



## Audiovisual Digital Readiness Self-Assessment Survey

### ABOUT

This *Audiovisual Digital Readiness Self-Assessment Survey* was created by the Community Archiving Workshop (CAW) for use with the [Digital Readiness Toolkit](#), a guide to creating and tending to digital collections, developed by WILS (Wisconsin Library Services, Inc.) to meet the needs of small to mid-sized cultural heritage organizations. The *Audiovisual Digital Readiness Self-Assessment Survey* is the starting point for an organization assessing its digital readiness, with a focus on audiovisual collections. Think of it as your first step in reviewing where your organization is, where you want to be, and what project or projects will help you to get there.

**Digital Readiness** is defined by WILS as: "Having the knowledge, tools, resources and infrastructure to provide online public access to archives and historical records." CAW also defines digital readiness as "the ability to provide long-term storage of digital records."

Holistic in approach, the *Audiovisual Digital Readiness Self-Assessment Survey* uses a series of questions to help your organization:

- Determine how digitally ready it is
- Identify its areas of strength and challenges in digital readiness
- Develop a holistic understanding of how improving digital readiness will further its overall mission
- Define one to three projects that will help it meet its digital readiness goal
- Navigate to the resources in the *Digital Readiness Toolkit* that support its digital project or projects

It may be helpful to think of the *Audiovisual Digital Readiness Self-Assessment Survey* and the *Digital Readiness Toolkit* as a suite of tools and resources that can be used separately or together. Used in tandem, they will help you to create a customized plan to create, preserve, and provide access to your digital collections.

As you go through the *Survey* and the *Toolkit*, you may find technical terms and concepts that are unfamiliar. When you come across technical concepts that are new to you, refer to the [Toolkit Glossary](#). Note any terms that you may not understand, as these may be areas of learning that you wish to focus on.

**Commented [1]:** Sean (in response to olympics analogy): "Fitness is not a goal. It's where you are. No Shame. Identify where you are and where you want to go."

## HOW TO USE THE SUITE OF DIGITAL READINESS TOOLS

To use the entire suite of digital readiness tools, the following workflow is recommended.

### **Step One: Complete the Audiovisual Digital Readiness Self-Assessment Survey**

**Part One: Narrative Assessment** is a series of questions designed to help you define how digital readiness fits into your overall mission, and to begin a list of digital projects that would further that mission. Because digital readiness is an extensive topic, and because the *Digital Readiness Toolkit* is comprehensive, this self assessment is intended as a starting point. Think of this as a guided self reflection and brainstorming session. Your answers may be helpful for future collection advocacy.

**Part Two: Focus Area Assessment** walks you through seven focus areas that the *Digital Readiness Toolkit* defines as important considerations to becoming digitally ready. The bulleted checklists in each section include specific activities that are important to becoming digitally ready, and guide you towards identifying your areas of strength and challenges. At the end of each section, you will create a customized plan that lists the areas that best support your goals, and the areas in need of improvement.

#### **Part Three: Complete the Pathway to Digital Readiness Plan**

The Pathway to Digital Readiness Plan gathers the most important outcomes from your self assessment in one place. It helps you list your digital readiness goals and the priority digital projects that will help you get there.

### **Step Two: Review the Digital Readiness Toolkit**

The *Digital Readiness Toolkit* is full of resources and key activities that can help you achieve your digital readiness goals, such as digitizing your collections, providing online access to materials, determining licensing and copyrights, and caring for digital collections long-term. Focus Areas include: Plan and Prioritize, Obtain Permissions, Digitize, Describe, Share, Store and Maintain, and Evaluate. You can read the *Toolkit* in its entirety, or you can use your answers from the *Narrative Assessment* to guide you to the portions of the *Toolkit* that are most relevant for your organization at this time.

### **Step Three: Choose a Project and Fill Out the Digital Project Planning Worksheet**

Once you have defined your priority digital project, use the *Digital Project Planning Worksheet* to help you create an outline, workflow, and budget for your digital project.

