

Ketchikan Museums, Ketchikan
Anita Maxwell, Director
Hayley Chambers, Senior Curator of Collections

Digitizing Media Project

Total Project Budget: \$11,878.35

Requested Amount: \$9,881.25

Project type(s): Professional Services

Collaborating? No

Completion Date: 3/1/2019

Project Description:

We are in the digital age. Analog media is outdated and rapidly becoming obsolete. Though the average life expectancy depends on the format, in most cases analog is subject to degradation, deterioration, and loss that ultimately threaten preservation. Digitization of older formats makes it possible to share invaluable resources for the foreseeable future. For the "Digitizing Media Project," Ketchikan Museums requests funds to convert selected media from our collection and institutional records into a modern and usable format. Retaining this information is vital to our organization's legacy, relevant to current Museum initiatives, and directly relates to community projects to preserve Alaska Native languages and Native arts.

We have selected Summit Day Media in Anchorage to digitize our analog materials. They are a leader in media preservation in the state and they mostly work with museums, so they understand our unique preservation needs. The following list of media was prioritized for digitization: (9) Sony EIAJ- standard ½" open-reel videotapes, (24) ¾" U-matic videotapes, (11) slightly smaller U-matic S videotapes, and (6) vinyl records. See attached document "Ketchikan Museums examples of media" for examples of these types of media. In-house we have the technology to convert VHS tapes and cassette tapes to digital files, but we do not have the equipment to process the previously mentioned formats. The bulk of material is not large enough to warrant purchasing equipment to do our own conversions.

According to Summit Day Media's obsolescence ratings (see attached document), the Sony- standard ½" open-reel videotapes are considered a critically endangered format, meaning there is a shrinking pool of conversion equipment and there is little to no support for equipment or manufacturing. This type of media is highly susceptible to loss and deterioration. The digitization of the Sony videotapes is an immediate priority. Similarly, the U-matic video cassettes are considered endangered because while conversion equipment is available, digitizing resources are limited and production quality may be affected. Vinyl records are more stable and considered current because conversion equipment is readily available.

The actual content of the videotapes and records is largely unknown to us since we do not possess the equipment to play them in-house. Limited institutional records and labels on the media provide some insight into the contents. We believe that the videotapes record Museum activities in the late 1970s to the early 1980s, a time of great activity and organizational growth. We believe the records may contain gospel recordings in Sm'álgax (Tsimshian language).

The Sony videotapes were in use from 1969 to the early 1980s. Three tapes are believed to contain video footage of Master Carver Nathan Jackson and Master Weaver Selina Peratrovich, both prominent

Ketchikan artists and world-renowned for their crafts. Both Nathan and Selina were instrumental in the formation of the Totem Heritage Center and key instructors in the Native Arts Studies Program (NASP), which starts its 42nd season in October 2018. Six tapes are labeled “Master” or “Copy.” It is not known whether these tapes relate to the three tapes with labels. Summit Day Media highly recommended reviewing all 9 tapes because the format is critically endangered and time is running out on access to the playback machines. This may be our only opportunity to preserve this media in another format. If a tape is blank, they have guaranteed there will be no charge for scanning it.

The U-matic tapes come in two different sizes and were popular from 1973 to the 1990s. The smaller U-matic S videotapes appear to document a series on Haida basketry in Ketchikan and Prince Rupert, British Columbia, exploring the process of gathering materials, processing, and weaving techniques. Each tape appears to be approximately 20 minutes long. The standard-sized U-matic videotapes, on the other hand, cover a wide variety of topics. The most prevalent topic is basketry including Tsimshian style with Flora Mather, Athabascan style with Belle Deacon, Aleut style with Agnes Thompson, Tlingit style with Ernestine Glessing, and Haida style with Selina Peratrovich, her daughter Delores Churchill, and Delores’ children and grandchildren. Except for Thompson, all of these women have taught classes for the NASP at the Totem Heritage Center. Other videos appear to have interviews with notable elders, like Conrad Mather, Ira Booth, and Walter Soboleff. One video may portray the raising of the “Raven Stealing the Sun” totem pole designed and carved by Dempsey Bob and Stan Bevan in 1983. This totem pole stands next to the Tongass Historical Museum. Other videos appear to document storytelling, language, history of totem poles, and NASP classes.

The six vinyl records are a recent donation to the Museum from the Metlakatla Presbyterian Church and are believed to contain gospel recordings in Sm'álgax (Tsimshian language). Five of the six records are dated 1947. According to Sm'álgax language instructor Terri Burr, around the 1940s the church recorded Rev. Tomlinson giving sermons in Sm'álgax. One of these records has the name Louisa Marsden written on it. Louisa was an early resident of Metlakatla and the mother of Master Carver Stan Marsden, who worked on nearby Prince of Wales Island. The sixth record is labeled Evelyn Littlefield and dated 1958. Evelyn was the church choir director for many years and she was considered a culture bearer for teaching the Sm'álgax language.

