



Museums Alaska - Collections Management Fund 2019
Round 1

Sheldon Museum and Cultural Center, Inc.

Application #CMF2019R10011

Primary Contact: [REDACTED]

Phone: [REDACTED]

Email: [REDACTED]

Document Generated: Wednesday, December 4th 2019, 9:05 am

Applicant Profile

Applicant Type	Organization
Legal Name	Sheldon Museum and Cultural Center, Inc.
Date of 501(c)3 incorporation	09/27/1990
Address	P.O. Box 269 11 Main Street Haines, Alaska 99827 UNITED STATES
Telephone	(907) 766 2366
Fax	(907) 766 2368
Primary Contact	[REDACTED] [REDACTED] [REDACTED] [REDACTED]
Applicant Status	
Applicant Institution	
Applicant Discipline	
FEIN / TAX ID	92 0134317
Date Organization Formed	09/27/1990
Web Address	www.sheldonmuseum.org

Mission Statement

An educational institution of the Haines Borough, the Sheldon Museum and Cultural Center (SMCC) (dba as Haines Sheldon Museum), is committed to collecting, preserving and interpreting the history, art and unique blending of diverse cultures within the Chilkat Valley region. The Sheldon Museum's presentation of artifacts, clan trust property, and memorabilia enhances quality of life for area residents and visitors; informs researchers and historians; inspires artists and creative writers; and encourages community pride through permanent, temporary, and traveling exhibits, and through a variety of outreach programs for schools and the public.

Organization History

Begun in 1893, the collection was donated in the 1970s by the Sheldon family. Dedicated in 1980, the Sheldon Museum became a 501(c)3 in 1990, accredited by AAM in 1991 and now operates on a \$402,208 annual budget with a modest, professional staff (two full time, 1 half time and 2 one eighth time) and 57 volunteers. 12,000 people visit the museum annually, 7,000 from Haines. Local children average 3 visits per year. In 2014 we were 1 of 10 groups chosen for New Pathways, which facilitated creative thinking and



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resiliency. That year we wrote a new long range plan. Since 2014 we consolidated operations, moving exhibits to the upper level and staff offices, archives and collections storage to the lower. Other changes included a new sculpture garden, rebranding and renaming the museum, installation of new security cameras, a new large exhibit in the former "permanent" gallery, significant facility work to eradicate wood deterioration and roof and window failure, and opening up the front of the building with a new porch. Compactor shelving was installed in a new archives research area in 2015 2016. In 2017 we inventoried the collection, except for documents and photographs, and contracted an archivist for 6 weeks to create our first finding aids. In the past five years we cataloged 7,117 items into Pastperfect. Since 2017, we processed smaller archives, but are insecure that their finding aids, created without an on site archivist, are adequate. Recently we received 5 archival collections that are beyond our small staff s capabilities to process quickly.



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Organization Information

Organization President / Executive Director Name

Helen Alten

Organization President / Executive Director Phone Number

907 766 2366

Organization President / Executive Director Email Address

director@sheldonmuseum.net

Year Established

1975

Organization Type

(Nonprofit, Government, Tribal Entity, Other)

Nonprofit

Exemption Status

(501(c)(3), 509(a), Other)

501(c)(3)

If other status, please specify

EIN

(IRS Employer Identification Number)

92 0134317

Fiscal Sponsor Information (if applicable)

Fiscal Sponsor Name

Fiscal Sponsor Address

Fiscal Sponsor EIN

Organization Size

Total Organization Budget

\$350,000



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Total Number of Board Members

5

Total Number of Staff

6 (3.75 FTE)

Total Number of Volunteers

103

Required Documents

Eligibility is limited to 501(c)(3) nonprofit, government, tribal entities, or equivalent organizations located in the state of Alaska. You are required to provide documented proof of eligibility in the form of 501(c)(3), 509(a), or other Internal Revenue Service code status documentation. Beginning in 2019, Museums Alaska will keep eligibility documentation on file. Upload your document by navigating to "Documents on File" above (be sure to click "Save Work" below first).

I certify that I have uploaded a current version of my organization's 501(c)(3), 509(a), or other Internal Revenue Service code status documentation, to be held on file at Museums Alaska.

Yes

You must click "Save Work" at the bottom of each page.