### **Step Four: Put It all Together**

Once you have gone through the entire process above, you will have the following:

- A *Narrative Assessment* that describes where your organization is in its digital readiness mission and how you would like to improve.
- A *Focus Area Assessment* that defines your areas of strength and challenges.

- *Pathway to Digital Readiness Plan* that lists your goals and priority digital projects that will build upon your strengths and address your challenges.
- A list of resources in the *Digital Readiness Toolkit* related to your goals.
- A completed *Digital Project Planning Worksheet*, which will help you turn your digital project ideas into concrete plans with a workflow and budget.

You are now ready to seek funding and support for your digital project!

## AUDIOVISUAL DIGITAL READINESS SELF-ASSESSMENT SURVEY

### How to Use the *Audiovisual Digital Readiness Self-Assessment Survey*

The *Audiovisual Digital Readiness Self-Assessment Survey* is a two-part assessment meant to be self-administered or administered with the support of a consultant, your network of colleagues, and/or community members. It can be used alone or with the suite of tools and resources provided in the *Digital Readiness Toolkit*, and will feed into the *Pathway to Digital Readiness* and *Digital Project Planning Worksheets*

**Part One: Narrative Assessment** is a series of narrative questions about your organization. Answer the questions as best as you can. Use the Toolkit's glossary to help you with any technical concepts that you may not understand. If you do not know the answer to a question, it is ok to answer "I don't know". Note any areas that you had trouble answering— this may indicate an area that you want to improve on as part of your digital readiness mission.

**Part Two: Focus Area Assessment** contains seven sections called focus areas. (Note: These focus areas are also in the *Digital Readiness Toolkit*. The Toolkit features expanded information and resources for each focus area.) Check off the boxes in each focus area to determine your strengths in that area. Once you have read through each focus area and checked off the boxes, use the prompts below to create a customized plan for your organization for each focus area.

**Part Three: Pathway to Digital Readiness Plan** is an executive summary that lists the big takeaways from your self assessment. Use this sheet as an executive summary or a one or more year plan that can guide you in prioritizing your digital readiness work. To fill out the sheet, review and synthesize your answers from Sections One and Two.

Plan to spend about **2 to 3 hours** [Partners: please note how long this section takes you] completing the questions in the *Audiovisual Digital Readiness Self-Assessment Survey*.

The *Audiovisual Digital Readiness Self-Assessment Survey* is not a test. There are no right or wrong answers. It is designed to meet an organization where it is and to help meet its self-defined goals using available resources. If you find that you are unsure of the answer to a question, or are unclear about what some of the questions mean, answer it the best that you can. Use the Toolkit and Glossary to clarify concepts when you need it. Feel free to bring in colleagues or reach out to those in your community for support. This process of reflection sometimes creates more questions before it provides answers to them - that is normal!

CAW recommends taking the entire *Audiovisual Digital Readiness Self-Assessment Survey* every one to three years as your organizational needs change. You will get the best results by revisiting it and tracking your progress over time.

**AUDIOVISUAL DIGITAL READINESS SELF-ASSESSMENT SURVEY**  
**PART ONE: NARRATIVE ASSESSMENT**

**I. Your Organization**

This section addresses the organization or group which holds the collections. Use this section to define or reflect upon your mission and how digital readiness fits into that mission.

1. Does your organization have a mission statement?

a. If yes, please add below.

The African American Museum and Library at Oakland is dedicated to the discovery, preservation, interpretation, and sharing of historical and cultural experiences of African Americans in California and the West for present and future generations.

b. If your organization does not have a mission statement, please include a one to two sentence description of your organization's primary objectives.

2. Does your organization's mission include digital materials and audiovisual materials specifically? No it doesn't

a. If no, please describe your organization's primary objectives for digital collections.

AAMLO's primary objectives for digital collections include increased discoverability and expanded access.