The primary goals of the “Digitizing Media Project” are to preserve this sensitive media in an alternate format to minimize information loss and to provide museum staff and the public access to the materials. The project addresses four strategic goals for Ketchikan Museums— 1.) adding to our institutional archives; 2.) sharing instructional or process videos with NASP students and instructors; 3.) sharing collections online with the public; and 4.) incorporating media into exhibits. We have an existing paper-based archive of institutional records and in recent years, we have been scanning slides, negatives, and photographic prints from NASP classes and museum events. With this project, we will be able to preserve the videotapes in a usable format and make them available for potential use. Beyond museum staff, we are eager to share the videos, especially the ones that relate to basketry with a growing body of local weavers who participate in our NASP classes. To carry on cultural continuity, it is important for modern artists to understand the ways of the past. We are also working towards making materials available on our website through PastPerfect’s online collections component. To enhance recent exhibits, we have added video montages to enrich the visitor experience. Videos interest people of all ages and they are accessible to non-English speakers and most learning capabilities.

Our long-term goal outside of the scope of the grant project is to make the content available to collaborating institutions and partners. In 2008, the Ketchikan Indian Community (KIC) launched a

language revitalization program to promote, share, and preserve Lingít (Tlingit), Xaad Kíl (Haida), and Sm'álgax (Tsimshian). Language is indelibly linked to identity and cultural heritage, and all three languages are on the extinction list. Depending on the content, the media may be a wealth of information for language classes and we have communicated the potential to KIC educators, who are eager to learn more. Concurrently, Haida Master Weaver Delores Churchill, at the age of 90, is revitalizing the endangered art form of spruce root basketry. According to Delores' daughter Holly Churchill, there are only 12 spruce root weavers left in the world. In 2018, Delores partnered with Sealaska Heritage Institute to lead a spruce root class training emerging weavers to harvest spruce root, process it, weave, and learn a variety of endings. The class was documented by a media group and will be available to the public next year. Some of the basketry videos from our collection appear to feature Delores' mother Selina Peratrovich, who is widely credited with revitalizing basket weaving as an art form in the 1970s. We are eager to share our basketry videos with Delores to compare the older footage with her contemporary revitalization project.

The selection of materials to be digitized began in August and a prioritized list was finalized in September. "The Digitizing Media Project" will begin in earnest in October. The videotapes and records are scheduled to be inventoried and photographed before they are sent out for digitization. We anticipate inventory and photography of these 50 items to take approximately 12.5 hours or roughly 15 minutes per item. In November, Museum staff will prepare the videotapes and records for shipment to Summit Day Media in Anchorage. They anticipate the digitization to take approximately 2-3 months, excluding holidays. Summit Day Media sends materials to be digitized to partner labs in either Los Angeles or Washington DC, depending on the type of media and its specific needs. Those labs will send back files to Summit Day Media and they will do any necessary color grading in Anchorage. They can also fix poor repairs, like removing scotch tape and replacing it with archival film repair tape. Once complete, the original videotapes and records will be returned to Ketchikan and the Museum will be provided with usable digital formats stored on three types of storage devices for redundancy. LTO tape is a useful backup to spinning disk (hard disk drives). Additional copies of the six vinyl records will be provided on DVDs. Our computer network can store some of these large files. We will retain all the originals and redundant copies in archival storage. Museum staff estimates spending approximately 40 hours reviewing the footage. We anticipate project completion by March 1, 2019.

Budget Narrative:

The "Digitizing Media Project" estimated total budget is \$11,878.35. We are requesting funding from Museums Alaska to hire Summit Day Media in Anchorage to digitize our materials. We have selected Summit Day Media because they are a leader in media preservation in the state and they mostly work with museums, so they understand our unique preservation needs. Additionally, they do not charge for blank media.

Of the estimated total budget, \$9,881.25 covers Summit Day Media's digitizing services, data storage devices, and the cost of shipping our materials to and from Anchorage. Summit Day Media's professional services to digitize all (50) Sony EIAJ- standard ½" open-reel videotapes, U-matic and U-matic S videotapes, and vinyl records is estimated to be \$8,115.25. It is useful to note the high cost for digitizing the Sony EIAJ videotapes in comparison to the other formats. Playback devices for the Sony videotapes are hard to come by and these types of videos often require more time for editing and repairs. The cost for digitizing services also includes shipping to an out-of-state partner lab for conversion. Summit Day Media recommends a redundant system of data storage devices for long-term

storage. These devices include LTO tape, hard disk drives, and DVDs. Their total cost is \$1,466. Shipping to and from Anchorage is estimated to cost \$300 each way.