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Funding Request

Project Name

Save Our Oral History Project

Total Project Budget

\$45,332

Requested Amount

\$10,658

Type of Request

(Supplies/Materials, Training, Professional Services)

Supplies/Materials

Secondary Area

(if applicable)

Professional Services

Grant Completion Date

(Must be within 2 years of award. Please attach a timeline on the next page.)

2020 2 29

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Timeline

Please attach a timeline to support your project description narrative. You may create your own or use our basic template.

TIP: You must click "Save Work" at the bottom of each page. It is recommended that you also save a draft of your narrative on your computer as a backup, and copy and paste your narrative into the application.

Timeline Attachment

97184_187817.pdf

You must click "Save Work" at the bottom of each page.



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Narrative

PROJECT DESCRIPTION: Describe your project, the need, and benefit to your institution and community. Include a timeline for completion of project tasks.

Please carefully review the current guidelines.

TIP: You must click "Save Work" at the bottom of each page. It is recommended that you also save a draft of your narrative on your computer as a backup, and copy and paste your narrative into the application.

Describe your project

(5000 characters max)

The Haines Sheldon Museum requests \$10,658 for the Save Our Oral History Project, to fund a local collections coordinator for three months, and a local intern for 7 months to digitize the most at risk and highest priority electronic media in our collection, approximately 100 VHS tapes and 100 audio tapes and 25 8 mm reel movies. Equipment for cleaning, repairing, digitizing VHS, cassette tapes and 8mm film, as well as clarifying and storing digital images will also be purchased by the grant. The personnel who will be performing the work, and be paid through this grant, are Zack James and Natalie Pardee. Museum staff will oversee and a six month intern from Texas Tech will assist the two grant personnel. Digitization must be done in real time, and each tape, cassette and reel must be inspected, cleaned, and inventoried before and after digitization. Because we have more than one type of media to convert, and they have an average 3 hour run time, we will maximize personnel time by digitizing different formats concurrently. While materials are undergoing digitization, other materials can be prepared or finalized with enhancement. Because of the age and volatility of the media, the converter equipment must also be cleaned after each tape processed through it. The grant pays for cleaning kits and repair kits. Repair kits will be used to repair any damage that is found or occurs to tapes. Digitized files must be checked and edited for length and quality. Editing software will be used. Audio will be converted from analog to MP3 or other high quality audio format. Video will be converted to MPEG4, AVI or other high quality video format. This will enable future editing and enhancement. These file formats are extremely universal and widely used. One of the media converters automatically enhances and levels audio, reducing staff time required to improve the digital recording. The museum recently purchased an iMac for audio and video editing. Enhancing image and audio clarity will occur on the iMac as needed. Converted, digital files will be stored on solid state, flash memory during the project, and then moved to redundant, external drives for long term storage. Digitizing just the videotapes requires 7.5 terrabytes of storage. This is larger than our current server can hold, which is why the digitized collections will be on their own external drives, with duplication using 3 2 1 protocols for redundancy and long term preservation. The museum made the decision to convert media in house rather than use an outside service for three reasons. First, the amount of media to be converted is extensive. Second, shipping



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unique material has inherent risks for loss. Finally, by doing the work in house, we develop skills and knowledge for future digitization work. Once digitized and cleaned, museum staff and volunteers from the Chilkat Valley Historical Society, will select portions of the audio and video for public dissemination to launch a History Relevance campaign. The curated clips will be used in four programs during the winter of 2019 2020 that tie historic narrative to current challenges. They will also be used for bi weekly KHNS "History Talk" programs, placed on iPods and Macs within existing exhibits, and published on our website to enhance our existing "collection vignettes" and "object of the month" sections. A complete list of digitized materials will be posted on the museum s web site, with finding aids that briefly describe the contents and make our holdings more accessible to local and non local researchers.

Clearly state the organization's need for the funds. What issue will it address? How will it benefit your organization and your community? Are you collaborating with another organization? If so, what is the benefit to them?

