian-American identity-formation after WWII. The records of the Emma Lazarus Jewish Women's Clubs also highlight the common cause Jewish-American groups found with African-American struggles for equality under the law and social justice.

Over two years, our experienced project team will make this wealth of previously hidden materials accessible online via the USC Digital Library (http://digitallibrary.usc.edu/) and Digital Public Library of America (https://dp.la/). We will publish 14,300 pages of paper materials such as broadsides, posters, and correspondence; 1,000 historic photographs; 1,500 video recordings totaling 2,950 hours; and photographs of 200 cultural objects. Where possible, we will leverage previously created descriptive information such as EAD finding aids and metadata records in PastPerfect and Omeka databases at Homestead Museum and Go for Broke. We will create approximately 4,700 Qualified Dublin Core metadata records needed to publish the 6 collections

in the USC Digital Library and DPLA. The materials will be discoverable via OCLC's WorldCat, and we will provide archival and access digital files for all materials imaged through this project to each of the 6 participating L.A. as Subject member archives for publication on their websites and in support of their exhibitions, programs, and other initiatives. We will also make these rich materials available for exploration by writers and filmmakers who are creating web editorials and broadcast TV and online video for the Emmy-nominated *Lost L.A.* series co-produced by the USC Libraries and KCET-TV. All archival TIFF images, losslessly compressed JPEG2000 video files, and metadata records created through this project will be preserved in perpetuity using the USC Digital Repository (http://repository.usc.edu). We respectfully request $299,798 to support a $590,728 project. The USC Libraries will provide in-kind contributions of totaling $290,930, and personnel at the 6 archives will also help to ensure the success of the project.

  The L.A. as Subject Community Histories Digitization Project is strongly responsive to the NEH The Common Good: The Humanities in the Public Square initiative, including the Standing Together initiative. The 6 collections give remarkable, firsthand views of the experiences and perspectives of several distinct U.S. minority communities at times when they were not given full voices in American public life. Although our 6 archives document experiences in Southern California, the memories and stories of these communities speak to national issues of race relations, immigration and assimilation, and unequal treatment minority populations have received under the institutions of our democracy. Additionally, the oral histories of Japanese-American WWII veterans offer eyewitness accounts of their wartime experiences in highly decorated units like the 442nd, return to civilian life, and unique conditions they faced as U.S. soldiers whose families were forcibly taken from their communities and incarcerated at camps like Manzanar, Tule Lake, and Heart Mountain. These oral histories and related cultural objects from Nisei veterans will be complemented by a smaller collection of accounts of veterans' experiences from the 1st Filipino Infantry Regiment, a Filipino-American unit formed in 1942. Since our project includes a substantial number of video recordings (1,100 recordings of oral histories of Japanese-American WWII veterans and 400 sermons by Rev. Cecil Murray at the First AME Church of Los Angeles) it will support media productions such as *Lost L.A.* We believe it will encourage public engagement with humanities questions and themes relevant to American public life by helping these materials to find broader audiences via the USC Digital Library and DPLA, which receive millions of page views per year, and documentary films.

  These collections from 6 participating L.A.-area community archives shed light on less-visible stories from the Southern California past. We selected the collections in close consultation with the 6 archives with a view towards these items' national significance for the humanities as well as establishing the groundwork for future projects that will bring more holdings of smaller and less-resourced archives from L.A. as Subject into national digital platforms that offer increased visibility and connect their collections to larger audiences. As emphasized by letters of support in Appendix A from KCET-TV chief creative officer Juan Devis, who develops award-winning programming on local Southern California communities such as *Artbound, Border Blaster, City Rising, Departures,* and *Lost L.A.;* Pulitzer-Prize-winning author and USC professor of American studies and ethnicity and English Viet Nguyen; historian Alison Rose Jefferson, author of the forthcoming *Leisure's Race, Power and Place: The Recreation and Remembrance of African Americans in the California Dream*; USC Price School of Public Policy professor and director of the USC Price Spatial Analysis Lab (or SLAB) Annette Kim, who recovers data from overlooked people and phenomena in global cities; and historian of modern American history at the Library of Congress Ryan Reft, these collections include a wealth of video recordings, photographs, posters, and cultural objects that are ideally suited for documentary films and other media productions, online exhibitions, digital humanities projects, and research and K-12 and university teaching in a wide range of academic fields. These areas of inquiry include African-American, Asian-American, and Latino studies; American studies and history; popular culture; law and public policy; religious studies; sociology; and urban studies to name only a few.

In tracing the memories and stories of U.S. minority communities, the 6 collections from L.A. as Subject archives promote alternate ways of knowing and remembering local histories in Southern California and larger themes and developments in U.S. history. *The L.A. as Subject Community Histories Digitization Project* is bookended by historic photographs and visually striking materials in the collections of the Pasadena Museum of History and the Homestead Museum that offer tantalizing glimpses of daily life and popular culture in late 19th and early 20th century African-American, Asian-American, and Latino communities and the First AME Church's video recordings of Rev. Cecil Murray's powerful sermons starting in the late 1980s responding to events like the 1991 shooting death of Latasha Harlins, the 1992 L.A. civil unrest following the Rodney King verdict, and the efforts by Rev. Murray and other community leaders to rebuild South Los Angeles during the 1990s. Go for Broke National Education Center's oral histories and cultural objects document the experiences of Japanese-American soldiers during WWII, many facets of pre-war life in L.A.'s Little Tokyo and post-war Japanese-American communities, and changing historical perspectives on the incarceration of Japanese-Americans. The Filipino American Library's collections include perspectives of WWII Filipino-American soldiers and post-war materials on Filipino immigrants and Filipino-American communities, and the Southern California Library's Emma Lazarus Jewish Women's Clubs collection focuses on activism and cross-racial alliances in civil rights struggles of the 1950s and 1960s. (See Appendix B for descriptions of each collection and representative samples of materials and Appendix C for letters of commitment from each of the 6 participating archives.)

A principal strength and focus of our project are 1,500 video recordings totaling 2,950 hours that offer firsthand accounts of watershed events in American life that have many lasting implications as we confront issues of race relations, unequal treatment under our criminal justice system, and the full integration of minority communities into the American experiment. As part of this project, we will publish in the USC Digital Library and the DPLA 1,100 oral histories of Japanese-American WWII veterans gathered by the Go For Broke National Education Center using professional standards as part of the Hanashi Oral History Program. Interviewees include Sen. Daniel Inouye (www.goforbroke.org/learn/archives/oral_histories_videos.php?clip=13701) and others who were highly decorated for their bravery and actions during wartime. They reflect on the historical significance of WWII; their reasons for serving; incarceration of their families in the camps; their service in segregated Japanese-American combat units; and complexities of their wartime experiences, encompassing the camaraderie they felt with fellow soldiers and their shared humanity with enemy soldiers as they fought and died together. These video recordings, totaling 2,750 hours, are being digitized and preserved in the USC Digital Repository as part of two separately funded projects outside the scope of the *L.A. as Subject Community Histories Digitization Project* (see History of Grants). At present, only 300 of these previously digitized recordings are available via the Go for Broke website; the remaining 800 oral history recordings are not available. Our project will provide online access to the full collection of 1,100 interviews via the USC Digital Library and ensure they are fully discoverable in the context of related materials on WWII, the Japanese-American experience, and veterans' experiences. The oral histories are also rooted in specific neighborhoods and communities in Los Angeles, so they promote alternate ways of understanding its past and present. For example, ordinary places such as the Santa Anita Racetrack were repurposed as temporary detention centers. The oral histories are complemented by 200 cultural objects from Go for Broke's Hiroshi Sugiyama collection, including his posthumously awarded Purple Heart and Bronze Star Medals and artifacts like letters, photographs, and a glasses case from a pre-WWII Japanese-American business. These cultural objects are important for exhibitions featuring Go for Broke's collections, and they are frequently lent to other institutions such as the Museum of Tolerance and Fresno State University for recent exhibitions. After digitizing two-dimensional objects and photographing three-dimensional objects per professional archival standards and publishing them in the USC Digital

Library and DPLA, Go for Broke and other organizations can use the digital images for online exhibitions, digital humanities projects, and media productions.

Founded by Biddy Mason in 1872, the First AME Church of Los Angeles (FAME) is the oldest African-American church in Southern California. During 27 years as pastor, Rev. Murray transformed a small congregation of 250 people into an 18,000-member institution that brought jobs, housing, and corporate investment into South L.A. neighborhoods. After the 1992 civil unrest, the economic development arm of the church brought more than $400 million in investments to L.A.'s minority and low-income neighborhoods. Presidents George W. Bush and Bill Clinton visited and spoke to the congregation. After retiring from his ministry in 2004, Rev. Murray was named a senior fellow of the USC Center for Religion and Civic Culture (CRCC). He chairs the USC Cecil Murray Center for Community Engagement, a leadership training and capacity-building organization that equips clergy and lay leaders to guide their communities into full partnership in the development of underserved neighborhoods in Greater Los Angeles.

FAME holds an irreplaceable collection of 1,200 original VHS tapes of Rev. Murray's powerful sermons between the late 1980s and 2004. These sermons, delivered with passion and great humor and insights into the structural inequalities that led to events like the 1992 L.A. civil unrest, are a record of important events interpreted through the lens of Rev. Murray's socially engaged African-American Christianity. The recordings capture the evolution of Rev. Murray's thinking over nearly 20 years along with the messages he gave to his congregation after events like the acquittal of the LAPD officers captured on video beating Rodney King. His powerful sermon on May 3, 1992, at the height of L.A.'s civil unrest, was given as fires burned in close proximity to the FAME congregation in South Los Angeles. It can be viewed in its entirety at http://crcc.usc.edu/may-3-1992-rev-cecil-murray-preaching-as-the-fires-of-the-l-a-riots-burned/. This sermon, like many others before, after, or during watershed events in U.S. life, is a testament to Murray's gifts as orator, community leader, and advocate for social change. However, since the vast majority of these original VHS tapes have not been digitized, they are effectively invisible, even to FAME parishioners. As part of our project, we will digitize 400 of his 30-minute sermons using procedures outlined below at the USC Digital Repository, complete transcription of the 400 sermons, publish them for free online public access via the USC Digital Library and DPLA, and preserve them in perpetuity using the advanced systems of the USC Digital Repository. The selection of sermons will be overseen by project manager Nick Street at CRCC, who will consult with Rev. Murray, who is now 87 years old, and leadership at the USC Murray Center. In the process, Street will gather valuable contextual information about each of the sermons and the events and issues they address from Rev. Murray and leadership at the USC Murray Center. This will help to make visible an important resource for understanding issues relating to race relations, criminal justice, and urban development that hold great significance today—and a valuable record of Rev. Murray's and FAME's contributions to U.S. Christian religious and social thought.

In addition, the *L.A. as Subject Community Histories Digitization Project* will provide online access to a wealth of historic photographs, visually striking materials like theatre posters and broadsides, letters, and ephemera. The vast majority of these items (14,300 pages of paper materials and 1,000 photographs) have never been digitized, and our project will make them widely available for the first time via the USC Digital Library and DPLA. The oldest collections included in our project are the Pasadena Museum of History's (PMH) Black History Collection and the materials provided by the Workman and Temple Family Homestead Museum. PMH is home to photographs, letters, family records, property deeds, newspaper clippings, and other materials on African-Americans who migrated to the city of Pasadena. Many materials date from the early 20th century, so they shed light on a less-visible period in African-American life prior to the second Great Migration, in which 5 million African-Americans left the South for Northern and Midwestern cities and the West, where jobs opened in the defense industry during WWII. The PMH Black History Collection includes more than 3,000 pages of materials, 400 historic photographs, and issues of a short-lived black community newspaper from the mid-1950s that

reported on prominent community figures like baseball great Jackie Robinson and his brother, 1936 Olympic silver medalist Mack Robinson. The collection has been rehoused and processed according to professional archival standards, and an EAD finding aid is available at the Online Archive of California (http://www.oac.cdlib.org/findaid/ark:/13030/tf0g50015t/). However, only a few selected items from the collection have been digitized.

The Homestead Museum is home to rich collections documenting many facets of the Los Angeles region between 1830 and 1930. Its research collections capture daily life and cultural activities among early Asian-American and Latino communities. For this project, Homestead Museum collection coordinator Michelle Muro will select 500 photographs and ephemera such as theatre broadsides; political posters; and other items that help to bring these less-visible histories to life. Among the highlights are late 1920s broadsides from two Mexican-American theatres in Boyle Heights that mounted comedic, vaudeville-style Spanish-language performances and screenings of silent films, including the products of Mexico's film industry. The broadsides are among the rare material traces of this period in Mexican-American community life and mass entertainment, which has been memorably traced in historian George Sánchez's *Becoming Mexican-American: Ethnicity, Culture, and Identity in Chicano Los Angeles,* 1900-1945 (1993). Other highlights of Homestead Museum holdings are Spanish-language broadsides such as an 1863 Democratic party slate and photographs of businesses, celebrations such as festivals and parades, and daily life in Chinese-American, Japanese-American, and Latino communities of the late 19th and early 20th centuries. Most traces of these early communities were lost with the rapid development of the Los Angeles region after WWII. Many of the 500 items we will select for this project have been previously digitized, but not in keeping with current archival standards recommended by the Federal Agencies Digital Guidelines Initiative (FADGI) or the National Archives and Records Administration (NARA). Therefore, materials such as photographs or the theatre broadsides include illegible details and improper color-balancing. As a result, words in the previously digitized broadsides are not legible, so many details about the theatrical performances are invisible (See Appendix B for examples). In addition to improving imaging of and access to compelling materials from the Homestead Museum's collections, our project will establish the groundwork for future collaborations between the USC Digital Library and the Homestead Museum, as well as other museums that use the PastPerfect database system.

The Southern California Library (SCL) is a community library and archive located in South Los Angeles. Founded over 50 years ago, the Library holds extensive collections of histories of community resistance. For the *L.A. as Subject Community Histories Digitization Project,* we will digitize the SCL's Emma Lazarus Jewish Women's Clubs of Los Angeles records. Established in 1951, the Los Angeles Clubs coordinated many projects with the national Emma Lazarus Federation of Jewish Women's Clubs. However, the major focus of the L.A. clubs were local activities, often with other L.A. organizations. Their interests included antisemitism and antiracism, civil rights and voting rights, immigrant rights (e.g. activism against the 1952 Walter-McCarran Act), peace and nuclear disarmament, secular Jewish culture and children's education, the arts, and the status of women, especially working women. In the mid-1950s, the clubs were particularly concerned with supporting the activities of African-American civil rights organizations in L.A. They sponsored everything from plays on the history of Jewish people in the United States and concerts by Jewish and African-American performers to legislative initiatives, senior citizen's centers, and International Women's Day celebrations. The L.A. clubs ceased activities during the 1980s, and the national Federation dissolved in 1989.

As part of this project, we will digitize the Emma Lazarus Jewish Women's Clubs of Los Angeles records and create Qualified Dublin Core metadata records needed to publish them in the USC Digital Library and DPLA. The collection totals 6,000 pages and is largely comprised of paper materials from the 1950s and early 1960s such as correspondence, minutes of meetings (1964-1967), and records of programs. The correspondence includes a wide range of Jewish and cultural organizations in Los Angeles, and the collection is a rich source of cooperative activities

undertaken by African-American and Jewish women's organizations in the 1950s. These collaborations included Sojourners for Truth and Justice, Los Angeles Negro Labor Council, Woman's Political Study Club of California, Inc., Los Angeles Urban League, NAACP – Los Angeles Branch, Victory Baptist Church, and the Eastside Settlement House. The records have been arranged and described per to professional archival standards, and an EAD finding aid is at http://www.oac.cdlib.org/findaid/ark:/13030/ft6z09n9c6/. In addition to tracing less-visible stories about cross-racial collaborations, the records show the clubs' impact across Los Angeles neighborhoods and their connections to national efforts for social justice in the face of heightened tensions and active suppression of leftist groups during the Cold War.

The Filipino American Library (FAL) is home to circulating collections on the history and culture of the Philippines and the Filipino-American experience. In addition, it preserves a small, unprocessed collection of archival materials and ephemera that we selected for this project. These materials offer many insights into the experiences and perspectives of Filipino-Americans and Filipino immigrants during and after WWII. They include accounts of the service of soldiers in the 1st Filipino Infantry Regiment; Tagalog and bilingual Tagalog-English children's books created by the Asian American Bilingual Center for new Filipino immigrants on the experiences of Chinese- and Japanese-American communities; reports on representation of the Philippines and Filipino-American topics in California and U.S. social science textbooks as well as other topics relating to education and health issues; accounts of visits by Filipino-Americans to the Philippines; and a number of photographs of prominent Filipino-Americans as well as maps, photographs, and ephemera brought by Filipino immigrants from their home country. Together, these diverse items from the FAL's archival collection reveal Filipino-Americans' views about their experiences, work by Filipino-American groups and allied Asian-American organizations to improve their conditions, and the ways of seeing and remembering the people and places Filipino immigrants left behind in their home country. The materials on WWII veterans capture their experiences during training in California and combat in the Philippines. Despite serving in the U.S. Armed Forces, Filipinos and Filipino-Americans never received the same recognition or benefits that other veterans received. For example, Filipinos who enlisted did not receive U.S. citizenship after their service even though that was promised. The archival materials from the Filipino American Library total approximately 5,200 pages and 200 photographs. The items are stored under professional archival standards, but they have not been processed, and no EAD finding aids exist for the collections, so they are exceedingly difficult to access—even for visitors to the FAL. In this project, we will digitize these materials and create item-level Qualified Dublin Core metadata records needed to publish them in the USC Digital Library and the DPLA.

Together, the collections from the 6 participating L.A. as Subject archives reveal hidden data—including visually striking photographs and ephemera and compelling firsthand accounts captured on video—about personal experiences and ways of seeing from underrepresented groups in the United States. It is no accident that these collections are held by smaller- and less-resourced community archives whose missions dictate that they preserve materials related to their areas of focus. The holdings of the 6 L.A. as Subject archives in the project testify to the significance of materials held by community archives and the value of bringing these materials into national digital platforms so they may be fully incorporated into national conversations on a wide range of topics, including race relations, immigration, religious history, and veterans' issues. The goal of *The L.A. as Subject Community Histories Digitization Project* is twofold: First, we hope to significantly enhance public access to and visibility of these collections that we identified with our participating archives. Second, we hope to build capacity within these 6 archives and the larger L.A. as Subject research alliance of 230 neighborhood- and community-based archives for future digital library projects that will make even more of their rich holdings accessible via digital platforms. In turn, these projects will inform humanities and social sciences research; K-12 and university teaching; and media projects such as documentary films, digital exhibitions and digital humanities projects, and productions such as *Lost L.A.* (www.kcet.org/lostla).

HISTORY, SCOPE, AND DURATION

A principal strength of the USC Libraries' archival and digital collections is California history and the American West. We have actively collected numerous archival collections relating to civil rights, politics, race relations, and social history in Los Angeles, and these areas remain a focus of our digital projects and cultural programs as the host institution for L.A. as Subject. Accordingly, items from these collections have a prominent place in the USC Digital Library. For example, our digital collections include photographs from the African-American newspaper the *California Eagle*, the records of the Independent and Webster Commissions on the Rodney King beating the 1992 L.A. civil unrest, and recordings of readings by U.S. Poet Laureate Juan Felipe Herrera and other Chicano/a poets from the 1973 Festival de Flor y Canto. The USC Digital Library also features photographs documenting more than 50 years of LGBTQ activism from the ONE National Gay & Lesbian Archives, which joined the USC Libraries in 2010. Providing free online access to these materials is part of a USC Libraries initiative to aid the discoverability of our archival holdings—particularly those with national significance in our areas of strength.

L.A. as Subject is a research alliance hosted by the USC Libraries. It maintains an online directory of 230 separate collections on many facets of Southern California history and presents the Los Angeles Archives Bazaar, which draws 1,500 visitors per year to USC's Doheny Library for exhibitions of the unique holdings of member archives. L.A. as Subject members also meet regularly to network with others in the profession, share best practices, and address common challenges. The Archives Forum was originally convened in 1997 by the Getty Research Institute as the LA as Subject Advisory Forum to support the work of its four-year research project, L.A. as Subject (1995–1999), which culminated in the landmark publication *Cultural Inheritance/L.A.: A Directory of Less-Visible Archives and Collections in the Los Angeles Region* (1999) and a companion online database. The Advisory Forum changed in name in 2004 to the L.A. as Subject Archives Forum. More details are available at http://laassubject.org/.

Recent L.A. as Subject initiatives have helped us develop relationships and understand the needs of member archives in preparation for this project. For example, the IMLS-supported L.A. as Subject Residency Program enabled recent MLIS graduates to complete a series of 3- to 6-month rotations at community-based archives, including the Pasadena Museum of History, while being mentored and trained in archival methods by experienced archivists at the Autry Museum of the American West, California State University Northridge Libraries, and the USC Libraries. The residency program gave our project team a greatly increased awareness of the challenges faced by smaller archives in building digital collections and helped to tailor our plans for this project. In conjunction with L.A. as Subject activities like the Archives Bazaar, monthly meetings, and *Lost L.A.,* the USC Libraries have strengthened our ties with a number of L.A. as Subject members, including the 6 institutions participating in this project. PI Susan Luftschein served on the organization's executive committee, and the USC Digital Library has published digital collections for 10 L.A. as Subject member archives. In preparation for this project, Co-PI Giao Luong Baker consulted with personnel at the 6 participating archives to gather information about their collections, inventory materials for digitization and metadata creation, and finalize logistical details about their roles in the project. As a result of her work, we have inventories of the materials held by the Filipino American Library, Go for Broke, and the Southern California Library and a full understanding of the work processes needed to digitize and publish materials held by each of the 6 archives. The project also builds on collaborations between Go for Broke and the USC Digital Repository, which has digitized its oral histories and provides long-term digital preservation services, and the USC Digital Library and USC's Center for Religion and Civic Culture, which is home to the USC Cecil Murray Center for Community Engagement and maintains close ties with the First AME Church of Los Angeles.

The project will be aided by ongoing efforts to build digital collections at L.A. as Subject member archives, including surveys of suitable materials held by archives, residency programs focused on building digital collections, and collaborative projects with individual archives. The

L.A. as Subject Community Histories Digitization Project will advance our other efforts in this area and set the stage for larger efforts involving more L.A. as Subject institutions. As a pilot project that includes archives with diverse holdings—born-digital video files, original VHS tapes, photographic materials, and ephemera—differing formats of descriptive information, resource constraints, and areas of focus, our project will help to build relationships and workflows between the USC Libraries and our participating archives and better position our 6 archives and our USC Libraries team to complete similar community history digital library projects in the future.

METHODOLOGY AND STANDARDS

Because of the different types of holdings and states of organization and description of materials at the 6 archives, we tailored workflows to their collections and resource constraints. All methods for digitization, metadata, publication on digital platforms, and long-term digital preservation will comply with national standards and best practices employed for our previous USC Digital Library projects. *The L.A. as Subject Community Histories Digitization Project* will publish 1,500 video recordings (1,100 previously digitized recordings from Go for Broke and 400 First AME Church recordings digitized for this project) totaling 2,950 hours, 14,300 pages of paper records and ephemera, 1,000 photographic materials, and digital images of 200 cultural objects held by Go for Broke. To publish these materials in the USC Digital Library and DPLA, we will create approximately 4,700 Qualified Dublin Core metadata records. All archival digital files (TIFF images and losslessly compressed JPEG2000 video files) and metadata records will be preserved in perpetuity using the USC Digital Repository. Work will be completed by a team that includes senior personnel who have worked on USC's digital library projects for more than a decade.

Selection: Four of the archives have already selected collections for this project based on their institutional priorities and project themes. For First AME Church, CRCC project manager Nick Street will consult with Rev. Cecil Murray and leadership at the USC Murray Center to select 400 sermons reflecting Rev. Murray's interpretation of historically significant events and issues the development of his socially-engaged African-American Christianity. Street has worked closely with the FAME collection of Rev. Murray's sermons and estimates its size at 1,200 tapes, and he has verified that the VHS tapes do not show signs of sticky-shed or other issues. For the Homestead Museum, collections coordinator Michelle Muro will select 500 items on daily life and popular culture among Asian-American and Latino communities in the late 19th and early 20th centuries based on her curatorial judgment and public interest in Homestead holdings.

Digitization: All materials will be digitized per archival best practices under the direction of experienced personnel at the USC Imaging & Media Lab. The Lab will create archival digital files that conform to national standards and best practices for resolution, color-space, bit-depth, and file type. All images will meet or exceed archival standards such as those recommended by the California Digital Library, the Federal Agencies Digitization Guidelines Initiative (FADGI), and the National Archives and Records Administration (NARA). The USC Digital Library also maintains documentation of its digitization and metadata standards at https://libraries.usc.edu/usc-digital-library-documentation. The USC Imaging & Media Lab has more than a decade of experience imaging cultural collections and equipment to complete this project cost-effectively and at a high standard of quality. The USC Digital Repository offers unique expertise in the digitization of audiovisual recordings such as the VHS tapes of Rev. Murray's sermons.