Summit Day Media has requested to ship materials to and from Anchorage by GoldStreak to minimize shipping hazards. Because shipping costs are variable, Ketchikan Museums will pay for shipping to Anchorage (approximately \$300) and will be responsible for any shipping fees over the requested grant amount. The Alaska Air Cargo office is located at our local airport on Gravina Island, which requires a ferry to access. Ferry fees for a vehicle both ways and a driver are \$20 per trip. We anticipate at least two trips to the airport, one to send the materials to Anchorage and the other to receive the materials when returned to Ketchikan. Ketchikan Museums will pay the ferry fees (\$40 total).

Ketchikan Museums has allocated approximately 55 staff hours for this project shared between two Collections staff members for an estimated in-kind contribution of \$1,657.10. Collections staff will inventory and photograph media, prepare it for shipment, process materials when they return, review footage, and rehouse materials.

Ketchikan Museums request for quote

Type: Vinyl records, 78s

Quantity: 6



Ketchikan Museums request for quote

Type: Sony EIAJ- standard 1/2" open-reel videotapes

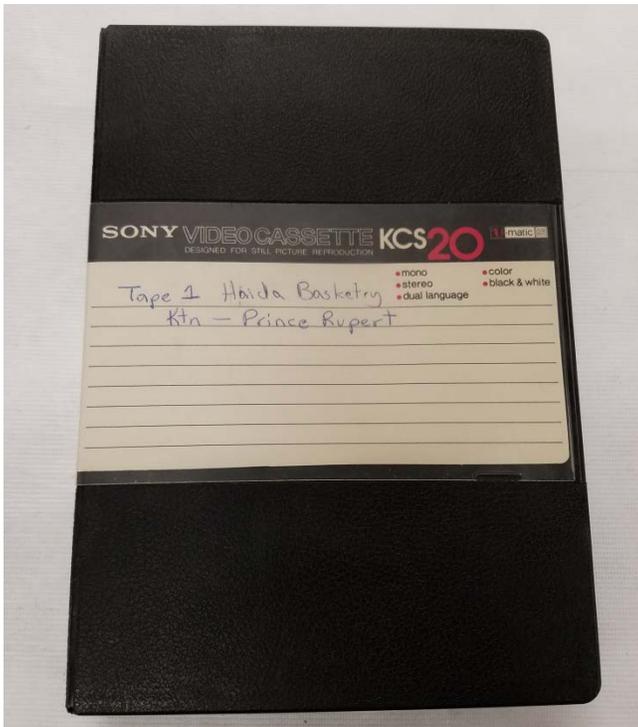
Quantity: 9



Ketchikan Museums request for quote

Type: ¾" U-Matic S tapes, size 7.25" W x 4.813" H

Quantity: 11



Ketchikan Museums request for quote

Type: 3/4" U-matic tape, 8.625" W x 5.5" H

Quantity: 24





SUMMITDAY MEDIA

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info@summitdaymedia.com

Estimate

Date	Estimate #
9/28/2018	2018-21

Name / Address
Ketchikan Museums Hayley Chambers 629 Dock Street Ketchikan, AK 99901

Summary	Project		
EIAJ, Umatic, LP digi			
Description	Qty	Rate	Total
Video Capture/Digitize - EIAJ	9	200.00	1,800.00
Video Capture/Digitize - Umatic	35	40.00	1,400.00
Technician rate	12	95.00	1,140.00
Digital File Transcoding/ Copying/ Verifying	90	35.00	3,150.00
Digital data, tapes fulfillment review	3.25	95.00	308.75
LP capture (6 disks)	1	316.50	316.50
SUBTOTAL, SERVICES:			8,115.25
Shipping & handling	1	300.00	300.00
Transport HDD - 4TB	4	300.00	1,200.00
LTO-6 Data Tape (approx 2.1 TB)	4	65.00	260.00
DVD Stock - Archival, Gold (MAM-A)	1	6.00	6.00
SUBTOTAL, EXPENSES			1,766.00
Estimate valid for 90 days	Total		\$9,881.25

Signature _____

Date: _____

preservation



MEDIA FORMAT GUIDE

Uncertain about the dozens of media formats out there? Compare these images of some of the most common with the media in your collections. Click to enlarge the view. Still confused? Give us a call- we can help.