Secondary objectives include digital collecting plans (for born digital content) and elevating user experience through online curation of content.

b. If no, please describe your organization's primary objectives for audiovisual collections.

Our primary objectives for audiovisual collections include prioritizing preservation based on format and content and ensuring preparedness for increased storage needs.

3. Why is your organization interested in becoming more digitally ready? How will becoming more digitally ready serve the mission of your organization?

AAMLO is interested in becoming more digitally ready to maximize the use of resources. We do not have an institutional budget for digitization or digital storage, so acquiring digital collections, maintaining existing digital assets and file standards, conveying storage needs, and ensuring long-term digital preservation, are ongoing concerns.

4. What digital readiness concepts would your organization's staff and volunteers like to be more informed about? (This list will help you to determine what digital projects you might like to prioritize)

**Commented [2]:** Sean's additional comments: For example, going to administration, in their heads we're already paying for Preservica [it's done]. They're so service focused it's hard for them to understand. But preservation is serving the people!

**Commented [3]:** Sean's additional comment: this is central to the culture. Admin understands the CAW! It engages community and brings people to the collections.

**Commented [4]:** Sean: e.g. Covid Diaries - brings in content

**Commented [5]:** Sean: this is an opportunity for candor. This is what we're really doing. Cloud storage and HDD storage is not in their operational budget. No tertiary copies - doing the best that you can. Responding to footage requests. Like a duck paddling under water.

- a. How to digitize analog audiovisual materials
- b. What analog audiovisual materials to digitize first
- c. How to fund digital projects
- d. How to store digital files long term
- e. How to organize existing or new digital files
- f. What to do with incoming digital collections
- g. How to share digital files internally or externally
- h. How to track and catalog digital files
- i. Copyright issues around sharing digital collections
- j. Privacy issues around sharing digital collections

**Commented [6]:** They have worked with Media Preserve for a \$19k CLIR grant. Used PSAP to assess collection for grant - CLIR recommended. Digitized 175 films and 3 audio tapes.

**Commented [7]:** They are always thinking of collections. They prioritize content over format.

**Commented [8]:** They share files on YouTube and IA - everything's public :) If it's not digitized to order, patron will pay vendor.

**Commented [9]:** Overall Sean wants to focus on management of digital collections - wants to maintain a system beyond Preservica (support is bad). AAMLO/OPL has a contract with Preservica for 5 years. Lawyers won't let them get out of it (speaking another language).

Would be nice to have an "other" option for this question. Sean is looking for a network of support - asked "Who's at the Bronze table?" How can he find peers who are at this stage? Who are the professional bodies he should network with?

Side note: a presentation at SCA to find peers?

**Commented [10]:** Feedback: easy to pull out stats with ArchiveSpace and they have finding aids for everything.

Strengths: They know what they have so people know it's there - reference is paramount. Also, they are in a position to take on more :) Open to accessions but clear it will take awhile to process

**Commented [11]:** ongoing collection

## II. Collections

This section addresses the collections maintained by the organization, with a focus on analog and digital audiovisual materials. Use this section to help you to begin thinking about what analog collections may be a priority for you to digitize, and what digital collections may need improved storage or organization. Please note: The Toolkit has in-depth resources for helping you to prioritize audiovisual preservation projects, so think of this section as a starting point for describing your collections.

1. Describe the content of the audiovisual collection. Name series or subcollections (or provide links to this information if it exists online). Make a list here.

The [African American Museum & Library at Oakland Audiovisual Collection](#) consists of 106 audiocassettes, 72 videotapes, 2 CD-Rs, and 2 seven inch reel audiotapes. The audiovisual collection consists of materials assembled by the African American Museum & Library at Oakland, and its predecessor the Northern California Center for Afro-American History & Life. The collection is organized into 16 series by format or subject, and includes recordings of significant African Americans such J. Rupert Picott and Byron Rumford, oral histories with significant African American families and civil rights leaders, and documents various topics related to African American history, culture and experience. Collection contents and series notes are available on the [Online Archive of California](#).