Digitization of photographic and paper materials and photography of cultural objects will be overseen by Louise Smith, manager of the USC Imaging & Media Lab, and an imaging specialist hired to complete the project per professional standards. Since the majority of the paper and photographic materials date to the 1950s and 1960s—or earlier—many are fragile, and items such as handwritten letters or theatre broadsides have important artifactual characteristics that we hope to preserve in digital collections created through this project. Due to their nature and condition, we will digitize them using a camera-capture rather than sheet-fed scanning process. Based on our assessment, the collections average 30% grayscale and 70% color. Nearly all are

two-dimensional papers with dimensions smaller than 8.5" by 14". Materials with any color will be scanned as color files so that researchers will see in context paper color, pen marks, color annotations, and other relevant details.

Lab staff will digitize paper records and photographic prints using a Canon 5DS (50mp) digital camera on a camera stand. The Canon 5DS will capture typical original pages and photographic prints at 8,700 pixels in the long dimension, and RAW files are rendered into 16bit TIFF files with color profiles of Adobe RGB 1998 or Gray Gamma 2.2 assigned accordingly. The resulting preservation files will be 210MB each. Our 5DS is mounted to a heavy duty, motorized TTI copy stand, with ProFoto Acute 2 daylight balanced strobe lights. The base of the TTI stand has a variable-force suction table that allows operators to control the amount of suction applied to each item. This enables operators to hold items (e.g. fragile pages) perfectly flat for digitization, while minimizing stress to the items. It also enables Imaging Lab personnel to digitize unbound flat items without having to photograph through glass. For bound materials, the Lab has a custom-built book digitization rig that uses two high-resolution DSLR cameras and efficiently captures page images with minimal stress to original items. The Lab will digitize photographs at a minimum of 600ppi, 16bit Adobe RGB, and will capture and color-correct them in a FADGI-compliant, color managed environment. All preservation TIFF files will be preserved without compression and used to create renditions for web viewing. The Lab has secure staging and processing areas and specialized equipment that limits potential damage to original materials. Upon arrival to the Lab, cultural objects are inventoried and tracked as they move from storage areas to capture stations and back prior to return to the contributing archives for secure long-term storage and access via reading and consultation areas provided by the 6 participating archives. Lab staff perform quality control using Adobe Photoshop prior to ingest of the TIFF files into the preservation infrastructure of the USC Digital Library. Staff examine each image for common problems like orientation, exposure, cropping, and color balance and less common issues, including Newton rings, end-of-file errors, and clipping. If there are image problems that cannot be corrected, staff will re-image materials. After quality control, Lab staff transfer TIFF files into the CONTENTdm system. OCR will be performed on typewritten materials upon loading.

For the 200 cultural objects from Go for Broke's Hiroshi Sugiyama collection, the imaging specialist will follow procedures outlined above for two-dimensional objects such as photographs and paper documents. For three-dimensional objects, the imaging specialist will photograph objects such as medals or glasses cases with the Canon 5DS and light them against a seamless, neutral background using Profoto Acute2 studio strobes. Setup, or "styling" of each item, will be done in consultation with Go for Broke archivist Gavin Linh Do to ensure no important details are overlooked and that we maintain consistency in our imaging of three-dimensional objects from the Sugiyama collection. Depending on the nature of the cultural object, it will require between 2 and 8 photos. Larger items such as clothing will require more photos than smaller items such as military patches and regalia. Final digital photographs will be output as color-managed 16-bit RGB TIFF files, with an approximate final resolution of 8,700 X 5,800 pixels (50mp). Lab staff will complete quality control procedures outlines above for all images.

For the 400 original VHS recordings of Rev. Murray's sermons at the First AME Church of Los Angeles, experienced personnel at the USC Digital Repository will use archival-quality videocassette playback decks to capture archival-quality MXF OP1A wrapped JPEG2000 with lossless compression, while simultaneously producing derivatives. For video, USCDR personnel generate Motion JPEG2000 lossless files for preservation with PCM 48 kHz audio encoding, MPEG-2 mezzanine files, and MPEG4 H.264 proxy files for access. Staff will record relevant descriptive information from VHS tapes and tape boxes and embed filenames in keeping with USC's technical and metadata standards. Experienced staff will perform stringent quality control on all digital files created through this project to assure accurate capture of the original video recordings. For each JPEG2000 file, an automated routine will check for common errors (e.g. relating to aspect ratios, video codecs, frame rates, bit-rates, duration, resolution, audio codecs,

number of audio channels) or blanks or blips. The systems log time codes for all errors, and staff manually review problems to verify whether they existed in original source recordings or were introduced during the conversion process. If errors are detected, staff will correct the issues or restart the capture process using original source recordings as appropriate. USCDR staff service decks and clean playback heads regularly to ensure capture of the complete audio and video signal from original source recordings. Heads are cleaned every 50 hours and preventative maintenance is performed on decks every 500 hours. The 1,100 oral history recordings from Go for Broke are now being digitized according to identical procedures by the USCDR as part of separately funded projects outside the scope of our proposed project. (See Appendix F for the USC Digital Repository's best practices for digitizing video recordings.)

Creation of metadata: The USC Digital Library uses the back-end system CONTENTdm for the creation of metadata. Directed by Digital and Metadata Librarian Wayne Shoaf and PI Susan Luftschein, a metadata librarian hired for this project will oversee the creation of an estimated 4,700 Qualified Dublin Core metadata records. Where possible, we will leverage previously created descriptive information such as EAD finding aids (for the Pasadena Museum of History and the Southern California Library), metadata records (Dublin Core records in Go for Broke's Omeka database and records in the Homestead Museum's PastPerfect database), and inventories created by Co-PI Giao Luong Baker in preparation for this project. For Go for Broke and Homestead Museum materials, USC Libraries MIS director Zahid Rafique and Shoaf will oversee the export of records from Omeka and PastPerfect systems. The metadata librarian will reformat and normalize the exported metadata records as necessary for publication in the USC Digital Library. For the Pasadena Museum of History (PMH) and Southern California Library (SCL), Luftschein and Shoaf will oversee export of folder-level metadata from EAD finding aids as EAD XML. XML will be converted to tab-delimited files using XSLT and transformation tools. The tab-delimited files will be imported to Excel where they will be consolidated into normalized metadata to be reconverted to tab-delimited files and imported to CONTENTdm. Non-normalized metadata will be normalized (e.g. date conversion to a standard, reversing names from first last to last comma first), and the metadata librarian will add metadata (Repository information, Collection information, etc.) and unique filenames for each digital object to the spreadsheets while reviewing archival materials from PMH and SCL. Consulting the files as needed, the metadata librarian will create additional metadata (e.g. page count, genre, creators, recipients, contributors, place names, coordinates) to spreadsheets for the Qualified Dublin Core records. For PMH materials, archivist Anuja Navarre will assist with completing spreadsheets.

For Filipino American Library (FAL) and First AME Church (FAME) materials, the metadata librarian will create spreadsheet templates in consultation with FAL archivist Florante Ibanez (drawing on an inventory recently created by Co-PI Giao Luong Baker of FAL materials) and in consultation with CRCC project manager Nick Street. For FAL collections, the metadata librarian will complete spreadsheet entries per procedures outlined above. For FAME materials, Street will complete spreadsheet entries and gather contextual information from Rev. Murray and USC Murray Center personnel. He will also view the sermons and provide keyword data based on their contents that will complement the transcriptions we create of the tapes. Upon completion of spreadsheets, the metadata librarian will review and organize the final spreadsheets for export into multiple TXT files encoded as UTF-8. The metadata librarian will review the digital files created by the Imaging Lab using Adobe Bridge for page order, completeness, and organization. Each metadata file will be imported with each batch of files using the CONTENTdm Project Client with OCR enabled. The imported files will be reviewed again for correct field mapping, final page titles, and page designations before they are uploaded for approval. The metadata librarian will add controlled vocabularies and approve the uploaded files in the CONTENTdm Web Administration.

OCR: Optical character recognition (OCR) technology recognizes letters in digital image files and converts them into text. All words formed by the text equivalents are searchable,

enabling viewers of OCRed documents to search the contents of texts efficiently for words related to their research interests. OCRed text from digital objects in the USC Digital Library is stored in metadata records, enabling visitors to browse and search for text. For example, searching for a name (e.g. Jackie Robinson), location (e.g. Boyle Heights), or topic (e.g. civil rights) that appears in typewritten documents from the collections will return all matching search results. The search term (name, location, or word relating to a particular topic) will be highlighted in the search results so researchers will know where it appears on each digitized page. The CONTENTdm OCR extension is built on industry-standard ABBYY FineReader software, which has 99% accuracy for typewritten and mechanically reproduced text. Using an automated process, TIFF images are run through the ABBYY OCR engine, and transcriptions of OCRed text are added to a field in the qualified Dublin Core metadata record for each item.

Transcription: For the 400 sermons, we will complete transcription using a qualified vendor. Our results will be similar to those CRCC achieved with the following digitized video: http://crcc.usc.edu/may-3-1992-rev-cecil-murray-preaching-as-the-fires-of-the-l-a-riots-burned/. We believe the transcriptions will add significant value to the digitized video recordings and help to promote public discovery of and engagement with Rev. Murray's sermons. The vendor will be selected via a competitive bidding process in consultation with the USC Purchasing Office, and the results will be published with the video files in the USC Digital Library and DPLA.

Publishing the digital collections: Following the creation of Qualified Dublin Core metadata records by the metadata librarian, approximately 4,700 digital objects (1,500 video recordings, 1,000 digitized photographs, 14,300 pages of paper materials, and photographs of 200 cultural objects) will be published on the USC Digital Library. For each of the 6 archives, we will create a landing page in the USC Digital Library that will provide background information on the collection and links to archives' websites. Shoaf will oversee publication and ingest into the USC Digital Repository. Once published, digital objects will be accessible via the DPLA and OCLC's WorldCat. See Appendices D and E for screenshots of a sample landing page and a sample item detail page from the USC Digital Library.

With each record in the USC Digital Library, we will publish a prominent link rights holders can use to issue takedown requests. The USC Libraries also provide a monitored email address rights holders can use for contacting the USC Digital Library with concerns about specific items. The USC Digital Library developed these policies and capabilities in consultation with USC's Office of the General Counsel, which has enable us to successfully manage any risks associated with publishing digital collections for free online public access. Each of the 6 archives confirmed that its collections pose no significant rights-related risks. All have contributed signed letters of commitment (Appendix C), and we will complete licensing agreements (Appendix G) as we undertake this project. We have evaluated our project from a legal and ethical standpoint, and we are confident that no rights-related issues will impede our plans to publish these materials online for free public access via the USC Digital Library, DPLA, and other resources.

SUSTAINABILITY OF PROJECT OUTCOMES AND DIGITAL CONTENT
The L.A. as Subject Community Histories Digitization Project aligns closely with the USC Libraries' efforts to make archival collections discoverable to researchers and the public and USC's strategic priorities to promote interdisciplinary scholarship and serve Southern California. The libraries' support for L.A. as Subject is a centerpiece of this larger area of focus related to advancing the study of Los Angeles, California, and the American West. It includes a L.A. as Subject coordinator position, operational support for the Archives Bazaar, and work by USC personnel on media partnerships—including *Lost L.A.*—that bring increased visibility to L.A. as Subject members' collections and programs such as the L.A. as Subject residency program that share knowledge and capacity among L.A. archives. The USC Libraries recently announced the Collections Convergence Initiative in partnership with the USC Dornsife College department of history and the USC-Huntington Institute on California and the West. The initiative supports

collections and scholarship on Southern California via fellowships, partnerships with historical archives, and related efforts. *The L.A. as Subject Community Histories Digitization Project* fits perfectly, since it provides access to materials that illuminate previously hidden aspects of history and daily life in underrepresented communities. USC will devote substantial resources to ensure these unique materials and digital products remain accessible, and that our project has a lasting impact, and efforts like the Collections Convergence Initiative and *Lost L.A.* will connect these digital collections to humanities researchers, educators, documentary filmmakers, and the public.

All digital assets will be preserved according to the standards of the USC Libraries. We will ensure the long-term preservation of all TIFF and JPEG2000 files and metadata records in the USC Digital Repository, which was developed to protect in perpetuity the 52,000 video testimonies from Holocaust survivors collected by the USC Shoah Foundation Institute. With 40 petabytes of capacity, the USC Digital Repository (USCDR) can ensure the secure, long-term preservation of the digital products created by our project. Its quality-assurance systems detect bit-variance in digital files and restore original files from back-up copies to ensure no information is lost. The USCDR automatically migrates files to new data tapes every three years or whenever errors are detected on any individual piece of storage media. Its long-term plans include migrating digital content to new preservation technologies as they become the industry standard. More information about its systems and standards is available at http://repository.usc.edu. In addition to preserving USC's cultural heritage collections, the USCDR provides a secure environment for preserving, accessing, and interpreting large research data sets—enabling USC researchers to meet rigorous requirements by the NSF and other agencies for data preservation.

In addition to preserving the digital work products created by the *L.A. as Subject Community Histories Digitization Project,* we will devote significant resources to maximizing their discoverability and usefulness for our diverse user community, which includes Southern California community members, artists, researchers, educators, and students from USC and institutions (including K-12 schools and universities) throughout Los Angeles and around the world. USC will devote significant resources to supporting L.A. as Subject's operations and cultural programs and improving the L.A. as Subject website. The USC Libraries also recently upgraded our website and the USC Digital Library to improve user experience and discoverability of materials. Additionally, we have been in discussions with a number of L.A. as Subject member archives, including the 6 selected for this project. We are planning upcoming projects such as an intensive survey of members' needs for digitization, which will help to identify suitable materials for future digital library projects and create training programs that will share expertise to enable more L.A. as Subject members to create digital collections. As these projects move forward, we are confident they will build on the *L.A. as Subject Community Histories Digitization Project* and ensure the collections held by our 6 archives are seen by many more researchers and the public.

DISSEMINATION

We will maximize the impact of the *L.A. as Subject Community Histories Digitization Project* via a number of pathways. Through our project, researchers and the public will enjoy online access to highly compelling materials, such as 1,100 oral history interviews with members of the 442nd and other highly decorated Japanese-American WWII combat units; video recordings of 400 sermons by Rev. Cecil Murray touching on pivotal moments and issues in American life; and photographs, posters, and other materials documenting the histories of Filipino-Americans, progressive Jewish groups that worked closely with African-American organizations in the 1950s and 1960s, and early 20th century African-American, Japanese-American, and Latino communities in Southern California. These collections promote new ways of seeing and understanding events like WWII, the Cold War, and the 1992 L.A. civil unrest and issues like civil rights, immigration, and urban development. In addition to making these rich materials available via the USC Digital Library and the Digital Public Library of America (DPLA), we will draw attention to them via programs such as the L.A. as Subject Archives Bazaar, exhibitions, articles, and web editorials created by

USC Libraries communications staff. These will include 3 web editorials created as part of the USC Libraries' media partnership with KCET-TV on the *Lost L.A.* series. In addition, the 6 participating archives will leverage the project to support their own initiatives, ranging from the USC Murray Center for Civic Engagement's efforts to create an authoritative edition of Rev. Murray's sermons with commentary to Go for Broke National Education Center's work with Nisei veterans' organizations to gather and digitize more oral histories.

Online discovery will be significantly aided by the USC Digital Library, which includes more than 400,000 records describing 1.3 million files and drew 437,000 unique visitors and 1.8 million page views last year. This project will also significantly enhance the community history holdings in the DPLA, which is home to more than 16.6 million items. Working with each of the participating archives, we will create landing pages for each collection in the USC Digital Library and collaborate with them on outreach via social media and other efforts. In conjunction, we will conduct outreach via the USC Libraries and L.A. as Subject websites and social media as well as the USC Libraries' newsblog; the active USC Libraries and L.A. as Subject presence on Twitter, Facebook, and other social media; and media partnerships. As of July 17, 2017, L.A. as Subject has 10,748 likes on Facebook and 12,149 followers on Twitter; the USC Libraries have 10,106 Twitter followers and 5,460 Facebook likes. The USC Libraries communications staff develops pieces highlighting archival materials like (https://www.kcet.org/shows/lost-la/how-sepulveda-canyon-became-the-405) or those featured here (https://www.kcet.org/shows/lost-la) and here (https://www.kcet.org/shows/artbound/projects/monomania-la) with media partners. Our web editorial pieces for *Lost L.A.* have received more than 3.5 million page views and draw substantial social media engagement. A recent article about Southern California freeways received 265,000 Facebook likes and provoked numerous discussions on Facebook, Twitter, and other platforms. KCET's Google Analytics data show these online articles are not just popular with readers in Southern California but with readers nationwide, drawing about 50% of our page views from outside Los Angeles. USC Libraries communications staff will create at least 3 web editorial pieces for *Lost L.A.* featuring archival items from the *L.A. as Subject Community Histories Digitization Project.* The collections we digitize will be a resource for other media productions and digital projects that the USC Libraries undertake with KCET and other organizations.

We will also disseminate the results from our project through L.A. as Subject programs, including the Los Angeles Archives Bazaar. We will share items digitized as part of our project at the 2018 and 2019 bazaars and create an exhibition based on items from this project for the 2019 bazaar. The bazaars draw 1,500 visitors per year, including K-12 teachers and students, artists, filmmakers, historians, and other members of the public.

WORK PLAN

Our planning is based on recent large-scale digital library projects at the USC Libraries. Co-PIs Dr. Susan Luftschein and Giao Luong Baker will oversee the project and ensure the timely completion of milestones, assisted by project manager Tim Stanton. USC Imaging & Media Lab manager Louise Smith will oversee the digitization of photographs and paper records per archival standards by an Imaging Specialist and student workers. USC Digital Repository staff will digitize the First AME Church's original VHS tapes at the USCDR facility and provide mp4 access files. They will also provide mp4 access files from previously digitized Go for Broke oral histories that are being completed as part of separately funded projects. Digital and Metadata Librarian Wayne Shoaf will oversee the work of a Metadata Librarian, who will create an estimated 4,700 Qualified Dublin Core records in the USC Digital Library and assist the 6 archives with converting existing descriptive information about their collections. MIS director Zahid Rafique will oversee the export of metadata records from the Go for Broke and Homestead Museum databases. Nick Street of CRCC will coordinate with Rev. Murray and USC Murray Center for Civic Engagement leadership on the selection of 400 sermons for this project and will record descriptive information about the video recordings for the Metadata Librarian.

       <u>Pre-Project Planning:</u> April 1, 2018 to June 30, 2018

After notification of NEH support, we will begin pre-project planning and ensure all project staff are available. We will begin the recruiting and hiring process for the Imaging Specialist and the Metadata librarian and notify the 6 archives, so that we can finalize the logistics for transporting items for digitization and converting or creating descriptive information about their collections, and finalize licensing agreements to host their materials in the USC Digital Library.

       Project Year One: July 1, 2018 to June 30, 2019

<u>Hire and Train Personnel:</u> We will recruit and hire the Metadata Librarian and Imaging Specialist to start July 1, 2018. Louise Smith will train the Imaging Specialist in Imaging Lab workflows, equipment, and procedures. Wayne Shoaf will train the Metadata Librarian in USC Digital Library workflows, metadata, and local practice. We will introduce them to personnel at our 6 archives and share details about their collections and work processes for each collection.

       <u>Metadata Creation:</u> In consultation with Shoaf, the Metadata Librarian will finalize the Google Sheets templates for export of metadata fields that will be used to create qualified Dublin Core records in the USC Digital Library. The Metadata Librarian will consult with Luftschein and Shoaf about the export of folder-level metadata from EAD finding aids at the Southern California Library (SCL) and Pasadena Museum of History (PMH) and consult with Rafique about export of metadata records from PastPerfect the Omeka databases at Homestead Museum (HM) and Go for Broke (GB). The Metadata Librarian will convene a training session in which participating archives bring their materials and consult about completing Google Sheets with descriptive information needed to create Qualified Dublin Core metadata records. Personnel at each of the archives will consult with the Metadata Librarian, who will review all spreadsheets prior to creation of Qualified Dublin Core Catalog records. Due to staffing constraints at SCL and the Filipino American Library (FAL), the Metadata Librarian will take a more active role in completing Google Sheets, consulting with SCL and FAL staff as needed. Following export of metadata records and mapping to Google Sheets for HM and GB by Rafique, the Metadata Librarian will review the Sheets, reformatting and normalizing completed metadata fields as needed. Following digitization of VHS recordings at First AME Church (FAME), Street will complete Google Sheets in consultation with Rev. Murray and USC Murray Center leadership.

       <u>Digitization and Publication of Materials:</u> The Imaging Specialist, directed by Smith, will digitize photographic and paper materials using camera-capture procedures outlined above, using unique filenames assigned to the materials by the participating archives and/or the project team. Student workers will assist with lighting, and handling and transport of materials. The imaging specialist will coordinate with the 6 archives on the transport of materials and the return of digital files. After imaging, the metadata librarian will review spreadsheets alongside renditions of TIFF images for consistency and oversee OCR processing for typewritten materials, and publication of digital objects in the USC Digital Library and DPLA. For 500 items at the Homestead Museum, the imaging specialist will coordinate with Michelle Muro, who will select items for this project per criteria outlined above. For VHS tapes at FAME, the imaging specialist will coordinate with the USC Digital Repository and Nick Street for digitization of 400 sermons totaling 200 hours and review and oversee the ingest of mp4 files into the USC Digital Library with mp4 files of 1,100 previously digitized oral histories held by GB. As items are published, we will ensure long-term preservation of all TIFF images and JPEG2000 files in the USC Digital Repository.

       <u>Outreach:</u> As materials are published in the USC Digital Library, Luftschein and Luong Baker will publicize the project and its online resources in collaboration with the 6 archives and L.A. as Subject. We will notify researchers, educators, and nearby libraries and archives and include items from this project in L.A. as Subject cultural programs and initiatives. With USC Libraries communications staff, we will identify materials for *Lost L.A.* web editorials.

Deliverables: By June 30, 2019, we will complete the majority of our digitization and imaging activities for 14,300 pages of paper materials, 200 cultural objects, 1,000 photographic items, and 400 sermons on original VHS tapes held by FAME.

Project Year Two: July 1, 2018 to June 30, 2019
We will continue with metadata creation and outreach as described above and complete any remaining digitization activities or review of mp4 video files created by the USC Digital Repository for the FAME and GB materials. We will publish all materials in the USC Digital Library and DPLA and select items for *Lost L.A.* web editorials.

 Project Evaluation: When the project is completed, the co-PIs will evaluate its success. They will assess how well the project met its performance objectives and gather data about the usage of the digital collections. We will survey researchers and participating archives on the usability of the digital library records. We will share our experiences with the L.A. as Subject community and invite input on future digital projects involving similar materials.

Deliverables: By June 30, 2020, we will publish approximately 4,700 digital objects on the USC Digital Library for the entire body of materials described in our proposal. We will submit a final report to NEH detailing the results of our project and the lessons learned.

STAFF

Our USC Libraries team members have worked together previously on a number of large-scale digital projects involving complex archival collections. See Appendix H for resumes of project staff and Appendix I for job descriptions for the Imaging Specialist and Metadata Librarian.

 Principal Investigator **Dr. Susan Luftschein** (10%) is Head of Special Collections at the USC Libraries. She will be responsible for the administration and intellectual direction of the project, oversee its operations, and work with Luong Baker and Stanton to ensure milestones and quality standards are met. She will conduct outreach to researchers and L.A. as Subject archives.

 Co-Principal Investigator **Giao Luong Baker** (5%) is Strategic Digital Initiatives Librarian at the USC Digital Library. She will assist Luftschein with oversight of the project and, drawing on more than a decade of experience in digital library projects, direct work by USC Digital Library personnel. Baker will also conduct outreach to L.A. as Subject members.

 Project Manager **Tim Stanton** (5%) draws on more than 16 years of project management experience, including work on archival and digital projects supported by CLIR, IMLS, NEH, and NHPRC. He will assist Luftschein and Luong Baker with ensuring all project milestones are met, monitoring progress at each archive, and solving logistical problems.

 Wayne Shoaf (5%) is Metadata and Digital Librarian at the USC Libraries. He will work closely with the Metadata Librarian to develop spreadsheets that capture descriptive information about the L.A. as Subject members' collections. Drawing on 15 years of experience with digital library projects, Shoaf will ensure the quality of all digital objects created through our project.

 Zahid Rafique (5%) is MIS Director at the USC Libraries' IT department. With more than 13 years of experience in digital library projects, he has considerable expertise in database projects. Rafique will oversee export of metadata from Omeka and PastPerfect databases.

 Louise Smith (5%) is Imaging Lab Manager at the USC Digital Library and has overseen digitization projects involving complex collections of diverse materials. In consultation with Luong Baker, she will oversee the work of the Imaging Specialist.

 Nick Street (10%) is Writer and Project Manager at USC's Center for Religion and Civic Culture. We will coordinate with Rev. Murray and leadership at the USC Murray Center on the selection of 400 sermons and gather contextual and descriptive information about them.