(5000 characters max)

Haines Sheldon Museum has 250 VHS video tapes, 660 audio tapes, and 25 home movies (8 mm) in the collection. The video tapes and audio tapes are primarily oral histories, many of local elders who are deceased. We are concerned about deterioration of the electronic media, especially the video tapes, many, if not all, of which are starting to show quite a bit of "snow". Half of the video tapes were digitized onto DVDs 15 years ago, but recent examination shows those DVDs are deteriorating, too, and many incompletely copied the original tape, cutting off partway through an oral history due to space limitations on the disc. The oldest tapes that were never digitized are our first priority. 24% of the collection will be digitized by this grant. Research shows tapes deteriorate in two ways: (1)The risk of hydrolysis, or sticky tape from deteriorated binder, is related to how well tapes were stored. If the tape has been stored at 65F, 40% RH binder hydrolysis starts after approximately 20 years. If the temperature or relative humidity are higher, it has a shorter lifespan. (2) Studies in the 1990s found that the ability of particulates to hold a magnetic charge decays over time. This signal deterioration is called "magnetic remanence decay." It results in a reduction in the clarity and volume of sound, and a reduction in picture hue and color saturation. This effect can be measured as a loss of decibels (dB), with losses of 2 3 dB (20% 30%) considered to be serious signal degradation. Magnetic tapes (like VHS, VHS C, etc.) stored well, will experience 10 20% signal loss, purely from magnetic remanence decay, after 10 25 years. While losing 20% is not losing the entire picture, it may be the difference between enjoying a memory and simply displaying it. The sooner video tapes are digitized, the more signal can be preserved. Digitizing the videotapes will require 7.5 terrabytes of storage. Our video tapes are 32 to 17 years old. Only 22 (11%) are less than 20 years old. For more on tape deterioration: https://www.clir.org/pubs/reports/pub54/2what_wrong/ Cassette tapes, first mass produced in the early 1960s continued to be popular into the 1990s. Cassette tapes suffer from binder deterioration and magnetic remanence decay, like video tapes. Our earliest cassette recordings are from 1972. A low quality cassette may last 10 years. All magnetic tape has a 10 to 30 year lifespan. Of course, the lifespan of the tape may also be approximately the lifespan of the technology used to play it. Prescott and Hughes in the Archive



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Journal (September 2018) note that digital technology is frequently portrayed as a means of democratizing archives, in other words, moving the collection beyond the confines of the physical walls of the museum for those who are unlikely to visit the museum. For example, our annual 200 reference requests indicate Gold Rush history and indigenous cultures are popular research topics. Our collection includes oral histories from local pioneers and Tlingit leaders. The AASLH History Relevance campaign states that history is vital to individuals and communities because it lays the groundwork for strong, vibrant communities. History, saved and preserved, is the foundation for future generations, providing young people with a sense of place. Ms. Pardee and Mr. James are young members of the Haines Community with an interest in learning more about the community's past and how that can improve its future. They are earmarked as cultural standard bearers as that future unfolds. The museum and the Chilkat Valley Historical Society will coordinate and co-launch the History Relevance Campaign in Haines using the digitized materials as the initial focus for the community. The Chilkat Valley Historical Society has been searching for a way of showing history's relevance to our modern community. This project gives them a platform and material that fits with their proposed campaign. Stories will be pulled from the oral histories and juxtaposed with modern initiatives and challenges in discussions and programs during the 2019-2020 winter season. Digitizing the audio, video and film collections position us to launch the local History Relevance initiative. Haines, like most Alaskan towns, has a rich and colorful past. Our early history was shaped by the Tlingit people, homesteaders, miners, loggers, fishermen and the military. Our contemporary choices are inseparable from these same community groups, who still, to a large extent, populate the Chilkat Valley. Initiatives that combine historic knowledge within the context of today's issues lead us to more effective modern solutions. Publication of our oral history collection will tie in with the Chilkat Valley Historical Society's new initiative to gather stories from community elders, which will be stored at the museum.

What are the goals of the project? Is the project tied to institutional planning or a professional assessment?

(5000 characters max)

The Haines Sheldon Museum provides the Haines, Alaska community, its visitors and all interested researchers the opportunity to explore the world and culture of Haines' past and present. As part of our dedication to our mission, one of our major long-term objectives is to make our audio and moving picture collections easily accessible to everyone and to foster an appreciation for the value of history to our community. This objective is captured in the Museum's Long Range Institutional Plan (updated in 2016 and currently under revision) as a major part of the key Institutional Collection and Research Goal. This important goal includes: enhancing the museum's collections by acquiring materials consistent with our mission statement; properly and accurately documenting collections; preserving collections through proper conservation practices, security and environmental control; as well as providing accessibility to everyone. Finishing digitizing the audio-visual collection and re-establishing the community oral history program are key to accomplishing our key Institutional Collection and Research Goal. Digital collections should enhance understanding of the value of the images or sound, their authenticity, context, and historical significance.