OBSOLESCENCE RATINGS EXPLAINED:

- Current:** Format will be in active use over the next five years.
- Vulnerable:** A current but highly proprietary format.
- Threatened:** Well-maintained playback equipment or software still available; physical media itself is unstable, or has less integrity than other available formats, or a more popular or updated format will be replacing this one in a short period of time.
- Endangered:** Playback equipment or software available; manufacture of playback equipment has stopped; equipment/software support and/or stock becomes unavailable; production quality of available stock drops.
- Critically endangered:** Small population of aging playback equipment or software; little or no equipment engineering or manufacturing support; anecdotal evidence to indicate that fewer working machine playback-hours remain than total hours of media.
- Extinct:** Very few playback machines or software exist at specialist laboratories.



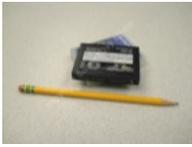
Audio, Analog,
"Compact Cassette";
Status: **Threatened**



Audio, Analog
"1/4 reel-to-reel"
(spot length reel);
Status: **Endangered**



Audio, Digital,
"CD/Compact Disc";
Status: **Current**



Audio, Digital,
"DAT/Digital Audio Tape";
Status: **Threatened**



Audio, Digital,
"DAT/Digital Audio Tape";
Status: **Threatened**



Video, Analog,
"VHS/Very High Standard";
Status: **Threatened**



Video, Analog,
"VHS/Very High Standard";
Status: **Threatened**
(cassette bottom detail)



Video, Analog,
"Betacam (oxide)";
Status: **Endangered**



Video, Analog,
"Betacam (oxide)";
Status: **Endangered**
(cassette bottom detail)



Video, Analog,
"BetacamSP (metal)";
Status: **Threatened**



Video, Analog,
"BetacamSP (metal)";
Status: **Threatened**
(spine labeling detail)



Video, Analog,
"Umatic/ 3/4 inch";
Status: **Endangered**



Video, Analog,
"Umatic/ 3/4 inch";
Status: **Endangered**
(cassette bottom detail)



Video, Analog,
"EIAJ/ 1/2 inch";
Status: **Critically Endangered**



Video, Analog,
"EIAJ/ 1/2 inch";
Status: **Critically Endangered**
(alternate view)



Video, Analog,
"Quad/ 2 inch"
(spot length reel);
Status: **Extinct**



Video, Analog, "
"Quad/ 2 inch"
(spot length reel);
Status: **Extinct** (detail)



Video, Analog,
"1 inch/ Type C"
(> 66 min reel);
Status: **Endangered**



Film,
"16mm"
(Triacetate);
Status: **Endangered**



Film,
"16mm"
(Triacetate - Detail);
Status: **Endangered**



Video, Analog,
"BetacamSP"
(Large Shell);
Status: **Endangered**



Video, Analog,
"BetacamSP"
(Large Shell - Detail);
Status: **Endangered**



Video, Digital
"D1"
(76 min load);
Status: **Critically Endangered**



Video, Digital
"D1"
(76 min load - Detail);
Status: **Critically Endangered**



Video, Digital
"D2"
(64 min load);
Status: **Endangered**

Video, Digital,
"D2"
(64 min load - Detail);
Status: **Endangered**

Video, Digital,
"Digital Betacam"
(aka "Digibeta");
Status: **Current**



Video, Digital,
"Digital Betacam"
(aka "Digibeta" - Detail);
Status: **Current**



Video, Digital,
"DVCam"
Status: **Current**



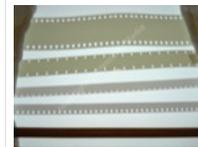
Video, Digital,
"DVCam"
(Detail);
Status: **Current**



Video or Data, Digital
"DVD"
("R" Disk);
Status: **Current**



Video or Data, Digital,
"DVD"
("R" Disk - Detail);
Status: **Current**



Film Gauge Sizes,
35mm / 16mm / 8mm / R8mm
(top to bottom);
Status: **Endangered**



Video, Analog
"Hi8"
Status: **Critically Endangered**



Video,
"Hi8"
(Detail);
Status: **Critically Endangered**



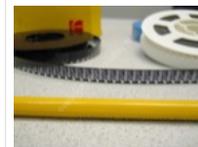
Video, Digital,
"MiniDV"
(aka "DV25");
Status: **Current**



Video, Digital,
"MiniDV"
(aka "DV25" - Detail);
Status: **Current**



Film, Acetate,
"Super 8mm"
(50-ft reel);
Status: **Endangered**



Film, Acetate,
"Super 8mm"
(Detail);
Status: **Endangered**



Video, Analog,
"SVHS-C"
(Super VHS Compact);
Status: **Endangered**



Video, Analog,
"SVHS-C"
(Super VHS Compact - Detail);
Status: **Endangered**