 We will hire a qualified **Metadata Librarian** (100%) who will work under the direction of Luftschein, Luong Baker, and Shoaf to complete metadata records for this project and leverage previously created descriptive information (e.g. EAD finding aids). The Metadata Librarian will consult with the 6 archives, provide training and consultation, and assist with problem-solving.

 We will hire a qualified **Imaging Specialist** (100%) for this project. The Imaging Specialist will work under Smith's direction to digitize materials and review digitized video recordings from the FAME and Go for Broke collections as outlined above.

HISTORY OF GRANTS

We have not previously sought or received grant funding to support collaborative digitization projects involving L.A. as Subject member archives. We will attempt to build on the results of this pilot project in future projects involving these and other L.A. as Subject members, including needs assessments and surveys of the holdings of L.A. area archives that will assist with planning future digital library projects. We are still in the early stages of conceiving these efforts.

However, we have previously received grants to support initiatives for L.A. as Subject that will benefit our proposed project. These include a $439,620 grant from IMLS under the Laura Bush 21st Century Librarian Program in support of a residency program that enabled us to gather more information about the needs of several participating archives and grants from Cal Humanities for $10,000 and $40,000 to support media projects involving L.A. as Subject collections, *Monomania L.A.* and *Lost L.A.* Additionally, the L.A. as Subject research alliance began in 1997 with the Archives Forum, which was generously supported by the Getty Research Institute.

In addition, individual participants in our project have received grant support for projects involving collections included in our project. On behalf of the First AME Church, USC's Cecil Murray Center and Center for Religion and Civic Culture received a $30,000 grant from the Haynes Foundation in 2017 to digitize 22 hours of Rev. Murray's sermons. These are distinct from the 400 sermons we will select as part of our project. Go for Broke National Education Center has received grants of $34,260 from the Haynes Foundation to digitize 300 oral history interviews (2013) and $193,080 from NEH (2017) to digitize, catalog, and preserve 800 oral history interviews. The Haynes-supported project has been completed, and the NEH-supported project will be completed by 2019, so that we can publish oral histories digitized through these two projects in the USC Digital Library and DPLA as part of our *L.A. as Subject Community Histories Project.* Our project will also benefit from cataloging and descriptive information created by Go for Broke thanks to a 2014 grant for $260,975 from CLIR to catalog oral histories, photos, and documents from its collections and that of partner Nisei veterans' organizations.

PROJECT DELIVERABLES

1) Digitize 14,300 pages of materials and 1,000 photographic materials from the Filipino American Library, Pasadena Museum of History, Southern California Library, and Workman and Temple Family Homestead Museum per professional archival standards and best practices;

2) Create digital photographic documentation for 200 cultural objects (including two-dimensional and three-dimensional objects) from the Hiroshi Sugiyama collection at the Go for Broke National Education Center per professional archival standards and best practices;

3) Select, digitize, and create transcriptions for 400 sermons totaling 200 hours from the First AME Church of Los Angeles in consultation with Rev. Murray and USC Murray Center leadership;

4) Ingest 1,100 previously digitized oral history interviews totaling 2,750 hours from mp4 access files provided by the USC Digital Repository and 1,100 associated metadata records from Go for Broke's Omeka database system;

5) Ingest 500 metadata records from Homestead Museum's PastPerfect database with 500 items selected by Homestead Museum personnel and digitized as part of 1) above;

6) Create approximately 4,700 Qualified Dublin Core metadata records for these newly and previously digitized items, leveraging previously created descriptive information;

7) Publish approximately 4,700 digital objects on the USC Digital Library and the Digital Public Library of America and preserve all digital objects using the USC Digital Repository;

8) Publicize the project through the USC Libraries and L.A. as Subject websites, news articles, and 3 web editorial pieces developed by USC Libraries communications staff for our media partnerships.

LIST OF PARTICIPANTS

Baker, Giao Luong
USC Libraries

Devis, Juan
KCETLink Media

Do, Gavin Linh
Go for Broke National Education Center

Dotson, Bill
USC Libraries

Holmes-Wong, Deborah
USC Libraries

Ibanez, Florante
Filipino American Library

Jefferson, Alison Rose
Independent Historian

Kim, Annette
USC Price School of Public Policy

Luftschein, Susan
USC Libraries

Maki, Mitchell T.
Go for Broke National Education Center

Mandell, Rachel
USC Libraries

Muro, Michelle
Workman and Temple Family Homestead Museum

Navare, Anuja
Pasadena Museum of History

Nguyen, Viet
USC Dornsife College

Omowale, Yusef
Southern California Library

Rafique, Zahid
USC Libraries

Reft, Ryan
Library of Congress

Schuetze-Coburn, Marje
USC Libraries

Shoaf, Wayne
USC Libraries

Smith, Damali Najuma
USC Cecil Murray Center for Civic Engagement

Smith, Louise
USC Libraries

Stanton, Tim
USC Libraries

Street, Nick
USC Center for Religion and Civic Culture

Welsing, Michele
Southern California Library

Whitlock, Rev. Mark
USC Cecil Murray Center for Civic Engagement

BUDGET

NATIONAL ENDOWMENT FOR THE HUMANITIES

Budget Form

OMB No 3136-0134
Expires 6/30/2018

Applicant Institution *University of Southern California*
Project Director *Dr. Susan Luftschein*
Project Grant Period *07/01/2018 through 06/30/2020*

click for Budget Instructions

	Computational Details/Notes	(notes)	Year 1 07/01/2018-6/30/2019	(notes)	Year 2 07/01/2019-06/30/2020	(notes)	Year 3 07/01/2020-06/30/2021	Project Total
1. Salaries & Wages								
Susan Luftschein, PI		(b) (6)	10%	(b) (6) %	(b) (6) %			(b) (6)
Giao Luong Baker, Co-PI		(b) (6)	5%	(b) (6) %	(b) (6) %			(b) (6)
Tim Stanton, Project Manager		(b) (6)	5%	(b) (6) %	(b) (6) %			(b) (6)
Louise Smith, Imaging Lab		(b) (6)	5%	(b) (6)	(b) (6)			(b) (6)
Wayne Shoaf, Metadata/Digital Librarian		(b) (6)	5%	(b) (6)	(b) (6)			(b) (6)
Zahid Rafique, MIS Director		(b) (6)	5%	(b) (6)	(b) (6)			(b) (6)
Nick Street, CRCC Project Manager		(b) (6)	10%	(b) (6)	(b) (6)			(b) (6)
Metadata Librarian	$50,000	100%	$50,000 %	$51,250 %			$101,250
Imaging Specialist	$50,000	100%	$50,000 %	$0 %			$50,000
Imaging Lab Student Workers	975 hours @$14/hr.		$13,650 %	$0 %			$13,650
2. Fringe Benefits								
USC Libraries permanent personnel	33.2% federal rate		(b) (6)	(b) (6)				(b) (6)
CRCC personnel	33.2% federal rate		(b) (6)	(b) (6)				(b) (6)
Metadata Librarian	33.2% federal rate		$16,600	$17,015				$33,615
Imaging Specialist	33.2% federal rate		$16,600	$0				$16,600
Imaging Lab Student Workers	33.2% federal rate; 25% eligible		$1,133	$0				$1,133
3. Consultant Fees								
								$0
4. Travel								
								$0
								$0
5. Supplies & Materials								
Imaging Lab materials and supplies			$3,000	$0				$3,000
6. Services								
Digitization of VHS tapes	200 hours @$45/hr.		$9,000					$9,000
Transcription of VHS tapes	12,000 minutes @$1.50/min.		$0	$18,000				$18,000
Transportation of archival materials	16.67 hours @$60/hr.		$1,000					$1,000
Digital Preservation	11 terabytes @$1,000/TB		$5,000	$6,000				$11,000
7. Other Costs								
								$0
8. Total Direct Costs	Per Year		$215,274	$142,743		$0		$358,017
9. Total Indirect Costs								
65% rate per DHHS agreement	Per Year		$139,928	$92,783		$0		$232,711
10. Total Project Costs				(Direct and Indirect costs for entire project)				$590,728
11. Project Funding			a. Requested from NEH			Outright		$299,798
					Federal Matching Funds			$0
					TOTAL REQUESTED FROM NEH:			$299,798
			b. Cost Sharing		Applicant's Contributions			$290,930
					Third-Party Contributions			$0
					Project Income			$0
					Other Federal Agencies			$0
					TOTAL COST SHARING:			$290,930
12. Total Project Funding								$590,728

Total Project Costs must be equal to Total Project Funding ---> ($590,728 $590,728 ?)
Third-Party Contributions must be
greater than or equal to Requested Federal Matching Funds ---> ($0 ≥ $0 ?)

Budget Narrative

We are requesting $299,798 in grant funds to support a $590,728 project. The USC Libraries will devote $290,930 to the project. The project period is July 1, 2018 to June 30, 2020.

1. Salaries and Wages

We are respectfully requesting NEH funding for the salaries and fringe benefits of a **Metadata Librarian** (2 years, 100%), **Imaging Specialist** (1 year, 100%), and **Student Workers** (975 hours) in the USC Imaging & Media Lab and 10% of the time and effort of USC Dornsife College Center for Religion and Civic Culture (CRCC) project manager Nick Street. The USC Cecil Murray Center for Community Engagement is part of CRCC, a unit of USC Dornsife College. Dornsife is distinct from the USC Libraries as an administrative unit at our university.

The salaries and benefits associated with the time and effort of all other project personnel, Co-PIs **Dr. Susan Luftschein** and **Giao Luong Baker**, Project Manager **Timothy Stanton,** Imaging Lab Manager **Louise Smith**, Metadata and Digital Librarian **Wayne Shoaf,** and MIS Director **Zahid Rafique** comprise part of USC's provision. Luftschein will devote 10% of her time to the project, while all other members of the project team will devote 5% of their time and effort for the duration of the project. In addition, we anticipate that archival personnel at each of our 6 L.A. as Subject partners will contribute additional time to ensure the success of the project.

In our budget calculations, we estimated a 2.5% annual increase for the salaries of all USC Libraries project staff. Their projected salaries on July 1, 2018, are based on 2.5% increases from their current salaries. For CRCC project manager Nick Street, we are estimating annual increases of 2%. The USC fiscal year begins on July 1 of each year, so our estimated salaries and fringe benefits for each project year reflect projected salary increases going into effect on July 1.

2. Fringe Benefits

We are calculating fringe benefits at a rate of 33.2% in keeping with our most recent federal rate agreement, dated July 21, 2016. Student assistants receive USC fringe benefits during the summer, so our budget for each project year includes 13 weeks of summer fringe for students who will assist with archival processing and digitization. As a result, 25% of their wages are eligible for USC fringe benefits.

3. Supplies and Materials

We are respectfully requesting $3,000 in NEH funds for materials and supplies in the USC Imaging & Media Lab necessary for the imaging of fragile historic materials from the 6 participating archives, including three-dimensional cultural objects from Go for Broke that will require special lighting and staging. These materials and supplies include software licenses, hard drives, and replacement camera parts for the Lab's Nikon D800e cameras. Additionally, we are requesting funding for hard drives that will be used to provide each of the 6 participating archives with digital files created through this project.

4. Services

We are respectfully requesting $9,000 in NEH funds for the digitization of VHS recordings of 400 sermons totaling 200 hours at the USC Digital Repository, which charges $45 per recorded hour of SD video for its services. Their output is described above.

We are respectfully requesting $18,000 in NEH funds for the transcription of the 400 sermons from the First AME Church collections. These costs are based on rates of $1.50 per minute that CRCC has been charged for transcription of other Rev. Murray sermons by Rev.com. This rate includes verbatim transcription and time stamping. We will select the vendor in consultation with the USC Purchasing Office, which will ensure all contracting is done in compliance with the rules governing purchasing by non-profit organizations. Project manager Timothy Stanton will oversee this contracting process.

We are respectfully requesting $1,000 in NEH funds for moving costs associated with the transportation of archival materials from participating archives. Based on the USC Libraries' agreement with Eastern Van Lines for the transportation of archival materials, we pay $60/hr. for moving services provided by one Eastern Van Lines staff member with one van. Since the 6 collections in our project are relatively small, and some of the archives will be transporting the materials to the USC Imaging Lab, we are allowing for 16.67 hours of moving, driving, loading, and unloading time.

We are respectfully requesting $11,000 in NEH funds for digital preservation in the USC Digital Repository. We estimate that each of the archival-quality TIFF images for the 14,300 pages of paper materials, 1,000 photographic materials, and 2,200 photographs of three-dimensional cultural objects will total 210MB for a total of 4 TB of data. We estimate the 200 hours of losslessly compressed JPEG2000 files will total 7 TB of data. The USC Digital Repository charges $1,000 per TB for long-term digital preservation.

5. Indirect Costs

USC's federal indirect cost rate is 65% under the terms of the university's July 21, 2016, agreement with the Department of Health and Human Services. Based on modified total direct costs of $358,017, the project's indirect costs total $232,711. We are respectfully requesting indirect costs totaling $23,641 as part of the NEH provision. All of the project's remaining indirect or F&A costs, totaling $209,070, comprise part of USC's provision.

APPENDICES

Appendix A: Letters of Support

KCETlink
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July 16, 2017

Review Panel Members
Humanities Collections and Reference Resources Program
National Endowment for the Humanities
400 7th Street SW
Washington, D.C. 20506

Dear Review Panel Members,

I am writing to express my enthusiastic support for the L.A. as Subject Community Histories
Digitization Project. The 2-year pilot project will publish digital collections based on
materials held by 6 L.A.-area archives and historical collections: the Filipino American
Library, the First AME Church, the Go for Broke National Education Center, the Pasadena
Museum of History, the Southern California Library, and the Workman and Temple Family
Homestead Museum.

In keeping with the mission of L.A. as Subject, a research alliance of 230 archives and
historical collections hosted by the USC Libraries, the ambitious digitization project will
publish in the USC Digital Library and Digital Public Library of America more than 25,000
photographs and paper records and 1,300 video recordings that document important, less-
visible histories from throughout the Southern California region.

The collections selected by the 6 participating archives for the L.A. as Subject project
provide many insights into the complex, under-documented experiences and perspectives
of a number of minority communities in Los Angeles. These rich collections include:

- The Filipino American Library's collection of 5,300 pages of photographs, papers, and
  publications that illuminate the experiences and perspectives of new Filipino immigrants
  to Southern California in the post-WWII period;

- The First AME Church's collection of 200 hours of video recordings of pivotal sermons
  on significant events such as the 1992 L.A. civil unrest by the Rev. Dr. Cecil Murray
  starting in the late 1980s and tracing the development of his particular expression of
  socially engaged African American Christianity at a prominent South L.A. church;

- Go for Broke National Education Center's collection of 1,100 oral histories of Japanese-
  American WWII veterans and 200 cultural objects documenting daily life in pre-WWII
  Japanese American communities like L.A.'s Little Tokyo;

- The Pasadena Museum of History's Black History Collection, which includes 3,400
  pages of correspondence, records, photographs, and other materials documenting the
  experiences of early 20th century African-American residents in Pasadena;

2900 WEST ALAMEDA AVE
BURBANK, CA 91505-4267
phone 747.201.5000

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- The Southern California Library's 6,000 pages of records, photographs, and other materials on the Los Angeles-area Emma Lazarus Jewish Women's Clubs that were active in L.A. civil rights campaigns starting in the 1950s and 1960s;

- The Workman and Temple Family Homestead Museum's collection of 10,000 photographs, letters, and papers documenting early 20th century Chinese-, Japanese-, and Mexican-American communities in Southern California.

These unique, visually compelling historical collections will be made freely available online via the Digital Public Library of America and the USC Digital Library. The new digital collections created through this project shed light on many intriguing stories from the Southern California past that have not—until recently—been included in histories of the region's rapid growth and development during the 20th century.

By making this wealth of documentary materials available for the first time via national platforms that receive millions of page views per year, the project will support a wide range of humanities and social science research, public programs and exhibitions, media productions, and other efforts to provide a nuanced and inclusive perspective on Southern California's social history during the 20th century—particularly one that focuses on the viewpoints of minority communities.

Since 2011, KCETLink has worked closely with the USC Libraries and L.A. as Subject to produce *Lost L.A.*, which includes web editorials and an Emmy-nominated broadcast series. The series, which can be seen at www.kcet.org/lostla, brings Southern California history to life by marrying rare archival materials from the collections of L.A. as Subject members with innovative forms of documentary storytelling. *Lost L.A.* focuses on the often-hidden social and cultural histories of the L.A. region, and the holdings of smaller neighborhood- and community-based archives are critical for ensuring that the memories and perspectives of many different L.A.-area communities are included in the stories we tell about the Southern California past.

Nevertheless, it can be challenging for our filmmakers, writers, and production team to identify primary materials held by smaller institutions that shed light on important and complex topics like the gentrification and development of downtown, Boyle Heights, and other L.A. neighborhoods; the civil rights struggles of African-American, LGBTQ, and Mexican-American Angelenos; and the causes and origins of social unrest, politically-engaged art, and political movements. Primary materials are the focal points for our series' explorations of L.A. social histories, and it is critical that we include archival materials that record the viewpoints and experiences of all Angelenos—particularly those in communities that have historically been denied a voice in L.A. public life.

The L.A. as Subject Communities Histories Digitization Project will provide access to a wealth of previously inaccessible primary materials that will be invaluable for future media

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KCETlink
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production at KCETLink, including *Lost L.A., City Rising,* and *Artbound.* These range from 1920s broadsides for comedic performances at Teatro Principal and other Mexican-American theatres in Boyle Heights to video recordings of Japanese American WWII veterans recounting their experiences and sermons by Rev. Cecil Murray during the 1992 civil unrest.

In summary, I am fully supportive of the USC Libraries' efforts to build digital collections as part of this ambitious project. I am confident these newly available digital collections with enrich our ongoing collaborations on media projects with the USC Libraries and L.A. as Subject.

Sincerely,

Juan Devis
Chief Creative Officer
KCETLink Media Group
2900 West Alameda Ave.
Burbank, CA 91505-4267

2900 WEST ALAMEDA AVE
BURBANK, CA 91505-4267
phone 747.201.5000

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USCDornsife

Dana and David Dornsife
College of Letters, Arts and Sciences

DEPARTMENT OF ENGLISH
Viet Thanh Nguyen
Aerol Arnold Chair of English
Professor of English and
American Studies and Ethnicity

July 16, 2017

Review Panel Members
Humanities Collections and Reference Resources Program
National Endowment for the Humanities
400 7th Street SW
Washington, D.C. 20506

Dear Review Panel Members,

I am writing to express my enthusiastic support for the L.A. as Subject Community Histories Digitization Project. The 2-year pilot project will publish digital collections based on materials held by 6 L.A.-area archives and historical collections: the Filipino American Library, the First AME Church, the Go for Broke National Education Center, the Pasadena Museum of History, the Southern California Library, and the Workman and Temple Family Homestead Museum.

In keeping with the mission of L.A. as Subject, a research alliance of 230 archives and historical collections hosted by the USC Libraries, the ambitious digitization project will publish in the USC Digital Library and Digital Public Library of America more than 15,000 photographs and paper records and 1,300 video recordings that document important, less-visible histories from throughout the Southern California region.

The collections selected by the 6 participating archives for the L.A. as Subject project provide many insights into the complex, under-documented experiences and perspectives of a number of minority communities in Los Angeles. These rich collections include:

- The Filipino American Library's collection of 5,300 pages of photographs, papers, and publications that illuminate the experiences and perspectives of new Filipino immigrants to Southern California in the post-WWII period;

- The First AME Church's collection of 200 hours of video recordings of pivotal sermons on significant events such as the 1992 L.A. civil unrest by the Rev. Dr. Cecil Murray starting in the late 1980s and tracing the development of his particular expression of socially engaged African American Christianity at a prominent South L.A. church;

- Go for Broke National Education Center's collection of 1,100 oral histories of Japanese-American WWII veterans and 200 cultural objects documenting daily life and experiences in pre-WWII Japanese American communities like L.A.'s Little Tokyo;

- The Pasadena Museum of History's Black History Collection, which includes 3,400 pages of correspondence, records, photographs, and other materials documenting the experiences of early 20th century African-American residents in Pasadena;

- The Southern California Library's rich collections of 6,000 pages of records, photographs, and other materials on the Los Angeles-area Emma Lazarus Jewish Women's Clubs that were active in L.A. civil rights campaigns starting in the 1950s and 1960s;

- The Workman and Temple Family Homestead Museum's collection of photographs, letters, and papers documenting early 20th century Chinese-, Japanese-, and Mexican-American communities in Southern California.

These unique, visually compelling historical collections will be made freely available online via the Digital Public Library of America and the USC Digital Library. The new digital collections created through this project shed light on many intriguing stories from the Southern California past that have not—until recently—been included in histories of the region's rapid growth and development during the 20th century.

By making this wealth of documentary materials available for the first time via national platforms that receive millions of page views per year, the project will support a wide range of humanities and social science research, public programs and exhibitions, media productions, and other efforts to provide a nuanced and inclusive perspective on Southern California's social history during the 20th century—particularly one that focuses on the viewpoints of minority communities.

In addition to providing access to important materials for humanities scholarship and public programs, the project will assist smaller, less-resourced historical archives with making their holdings more widely accessible. It will leverage the expertise and technical infrastructure developed by the USC Libraries for digital library projects, helping to strengthen relationships between USC, the L.A. as Subject organization, and the 6 participating archives. This pilot project will in turn lay the groundwork for future projects that will provide access via national platforms to the holdings of many more Southern California community- and neighborhood-based archives and historical collections on many facets of the L.A. past.

The historical collections included in this project will have a significant impact on research and teaching across a number of disciplines. Humanities and social sciences researchers often face significant obstacles in accessing the rich, one-of-a-kind materials held by smaller community-based archives, museums, and similar institutions. These materials have tremendous potential for adding to our public discussions about important issues in the humanities, such as struggles by a number of communities for civil rights and equality, immigration experiences, race relations, and many facets of U.S. social history.

As a teacher of courses in Asian American literature, history, and culture, as well as American multiethnic cultures and race relations, the collections here are invaluable in providing resources for my students and me. They provide important visual and narrative records and traces that enrich my teaching and enhance my students' research. My courses often provide students the opportunity to do archival research, or to connect historical documents with the literary and cultural texts they study in class.

In summary, I am fully supportive of the USC Libraries' efforts to build digital collections as part of this ambitious project. Please feel free to contact me with any questions you may have about the project or the relevance to the humanities of the historical collections selected for inclusion in the USC Digital Library and DPLA.

Sincerely,

Viet Thanh Nguyen
Aerol Arnold Chair of English and
Professor of American Studies and Ethnicity
University of Southern California
vnguyen@usc.edu (b) (6)

(b) (6)
(b) (6)
(b) (6)

alisonrosejefferson

July 20, 2017

Review Panel Members
Humanities Collections and Reference Resources Program
National Endowment for the Humanities
400 7th Street SW
Washington, D.C. 20506

Dear Review Panel Members,

I am writing to express my enthusiastic support for the L.A. as Subject Community Histories Digitization Project. The 2-year pilot project will publish digital collections based on materials held by 6 L.A.-area archives and historical collections: the Filipino American Library, the First AME Church, the Go for Broke National Education Center, the Pasadena Museum of History, the Southern California Library, and the Workman and Temple Family Homestead Museum.

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- Go for Broke National Education Center's collection of 1,100 oral histories of Japanese-American WWII veterans and 200 cultural objects documenting daily life and experiences in pre-WWII Japanese American communities l ke L.A.'s Little Tokyo;

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These unique, visually compelling historical collections will be made freely available online via the Digital Public Library of America and the USC Digital Library. The new digital collections created through this project shed light on many intriguing stories from the Southern California past that have not—until recently—been included in histories of the region's rapid growth and development during the 20th century.

By making this wealth of documentary materials available for the first time via national platforms that receive millions of page views per year, the project will support a wide range of humanities and social science research, public programs and exhibitions, media productions, and other efforts to provide a nuanced and inclusive perspective on Southern California's social history during the 20th century—particularly one that focuses on the viewpoints of minority communities.

In addition to providing access to important materials for humanities scholarship and public programs, the project will assist smaller, less-resourced historical archives with making their holdings more widely accessible. It will leverage the expertise and technical infrastructure developed by the USC Libraries for digital library projects, helping to strengthen relationships between USC, the L.A. as Subject organization, and the 6 participating archives. This pilot project will in turn lay the groundwork for future projects that will provide access via national platforms to the holdings of many more Southern California community- and neighborhood-based archives and historical collections on many facets of the L.A. past.

The historical collections included in this project will have a significant impact on research and teaching across a number of disciplines. Humanities and social sciences researchers often face significant obstacles in accessing the rich, one-of-a-kind materials held by smaller community-based archives, museums, and similar institutions. These materials have tremendous potential for adding to our public discussions about important issues in the humanities, such as struggles by a number of communities for civil rights and equality, immigration experiences, race relations, and many facets of U.S. social history.

In my own work on the African American experience in Southern California history, these types of collections or similar collections have been very helpful as they contain some of the only information or photographs on some of the individuals and places relevant to my research. The stories contained in these archives are more diverse voices of American history that have been excluded from broader interpretations and discourses of regional and national history. Making the materials more broadly accessibility to audiences of scholars and the public can improve this situation, and support more full documentation and recognition of these groups as contr butors to American history.