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Tying these collections into historical objects and modern challenges help them be more relevant to today's community. Another important institutional goal is to form effective partnerships with other Haines institutions to provide services that appeal to a broader base of the community. We envision the library and schools as potential partners with us on this project. This project will also encourage scholarly research and subsequent publications, also a primary focus of our Long Range Institutional Plan. Save Our Oral History Project reconnects the museum with another partner, the Chilkat Valley Historical Society (CVHS). CVHS recently endorsed the seven core values of the National History Relevance Campaign. They have committed to working with the museum to publicize the importance of oral history collecting and preservation. CVHS is intent on educating the community on the importance of history and we share that commitment. History lays the groundwork for strong, resilient communities. No place really becomes a community until it is wrapped in human memory, family stories, tribal traditions, and civic commemorations. Our connections and commitment to one another are strengthened when we share stories and experiences. Partnering with CVHS enhances their History Relevance Campaign and reinvigorates our oral history collection, a jewel of the Haines Sheldon Museum's collection. By publicizing the contents of our oral history collection, through the winter of 2019 2020, we plan to help CVHS launch the History Relevance Campaign and a joint gathering of new stories from community elders. Specific Project Goals: 1. Complete transferring 100 video tapes, 100 cassette tapes and 25 8 mm films to digital media. 2. Commence History Relevance Campaign using the digitized audio and video materials to focus conversations. 3. Preserve rare film and voice recordings for the future. 4. Improve collections access and research capabilities. 5. Mentor young local individuals interested in history and museums. 6. Strengthen community partnerships. 7. Develop protocols for digitized materials and managing digitized and made digital collections.

What specific steps will you take to meet the project goals? Provide a schedule to accompany your timeline for project tasks and completion. Ensure your project is well-designed with clear and realistic goals.

(5000 characters max)

To meet our project goals, we will complete the following phases: Phase 1: Develop pre program staff evaluation materials. (April 2019) Phase 2: Establish criteria outlining collection selection. Choose materials for digitization using the Northeast Document Conservation Center's Checklist for Evaluation. Criteria will include pertinence to the mission and collections scope, donor restrictions, uniqueness, condition and age, sensitivity, legal evidential value, rights (privacy, publicity, FOIA), supporting information and context, added value, audience, relationship to other digitized materials. (May 2019) Phase 3: Set up digital organization on a new digital collections media server. Determine information to be summarized in the Finding Aid description for each digitized tape. Determine appropriate use of metadata and other research tools to help with finding materials within the digital file. Determine systems for access. (May 2019) Phase 4: Digitizing tapes Each tape will be managed as follows: 1. Clean each tape and check it for damage. 2. Hand wind it to the start. 3. Place in tape reader attached to computer 4. Run tape in real time, monitoring it. Stop immediately if there is an issue with the tape and machine. 5. Check the digital output. Make sure the entire



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tape is copied and nothing was cut off. 6. Clean the tape reader. 7. Copy the digital output onto a solid state drive (thumb drive) with the accession number as the digital descriptor. 8. Repeat. (May November 2019) Phase 5: Initial Data Processing The project staff will copy the thumb drive data to an 8 Terrabyte external drive. While on the 8 Terrabyte drive they will review the recording, edit as needed for clarity and quality using an iMac, and add metadata as needed. (May November 2019) Phase 6: Permanent Storage: Once cleaned up, the data will be moved for permanent storage on the G Raid 12 Terrabyte media server connected to the museum s main server. This is a redundant server, made up of multiple drives in RAID (redundant access), so all data is physically stored in multiple locations simultaneously. This prevents data loss from drive failure. A copy of data will also remain on the 8 Terrabyte drive. This provides another layer of data redundancy for long term preservation. The final storage will be one edited version on the 8 Terrabyte drive and one redundant edited version (really two versions) on the 12 Terrabyte drive. As researchers request recordings, another copy will be made onto a DVD or thumbdrive for easy research access. The 8 Terrabyte drive, at the end of the project, will be stored off site. We will provide a stable, scalable, and sustainable platform for the delivery and management of digital content, as well as strive to deliver that content in ever evolving ways, to create a premier experience for our users. (June November 2019) Phase 7: Community Outreach and History Relevancy Museum staff and the Chilkat Valley Historical Society will choose significant recording segments for broad dissemination and launching the local History Relevance Campaign. These recordings will be uploaded to the museum website and presented at a public event with iPod listening stations. Four topical units will be developed and promoted through social media, website, our bi weekly radio program "History Talk," and with programs at the museum. Programming will vary and may include pop up exhibits, commentary panels, and listening and viewing stations. Complete list of digitized materials will be posted on the museum s web site, with finding aids that briefly describe their contents. (October 2019 February 2020) Phase 8: Complete Final Report Evaluate final outcome of the project and complete final grant report. (February 2020)

How will you evaluate the success of the project? Describes how the proposed project will enhance your organization's ability to deliver programs or services.