Other significant audiovisual collections include

The [African American Museum & Library at Oakland Oral History Collection](#) consists of 87 oral history interviews conducted in 2002-2007 on DVD, VHS, and mini digital video tapes.

The [Henry Williams Jr. Film Collection](#) consists of 175 films and 3 reel-to-reel audiotapes mostly documenting the Black Panther Party and student and union protest movements of the late 1960s.

Commented [12]: CLIR grant focused on this collection but left out assorted footage that's not social protest

The [Warren Moore Audio Recordings Collection](#) consists of 1633 audiocassettes of church sermons, funeral programs, business meetings, prayer clinics, bible lessons, radio broadcasts of sermons on KRE and KDIA, sermons delivered at the annual Oakland City Revival, religious humor and music, business seminars, speeches delivered at the Democratic National Convention and interviews with members of the Moore family related to the family's history between 1972-2002.

Commented [13]: CAW stipend covered this! :)

The [Colonel Allensworth State Historic Park Advisory Committee Audio Recordings Collection](#) consists of 22 audiocassette of regional meetings, public hearings, and oral history interviews with the townspeople of Allensworth conducted by the the Colonel Allensworth State Historic Park Advisory Committee.

Commented [14]: California Revealed covered this :)

The [J.J. Malone Audiovisual Collection](#) consists of 21 audiocassettes, 11 videotapes, and three Hi8 videocassettes, documenting Malone's career as a blues musician, record company executive, and night club owner. The recordings are arranged in to six series: Live recordings, studio recordings, promos, KALX interview, home movies, and assorted.

Commented [15]: Not preserved

Home movie collections including the [Sandra Bean Home Movie Collection](#) (nine reels of 8mm and 16mm), the [Frank and Diane Davison Home Movie Collection](#) (twenty three 8mm b&w and color films), and the [Harrison Family Home Movie Collection](#) (five 8mm color films).

Commented [16]: All preserved

2. Are there other audiovisual collections within your organization that have significant, but unknown, content (i.e. "hidden" collections)? Make a list here.

Many of our manuscript collections are mixed media and include audiovisual material. Examples include the [Ruth Beckford Papers](#) (four 16mm films, two 1/2 inch videotape, twenty-three audio cassette tapes, and seven microcassette tapes), the [Brownie McGhee Papers](#) (108 audio cassette tapes), and the [Jay Payton Papers](#) (2 quad videotapes).

Commented [17]: Sean's comment: it's easy to focus on paper and photos and forget the tapes.

The most significant "hidden" collection would include the [Ronald V. Dellums Congressional Papers](#), 432 boxes of which remain unprocessed and stored offsite.

Commented [18]: Sean: Unprocessed but can pull it out - doesn't know how much is there - easy to forget AV

3. What are the most physically fragile or endangered audiovisual items in the collection? Are these preserved? Make a list here. (This section may repeat information in the sections above.)

The most physically fragile and unique audiovisual items (we believe) are the 175 films and 3 reel-to-reel audiotapes in the Henry Williams Jr. Film Collection. In 2018 we were awarded \$19,590 from CLIR's Recordings at Risk grant program for the project: *Preserving the Black Panther Party and Social Protest Films from the Henry J. Williams Jr. Film Collection*. Through this project we were able to conduct a preservation risk

assessment using the University of Illinois at Urbana-Champaign's Preservation Self-Assessment Program and digitization of the Black Panther Party and social protest films in the collection. Unidentified audiovisual material (approximately 61 items) remain undigitized.

4. What is the most unique or rare content in the collection? Are these preserved? Make a list here. (This section may repeat information in the sections above.)

Aside from the Black Panther Party and social protest footage in the Henry Williams Jr. Film Collection, the most unique or rare content would be 1) oral history interviews with noted Bay Area African American figures included in the African American Museum & Library at Oakland Audiovisual Collection,

2) home movie collections documenting African American family life in the Bay Area during the 1930s-1960s, and

Thanks to our participation in California Revealed we're making some headway to online access and discoverability of these materials. We could use support in planning for long-term digital storage and cold storage of the analog materials.