I am particularly interested to more thoroughly reviewing the Pasadena Museum of History's Black History Collection for my research around African American leisure sites and actors during the Jim Crow era as there maybe photographs and other materials that would enrich my study. I am also interested to learn more generally about Pasadena's early 20th century African American community's interaction with the

African American community in Los Angeles for development of public history projects and educational materials about the Southern California African American experience.

In summary, I am fully supportive of the USC Libraries' efforts to build digital collections as part of this ambitious project. Please feel free to contact me with any questions you may have about the project or the relevance to the humanities of the historical collections selected for inclusion in the USC Digital Library and DPLA.

Sincerely,

Alison Rose Jefferson, Ph.D.
Historian
Historian and More
www.alisonrosejefferson.com

USCPrice
Sol Price School of Public Policy

Annette M. Kim
Associate Professor
Director, Spatial Analysis Lab (SLAB)

University of Southern California
650 Childs Way, RGL 305
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Fax: (213) 740.5379
Email: annettek@usc.edu

July 17, 2017

Review Panel Members
Humanities Collections and Reference Resources Program
National Endowment for the Humanities
400 7th Street SW
Washington, D.C. 20506

To Whom It May Concern:

I am writing to express my enthusiastic support for the L.A. as Subject Community Histories Digitization Project.

The Spatial Analysis Lab (SLAB) at University of Southern California's Price School of Public Policy, aims to advance the visualization of the social sciences for public service through research, public engagement, and teaching. Our research experiments with developing alternative cartographies and exploring their potential roles in society, endeavoring to create knowledge and narratives that support an increasingly inclusive city. Aligned with Price's commitment to social justice and equity, the various activities of SLAB focus on bringing in creativity and humanistic attention to marginalized peoples and places. Most recently, we produced a conference, *Race Arts and Inclusive Placemaking after the 1992 Civil Unrest*, to take stock of Los Angeles, 25 years after the civil unrest that sparked a national discussion about the conflicts in our cities.

The rich collections for the L.A. as Subject Community Histories Digitization Project would help inform SLAB's work tremendously. Accessibility to this material would broaden SLAB's educational programs for students and help community groups better tell their stories. SLAB's students and faculty have contributed valuable research and time to various public programs and projects in the Southern California region and in turn, having access to a robust selection of digital materials of under-documented experiences would help bring to light the number of stories and experiences of minority communities in the Southern California region that are not fully represented. Our ethniCITY project is just one of many research projects that would benefit from having access to the digital historical collections included in this project. It would provide compelling stories about the different ethnic groups that make up the Southern California region and help visualize the struggles we are continuing to see from these groups related to race relations, the immigration experience and civil rights and equality.

In summary, I am fully supportive of the USC Libraries' efforts to build digital collections as part of this ambitious project. Please do not hesitate to contact us if we can be of further help.

Sincerely,

University of Southern California

July 16, 2017

Review Panel Members
Humanities Collections and Reference Resources Program
National Endowment for the Humanities
400 7th Street SW
Washington, D.C. 20506

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In keeping with the mission of L.A. as Subject, a research alliance of 230 archives and historical collections hosted by the USC Libraries, the ambitious digitization project will publish in the USC Digital Library and Digital Public Library of America more than 25,000 photographs and paper records and 1,300 video recordings that document important, less-visible histories from throughout the Southern California region.

The collections selected by the 6 participating archives for the L.A. as Subject project provide many insights into the complex, under-documented experiences and perspectives of a number of minority communities in Los Angeles. These rich collections include:

- The Filipino American Library's collection of 5,300 pages of photographs, papers, and publications that illuminate the experiences and perspectives of new Filipino immigrants to Southern California in the post-WWII period;

- The First AME Church's collection of 200 hours of video recordings of pivotal sermons on significant events such as the 1992 L.A. civil unrest by the Rev. Dr. Cecil Murray starting in the late 1980s and tracing the development of his particular expression of socially engaged African American Christianity at a prominent South L.A. church;

- Go for Broke National Education Center's collection of 1,100 oral histories of Japanese-American WWII veterans and 200 cultural objects documenting daily life and experiences in pre-WWII Japanese American communities like L.A.'s Little Tokyo;

- The Pasadena Museum of History's Black History Collection, which includes 3,400 pages of correspondence, records, photographs, and other materials documenting the experiences of early 20th century African-American residents in Pasadena;

- The Southern California Library's rich collections of 6,000 pages of records, photographs, and other materials on the Los Angeles-area Emma Lazarus Jewish

Women's Clubs that were active in L.A. civil rights campaigns starting in the 1950s and 1960s;

- The Workman and Temple Family Homestead Museum's collection of 10,000 photographs, letters, and papers documenting early 20th century Chinese-, Japanese-, and Mexican-American communities in Southern California.

These unique, visually compelling historical collections will be made freely available online via the Digital Public Library of America and the USC Digital Library. The new digital collections created through this project shed light on many intriguing stories from the Southern California past that have not—until recently—been included in histories of the region's rapid growth and development during the 20th century.

By making this wealth of documentary materials available for the first time via national platforms that receive millions of page views per year, the project will support a wide range of humanities and social science research, public programs and exhibitions, media productions, and other efforts to provide a nuanced and inclusive perspective on Southern California's social history during the 20th century—particularly one that focuses on the viewpoints of minority communities.

In addition to providing access to important materials for humanities scholarship and public programs, the project will assist smaller, less-resourced historical archives with making their holdings more widely accessible. It will leverage the expertise and technical infrastructure developed by the USC Libraries for digital library projects, helping to strengthen relationships between USC, the L.A. as Subject organization, and the 6 participating archives. This pilot project will in turn lay the groundwork for future projects that will provide access via national platforms to the holdings of many more Southern California community- and neighborhood-based archives and historical collections on many facets of the L.A. past.

The historical collections included in this project will have a significant impact on research and teaching across a number of disciplines. Humanities and social sciences researchers often face significant obstacles in accessing the rich, one-of-a-kind materials held by smaller community-based archives, museums, and similar institutions. These materials have tremendous potential for adding to our public discussions about important issues in the humanities, such as struggles by a number of communities for civil rights and equality, immigration experiences, race relations, and many facets of U.S. social history.

In my role as a historian of California, writer for KCET and co-editor for the Urban History Association's blog, *The Metropole*, the digitization of these archives will enable myself and other historians to better convey the depth of Southern California's multifaceted and multicultural history to the broader public. Despite its wealth and depth, the history of the Southland is relegated to the margins, ignored, or worse, depicted as non-existent; this project will help put such views to rest. Currently, I am working on two research projects related to race and citizenship that the L.A. as Subject Community Histories Digitization Project would greatly aid.

I would add, though I do not speak for the Library, as one of two historians responsible for overseeing the Library of Congress' 1,200 20th century manuscript collections, it would be difficult to overstate the importance of this endeavor. In order to fully appreciate American

history particularly as national demographics are beginning to parallel those of Southern California, the public and historians need access to this past in order to make better sense of the present. This project would also help contextualize these communities and better enable myself and other historians at archives to acquire collections that would effectively impart national history particularly as it relates to Southern California.

In summary, I am fully supportive of the USC Libraries' efforts to build digital collections as part of this ambitious project. Please feel free to contact me with any questions you may have about the project or the relevance to the humanities of the historical collections selected for inclusion in the USC Digital Library and DPLA.

Sincerely,

Ryan Reft, PhD
Historian Modern U.S.
Manuscript Division, Library of Congress
rref@loc.gov
(b) (6)

Appendix B: Collection Information and Representative Items

Filipino American Library (FAL)
In consultation with FAL and USC Libraries Head of Education and Social Work Services Melanee Vicedo, who has personal knowledge of the FAL collections, we selected FAL's archival holdings, which comprise 2 banker's boxes of materials, including approximately 5,200 pages of paper materials and 200 photographic prints, slides, and negatives. Although this collection is not processed, Co-PI Giao Luong Baker and Vicedo have surveyed the collection—which we believe represents the entirety of FAL's archival holdings—and inventoried items that document important facets of the Filipino American experience, including photographs and other records of visits to the Philippines, experiences of Filipino Americans in the WWII effort, and the acculturation and growth of Filipino American communities in the Southern California region. Highlights include:

- Items that commemorate Filipino Veterans from WWII that include accounts of their experiences and a certificate honoring veterans signed by President Bill Clinton;
- Tagalog and bilingual English-Tagalog short stories created by the now-defunct Asian American Bilingual Center for new Filipino immigrants about the experiences of other Asian groups and their journeys and adjustments to life in the United States;
- Reports on health and education issues relating to Filipino Americans, including studies from the 1970s on representations of the Philippines and Filipinos in California K-12 educational materials such as textbooks;
- Visually striking ephemera from the Philippines on geography, culture, religion, and daily life in the early 20th century, including maps, photographic prints, lantern slides, and personal accounts;
- Other photographic materials showing prominent Filipino Americans and life in L.A. area Filipino-American neighborhoods.

Above: Photographs from the "Leading Filipino Americans of the Greater Los Angeles Area" series created by the Los Angeles Unified School District (LAUSD) during the mid- to late-1970s of choreographer Fred Luna and lawyer Sofia Nietes and a flyer for a Filipino cultural event created by the LAUSD during the same period.

Mayroon din namang mga masasayang pagkakataon. May mga malalaking panlabas na salu-salo ang pamilya kasama ng ibang mga mandarayuhang Hapones. Anong saya ng aming mga usapan at kainan!

Sa ganitong mga pagkakataon, pinagmamasdan ko ang aking pamilya at mga kaibigan at nasisiyahan ako.

But there were good times too. Our family had huge outdoor gatherings with other Japanese immigrants. How we talked and ate!

At such times I looked at my family and friends and felt good.

9

Above: Page from a children's book created for Filipino immigrants by the Asian American Bilingual Center from FAL archival collections. It tells the story of a Japanese-American immigrant family adjusting to life in the United States.

Above: Book covers for children's books created for recent Filipino immigrants by the Asian American Bilingual Center from FAL archival collections.

First AME Church of Los Angeles (FAME)
FAME is home to a collection of approximately 1,200 original VHS tapes of sermons by Rev. Dr. Cecil "Chip" Murray, who joined the church as pastor in 1977. The tapes date from the late 1980s through his retirement as pastor in 2004. Nick Street, who is project manager and writer at USC's Center for Religion and Civic Culture (CRCC), works closely with FAME and the USC Cecil Murray Center for Community Engagement. He surveyed the VHS tapes prior to working with Rev. Murray and USC Murray Center leadership to arrange for the digitization and transcription of Murray's May 3, 1992, sermon, delivered as fires burned within blocks of the FAME church in the West Adams neighborhood of South Los Angeles. The sermon can be viewed in its entirety at https://crcc.usc.edu/may-3-1992-rev-cecil-murray-preaching-as-the-fires-of-the-l-a-riots-burned/

Based on Street's survey of the materials, they do not show signs of damage, and they can be digitized by expert staff at the USC Digital Repository without need for special treatment—beyond the normal care they take while digitizing culturally significant recordings on fragile legacy media such as VHS tapes. The results CRCC achieved using the USC Digital Repository and transcription services provided by Rev.com can be seen in the sample clip (an access file published via YouTube rather than a mezzanine or archival file), and we plan to employ identical procedures for digitization and transcription for this project. In addition to consulting with Rev. Murray and leadership at the USC Murray Center to select the 400 sermons for this project, Street will gather descriptive information and important context for the sermons from Rev. Murray and leadership at the USC Murray Center. This will add significant contextual value to the recordings, which will be complemented by the transcriptions.

Above: Still from Rev. Murray's May 3, 1992, sermon at First AME Church of Los Angeles.
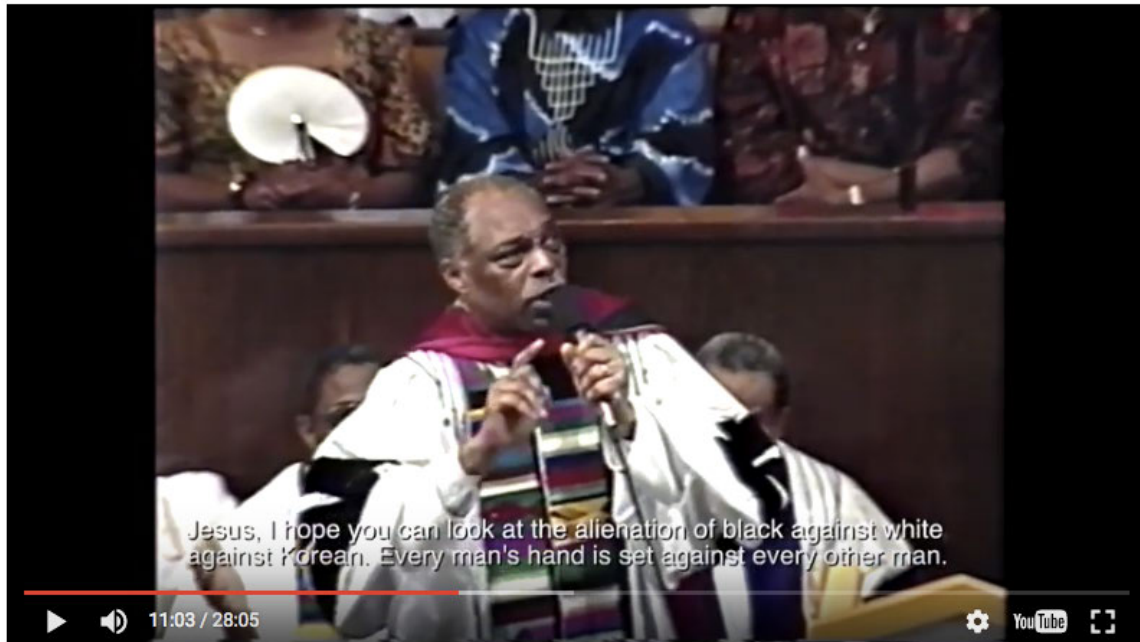
Above: Second still, from a moment when Murray describes the racial divisions evident in the 1992 L.A. civil unrest as well as earlier incidents such as the 1991 Latasha Harlins shooting.
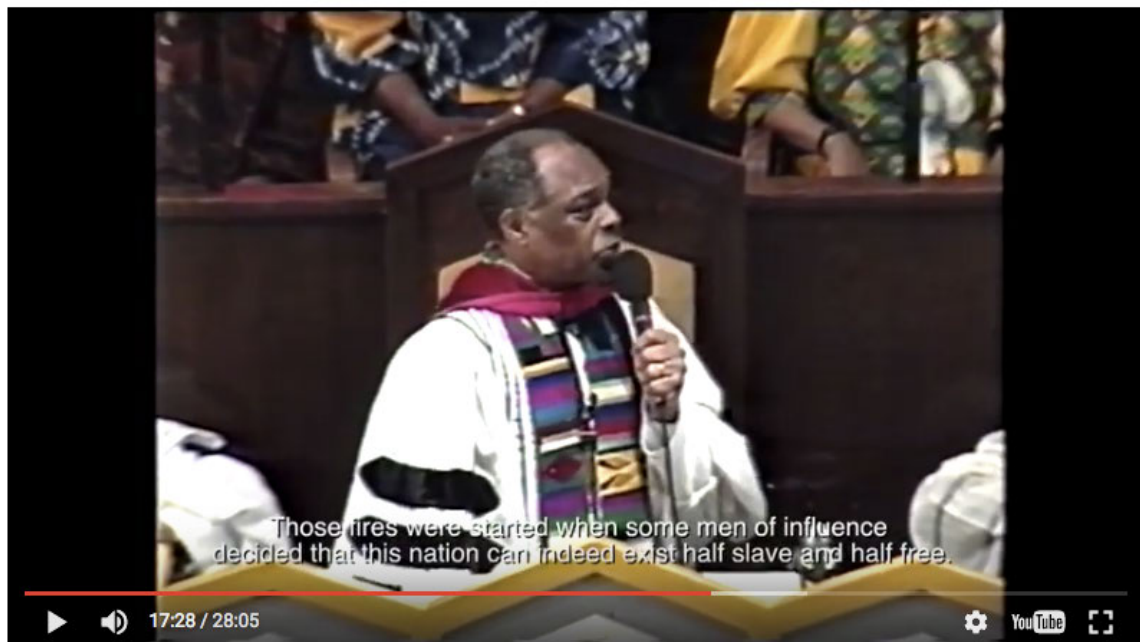
Above: Third still, from a moment when Murray addresses the historical roots of structural inequalities that contributed to police brutality and the acquittal of the LAPD officers captured on video beating motorist Rodney King in 1991.

Go for Broke National Education Center (GB)

GB is home to an unparalleled collection of oral history interviews with Japanese-American WWII veterans. This collection, also known as the Hanashi ("to talk" in Japanese) oral history project, is the world's largest collection of oral histories from Japanese-American World War II veterans. Started in 1998, the project has recorded over 1,200 oral histories with Nisei (second-generation Americans) veterans from across the country and even internationally. For this proposed project, we will not be digitizing GB oral history interviews. Rather, we will publish in the USC Digital Library and DPLA 1,100 oral histories that are being digitized and preserved at the USC Digital Repository via separately funded projects. The first project, which has been completed, includes 300 oral history interviews. The second project, which is underway, includes 800 oral history interviews. More information about the oral history project and the 1,200 interviewees is available at the GB's finding ad for the collection at the Online Archive of California (OAC): http://www.oac.cdlib.org/findaid/ark:/13030/c82f7t23/. A complete list of the oral histories ("GFBNEC Oral History Project Container List") is also available for download.

- The 300 digitized interviews are at http://www.goforbroke.org/oral_histories/mp4/
- Thematically-grouped clips on a number of topics from several interviews are available at http://www.goforbroke.org/learn/archives/oral_histories_archives.php

In addition to the oral histories, GB has selected the Hiroshi Sugiyama collection for inclusion in this project. The GB's Hiroshi Sugiyama Collection is frequently used for exhibitions and objects are often loaned to other institutions, including the Museum of Tolerance and Fresno State University. It consists of photographs, memorabilia, correspondence, and bound volumes related to Hiroshi Sugiyama, 1917-1945, a medic that served with the 442nd Regimental Combat Team during World War II. It also includes a number of three-dimensional objects, including Purple Heart and Bronze Star Medals, clothing, and other artifacts that help to bring Sugiyama's experiences to life. The collection as a whole is very focused on Sugiyama's military service, and the majority of the collection are military regalia. Some items carry the distinction of reflecting personalization by Sugiyama himself. A portion of the photographs and correspondence are personal in nature. The collection includes 200 unique objects cataloged as 45 separately identified items (e.g. an original envelope with 6 of Sugiyama's photographs and 2 of his letters is recorded as one item) in 5 document cases.

Above: Still from an oral history interview with Senator Daniel Inouye (1924-2012). The interview is at http://www.goforbroke.org/learn/archives/oral_histories_videos.php?clip=13701. It reflects the professional standards and approach utilized throughout the Hanashi project.

Above: Selected items from the Hiroshi Sugiyama Collection, including a citation accompanying his posthumously awarded Purple Heart Medal, a glasses case, and an aluminum ring.

Pasadena Museum of History (PMH)
PMH selected its Black History Collection for inclusion in this project. It documents some of the earliest African-American residents of Pasadena in the early 20th century, showing early black-owned businesses in Pasadena as well as the activities of famous members of the community like baseball's Jackie Robinson and his brother Mack Robinson, a silver medalist in the 200 meter sprint in the 1936 Olympics, who finished second to Jesse Owens.

In 1984, the Pasadena Historical Society produced a film about black history in Pasadena entitled, *The Changing Rose.* Researcher Robin Kelley interviewed more than 40 members of Pasadena's African-American community and collected photographs and other memorabilia for use in the videotape. The materials were subsequently included in a 1985 exhibit mounted at the Historical Society entitled, "Early Days in Pasadena's Black History." The materials and research collected by Kelley formed the beginnings of the PMH's Black History Collection, which totals 19 boxes, including several boxes of taped interviews for The Changing Rose. Since these video recordings have already been digitized and are available via the Internet Archive, our project will focus on the collection's photographic materials and paper records, which total 400 photo prints and approximately 3,030 pages of paper materials. The collection has been processed, and its EAD finding aid is available at http://www.oac.cdlib.org/findaid/ark:/13030/tf0g50015t/. Our estimates for the numbers of pages and photographic materials come from PMH archivist Anuja Navare, who received the collection in preparation for our project.

Above: McAdoo family visiting family members' homes in Arkansas. The family came to Pasadena in 1899, where they opened many businesses and became a pillar of Pasadena's early African-American community.

Above: Interior of a grocery store owned by the McAdoo family in 1903 or 1904.

Above: Lundy family at Cawston Ostrich Farm in South Pasadena, 1937.

Above: Businesses at the Francisca Building, the first commercial building commissioned by an African-American for use by black-owned businesses. The building opened in 1923.

Above: First AME Church of Pasadena, ca. 1950s

Southern California Library (SCL)
SCL selected the Emma Lazarus Jewish Women's Clubs of Los Angeles records. The Emma Lazarus Jewish Women's Clubs of Los Angeles (ELJWCLA) were founded in 1951. Inspired by American Jewish poet Emma Lazarus, the national Federation advanced a progressive Jewish culture to enrich the lives of its members. Activities were focused on a general program of Jewish culture, rights for women, and civic and consumer affairs. More specifically the organization worked on projects in the five areas of: Jewish education and child welfare, Israel, civil rights and peace, rights for women, and consumer affairs. The Federation was committed to working cooperatively with other organizations concerned with the welfare of community, family and the promotion of brotherhood of all through democracy and peace. The collection totals 4 letter boxes, ½ legal box, 1 map box, comprising 2 linear feet. Based on Co-PI Giao Luong Baker's survey of the collection and consultations with SCL archivists, we estimate the collection includes 6,000 pages of the clubs' records, including correspondence, minutes of meetings, and other records of the clubs' activities—including its active collaboration with a number of African-American civil rights organizations in the 1950s and 1960s. The collection has been processed, and a finding aid is at http://www.oac.cdlib.org/findaid/ark:/13030/ft6z09n9c6/.
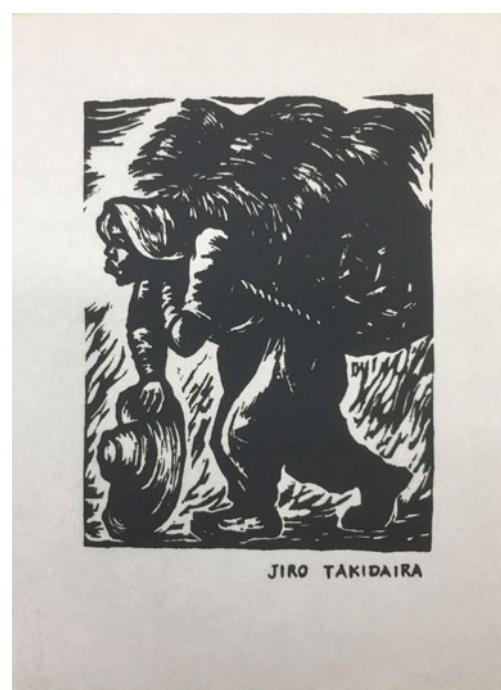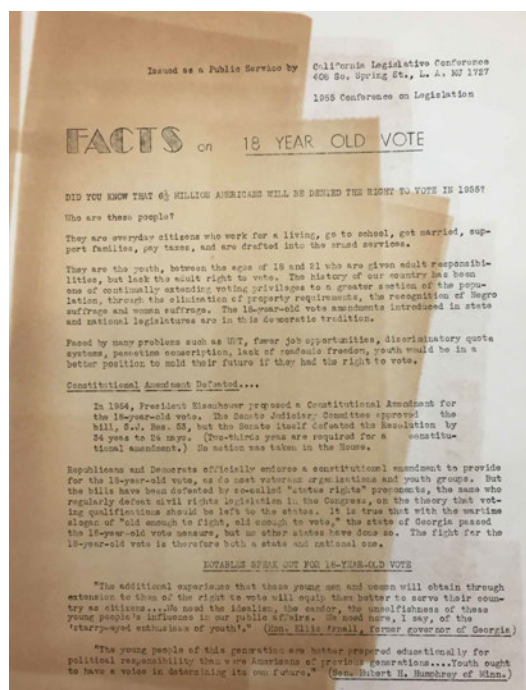
Left: Information sheet in support of a campaign to lower the voting age from 21 to 18; **Right:** Woodblock included in political graphics used by one of the Los Angeles clubs.

EMMA LAZARUS FEDERATION

OF JEWISH WOMEN'S CLUBS

160 FIFTH AVENUE, NEW YORK 10, N. Y.
CHelsea 3-3640

ACTION LETTER

Hn. xxxxxxxxxxxxxXXXX
President

To: ALL EMMA LAZARUS CLUBS
From: June Gordon, Exec. Dir.