(5000 characters max)

Regular evaluation will help staff gauge program effectiveness, measure progress and impact, and provide opportunities for adjustment and improvement. Internal Evaluation Program staff will keep daily logs noting the number of materials digitized and fully or partially processed. Every two months, program and museum staff will measure their progress by completing a self assessment with the following questions: • When implemented, what need did we initially believe the program served? Does the same need exist today, or is it different? • What are the program mission, goals, and objectives? Are these goals being met today? How have they changed over the project? • Describe how this program advances the museum's mission, vision and strategic directions. • What partners participate in this program? Has that changed over time, and if so, how? • Have handling and processing methods changed or been streamlined? If so, how? Why was the change made? • Has the predicted rate of processing about 45 items per month been an accurate rate?



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• What have been the unintended consequences of the program, if any? • Are there adjustments and improvements we should make at this time? In house success will be determined by successful completion of digital transfer of the contents of 100 VHS and 100 cassette and 25 8 mm film to a solid state hard drive, ensuring that the most vulnerable items in the collection are digitized. Community Evaluation The community will be involved in the project as consumers of the final products and as partner organizations in the process. Partner organizations, such as the Chilkat Valley Historical Society, will be asked to fill out a small survey about the success of the partnership. The survey will measure ease of collaboration, completion of tasks, whether the collaboration was mutually beneficial, and what they gained from the partnership. The community will be asked to fill out an evaluation card during the launch party for the History Relevance Campaign, which will include listening stations and video stations. Subsequently, at the end of each program, we will send out an online survey or poll for further feedback. The listening stations will continue to be up within the museum, with visitor comment books as another evaluation technique. Programs will be promoted on social media. Web, Facebook and Mailchimp traffic numbers will be collected. Evaluative data will include numbers of program participants, subsequent research requests and web site hits. Evaluating Mentor Program Two locals will be paid to digitize the collection and learn how to handle and process fragile media. An evaluation at the start and end of the project will gauge how their skills changed over time. Evaluation questions will cover specifics pertinent to this project. For example, they might be asked to describe metadata and its importance. The presumption is that they won't know what it is at the start of the project, but will be quite familiar with it by the end.

How will you sustain the results of this project? Explain the benefits of the project beyond the grant term.

(5000 characters max)

The grant allows us to acquire equipment and train staff and community members in how to use it so that even after the grant ends we will have the ability to continue digitizing analog media recordings in house. In the future, when we receive older media from the public, we will be able to immediately digitize it to prevent any data loss. Original media will still be stored in climate controlled environments and preservation quality containers. However, we recognize its limited lifespan and innate vulnerability, and believe it is imperative that it be digitized. Digitization of older formats makes it possible to share invaluable resources for the foreseeable future. We also recognize that the digital imagery is fragile, too. Digital preservation depends on the choice of interim storage media, the life expectancy of a digital imaging system, and the expectation to migrate the digital files to future systems while maintaining both the full functionality and the integrity of the original digital system. These challenges are ones we accept as we collect more and more digital materials. We have factored in costs and capabilities for long term maintenance of the digitized images. Redundancy is imperative for longevity. We plan to ensure the data is protected from hardware or software failures and retain the original media as long as it is viable. The digitized imagery will be stored in multiple locations, one of which, the 8 Terrabyte drive, will be kept off site. The 12 Terrabyte drive has built in redundancy to protect against drive failure. Every 5 years we have scheduled, with an annual sinking fund, to purchase new



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digital storage media (servers) as part of our regularly scheduled technology upgrades. We recognize that technology is unreliable after 7 years and should be replaced every 5 years. Finally, the digital formats that we will be converting the data into are capable of being converted into other formats if needed as technology changes. We have chosen digital formats that are common and easily accessible and playable in most digital devices. The History Relevance Campaign will continue after the grant period concludes and our digitized material will continue to be used by museum programming, researchers and exhibits.

Please state if this is an emergency situation, and describe why.