ANN HERSHKOWITZ
Vice-President

Contents:
    I.- International Women's Day
    II.- Petition
    III.- Fund Drive

LxxxxxxxxxxxxxXXX
Secretary-Treasurer

- -

I.- INTERNATIONAL WOMEN'S DAY

This year, more than any other, the issue of peace is paramount as we observe International Women's Day. The Paris-London Pacts for rearming West Germany have alarmed people all over the world. In many lands, including Germany, these pacts which would place Wehrmacht Generals in command, and A- and H- bomb weapons in the hands of trigger-happy former Nazis, have called forth vigorous, organized protests.

International Women's Day this year can be rallying points where women can have their questions answered on the menace to peace and the health and welfare to the home. International Women's Day meetings can give leadership to the women in your community to become more active and exercise greater influence in civic affairs.

We offer, in addition to local materials you may have, the following:--

    1.- An article which appeared in the current issue of the National Guardian:- "The American Woman's Fight for Equality" - by Ione Kramer

    2.- A reprint of a cable signed by Mrs. Roosevelt and others and reported in the New York Times, March 9, 1946.

    3.- Resolutions are in place, on:-

        (a)- Open hearings on the Paris Pact addressed to your Senators and Senate Foreign Relations Dept.

        (b)- Local issues of schooling, housing, job discrimination (for F.E.P.C.), delinquency, etc.

II.- PETITION ON JUSTICE

The enclosed petitions speak for themselves. We are confident you will want to fill out the few we have sent you, by approaching neighbors in your community. A reading of the sponsors of this petition is most encouraging in its representation of people of a variety of viewpoints.

    PLEASE RETURN THEM TO US WITH ANY FUNDS RAISED.
    WE WILL FORWARD THEM TO THE COMMITTEE.

    THE DEADLINE IS THE FIRST WEEK OF APRIL, AS A
    CONFERENCE ON THE SUBJECT IS PLANNED FOR THAT MONTH.

III.- FUND DRIVE

    (a)- See enclosed photostat copy of a letter received from the Agudath Tarbut L'Am acknowledging our latest payment toward the upkeep of the Emma Lazarus Day Nursery in Jaffa.

    Read it at your membership meeting to inspire speedier and fuller results so that we may be able to meet our obligations to the nursery and all the projects we have going in the U.S.A.

    (b)- Discuss the letter on the Tercentenary Tray Award already received by you and your financial secretary at your executive meeting and plan further ways and means with the help of this beautiful tray to advance and conclude your fund drive.

1283/ftul
3.7.55

Above: Action letter from the national Emma Lazarus Jewish Women's Club organization to local chapters covering several initiatives, 1955.

Workman and Temple Family Homestead Museum (WT)

WT is home to rich collection of photographic materials, ephemera, and cultural objects on many facets of the L.A. region's history from 1830 to 1930. The WT online collections include nearly 20,000 items, including 9,600 photographic materials. However, these materials have not been digitized according to FADGI and other common archival standards, so many important details are not legible in the online collections. For this project, WT collections coordinator Michelle Muro will select 500 items that she deems to be of greatest public interest and cultural value on late 19th and early 20th century Asian-American and Latino communities in Southern California. For example, she will select broadsides from 1920s Mexican-American theatres in the Boyle Heights neighborhood and historic photographs of Chinese community parades and celebrations. Further information about WT research collections is at www.homesteadmuseum.org/collection.

Above: Broadsides from Teatro Hidalgo and Teatro Principal advertising comedic performances from 1929. In the WT online collections, many words and details from the advertisements are not legible due to the imaging standards used to digitize these materials and the limited user interface. Our project will digitize these intriguing materials from a bygone era in Mexican-American Los Angeles according to professional archival standards, and the USC Digital Library offers options to zoom to view materials more closely.

Above: Object record for the Teatro Hidalgo broadside from the WT PastPerfect database.

Above: Object record for a Spanish-language Democratic party slate from 1863.

Above: 1910 postcard representing a parade in L.A.'s Chinatown.

Above: Chinese residents of Los Angeles marching in the Fiesta de Los Angeles parade, ca. 1890s. As in other photographs from the WT online collections, the color balancing appears to be off, and many details are illegible.

Left: Ca. 1888 photograph of two Chinese men from a Los Angeles photography studio; **Right:** 1924 advertising pamphlet for F. Suie One, a Chinese art importer and interior decorator.

Above: Japanese cultural event in Los Angeles, ca. 1920s.

Appendix C: Letters of Commitment from Participating Archives

THE FILIPINO AMERICAN HERITAGE INSTITUTE
THE FILIPINO AMERICAN LIBRARY

July 16, 2017

Review Panel Members
Humanities Collections and Reference Resources Program
National Endowment for the Humanities
400 7th Street SW
Washington, D.C. 20506

Dear Review Panel Members,

I am writing to express my full support and commitment as a participating archive in the L.A. as Subject Community Histories Digitization Project. The 2-year pilot project will publish digital collections based on materials held by 6 L.A.-area archives and historical collections: the Filipino American Library, the First AME Church, the Go for Broke National Education Center, the Pasadena Museum of History, the Southern California Library, and the Workman and Temple Family Homestead Museum.

In keeping with the mission of L A. as Subject, a research alliance of 230 archives and historical collections hosted by the USC Libraries, the ambitious digitization project will publish in the USC Digital Library and Digital Public Library of America more than 25,000 photographs and paper records and 1,300 video recordings that document important, less-visible histories from throughout the Southern California region.

The collections selected by the 6 participating archives for the L.A. as Subject project provide many insights into the complex, under-documented experiences and perspectives of a number of minority communities in Los Angeles. These rich collections include:

- The Filipino American Library's collection of 5,300 pages of photographs, papers, and publications that illuminate the experiences and perspectives of new Filipino immigrants to Southern California in the post-WWII period;

- The First AME Church's collection of 200 hours of video recordings of pivotal sermons on significant events such as the 1992 L.A. civil unrest by the Rev. Dr. Cecil Murray starting in the late 1980s and tracing the development of his particular expression of socially engaged African American Christianity at a prominent South L.A. church;

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- The Pasadena Museum of History's Black History Collection, which includes 3,400 pages of correspondence, records, photographs, and other materials documenting the experiences of early 20th century African-American residents in Pasadena;

- The Southern California Library's rich collections of 6,000 pages of records, photographs, and other materials on the Los Angeles-area Emma Lazarus Jewish Women's Clubs that were active in L.A. civil rights campaigns starting in the 1950s and 1960s;

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These unique, visually compelling historical collections will be made freely available online via the Digital Public Library of America and the USC Digital Library. The new digital collections created through this project shed light on many intriguing stories from the Southern California past that have not—until recently—been included in histories of the region's rapid growth and development during the 20th century.

By making this wealth of documentary materials available for the first time via national platforms that receive millions of page views per year, the project will support a wide range of humanities and social science research, public programs and exhibitions, media productions, and other efforts to provide a nuanced and inclusive perspective on Southern California's social history during the 20th century— particularly one that focuses on the viewpoints of minority communities.

In addition to providing access to important materials for humanities scholarship and public programs, the project will assist smaller, less-resourced historical archives with making their holdings more widely accessible. It will leverage the expertise and technical infrastructure developed by the USC Libraries for digital library projects, helping to strengthen relationships between USC, the L.A. as Subject organization, and the 6 participating archives. This pilot project will in turn lay the groundwork for future projects that will provide access via national platforms to the holdings of many more Southern California community- and neighborhood-based archives and historical collections on many facets of the L A. past.

The Filipino American Library is eager to participate in this joint digital library project. We have selected particular artifacts for this project. We believe that as a significant immigrant community with a long history as a former colony of the United States, the Filipino American experience is a story long overdue, particularly here in Los Angeles with one of American's largest populations.
To ensure the success of this 2-year project, the Filipino American Library will assist the USC Libraries project team, who will oversee the logistics of transporting materials for digitization at the USC Imaging & Media Lab and create Qualified Dublin Core Catalog records for the USC Digital Library and Digital Public Library of America.

In closing, the Filipino American Library offers its full support for this ambitious project focused on L.A.'s diverse community and neighborhood histories, and I am confident that our collections will have a significant impact on national conversations about civil rights, immigration, race relations, and a number of other significant issues in U.S. social history.

Please feel free to contact me with any questions you may have about the project or the historical collections my institution has selected for inclusion in the USC Digital Library and DPLA.

Sincerely,

Florante Peter Ibanez
Archivist & Board of Directors member
Filipino American Library
florante.ibanez@lls.edu / (b) (6)

USCDornsife

Cecil Murray Center for
Community Engagement

Review Panel Members
Humanities Collections and Reference Resources Program
National Endowment for the Humanities
400 7th Street SW
Washington, D.C. 20506   July 16, 2017

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University of
Southern California
Los Angeles,
California 90089-0520
Tel: 213.743.2141
Fax: 213.743.1997
damalism@usc.edu
http://crcc.usc.edu/initi
atives/murraycenter/

- The Pasadena Museum of History's Black History Collection, which includes 3,400 pages of correspondence, records, photographs, and other materials documenting the experiences of early 20th century African-American residents in Pasadena;

- The Southern California Library's rich collections of 6,000 pages of records, photographs, and other materials on the Los Angeles-area Emma Lazarus Jewish Women's Clubs that were active in L.A. civil rights campaigns starting in the 1950s and 1960s;

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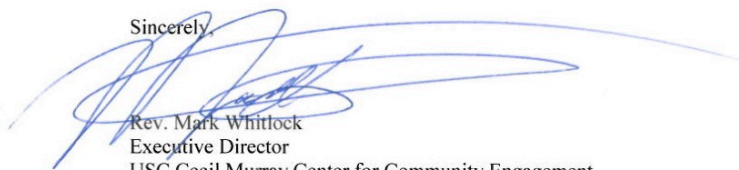
The Cecil Murray Center Murray Center for Community Engagement, part of the USC Center for Religion and Civic Culture, is eager to participate in this joint digital library project. We have selected the collection of Rev. Murray's sermons at First AME Church (FAME) for this project. During his 27 years as pastor of FAME, Rev. Murray—who co-founded the Murray Center and currently serves as its chair—preached during pivotal moments in L.A.'s recent history. His sermons following the civil unrest of 1992 and on other key topics and events express a tradition of prophetic preaching that is the lifeblood of socially engaged African American Christianity.

To ensure the success of this two-year project, the Murray Center will assist the project team with the logistics of transporting materials for digitization at the USC Imaging & Media Lab and the USC Digital Repository and provide descriptive information needed to create Qualified Dublin Core Catalog records for the USC Digital Library and Digital Public Library of America.

In closing, the Murray Center offers its full support for this ambitious project focused on L.A.'s diverse community and neighborhood histories, and I am confident that our collections will have a significant impact on national conversations about civil rights, immigration, race relations, and a number of other significant issues in U.S. social history.

Please feel free to contact me with any questions you may have about the project or the historical collections my institution has selected for inclusion in the USC Digital Library and DPLA.

Sincerely,

Rev. Mark Whitlock
Executive Director
USC Cecil Murray Center for Community Engagement
mewhitlo@usc.edu / 213-743-1624

GO FOR BROKE
NATIONAL EDUCATION CENTER

July 16, 2017

Review Panel Members
Humanities Collections and Reference Resources Program
National Endowment for the Humanities
400 7th Street SW
Washington, D.C. 20506

Dear Review Panel Members,

I am writing to express my full support and commitment as a participating archive in the L.A. as Subject Community Histories Digitization Project. The 2-year pilot project will publish digital collections based on materials held by 6 L.A.-area archives and historical collections: the Filipino American Library, the First AME Church, Go for Broke National Education Center, the Pasadena Museum of History, the Southern California Library, and the Workman and Temple Family Homestead Museum.

In keeping with the mission of L.A. as Subject, a research alliance of 230 archives and historical collections hosted by the USC Libraries, the ambitious digitization project will publish in the USC Digital Library and Digital Public Library of America more than 25,000 photographs and paper records and 1,300 video recordings that document important, less-visible histories from throughout the Southern California region.

The collections selected by the 6 participating archives for the L.A. as Subject project provide many insights into the complex, under-documented experiences and perspectives of a number of minority communities in Los Angeles. These rich collections include:

- The Filipino American Library's collection of 5,300 pages of photographs, papers, and publications that illuminate the experiences and perspectives of new Filipino immigrants to Southern California in the post-WWII period;

- The First AME Church's collection of 200 hours of video recordings of pivotal sermons on significant events such as the 1992 L.A. civil unrest by the Rev. Dr. Cecil Murray starting in the late 1980s and tracing the development of his particular expression of socially engaged African American Christianity at a prominent South L.A. church;

- Go for Broke National Education Center's collection of 1,100 oral histories of Japanese-American WWII veterans and 200 cultural objects documenting daily life and experiences in pre-WWII Japanese American communities like L.A.'s Little Tokyo;

- The Pasadena Museum of History's Black History Collection, which includes 3,400 pages of correspondence, records, photographs, and other materials documenting the experiences of early 20th century African-American residents in Pasadena;

- The Southern California Library's rich collections of 6,000 pages of records, photographs, and other materials on the Los Angeles-area Emma Lazarus Jewish Women's Clubs that were active in L.A. civil rights campaigns starting in the 1950s and 1960s;

- The Workman and Temple Family Homestead Museum's collection of 10,000 photographs, letters, and papers documenting early 20th century Chinese-, Japanese-, and Mexican-American communities in Southern California.

REMEMBER · EDUCATE · INSPIRE

These unique, visually compelling historical collections will be made freely available online via the Digital Public Library of America and the USC Digital Library. The new digital collections created through this project shed light on many intriguing stories from the Southern California past that have not—until recently—been included in histories of the region's rapid growth and development during the 20th century.

By making this wealth of documentary materials available for the first time via national platforms that receive millions of page views per year, the project will support a wide range of humanities and social science research, public programs and exhibitions, media productions, and other efforts to provide a nuanced and inclusive perspective on Southern California's social history during the 20th century—particularly one that focuses on the viewpoints of minority communities.

In addition to providing access to important materials for humanities scholarship and public programs, the project will assist smaller, less-resourced historical archives with making their holdings more widely accessible. It will leverage the expertise and technical infrastructure developed by the USC Libraries for digital library projects, helping to strengthen relationships between USC, the L.A. as Subject organization, and the 6 participating archives. This pilot project will in turn lay the groundwork for future projects that will provide access via national platforms to the holdings of many more Southern California community- and neighborhood-based archives and historical collections on many facets of the L.A. past.

Go For Broke National Education Center is eager to participate in this joint digital library project. We have selected our Hanashi Oral History and Hiroshi Sugiyama collections for this project. Our Hanashi Oral History collection, with well over 2,000 hours of moving images, thoroughly documents the lives of Japanese American World War II veterans, many of whom are native to Los Angeles or Southern California. Subjects discuss their early lives, memories of Pearl Harbor, any incarceration camp experiences, military experiences, and post-war activities. The Hiroshi Sugiyama collection, through military ephemera, tells the personal story of a Japanese American army medic with the famed 442nd Regimental Combat Team (RCT) who was killed in action while serving in Italy.

To ensure the success of this 2-year project, Go For Broke National Education Center will assist the project team with the logistics of transporting materials for digitization at the USC Imaging & Media Lab and the USC Digital Repository and provide descriptive information needed to create Qualified Dublin Core Catalog records for the USC Digital Library and Digital Public Library of America.

In closing, Go For Broke National Education Center offers its full support for this ambitious project focused on L.A.'s diverse community and neighborhood histories, and I am confident that our collections will have a significant impact on national conversations about civil rights, immigration, race relations, and a number of other significant issues in U.S. social history.

Please feel free to contact me with any questions you may have about the project or the historical collections my institution has selected for inclusion in the USC Digital Library and DPLA.

Sincerely,

Mitchell T. Maki, Ph.D.
President and CEO
Go For Broke National Education Center
mitch@goforbroke.org

Pasadena
MUSEUM
OF HISTORY

July 16, 2017

Review Panel Members
Humanities Collections and Reference Resources Program
National Endowment for the Humanities
400 7th Street SW
Washington, D.C. 20506

Dear Review Panel Members,

I am writing to express my full support and commitment as a participating archive in the L.A. as Subject Community Histories Digitization Project. The 2-year pilot project will publish digital collections based on materials held by 6 L.A.-area archives and historical collections: the Filipino American Library, the First AME Church, the Go for Broke National Education Center, the Pasadena Museum of History, the Southern California Library, and the Workman and Temple Family Homestead Museum.

In keeping with the mission of L.A. as Subject, a research alliance of 230 archives and historical collections hosted by the USC Libraries, the ambitious digitization project will publish in the USC Digital Library and Digital Public Library of America more than 25,000 photographs and paper records and 1,300 video recordings that document important, less-visible histories from throughout the Southern California region.

The collections selected by the 6 participating archives for the L.A. as Subject project provide many insights into the complex, under-documented experiences and perspectives of a number of minority communities in Los Angeles. These rich collections include:

- The Filipino American Library's collection of 5,300 pages of photographs, papers, and publications that illuminate the experiences and perspectives of new Filipino immigrants to Southern California in the post-WWII period;

- The First AME Church's collection of 200 hours of video recordings of pivotal sermons on significant events such as the 1992 L.A. civil unrest by the Rev. Dr. Cecil Murray starting in the late 1980s and tracing the development of his particular expression of socially engaged African American Christianity at a prominent South L.A. church;

- Go for Broke National Education Center's collection of 1,100 oral histories of Japanese-American WWII veterans and 200 cultural objects documenting daily life and experiences in pre-WWII Japanese American communities like L.A.'s Little Tokyo;

HISTORY CENTER   LIBRARY & ARCHIVES   FENYES MANSION & GARDENS

- The Pasadena Museum of History's Black History Collection, which includes 3,400 pages of correspondence, records, photographs, and other materials documenting the experiences of early 20th century African-American residents in Pasadena;

- The Southern California Library's rich collections of 6,000 pages of records, photographs, and other materials on the Los Angeles-area Emma Lazarus Jewish Women's Clubs that were active in L.A. civil rights campaigns starting in the 1950s and 1960s;

- The Workman and Temple Family Homestead Museum's collection of 10,000 photographs, letters, and papers documenting early 20th century Chinese-, Japanese-, and Mexican-American communities in Southern California.

These unique, visually compelling historical collections will be made freely available online via the Digital Public Library of America and the USC Digital Library. The new digital collections created through this project shed light on many intriguing stories from the Southern California past that have not—until recently—been included in histories of the region's rapid growth and development during the 20th century.

By making this wealth of documentary materials available for the first time via national platforms that receive millions of page views per year, the project will support a wide range of humanities and social science research, public programs and exhibitions, media productions, and other efforts to provide a nuanced and inclusive perspective on Southern California's social history during the 20th century—particularly one that focuses on the viewpoints of minority communities.

In addition to providing access to important materials for humanities scholarship and public programs, the project will assist smaller, less-resourced historical archives with making their holdings more widely accessible. It will leverage the expertise and technical infrastructure developed by the USC Libraries for digital library projects, helping to strengthen relationships between USC, the L.A. as Subject organization, and the 6 participating archives. This pilot project will in turn lay the groundwork for future projects that will provide access via national platforms to the holdings of many more Southern California community- and neighborhood-based archives and historical collections on many facets of the L.A. past.

Pasadena Museum of History is eager to participate in this joint digital library project. We have selected the Black History Collection for this project. We feel this is a valuable collection and important to digitize as it records lives of a minority population in Pasadena and their struggles and triumphs. It contains material on early black families in Pasadena and how they came here. Baseball Hall-of-Famer Jackie Robinson and Olympic medal winner Mack Robinson were members and products of the Black community in Pasadena. Besides photographs going back to early 20th century, this collection has clippings from a black community newspaper, which ran for several years in the mid-50s and reported on the founding black families of Pasadena. It also contains documents such as Pasadena Unified School District Enrollments from 1974, various reports and the Samuel Sheats Papers which shed further light on the lives of black citizens in Pasadena. This collection once digitized could be a minefield of treasure for researchers online.

To ensure the success of this 2-year project, Pasadena Museum of History will assist the project team with the logistics of transporting materials for digitization at the USC Imaging & Media Lab and the USC Digital Repository and provide descriptive information needed to create Qualified Dublin Core Catalog records for the USC Digital Library and Digital Public Library of America.

In closing, Pasadena Museum of History offers its full support for this ambitious project focused on L.A.'s diverse community and neighborhood histories, and I am confident that our collections will have a significant impact on national conversations about civil rights, immigration, race relations, and a number of other significant issues in U.S. social history.

Please feel free to contact me with any questions you may have about the project or the historical collections my institution has selected for inclusion in the USC Digital Library and DPLA.

Sincerely,

Anuja Navare
Archivist, Pasadena Museum of History
470 W Walnut St., Pasadena, CA 91103
626.577.1660, ext. 13
anavare@pasadenahistory.org

Making our own histories

July 16, 2017

Review Panel Members
Humanities Collections and Reference Resources Program
National Endowment for the Humanities
400 7th Street SW
Washington, D.C. 20506

Dear Review Panel Members,

We are writing to express our full support and commitment as a participating archive in the L.A. as Subject Community Histories Digitization Project. The 2-year pilot project will publish digital collections based on materials held by L.A.-area archives and historical collections, including our institution, the Southern California Library.

In keeping with the mission of L.A. as Subject, a research alliance of 230 archives and historical collections hosted by the USC Libraries, the digitization project will publish in the USC Digital Library and Digital Public Library of America key records that document important, less-visible histories from throughout the Southern California region.

By making this documentary material available, the project will support a wide range of humanities and social science research, public programs and exhibitions, media productions, and other efforts to provide a nuanced perspective on Southern California's history during the 20th century—particularly one that includes the viewpoints of marginalized communities.

The Southern California is pleased to participate in this joint digital library project. We have selected our Emma Lazarus Jewish Women's Clubs of Los Angeles Records for this project. This organization of secular Jewish women, most active in the 1950's and 1960's, was dedicated to advocating for civil rights at the local and national level; undertaking peace actions; and developing international understanding and peace through education and cultural exchange. The Los Angeles clubs coordinated their activities with the national federation, but their major focus was on local activities, often in conjunction with other L.A. organizations. In particular, the Black-Jewish Cooperation files are an in-depth source of materials that shed light on

SCL Mural "Women and the Labor Movement in California" by Eva Cockcroft

collaborative activities undertaken by Black and Jewish women's organizations in Los Angeles in the 1950's to advance civil rights locally and beyond.

To ensure the success of this 2-year project, the Southern California Library will assist the USC Libraries project team, who will oversee the logistics of transporting materials for digitization at the USC Imaging & Media Lab and create Qualified Dublin Core Catalog records for the USC Digital Library and Digital Public Library of America.

In closing, the Southern California Library offers its full support for this project focused on L.A.'s diverse community and neighborhood histories, and we believe that our materials can have a significant impact on national conversations about civil rights, women's rights, and a number of other critical issues in this country's history.

Please feel free to contact me with any questions you may have about the project or the historical collections the Library has selected for inclusion in the USC Digital Library and DPLA.

Sincerely,

Yusef Omowale
Executive Director
Southern California Library
6120 S. Vermont Avenue
Los Angeles, CA 90044
(323) 759-6063
www.socallib.org

Workman and Temple Family

HOMESTEAD MUSEUM

A City of Industry Historic-Cultural Landmark

July 16, 2017

Review Panel Members
Humanities Collections and Reference Resources Program
National Endowment for the Humanities
400 7th Street SW
Washington, D.C. 20506

Dear Review Panel Members,

I am writing to express my full support and commitment as a participating archive in the L.A. as Subject Community Histories Digitization Project. The 2-year pilot project will publish digital collections based on materials held by 6 L.A.-area archives and historical collections: the Filipino American Library, the First AME Church, the Go for Broke National Education Center, the Pasadena Museum of History, the Southern California Library, and the Workman and Temple Family Homestead Museum.

In keeping with the mission of L.A. as Subject, a research alliance of 230 archives and historical collections hosted by the USC Libraries, the ambitious digitization project will publish in the USC Digital Library and Digital Public Library of America more than 25,000 photographs and paper records and 1,300 video recordings that document important, less-visible histories from throughout the Southern California region.

The collections selected by the 6 participating archives for the L.A. as Subject project provide many insights into the complex, under-documented experiences and perspectives of a number of minority communities in Los Angeles. These rich collections include:

- The Filipino American Library's collection of 5,300 pages of photographs, papers, and publications that illuminate the experiences and perspectives of new Filipino immigrants to Southern California in the post-WWII period;

- The First AME Church's collection of 200 hours of video recordings of pivotal sermons on significant events such as the 1992 L.A. civil unrest by the Rev. Dr. Cecil Murray starting in the late 1980s and tracing the development of his particular expression of socially engaged African American Christianity at a prominent South L.A. church;

- Go for Broke National Education Center's collection of 1,100 oral histories of Japanese-American WWII veterans and 200 cultural objects documenting daily life and experiences in pre-WWII Japanese American communities like L.A.'s Little Tokyo;

Workman and Temple Family

HOMESTEAD MUSEUM

A City of Industry Historic-Cultural Landmark

- The Pasadena Museum of History's Black History Collection, which includes 3,400 pages of correspondence, records, photographs, and other materials documenting the experiences of early 20th century African-American residents in Pasadena;

- The Southern California Library's rich collections of 6,000 pages of records, photographs, and other materials on the Los Angeles-area Emma Lazarus Jewish Women's Clubs that were active in L.A. civil rights campaigns starting in the 1950s and 1960s;

- The Workman and Temple Family Homestead Museum's collection of photographs, letters, and papers documenting early 20th century Chinese-, Japanese-, and Mexican-American communities in Southern California.

These unique, visually compelling historical collections will be made freely available online via the Digital Public Library of America and the USC Digital Library. The new digital collections created through this project shed light on many intriguing stories from the Southern California past that have not—until recently—been included in histories of the region's rapid growth and development during the 20th century.

By making this wealth of documentary materials available for the first time via national platforms that receive millions of page views per year, the project will support a wide range of humanities and social science research, public programs and exhibitions, media productions, and other efforts to provide a nuanced and inclusive perspective on Southern California's social history during the 20th century—particularly one that focuses on the viewpoints of minority communities.

In addition to providing access to important materials for humanities scholarship and public programs, the project will assist smaller, less-resourced historical archives with making their holdings more widely accessible. It will leverage the expertise and technical infrastructure developed by the USC Libraries for digital library projects, helping to strengthen relationships between USC, the L.A. as Subject organization, and the 6 participating archives. This pilot project will in turn lay the groundwork for future projects that will provide access via national platforms to the holdings of many more Southern California community- and neighborhood-based archives and historical collections on many facets of the L.A. past.

The Workman and Temple Family Homestead Museum is eager to participate in this joint digital library project. We have selected approximately 500 artifacts from our collection for this project that shed light on the underrepresented stories of Asians and Latinos within greater Los Angeles. To fully understand the history of Los Angeles is to learn of the struggles these minorities faced with racial discrimination, stereotyping, and other aspects but whose voices were never fully heard. Examples from our collection include images and ephemera from the late 19th and early 20th centuries that capture celebrations, parades, work, recreation, and everyday life.

Workman and Temple Family

HOMESTEAD MUSEUM

A City of Industry Historic-Cultural Landmark

To ensure the success of this 2-year project, Workman and Temple Family Homestead Museum will assist the USC Libraries project team, who will oversee the logistics of transporting materials for digitization at the USC Imaging & Media Lab and create Qualified Dublin Core Catalog records for the USC Digital Library and Digital Public Library of America.

In closing, Workman and Temple Family Homestead Museum offers its full support for this ambitious project focused on L.A.'s diverse community and neighborhood histories, and I am confident that our collections will have a significant impact on national conversations about civil rights, immigration, race relations, and a number of other significant issues in U.S. social history.

Please feel free to contact me with any questions you may have about the project or the historical collections my institution has selected for inclusion in the USC Digital Library and DPLA.

Sincerely,

Michelle Muro
Collections Coordinator
Workman and Temple Family Homestead Museum
15415 East Don Julian Road
City of Industry, CA 91745
Phone: (626) 968-8492
Fax: (626) 968-2048
Email: m.villarreal@homesteadmuseum.org

Appendix D: Sample Collection Landing Page in the USC Digital Library
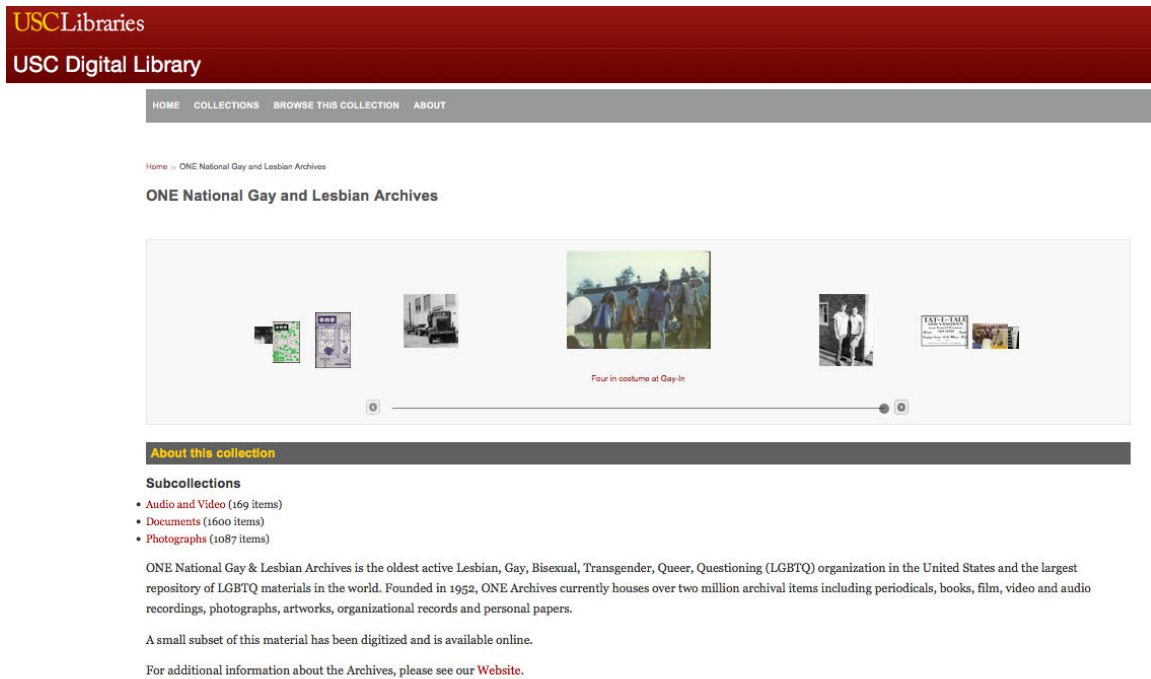
Above: Sample USC Digital Library collection landing page for ONE National Gay & Lesbian Archives at http://digitallibrary.usc.edu/cdm/landingpage/collection/p15799coll4. For this project, we will provide more extensive information about each of the 6 archives and the collections they selected for this project.
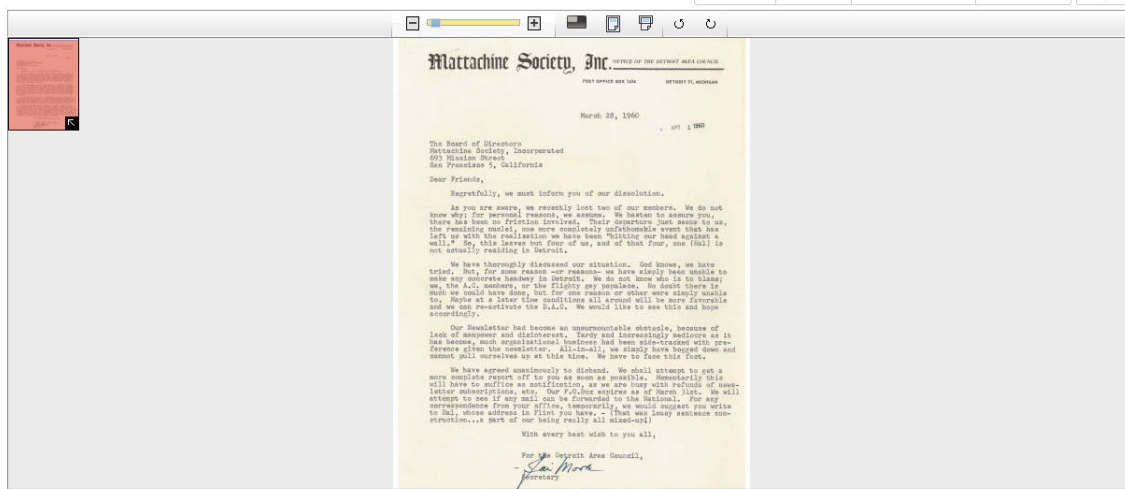
Appendix E: Sample Item Detail Page from the USC Digital Library

Detroit Area Council correspondence

Results
2 of 66

Details ▾ | Share ▾ | Download/Save ▾ | Feedback ▾ | Request

▾ Description

Title	Detroit Area Council correspondence
Description	Correspondence from Jai Moore, secretary for the Detroit Area Council, to the Mattachine Society board of directors. March 28, 1960.
Subject (lcsh)	Letters Gay community
Geographic subject	Mattachine Society, Incorporated
Geographic subject (roadway)	693 Mission Street
Geographic subject (city or populated place)	Detroit; San Francisco
Geographic subject (county)	Wayne; San Francisco
Geographic subject (state)	Michigan; California
Geographic subject (country)	USA
Geographic coordinates	37.786372,-122.401904
Coverage date	1960-03-28
Contributor	Mattachine Society Incorporated
Creator	Moore, Jai; Mattachine Society Incorporated
Publisher (of the digital version)	University of Southern California. Libraries
Date created	1960-03-28
Type	texts
Format (aacr2)	1 p.
Format (aat)	letters (correspondence)
Format (imt)	image/tiff
Language	English
Contributing entity	University of Southern California
Part of collection	ONE National Gay and Lesbian Archives
Part of subcollection	Documents
Provenance	Coll2008-016 Mattachine Society project collection
Rights	Courtesy of ONE Archives at the USC Libraries; https://libraries.usc.edu/locations/special-collections/reproduction-services
Repository name	ONE National Gay & Lesbian Archives
Repository address	909 West Adams Boulevard, Los Angeles, California, 90007; phone (213) 821-2771; fax (213) 741-0220
Repository email	askone@usc.edu
Filename	one-2008016_b05_f09_detroitletter.tif

Appendix F: USC Digital Repository Best Practices for Video Digitization

Introduction

The USC Digital Repository (USCDR) digitizes, preserves, and provides access to a variety of formats and content types. If you are planning a USCDR project (http://repository.usc.edu) that involves digitizing audio, video, or film, it is strongly recommended that you consult with the USCDR staff as early in your planning process as possible.

The USCDR was developed from the systems used to preserve in perpetuity the 52,000 digitized video testimonies from Holocaust survivors and witnesses gathered by the USC Shoah Foundation beginning in 1994. The staff has expertise in the mass digitization of video and audio for cultural heritage collections, and USCDR systems offer state-of-the-art capabilities for preservation-quality digitization.

Staff at the USCDR digitize a variety of video formats utilizing best practices, and use stringent preservation standards developed by the Library of Congress's Packard Campus of the National Audio-Visual Conservation Center and in use by other audiovisual archives.

Using the SAMMA Systems, Amberfin, ICR and archival-quality decks for videocassette playback, USCDR systems capture archival-quality MXF OP1A wrapped JPEG2000 with lossless compression, while simultaneously producing derivatives.

This document outlines the best practices and procedures performed by USCDR staff when digitizing video materials. Please note that the stated instructions are for technology currently available and, therefore, may evolve with advances in digitization techniques.

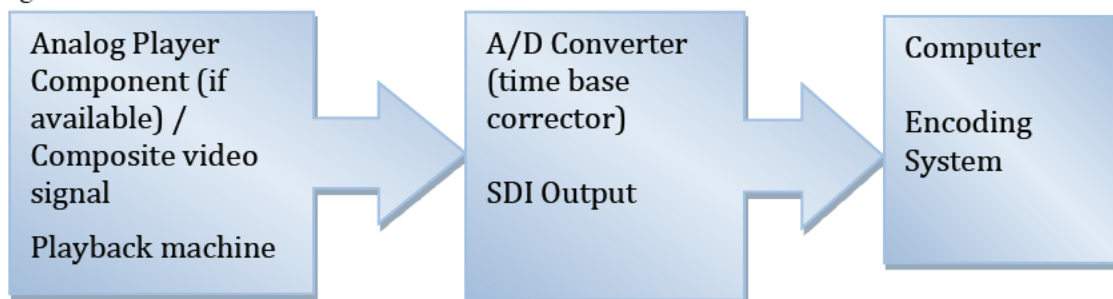**Digitizing Video**

Preparation/Inspection

1. Identify format of tape (VHS, Umatic, Betacam SP, etc.)
2. Check to see if tape has any visible physical issues that would make the tape unsafe to ingest (mold, cracked shell, sticky shed syndrome, etc.)
3. Record all visible metadata on tape (title, author, standard, etc.) in database

Playback

1. Identify the source material
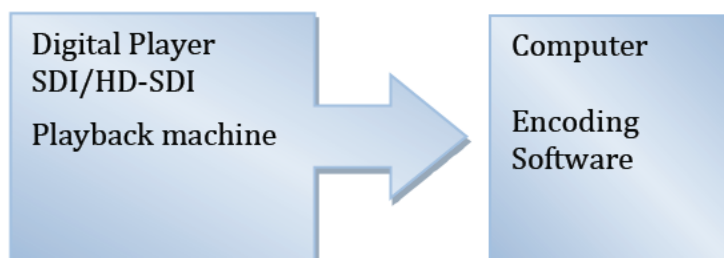   - PAL or NTSC
   - Frame size
   - Time code
   - Number of audio channels
   - Frame rate and resolution

Route the Video/Audio Deck control and LTC time code to the encoding system. Confirm that the playback machine is capable of playing at the frame rate of source video. Choose the appropriate encoding profile, maintaining standard, frame rate, frame size, and audio configuration. (See figure).

Analog:

| Analog Player Component (if available) / Composite video signal

Playback machine | → | A/D Converter (time base corrector)

SDI Output | → | Computer

Encoding System |

Digital:

| Digital Player SDI/HD-SDI

Playback machine | → | Computer

Encoding Software |

2. Play a sample of tape in machine while watching it on machine room monitors to ensure the image and sound are okay and will encode properly.

Encoding

1. Encode the Preservation file as a JPEG2000 Lossless file at the frame rate and size of the source tape using analog to digital conversion and proper SDI output (HD-SDI for Hi Definition video files and SD-SDI for Standard Definition video files).
2. Verify that the number of audio channels matches the template being used (4 tracks for SD-SDI, 12 tracks for HD-SDI).
3. Ensure that the video and audio are encoding properly as you start the encoding, and also at intervals during the encoding process.

Preservation Copy	MXF • Video encoder: Motion JPEG 2000 Lossless • Audio encoder: PCM 48KHz
Mezzanine/ Access Derivatives	Specified by Client Request

4. Create a SHA-1 checksum of the JPEG2000 and proxy files before the file is moved to another disk.

Quality Control process

1. Using software to generate a graph of the video and audio signal, do a visual inspection of the file to make sure the signal looks and sounds healthy.
2. Spot check the file at the beginning, end, randomly in the middle (2-3 spots), and any places on the graph where the signal looks faulty to ensure that the file has encoded

properly and there were no issues with the source tape's signal. Using a software such as Media Info, validate the technical metadata of the file to ensure they match the specifications of the original source tape.

3. Verify that the content of the file matches what the intended content of the source tape was supposed to be and that all content of the tape has been encoded.

4. If any problems in steps 1-4 can be fixed by retransferring the tape do so. If not, log any problems so that it will be accessible for the next user of the file.

Part III. Resources

Videotape Preservation Handbook
http://www.amianet.org/sites/all/files/WheelerVideo.pdf

Audiovisual archives: A practical reader
http://www.unesco.org/webworld/ramp/html/r9704e/r9704e00.htm#Contents

Digitization Guidelines Initiatives
http://www.digitizationguidelines.gov/

Transferring Video from Tape, DVD or Camera to Your Computer
http://www.digitalpreservation.gov/personalarchiving/documents/video-transfer.pdf

Independent Media Arts Preservation: Introduction to Preservation
http://www.imappreserve.org/pres_101/index.html
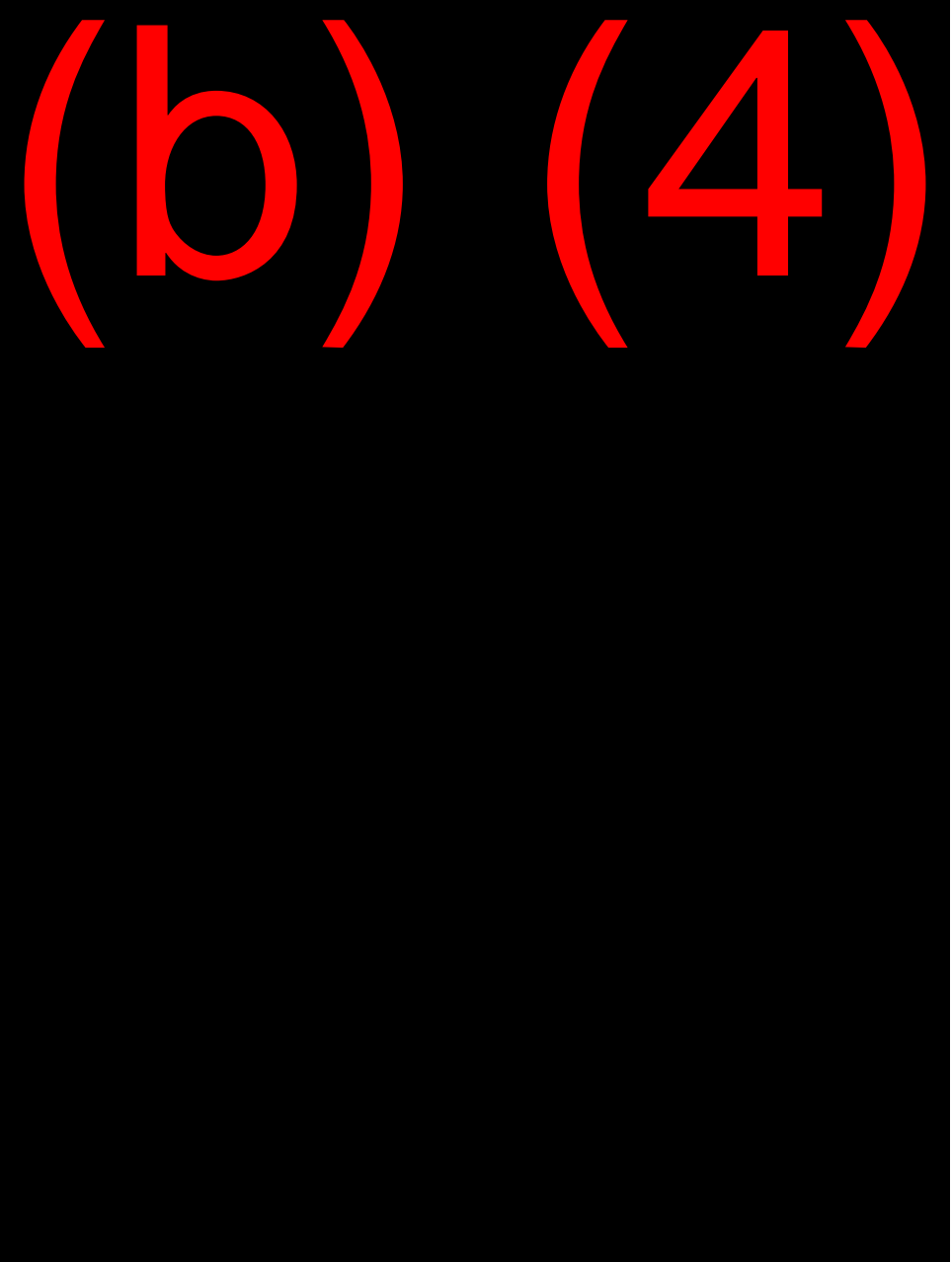
Bay Area Video Coalition
http://www.bavc.org

Appendix G: Licensing Agreement for USC Digital Library
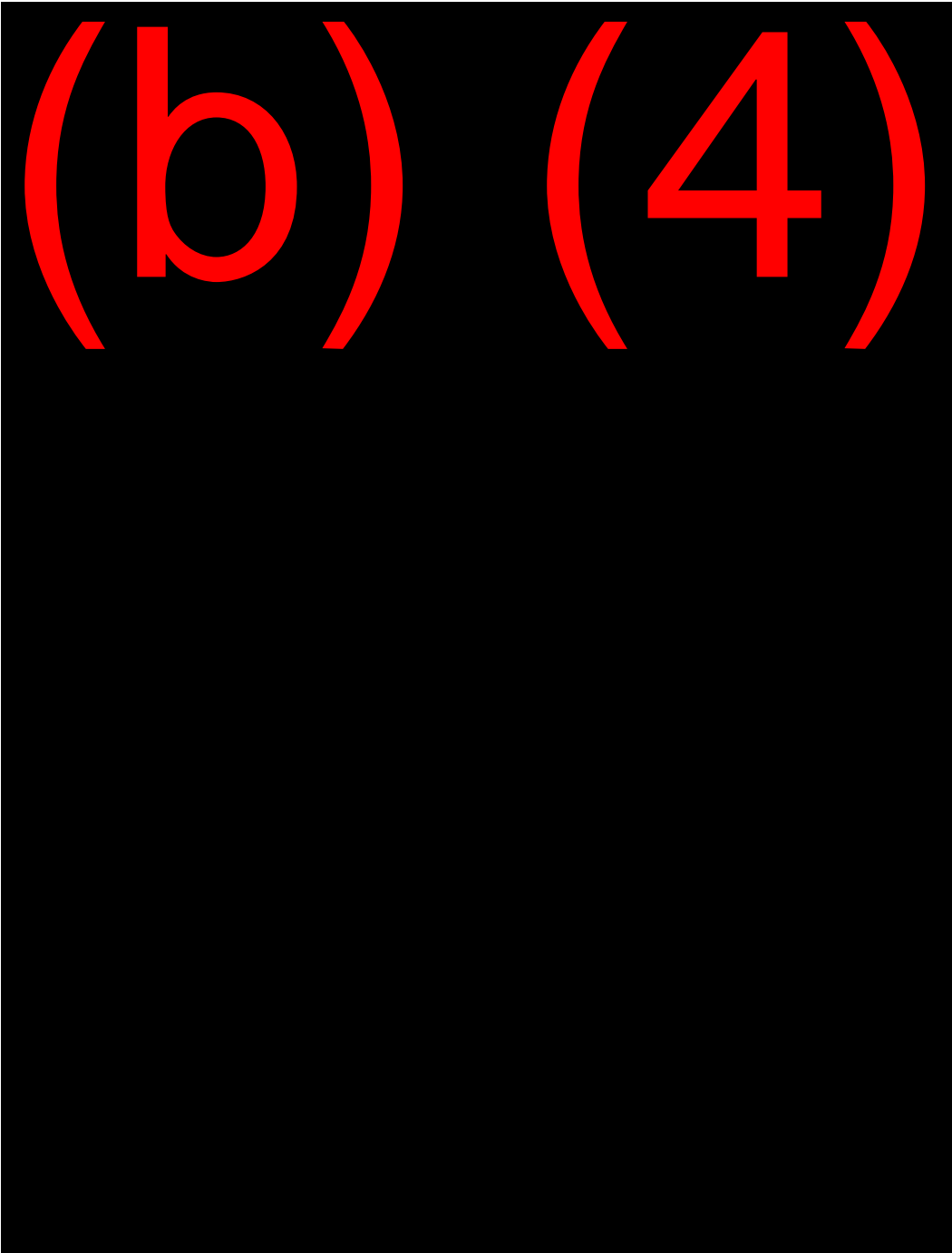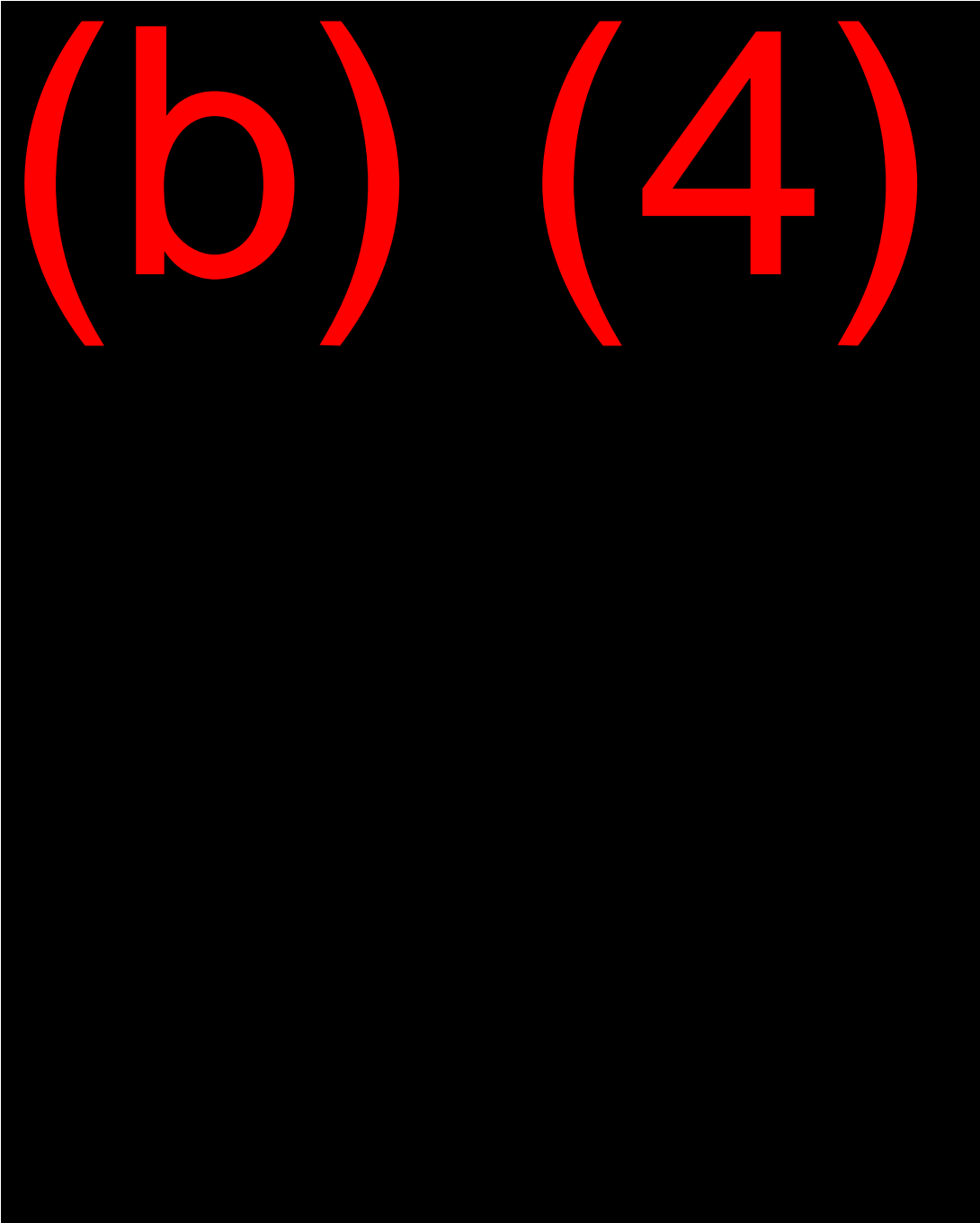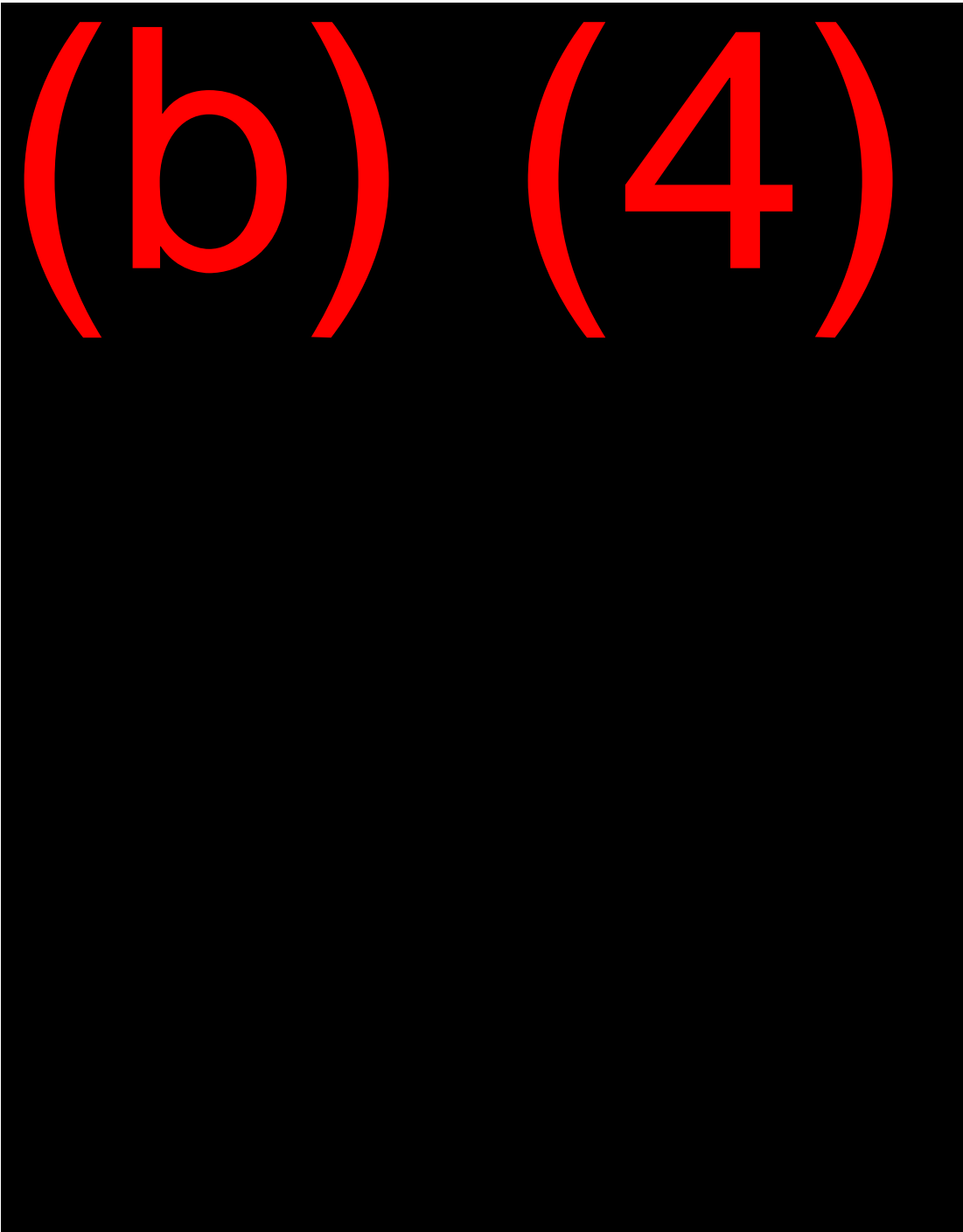
LICENSE_AGREEMENT