(5000 characters max)

Given the fact that some of these tapes are 45 years old and have never been digitized and their lifespan is supposed to be 10 to 30 years this may qualify as an emergency situation. If these aren't digitized soon, they won't exist anymore.

Is there anything else the review committee needs to know about your application?

(5000 characters max)

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Project Budget

Project Budget: Please attach a balanced budget for the project, including amount requested in this application. Please use our budget template.

Budget Narrative: Please ensure the proposed budget is adequately justified and supported by budget narrative.

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Project Budget

97184_187821.pdf

Is your organization contributing cash or in kind?

Yes

Budget Narrative

(Explain budget expenses, selection process for goods or contractors, and effort to limit or share costs. Justify how the funding requested is appropriate for the activities proposed. 15000 characters max.)

The "Save Our Oral History Project" estimated total budget is \$45,332. We are requesting \$10,658 in funding from Museums Alaska to hire two local project personnel and purchase 11 items to digitize our materials in house. The Haines Sheldon Museum requests funding to hire two local project personnel a collections coordinator for three months, and an intern for 7 months to digitize the most at risk and highest priority electronic media in our collection, approximately 100 VHS tapes and 100 audio tapes and 25 8 mm reel movies. Equipment for cleaning, repairing, digitizing VHS, cassette tapes and 8mm film, as well as clarifying and storing digital images will also be purchased by the grant. The personnel who will be performing the work, and be paid through this grant, are Zack James and Natalie Pardee. Museum staff will oversee and assist and a six month intern from Texas Tech will assist the two grant personnel. We selected Mr. James and Ms. Pardee for this project based on our past experience working with them in our collections. Both of them have a strong interest in history and the community. When we have worked with them in the past they have immersed themselves in the project and delivered quality work within the expected time frame. We also felt strongly that this was an opportunity to mentor and grow younger community members who have the potential to be leaders in Haines and may be forces for supporting history initiatives in the future. Mr. James has assisted staff at the Haines Sheldon Museum in the past and worked at the museum on two separate contracts. He is careful and meticulous in his work and enjoys focusing on a task to completion. He studied at the Institute of American Indian Arts, with an emphasis on their museum studies and Native arts programs. Mr. James is a member of the Chilkoot Tlingits, a local



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Tlingit carver, a dance troupe leader, and a Tlingit language student. He brings cultural knowledge and perspective to our selection and use of oral histories. In turn, our oral histories further his understanding of his heritage. Mr. James has a strong desire to hear and protect the audio and video recordings of indigenous elders, which includes stories, songs and dances, who are no longer living in our community. In a three month contract last winter, he processed collections backlogs accessioning them using our PastPerfect software and preparing them for storage and creating storage containers for items. In a previous contract in 2016-2017 he extensively researched the archives in order to write the narrative for our Sesquicentennial Exhibit, "Everything From Afar Drifts Ashore." He has been scheduled for 259 hours of work, which translates to 20 hours per week for three months or 10 hours per week for six months. He has quite a bit of experience with us and is capable of working with minimal to no supervision, so he is being paid at the coordinator level. The local intern, Natalie Pardee, has worked as a volunteer in the collections department, scanning photographs, for four winters. She is interested in learning how to digitize and process audio and video materials. As Ms. Pardee states, "I have lived in Haines my entire life so I would be able to bring a personal understanding of the local culture, which someone from elsewhere might not have. It would feel more intimate to me and help me expand my knowledge of the region I call home. I am especially interested in the oral histories and stories that are recorded on VHS and audio tape." Ms. Pardee's family were early pioneers and still own a number of mining claims. She is detail oriented and meticulous in her work and enjoys repetitive tasks. She will work six hours per week for seven months. Working shorter shifts over an extended period of time would help her manage the repetitiveness of the task. She has less experience than Mr. James and needs more guidance by museum staff, so she is being hired at an intern level. Haines Sheldon Museum has allocated approximately 1,148 staff hours for this project for an estimated in kind contribution of \$30,553. Conservator Helen Alten, the museum director, will oversee the work and ensure preservation principles are adhered to. She has a degree in conservation and materials science from the University of London. One of her research topics has been polymer degradation and the longevity of modern materials. She will also work with the Chilkat Valley Historical Society and the museum's Community Coordinator, Regi Johanos, on the components of the History Relevance campaign and how the digitized materials will be incorporated and promoted. She is the "History Talk" presenter on KHNS radio. The museum's IT staff, Austin Neal, created the list of required equipment and will assist with developing protocols for enhancing and protecting digitized images and sounds. He will set up the equipment and work with staff on initial organization and procedures for digitization. Intern Hina Zaidi, from Texas Tech, will assist with the project and help develop a manual for staff to follow about future digitization, using a prototype developed by the Baranov Museum in Kodiak. Staff bookkeeper Jeanette Baker will manage the purchases and ensure the final accounting on the grant is completed. Community Coordinator, Regi Johanos, will post finding aids and audio clips to our web site and will serve as liaison with the Chilkat Valley Historical Society over the History Relevance programming and social media posts. Grant and staff personnel are paid according to the Union negotiated wage chart for the Haines Borough. The hourly wages include payroll taxes and benefits and other payroll expenses for each position. The Equipment and Supplies Various media