(b) (4)

1

(b) (4)

(b) (4)

(b) (4)
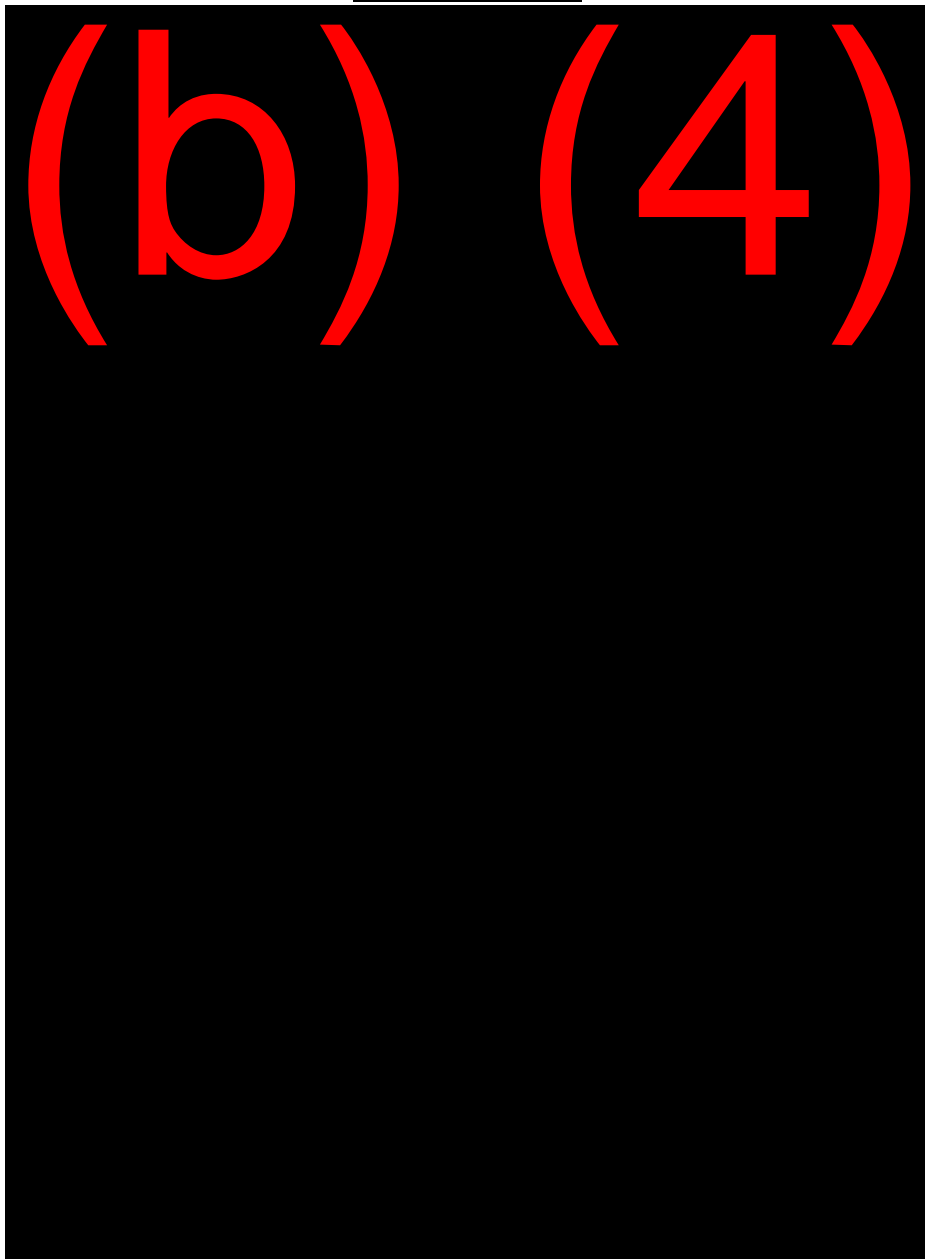
4

(b) (4)

(b) (4)

By: _____

_____ (Name of collaborating Institution)

By: _____
   Print Name
   Print Title

Appendix H: Resumes of Project Staff

SUSAN LUFTSCHEIN, PH.D.

USC Libraries, DML 207
3550 Trousdale Parkway
Los Angeles, CA 90089
213-740-4046
luftsche@usc edu

EDUCATION

M L I S	University of California, Los Angeles, June 2005 Thesis: *An Examination of Approaches to Tools for Appraisal in Museum Archives*
Ph D	City University of New York Graduate Center, Department of Art History, 1996 Dissertation: *The Changing Face of an Expanding America: The City Beautiful Movement, the Myth of the Frontier and the Louisiana Purchase Exposition, St. Louis, 1904*
M A	Temple University, Department of Art History, 1987 Qualifying essays*: The Florentine Romanesque, The Americanisms of Washington Allston and their European Formation*
B A	University of Pennsylvania, Urban Studies, 1983

PROFESSIONAL EXPERIENCE

University of Southern California, Los Angeles, CA
> Head**,** Department of Special Collections, September 2016-present
> Acting Head, Department of Special Collections, USC Libraries, University of Southern California, May-August 2016
> Archival and Metadata Librarian, Department of Special Collections, June 2013-present
> Data and Processing Archivist, Department of Special Collections, July 2010-May 2013
> Herbert G Klein Archivist, Department of Special Collections, November 2009-June 2010

Huntington Library, Art Collections and Botanical Gardens, San Marino, CA
> Project Archivist, Department of Rare Books, January 2006-May 2009

Getty Research Institute, J. Paul Getty Trust, Los Angeles, CA
> Research Assistant, Institutional Records and Archives, April-December 2005
> Intern, Institutional Records and Archives, January-March 2005
> Intern, Conservation and Preservation Department, September-December 2004

Sylvan Online Higher Education, Los Angeles, CA
> Online Course Development Specialist, March 2003-March 2004

American Social History Project, New York, NY
> Workshop co-leader, "Learning to Look: New Media, Visual Resources, and Humanities Education", June 10-14, 2001; June 3-7, 2002

New School University, New York, NY
> Acting Director, Center for Education and Technology, 1998-2000
> Acting Assistant Dean, Undergraduate Liberal Studies, 2000-2002
> Acting Chair, Department of Liberal Studies, Parsons School of Design, 2000-2002
> Academic Advisor, Parsons School of Design, 1996-1998
> Curriculum Coordinator, Department of Liberal Studies, Parsons School of Design, 1997-98

<u>**PUBLICATIONS**</u>

Articles

"The Ruskin Art Club Records come to USC," *SCA Newsletter*, no 153 (Winter 2015): 5-8

Luftschein, Sue and Michaela Ullmann, "The USC Libraries Research Award," SCA Newsletter, no 152 (Fall 2014): 1, 3, 5-6

"The Use of Digital Art Images in Teaching and Learning in Universities," Visual Resources Association Bulletin, vol 31, no 3 (Spring 2005): 7-19

"A Crisis of Identity: The Panama-Pacific International Exposition," in PART 9: American Modernism/American Identities, online journal of the Art History program of the City University of New York Graduate Center, edited by Mary Donahue and Antoinette Galatola, December 2003

Book chapters

"'A Difficult and Perplexing Matter': The Louisiana Purchase Exposition," in Cass Gilbert, Life and Work: Architect of the Public Domain, edited by Barbara Christen and Steven Flanders, 252-264 New York: W W Norton, 2001

Books

One Hundred Years of American Medallic Art: The John E Marqusee Collection Ithaca, NY: Herbert F Johnson Museum of Art, Cornell University, 1995

Catalogue Essays

James Daugherty New York: Janet Marqusee Fine Arts, 1992

Daniel Celentano New York: Janet Marqusee Fine Arts, 1991

Conference proceedings

"The Architectural Touch: Gestural Approaches to Library Search LibViz and Metadata," Proceedings of the 2015 Digital Initiatives Symposium, University of San Diego, http://digital sandiego edu/symposium/2015/2015/3/

"Charles De Kay and the Circle of Friends of the Medallion: Aesthetic Taste in America," in The Medal in America, volume 2, Coinage of the Americas Conference Proceedings no 13, edited by Alan Stahl, ??-?? New York: American Numismatic Society, 1999

<u>**PRESENTATIONS**</u>

Papers

"B Kwaku Duren, the Black Panther Party, and the New Panther Vanguard Movement: Civil Rights in California in the 1970s, 80s and 90s," Society of California Archivists 2017 Annual General Meeting, April 2017

"From Local to Global: RDA, EAC-CPF, and MARC," Society of California Archivists 2016 Annual General Meeting, April 2016

Giao Luong Baker

(b) (6)   • gluong@usc.edu • (b) (6)

Education

Master of Science in Library Science, 2017, University of North Texas, Denton TX

Graduate Academic Certificate in Advanced Management in Libraries and Information Agencies, 2017, University of North Texas, Denton TX

Master of Urban Planning, Emphasis in Social & Community Development, High Honors, 2010, University of Southern California, Los Angeles CA

Bachelor of Arts, Social Studies Education, Magna Cum Laude, 2001, University of Southern California, Los Angeles CA

Pertinent Professional Experience

Strategic Digital Initiatives Librarian, 2017-Present
USC Libraries, University of Southern California

- Provide leadership in developing sustainable, unique digital collections and services for the USC Libraries
- Engage researchers, non-profits, and businesses to secure funding for projects and ongoing operations
- Manage and streamline intellectual property processes of materials entrusted to the USC Libraries
- Represent the USC Libraries in consortia and membership organizations on matters concerning digital libraries and the development of cooperative services
- Develop strategies to promote use of USC Digital Library s content and services to the university and broader community

Digital Imaging Manager, 2007-2017
USC Libraries, University of Southern California

- Manage digitization projects for inclusion in the USC Digital Library (USCDL) This involves planning workflows, coordinating logistics, overseeing production and post-production work
- Recruit, train, and supervise imaging staff by setting priorities and goals, tracking workflows, overseeing final quality control of digitized materials The imaging staff has consistently expanded its digital output to increase the USCDL to its current state of 1 3 million files
- Conceptualize and develop innovative tools and methods that incorporate Federal Agencies Digitization Guidelines Initiative (FADGI) standards with private sector tools to create in-house systems for digitization of rare materials
- Assess archival collections to develop digitization estimates for projects and grant proposals Provide recommendations for ideal conversion methods based on suite of in-house and outsourced resources These estimates have expanded our sustainability efforts and further developed USCDL collections
- Engage in ongoing discussions with staff, faculty and partners to develop prioritized plans based on intellectual value, accessibility, sustainability, preservation, rights management, and funding

Digital Imaging Specialist, 2004-2007
USC Libraries, University of Southern California

- Digitized archival collections and rare materials for inclusion in the USCDL including coordinating logistics between partners for delivery, material preparation, digitization and post-processing of images
- Recruited, trained, and supervised student staff in digital production activities Evaluated their work quality and provided timely feedback for improvement in quality and efficiency
- Contributed to the development of digitization policies and standards
- Interpreted, communicated and implemented policies to imaging staff Monitored implementation and developed alternative strategies as needed

Publications

    Baker, Giao "Documenting Diversity: The USC Digital Library through the Lens of the Asian Pacific American Community " *Asian Pacific American Librarians and Library Services Today* Editors Janet Clarke, Raymond Pun, Monnee Tong Rowman & Littlefield Forthcoming in 2017

Presentations

    Strategies for Greater Inclusivity: Exploring Asian and Asian American collections in the USC Digital Library, American Librarian Association Conference, Chicago, Illinois Jun 2017

    Documenting Diversity: Asian and Asian American Resources in the USC Digital Library, Society of California Archivists Annual Meeting, Pasadena, California Apr 2017

    Matt Gainer and Giao Baker *Analyzing LA: Digital Resources for Site Analysis in Los Angeles* USC Spatial Sciences Institute, University of Southern California Feb 2016

    Los Angeles City Historical Society Annual Awards Presentation Los Angeles City Historical Society Los Angeles Dec 2015

    Matt Gainer, Caroline Muglia and Giao Baker *Hubba Hub: DPLA as a Strategic Collaborator,* California Visual Resources Association, University of California Santa Barbara Jun 2015

    Matt Gainer and Giao Baker *The New USC Digital Library* USC Libraries Professional Development Committee s Brown Bag Lunch Series University of Southern California Jan 2013

Grants

- Principal Investigator $7,000 Dean s Challenge Grant to digitize the University of Southern California s Naval ROTC Yearbooks (1940-2017)
- Co-Principal Investigator with Deborah Holmes-Wong *The Fire Last Time: Digitizing the Independent and Webster Commission Records on the 1992 L A Civil Unrest* The project was awarded $200,000 by the National Endowment for the Humanities in 2016 It will digitize and publish in the USC Digital Library 180,000 pages of records from the Webster and Independent Commissions on the Rodney King Beating and Los Angeles civil unrest
- Played an integral role in the following funded grant projects:
  - *Latin American Research Resources Project* (2016)
    $11,534 grant award to support digitization and publication in the USC Digital Library of 1970s audio recording of Spanish Speaking Mexican-American residents of West Los Angeles and the San Fernando Valley
  - *National Historical Publications and Records Commission* (2016)
    $18,550 award to support the digitization and publication in the USC Digital Library of Hamlin Garland s letters from USC Special Collections
  - *Grammy Foundation* (2013)
    $10,000 award to support the digitization and publication in the USC Digital Library of rare audio recordings of early LGBT activists from the ONE Archives collections These materials date back to the 1950s
  - *National Endowment for the Humanities* (2012)
    $305,000 awarded to support two collaborative projects with the USC Center for Religion and Civic Culture The first project expanded the International Mission Photography Archive at the USC Digital Library ($280,000), and the second ($25,000) piloted new approaches to visual essays for scholarly publications
  - *National Endowment for the Humanities* (2011)
    $300,000 award to support the digitization and publication in the USC Digital Library of 34,000 nitrate negatives from the "Dick" Whittington Collection showing 1920s-1930s Los Angeles
  - *John Randolph Haynes and Dora Haynes Foundation* (2011)
    $22,000 awarded to support the digitization of Dr Martin Krieger s of the USC Price School of Public Policy collection of documentary photographs of industrial Los Angeles

Community Service

- Los Angeles City Historical Society, Los Angeles CA
  - Board of Directors, Elected Member, 2010-Present
  - Awards Chair, 2014-Present

Tim Stanton
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PROFESSIONAL SUMMARY
Senior Project Manager with ten+ years experience in software and web-based solutions development. Proven leadership to deliver on time and budget. Client, resource, and production lifecycle problem solving. Expertise with MS Project and Visio. Excellent concept and creative management abilities.

EXPERIENCE SUMMARY

Project Manager
University of Southern California, USC Libraries
Los Angeles, CA 7/03 to present

Leadership of special projects centering on the digitization and preservation of content; developing new business opportunities; grant writing. Departmental oversight of development resources, operations and project planning.

Project Manager for the Gospel Music History Archive project, a multi-institutional collaboration to preserve Gospel music ephemera and recording the video testimonies of people great and small that developed Gospel music.
* Project management of the site development team, collection and digitization of content, and coordination of recording teams in the field
* Lead writer for approaching Foundations and Grants institutions for funding
* Management of the project leadership team
* Defined business and design requirements

Project Manager for the USC Libraries Digital Archive which provides access to over 100,000 photographs, maps, manuscripts, records, texts and sound recordings owned by USC and collaborating institutions.
* Establishing and managing quarterly project goals and milestones
* Managing development resource allocations for client and server-side tasks
* Triage issues and tasks to maintain focus on efficiencies and quarterly goals
* Drive concept sessions for new features
* In-depth usability testing in-house and with 3rd party vendors

Project Manager for the Shoah Foundation Access project; a Mellon Foundation grant funding Yale, Rice and USC, in partnership with the Shoah Foundation, to stream video and associated meta-data of WWII Holocaust survivors to researchers, faculty and students via Internet II.
* Managed project development with limited university resources
* Budget supervision and account management using USC proprietary software
* Product management of new feature rollouts
* Creation, data collection and analysis of three-part assessment strategy to measure user expectations, satisfaction, and the pedagogical impact of the project as a teaching tool
* Coordination of faculty and departmental goals
* Presentations to groups and individuals to widen the user base and promote use

Freelance Project Manager/Producer 10/01 to 7/03
Movielink, LLC, Santa Monica, CA

Managed production team that met aggressive 11/2002 launch deadline for
Movielink.com, a studio-backed web initiative offering downloads of feature films, to
compete in the PPV and Video Rental marketplace. Team lead for front-end design and
user interface issues involving a templated-pages site and ATG Dynamo integration.
* MS Project for scheduling multi-departmental project timelines, milestones, and
deliverables
* Refined production workflow from concept to design, approvals, implementation,
testing, and delivery
* Managed changes and approvals of functional specifications, site text, and image
assets using Concurrent Versions System (CVS).
* Managed staff and contractors including Graphic Designers, Flash Programmers,
Information Architects, Producers, and Marketing Managers
* QA testing and bug tracking using SilkRadar and CVS. Processed bugs against UI
Spec and prioritized change for technical staff.
* Created feature requirements, user interface documents, and wire frames

Other Freelance Projects:
Pinnacle Endeavors Group, Los Angeles, CA
Team Lead for *Road Rules to Success*, a CD-ROM for teenage first time job seekers.
For use by school systems, city governments and state agencies nation-wide.

Training Centers of Southern California, Los Angeles, CA
Team lead in developing informational website for the national leader in Machinist's
training. New look and feel and an emphasis on clean, streamlined information
architecture. Users able to input information for staff follow up. Custom CMS allows
staff to sort and flag user data.

Director of Production
Imagistic, Inc., Venice, CA 4/99 to 10/01

Imagistic developed state-of-the-art business and entertainment web sites marked by
complex, multi-tiered database driven interactivity and engaging, outside-the-box
production design. Oversaw staff of 14 (peak) including employee goals, growth and
evaluations. Extensive client sales meetings addressing the production process. Key
contributions to profitability were:
* Standardized production processes to maximize billable hours of production
staff, resulting in an initial per-project savings of around 10% with additional
per-project gains of 1 to 2%. Created company's first production manual
* Implemented industry standard risk management procedures tailored to projects,
using an analyze/identify/manage/track/& control methodology
* Formalized the RFP response process between marketing and sales, contributed to
presentations
* Primary Writer for marketing-centric site text culled from discovery phase and client
materials. Polished client-created text and recommended outside contractors

EDUCATION
* B.F.A., Western Michigan University, English Lit./Theatre Performance, 1980

Curriculum Vitae

R. Wayne Shoaf
USC Libraries
University of Southern California

❖Education

Leadership Institute for Academic Librarians — Harvard University, Cambridge, 6-10 Aug 2007
Master of Science — School of Library Service, Columbia University, New York, 1984
Bachelor of Music — Horn, Oberlin Conservatory, Oberlin College, Ohio, 1979
Bachelor of Arts — Chemistry, Oberlin College, Ohio, 1979
undergraduate & graduate study — University of Colorado, Boulder, 1974-1976, 1981-1983

❖Experience

Metadata and Digital Librarian — USC Digital Library, USC Libraries   2015-present
- responsible for all aspects of metadata in the Digital Library (DL)
- prepares digital content for import to the DL
- creates metadata for the DL
- manages the lifecycle of metadata in the DL
- creates and maintains metadata schemes
- adheres to national and international metadata standards
- tracks and reports system and software problems to service providers
- collects statistical information and prepares reports regarding metadata and content in the DL
- provides training of catalogers to create/edit metadata
- creates metadata maps to support interoperability with other systems
- facilitates the sharing of metadata
- promotes high quality quick responses to reference inquiries regarding content in the DL
- oversees all aspects of submission, cataloging, and ingest of electronic theses & dissertations in the DL
- oversees all aspects of submission, cataloging, and ingest of USC publications in the DL

Director — Technical Services, USC Libraries   2005-2015
- provide leadership for cataloging and technical services
- manage department of 35 (includes 10 managers)
- plan for integration of information management and access
- provide integrated access to all library materials regardless of format or language
- work with other units to provide seamless access to physical and electronic collections
- review recommendations for improving workflow processes
- develop and implement strategies to maximize efficiency and productivity while adhering to national standards for quality and quantity (best practices)
- review productivity metrics
- develop and implement assessment measures for all areas of operation
- develop, direct and implement metadata standards for the USC Digital Library
- create, edit, import, upload metadata and assets for the USC Digital Library
- manage all aspects of ingest for the USC Digital Library

Acting Head — Integrated Library Systems (ILS), USC Libraries 2008-2010
- manage operations related to SirsiDynix ILS system

Metadata Specialist — Digital Information Management (DIM),
Resources & Services, Information Services Division (ISD), USC 1999-2005
- supervise Metadata Coordinator
- advise on metadata-related issues
- propose, plan, and manage metadata-related projects
- collaborate with imaging specialists
- catalog digital assets
- coordinate and liaise with metadata providers

Co-Team Leader — Music Cataloging Team and Digital Resources Cataloging Team,
Information Delivery, Organization & Retrieval (IDOR),
Information Services Division (ISD), USC 1999-2004
- supervise, with other off-site Co-Team Leader, Library Assistant copy cataloger
- advise administration on music-related cataloging issues
- liaise with Music Library personnel on cataloging issues

Mitarbeiter (5 months) — Arnold Schönberg Center, Vienna, Austria 1998
- courier for transfer of Arnold Schoenberg Institute from Los Angeles to Vienna
- install archive
- advise on architectural design of Center
- train Center personnel on archival practices including sound preservation, document conservation, cataloging, materials handling, storage
- migrate electronic data to new formats including Web site, databases, text files, other electronic assets

Archivist — Archives, Arnold Schoenberg Institute, USC 1987-1998
- supervise Assistant Archivist, 1-FTE student, 3-FTE grant employees
- direct archival program
- catalog manuscripts, sound recordings, books, music
- create and maintain Web site
- provide reference to international researchers
- write articles for the semi-annual Journal of the Arnold Schoenberg Institute
- direct grant projects
- plan and mount semi-annual exhibitions
- provide bibliographic instruction to classes
- advise Director regarding archive
- conserve archival materials
- create finding aids
- interact with donors including Schoenberg heirs

Acting Archivist — Archives, Arnold Schoenberg Institute, USC 1986-1987
- see above

Assistant Archivist — Archives, Arnold Schoenberg Institute, USC 1985-1986
- assist Archivist
- catalog manuscripts, sound recordings, books, music
- provide reference to international researchers
- conserve archival materials

Zahid Rafique – MBA, PMP

Cell: (b) (6) ♦ Office: (213) 821 2796 ♦ Email: (b) (6)

STRENGTHS

- Innovative, diligent and skillful problem-solver with proven reliability and high quality results
- Energetic, outstanding performer; dynamic approach to strategic planning and implementation
- Responsive and effective leader; a team builder and a committed team player
- Strong communication skills; a motivator and negotiator, consistently motivates others towards success
- Collegial, quickly establishes strong relationships with colleagues, staff and campus departments
- Strong focus on customer service and support; commitment to continuous service improvement
- Over 10 years of Information Technology (IT) and 6 years of management experience

PROFESSIONAL EXPERIENCE

MIS Director, USC Libraries (May 2005 – present)
- Set department goals and objectives and communicate with staff. Reassess and redefine priorities as needed.
- Manage staff (programmers and system administrators) and lead in short and long-term planning, setting goals and strategies. Evaluate employee performance and provide feedback to staff.
- Develop and maintain collaborative working relationships with various units within Libraries and on campus
- Provide input to create a well balanced budget with CapEx and OpEx details.
- Evaluate vendor proposals and procure the hardware and software.
- Oversee/Coordinate the servers (Unix, Windows), Windows managed desktop environment and data backups.
- Evaluate business processes and introduce technology solutions in key areas. Evaluate existing systems and recommend areas of improvements. Implement emerging technologies in the libraries.
- Identify resource (staff and equipment) needs and prepare cost estimates for operations and projects.
- Recruit, screen, hire and provide technical training to staff. Provide feedback on budget.
- Supervise, lead and mentor a team of developers and designers to implement technological solutions.
- Project scope definition, planning and tracking. Issue tracking and risk mitigation. Manage resources across multiple projects. Determine work breakdown and assign tasks to the developers.

Systems Programmer III, Information Services Division (May 2003 – May 2005)
- Participated in requirements analysis and definition. Created and maintained system specifications.
- Designed, developed and documented Java/Documentum applications for the Collection Information System
- Integrated software systems from multiple vendors.
- Debugged, tested, and installed applications. Diagnosed and resolved application software problems.

Software Developer, GenXSol Ltd., Islamabad, Pakistan (Aug 1999 – Aug 2001)
- Developed an integrated library system (ILS) for the National Library of Pakistan
- Wrote and optimized Oracle queries. Documented and guided team on user training materials.

EDUCATION

Master of Business Administration	May 2012
• University of Southern California, Los Angeles	
Master of Science in Electrical Engineering	May 2003
• University of Southern California, Los Angeles	
Bachelor of Science in Electrical Engineering	Aug 1999
• University of Engineering & Technology, Lahore	

CERTIFICATIONS

Project Management Professional (PMP) (August 2011)
• Project Management Institute
CIO Executive Development Program (August 2010)
• San Francisco State University
Certificate in Supervision (June 2006)
• USC Professional Development, Los Angeles
Executive Leadership Series, 7 Habits of Highly Effective People (June 2006)
• USC Professional Development, Los Angeles

TRAINING/CONFERENCES

Certified ScrumMaster
Budgeting Basics, Introduction to the basics of budgeting
Momentum 05, EMC Documentum user conference
• Presented, Building a Digital Archive System with EMC Documentum.
UML & Design World, Software design and modeling conference

TECHNICAL SKILLS

Operating Systems:	Solaris, Linux, Windows 2000 Server, Windows XP/Vista, Mac OSX
Hardware:	PC, Sun, Mac, VmWare, Virtualization, Veritas backup
Programming Languages:	Java, C#, Visual Basic, SQL, DQL, XSLT/XPATH, UNIX shell scripting
Web Technologies:	XML, HTML, CSS, Java, .NET, AJAX, Flash, Ruby on Rails, Google Analytics
Databases/Indexing Engines:	Oracle, MS SQL, MySQL, PostgreSQL, Lucene, Solr, Fast Search
Content Management:	Joomla, WordPress, Documentum 5, Dspace, Web Choir

COMMITTIES / TASKFORCES

USC Libraries Technology Operations Committee, Member
Public Printing Services Committee, Chair
Sirsi Upgrade/Training Team, Member
Business Continuity Planning Team, Member

VOLUNTEER WORK

troybots, UNO Grant (2010 - present)

Alexander Science Center School, Los Angeles (2007 - 2008)
• Designed, developed and maintained the PTA website

USC Community Computer Center, Los Angeles (2005 – 2006)
• Designed process to manage inventory
• Set up a computer refurbishing facility
• Setup two computer labs for instruction

Louise Smith

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Digital Imaging Manager   June 2017 - Present
Digital Library, University of Southern California - Los Angeles, CA

- Managing the daily operations of the Imaging Lab including digitization and archiving of materials and project activities. Oversee coordination of work-flow processes for digital object creation, maintenance and quality control. Assisting senior management with short and long-term planning, quality assurance of imaging projects, project evaluations and proposals for new projects.
- Recommend project and departmental goals and objectives. Communicate those goals and objectives to staff. Reassess or redefine project priorities as appropriate in order to achieve performance objectives. Implement project management tools to successfully track work-flows.
- Consult with faculty, staff and peer institutions on project implementation. Develop project schedules; planning and estimating staff and other resource requirements.
- Supervise all assigned subordinate staff. Recruit, hire and train staff, evaluate employee performance and provide guidance and feedback to assigned staff.
- Serve as a key resource for faculty, staff and student workers regarding digitization and archiving matters. Scheduling assigningng work based on resources and special requests from faculty and/or departments. Train staff and student workers on handling materials, imaging and post-production techniques and utilization of digital imaging tools.

Metadata Assistant - Library Assistant III, part-time   May 2016 - October 2017
William Andrews Clark Memorial Library, University of California, Los Angeles

- Digitizing British Manuscripts, 1601-1800.
- Edit and import metadata for digitized manuscripts and their facsimiles.
- Assist with quality-control for both the digital image files and the metadata added to the UCLA Digital Library.
- Prepare page-level spreadsheets for the collation of image files and respective book pages.
- Edit, update and enhance library catalog records for digitized items.
- Manage project workflows and prepare materials to be sent for offsite digitization, including safe packaging and unpacking of bound manuscripts.
- Prepare conservation assessments and reports in consultation with Clark Library staff and related tasks.

Digital Imaging Specialist   May 2016 - May 2017
Digital Library Imaging Lab, University of Southern California - Los Angeles, CA

- Digitization and archiving of materials and project activities. Determine alternative digitization techniques based on condition of material or technological limitations. Quality checking of imaging projects and student work, as well as assisting with project evaluations and proposals for new projects.
- Coordination work-flow processes for digitization projects involving original materials such as photographs and photo-negatives, rare books and ephemera, manuscripts, 16mm and 35mm moving film, various audio and video formats, and other kinds of original materials from initial capture to post-processing, quality checking and staging.
- Supervising student employees: recruiting, screening, hiring and training staff. Training student workers how to properly handle materials, proper imaging and post-production techniques and utilization of digital imaging tools. Working hands-on with student workers to teach best practices and evaluate their work. Creating weekly schedules for student workers, as well as daily project schedules to keep students on track.
- Scheduling, assigning and prioritizing work based on resources and special requests from faculty, staff and patron request coming through Special Collections.
- Monitoring the functionality of computers and imaging equipment, resolving technical problems when possible, or contacting technical services. Staying abreast of new software and technology to ensure that the Digital Imaging Lab continues to produce the highest quality of work. Creating new software and hardware purchasing proposals and working with outside vendors to get best pricing options.

Digital Imaging Specialist, Student Worker   February 2015 - May 2016
Digital Library Imaging Lab, University of Southern California - Los Angeles, CA

- Digitize images, books, catalogues, and ephemera for ingestion into the USC DIgital Library using a wide range of imaging equipment such as DSLR cameras, film scanners, wide format drum scanners as well as the related software and computer hardware required to manage and process the raw files.
- Quality control of digitizd iamages, such as color correction, cropping and post-processing.
- Create metadata and workflows in shared Google Drive with faculty and staff.
- Assisting in training and supervising new student workers.
- Use a variety of imaging techniques to produce higest resolution images in both raw and tiff formats.
- Build thorough knowledge of digital imaging tools, best techniques, and processes. Confidently use applications within the Adobe Creative Suite such as Photoshop, Bridge, and others as needed.
- Understand SLR cameras, studio lighting techniques, how to create high resolution images, understanding of ppi and bit depth, as well as the USC Digital Library standards.

PROFESSIONAL ASSOCIATIONS

- Los Angeles City Historical Society, *Board Member*
- Student Admissions and Adjudication Committee, USC MMLIS
- American Library Association, *USC Chapter: Media Liaison*
- Southern California Digital Librarians Group, *Member*
- Society of California Archivists, *Member*

EDUCATION

- University of Southern California, Los Angeles CA
  MMLIS
- Goucher College, Baltimore MD
  BA, History with Honors
- UCLA Extension
  *Project Management, Adobe Illustrator, Adobe Photoshop, Graphic Design,
  New Media Marketing and Search Engine Optimization*

PROFESSIONAL SKILLS

- Nuxeo, DAM Infrastructure, metadata creation, camera tethering, Adobe Design Suite,
  Google Analytics, Google Drive, Windows and Macintosh systems, Research, SEO strategy,
  photography, graphic design, NISO best practices

Appendix I: Job Descriptions for Metadata Librarian and Imaging Specialist

USC Libraries
University of Southern California
Metadata Librarian (# 322)
Requisition ID: P01475112

POSITION SUMMARY

The University of Southern California (USC) Libraries seek an innovative, service-oriented Metadata Librarian to join the Digital Library Team. Reporting to the director of the Digital Library, the Metadata Librarian will coordinate projects that involve the digitization and description of collections belonging to USC and collaborating institutions. The Metadata Librarian will apply knowledge of metadata, digitization, and technical expertise to incorporate new content into USC's digital library management system. This involves the description of materials, the transformation of metadata into standard schemas, the training of student assistants and contributors in best practices related to metadata creation, digitization, and digital library practice, and in reviewing the work of contributors to ensure that it adheres to relevant standards and best practices. With members of the Digital Library Team, the Metadata Librarian develops requirements for USC Digital Library services and continuously monitors the technology environment for changes and new software to improve the services we offer. In consultation with team, the Metadata Librarian develops innovative solutions to challenges faced by the Digital Library Team.

We seek candidates motivated by a passion to develop transformative library services, an investment in the future of librarianship, and who are expected to be creative in identifying and solving problems within a collegial and collaborative environment. The successful candidate must be knowledgeable of current relevant library and scholarly information trends and practices, and be able to apply this understanding to make a significant, positive impact on the USC community.

THE UNIVERSITY OF SOUTHERN CALIFORNIA

The University of Southern California is one of the world's leading private research universities. An anchor institution in Los Angeles, USC is ranked second in the country in enrollment of international students and offers extensive opportunities for internships and study abroad. With a strong tradition of integrating liberal and professional education, USC fosters a vibrant culture of public service and encourages students to cross academic as well as geographic boundaries in their pursuit of knowledge. For more information, visit www.usc.edu.

USC LIBRARIES

The USC Libraries actively support the discovery, creation, and preservation of knowledge. We develop collections and services that support and encourage the academic endeavors of faculty, students, and staff; build a community of critical consumers of information; and help develop engaged world citizens. Through these means, we contribute to the continued success of the University of Southern California.

The USC Libraries includes the Doheny Memorial Library and fourteen specialized libraries with an operating budget of approximately $41 million. Library collections encompass over 4.2 million volumes, 5.9 million microforms, 3.1 million images, 49,300 linear feet of manuscripts and archives, with access to over 113,800 serials in print and electronic formats, and nearly 724,000 e-books.

The USC Digital Library contains over 400,000 assets comprising 1 3 million files of primary resource materials from USC and collaborating institutions and USC's theses and dissertations. About half of the assets are historical photographs, maps, or other visual resources. Over 50,000 visitors per month access the USC Digital Library's site to access its unique materials. The USC Digital Library is Content Hub for the Digital Public Library of America and provides metadata to UMBRA African American History

Search, University of Georgia Civil Rights Digital Library, OpenNi from the National Library of Medicine and our materials are discoverable through Google.

RESPONSIBILITIES AND DUTIES

Reporting to Director, Digital Library, the Metadata Librarian will:

- Collaborate with USC faculty and external contributors to develop services and collections in support of their research and teaching by identifying discovery and metadata requirements and by working with contributors to develop tools and processes to create metadata for their projects.
- Manage projects and the collections that result from the digitization and description of USC Libraries' and other institutions' materials throughout their life cycle, coordinating digitization and description activities to ensure efficient use of library resources.
- Develop metadata crosswalks from nonstandard approaches to standards such as Dublin Core and MARC and convert metadata to standard schema using scripting and/or coding and import metadata into digital library management systems and/or make metadata available for harvesting.
- Review metadata created by contributors for completeness and accuracy, and troubleshoot metadata issues.
- Describe objects in the Digital Library following best practices using library standards such as Dublin Core.
- With technical staff, will identify and/or develop services related to metadata transformation, ingest, and sharing which can be used by USC and contributing institutions.
- Reach out to USC faculty, especially to USC Libraries faculty liaisons in order to connect with faculty in the College and Schools regarding the discovery and use of materials in the USC Digital Library.
- As part of the Digital Library team, develop appropriate resources and services to further the academic and research endeavors of USC faculty, staff and students and disseminate information about the Digital Library through blogs, journal articles, guest lectures, conference presentations and proceedings, social media and other outreach activities.
- Stay up-to-date on relevant library and scholarly information trends and practices and be able to apply this knowledge to have a significant, positive impact on the USC Digital Library, and the advancement of the USC Libraries' strategic plan and the University's strategic vision.
- Participate in library and other committees as assigned.
- This position may be required to work evenings and/or weekends.

EXPERIENCE AND QUALIFICATIONS

Minimum qualifications

MLS from an ALA-accredited program or non-U.S. equivalent is typically required for a librarian appointment at USC. In addition, candidates must provide examples of:

- Knowledge of metadata standards, especially Dublin Core and MARC.
- Knowledge of techniques used to transform nonstandard metadata to standard metadata.
- Knowledge of digital library management systems or digital asset management systems.
- Knowledge of digital library processes and workflows.
- Knowledge of current professional trends, especially those relating to discovery, digital libraries, digital humanities, scholarly communication, digital curation, and digital preservation.
- Evidence of a strong customer-service orientation within an academic or research library setting.
- Effective oral and written communication skills.
- Experience independently and collaboratively solving problems.

Desirable qualifications In addition, the successful candidate will possess a mix from among the following:

- Experience managing projects in a library, academic, or information environment
- Experience engaging with end-users to develop project requirements.
- Experience using a digital library management system in a hosted environment.
- Experience developing teaching or training materials.
- Experience teaching.
- Experience developing cost estimates for digital library projects.
- Supervisory experience.
- Experience digitizing materials in a library or other cultural heritage institution.
- Understanding of copyright and related rights and how they are applied in a digital library setting.
- Engagement in professional and/or subject discipline organizations, research, or publishing that will have a significant, positive impact on the provision of service to the USC Libraries.

APPOINTMENT RANK/SALARY
Rank: Open Rank

Continuing Appointment track: rank and salary commensurate with experience and qualifications. This is a full time appointment. Librarians at USC have faculty status. Appointment to the continuing appointment track requires the potential to meet the university's requirements for the granting of continuing appointment, which is based on demonstrated excellent performance and the expectation of continued excellence and growth in professional expertise.

For more information on Guidelines on Criteria and Qualifications for the Appointment, Promotion and Continuing Appointment of Librarians on the Continuing
Appointment Track, see: https://libraries.usc.edu/sites/default/files/promotion_guidelines_document.pdf

BENEFITS
This position is full-time on a 12-month contract. Benefits include a choice of retirement programs, 22 paid vacation days per year, university holidays, a choice of medical and dental plans, and tuition assistance (for employees and eligible dependents). For more information about benefits see: http://www.usc.edu/benefits

APPLICATION PROCEDURE
As part of the application, candidates must upload one document file (Word or PDF) that contains the following: 1) a cover letter, 2) a curriculum vitae (including telephone and e-mail address), and 3) a list of at least three references that includes the name, address, telephone number, and e-mail address for each referee.

Applications must be submitted via USC's online faculty application website. To apply for this position: http://jobs.usc.edu/postings/72603

Closing date for applications: Open until filled

For more information about this position, contact R. Wayne Shoaf, Chair of the Search Committee, at shoaf@usc.edu

USC is an equal-opportunity educator and employer, proudly pluralistic and firmly committed to providing equal opportunity for outstanding persons of every race, gender, creed and background. The University particularly encourages members of underrepresented groups, veterans and individuals with disabilities to apply.

UNIVERSITY OF SOUTHERN CALIFORNIA

Digital Imaging Specialist

Job Code: 141051

Grade:	**TI**
OT Eligible:	**Yes**
Comp Approval:	**9/10/2008**

JOB SUMMARY:

Performs digital imaging produc ion work for digitization projects such as hands-on digitization, post-processing, quality control and digital asset management. Provides support, assistance and advice in the use of digitization equipment and software to faculty, staff and students. Has responsibility for hands-on digitization and post-processing of a range of materials and documents using various technologies and techniques. Coordinates work-flow processes and quality control for production work on assigned projects. Performs routine maintenance on various systems and equipment such as cameras, lighting systems, computers and digi ization equipment. Supervises student workers, as assigned.

JOB ACCOUNTABILITIES:

*E/M/NA	% TIME	
_____	_____	Performs digital imaging production work for digitization projects such as hands-on digitization, post-processing, quality control and digital asset management.
_____	_____	Coordinates work-flow processes for digitization projects involving original materials such as photographs and photo-negatives, rare books and ephemera, manuscripts, 16mm and 35mm moving film, various audio and video formats, or other kinds of original materials.
_____	_____	Performs routine maintenance on various systems and equipment such as cameras, lighting systems, computers and digitization equipment. Installs and troubleshoots software and hardware equipment.
_____	_____	Serves as technical resource for digitization of audio and video materials for department staff and student workers. Provides technical support, assistance and consultation to faculty staff and students. Collaborates with other units to improve access to and maximize use of digitization resources. Gathers and provides technical information for inclusion in project proposals, when needed.
_____	_____	Researches, assesses and recommends specialized equipment purchases and hardware installations and modifications, as requested.
_____	_____	Participates in development and documentation of internal operating policies and procedures. Assists in development and dissemination of policies and procedures for users. Provides interpretation as required.
_____	_____	Participates in strategic planning for unit, as assigned. Assists in developing unit goals and objectives.
_____	_____	Conducts hands-on training sessions and instructional classes in hardware and software applications for faculty, staff and students.
_____	_____	Assists in monitoring vendor performance to ensure quality and timeliness of contracted work.
_____	_____	Arranges and attends meetings, seminars and other events related to digitization efforts.
_____	_____	Conducts research on new technologies, as requested.

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_____	_____	Supervises student workers, as assigned. Recruits, hires, trains and orients student workers. Schedules, assigns, and prioritizes workloads. Monitors and evaluates performance and provides guidance and feedback to assigned staff.
_____	_____	Stays informed of new developments and technologies by reading journals and other pertinent publications, maintaining contact with vendors, and participating in professional organizations, meetings and seminars.
__E___	_____	Develops and implements security related procedures such as office opening and closing routines, recognition of duress signals and key controls. Coordinates security activities with University Public Safety Department. Promotes and maintains standards for security conscious awareness and behavior. Maintains knowledge of university's crime prevention and suppression programs and services. Ensures dissemina ion of security related information to staff.
		Performs other related duties as assigned or requested. The university reserves the right to add or change duties at any time.

*Select E (ESSENTIAL), M (MARGINAL) or NA (NON-APPLICABLE) to denote importance of each job function to position.

<u>EMERGENCY RESPONSE/RECOVERY:</u>

Essential: ☐ No

☐ Yes In the event of an emergency, the employee holding this position is required to "report to duty" in accordance with the university's Emergency Operations Plan and/or the employee's department's emergency response and/or recovery plans. Familiarity with those plans and regular training to implement those plans is required. During or immediately following an emergency, the employee will be notified to assist in the emergency response efforts, and mobilize other staff members if needed.

<u>JOB QUALIFICATIONS:</u>

Minimum Education:

Bachelor's degree

Combined experience/education as substitute for minimum education

Minimum Experience:

2 years

Combined education/experience as substitute for minimum experience

Minimum Field of Expertise:

Working knowledge of digital imaging tools, techniques and processes. Working knowledge of computers, photography, digital-photography, scanning tools and techniques, and studio lighting tools and techniques. Familiar with use of digital audio recorders, digital video cameras, lenses and related equipment.

Preferred Field of Expertise:

Working knowledge of high-resolution digital imaging tools and processes, including digital SLR cameras, 4x5 cameras, lenses and scan backs, multiple-shot digital backs, film-scanners, flatbed scanners, high-volume scanners, digital-video cameras and related software and computer hardware. Working knowledge of digital audio recorders, lenses and related equipment, digital audio/video editing hardware and software. Working knowledge of motion picture film cameras and analog sound equipment.

Skills: Administrative:

Communicate with others to gather informa ion
Coordinate meetings

Coordinate work of others
Gather data
Prioritize different projects
Research information
Understand and apply policies and procedures
Use database and/or word processing software

Skills: Other:

Analysis
Assessment/evaluation
Coaching
Conflict resolution
Consulting
Counseling
Human resource process and employment knowledge
Interpretation of policies/analyses/trends/etc.
Interviewing
Knowledge of applicable laws/policies/principles/etc.
Networking
Organization
Planning
Problem identification and resolution
Scheduling
Staff development
Supervisory Skills
Teaching/training

Skilled in:

Troubleshooting

Skills: Machine/Equipment:

Computer network (department or school)
Computer network (university)
Computer peripheral equipment
Digital cameras
Fax
Personal computer
Personal mobile communication devices
Photocopier

Supervises: Level:

Supervises student and/or temporary workers.

Supervises: Nature of Work:

Technical

Comments:

Evening or weekend work may be necessary to meet deadlines or solve specific problems

SIGNATURES:

Employee: _____   Date:_____

Supervisor: _____   Date:_____

The above statements are intended to describe the general nature and level of work being performed. They are not intended to be construed as an exhaustive list of all responsibilities, duties and skills required of personnel so classified.

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