Museums Alaska - Collections Management Fund 2019
Round 1

Sheldon Museum and Cultural Center, Inc.

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converters are needed to convert the analog VHS tapes, cassette tapes, 8mm reels, and slides to digital formats. We will also need an up converting VCR to use along with software we already purchased to convert VHS to Digital. Estimated total cost for this equipment, including shipping and handling, is \$1200 \$2000. We priced out a Wolverine MM100 Pro 8mm film to digital converting machine, which has had high reviews. This equipment allows us to keep original film materials in our collection, instead of sending them to Anchorage. The Hammacher Schlemmer catalog has an LP/Cassette/CD Digital Enhancer and Converter that will easily translate the cassette tapes and provide us the additional option of being able to convert LPs or CDs at a later time. Again, it has high reviews and has the added benefit of enhancing the audio content, saving staff time. The analog materials we will be working with are 15 30 years old, or older. We will need various cleaning and repair kits to support the digitization process. Because of the age and volatility of these older cassettes and reels, equipment will have to be cleaned often. We will need to purchase multiple cleaning and repair kits to ensure our equipment is not damaged by playing so many old tapes. The tapes, cassettes, and reels will also have to be cleaned, inspected, and possibly repaired before conversion, to minimize any potential damage to the media itself. We also need to purchase a machine to carefully rewind the tapes and clean them before they are digitized (the Kenyo 2 Way VHS cleaning machine). In our budget justification document we show a sampling of various cleaning and repair kits. We will need multiples of each item. Digital storage media is needed to accommodate the sheer volume of digital media we will be converting. Each converted VHS tape can take up to 15 GB of storage space. Because of the large amount of tapes we will be converting, we need to purchase reliable, external media to store the newly converted video/audio footage. We propose purchasing external hard drives and thumb drives that are suitable for this. We estimate converting our entire VHS collection would nearly fill an 8 Terabyte drive, which is currently one of the largest external drives available. We chose our drives for their reputation for longevity. The 12 Terabyte RAID drive provides automatic redundancy protection in case of drive failure. It is relatively new technology. We expect to see larger external drives with improved longevity capabilities as technology advances. We are committed to upgrading and maintaining our technology in order to protect the electronic collections it will be storing. When we purchase the equipment, actual models and prices may change, because technology and its costs costs change almost weekly. We estimate high shipping and handling costs because of our remote location in Alaska.

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Optional Attachments

You are encouraged to submit support materials with this application such as an itemized list of supplies or materials to be purchased, price quotes, position description for contractual services, recruitment announcement for short term hires, letter of commitment, or other support documents or images. If you are submitting an image, you must convert it to a PDF or paste it into a document (uploader only accepts.txt .pdf .doc and .xls file types). If you are submitting more than 6 attachments, please send additional attachments to the program administrator.

TIP: You must click "Save Work" at the bottom of each page. It is recommended that you also save a draft of your narrative on your computer as a backup, and copy and paste your narrative into the application.

Optional Attachment

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Optional Attachment

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Certificate and Signature

In order for your application to be considered, you must certify the following and provide your digital signature below.

TIP: You must click "Save Work" at the bottom of each page. It is recommended that you also save a draft of your narrative on your computer as a backup, and copy and paste your narrative into the application.

An institution that has not completed the requirements for an outstanding grant from Rasmuson Foundation or Museums Alaska will not be eligible for the Collections Management Fund Program until all outstanding obligations have been satisfied.

Have you completed your final reporting for all previous Collections Management Fund grants?

Yes

Have you completed the requirements for any outstanding grants from Rasmuson Foundation?

Yes

Signature of Authorized Representative

(Typed name signifies authorization)

[REDACTED]

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