Commented [19]: PSAP helped Sean do some level of assessment and understand housing needs. Purchased and cataloged. "Loose strips spook me"

Commented [20]: gold-level responses

Commented [21]: mag media

Commented [22]: film

#### A. Analog Collections

1. Approximately how many analog audiovisual items does your organization have?

Approximate numbers --

##### Film

- 35mm – <5
- 16mm – 95
- 8mm – 35
- Super-8mm – <5

##### Video

- Open Reel Video Tape (2", 1", 1/2") – <5
- Video Cassette (U-matic, Betacam, Betamax, VHS, Video 8, etc) - 350
- Digital Videotape (D1, DVCAM, MiniDV, Digibeta, etc) – 15
- Optical Media (DVD, DVD-R, Blu-Ray, Video Disc) – 85

##### Audio

- Open Reel Audio Tape (1/2" 1/4") – 10
- Compact Audio Cassette – 2000 – MOSTLY ORAL HISTORIES – WARREN MOORE
- Optical Media (CD, CD-R) – 85

Commented [23]: Feedback: combine questions #1 and #2 - identify formats as a checkbox and add blank line for number of items

Commented [24]: again ArchiveSpace made this easy to answer

2. What media types does your organization have (i.e. Film, Video, Audio)? Circle the formats that you have in the list below. If you are unsure of what formats you have, do the best you can. The Toolkit provides resources for creating a more detailed, item level inventory.



### Film

- 35mm
- 16mm
- 8mm
- Super-8mm
- Other:

### Video

- Open Reel Video Tape (2", 1", ½")
- Video Cassette (U-matic, Betacam, Betamax, VHS, Video 8, etc)
- Digital Videotape (D1, DVCAM, MiniDV, Digibeta, etc)
- Optical Media (DVD, DVD-R, Blu-Ray, Video Disc)
- Other:

### Audio

- Audio Wire Recording
- Grooved Audio Disc (LPs)
- Open Reel Audio Tape (½" ¼")
- Compact Audio Cassette
- Digital Audio Tape (DAT)
- Optical Media (CD, CD-R)
- Other:

## B. Digital Collections

1. How many digital files does your organization have in the audiovisual collection? If you don't know, please estimate.

Approximately over 750 digital files (including masters and access/derivative copies).

Commented [25]: Sean: We've done the digitization

2. How much data storage does your audiovisual collection take up (in gb or tb)? If you don't know, please estimate.

Approximately 3TB worth of data storage.

3. What digital media file types does your organization have? Circle the digital media types that you have in the list below.

- Video files
- Audio files

4. Does your organization take in digital audiovisual production materials? In other words, are you creating and storing newly-produced audiovisual works, such as new oral histories, documents of exhibits, recordings of presentations, etc?

Unfortunately, we don't have the resources for increased data storage currently. We are not producing new oral histories or documentation of exhibits. Select recordings of presentations/public programs are being maintained by the Oakland Public Library (OPL) and shared on the OPL YouTube.

Commented [26]: Sean's additional comment: Could use support - would like to grab opportunities, like creating oral histories. Wanted to partner with Joe and Story Center.

"Thankfully" they haven't been approached to take in digital collections (yet!)

5. Does your organization use a consistent standard for naming digital files?

Commented [27]: GOLD response

We follow a consistent naming convention of: **MS#\_Asset #\_Access** or **MS#\_Asset #\_Uncompressed**, etc. Example: **MS195\_0079\_UncompressedMOV.mov**.

### III. Digital Storage

This section covers your organization's method for storage of digital audiovisual collections, both short term and long term. Use this section to consider ways in which you can improve digital storage as part of your digital readiness plan.

1. How and where do you store your digital files?

a. Thumb drives

b. Stand alone hard drives

c. Computer hard drives

d. Backed up server (RAID array, etc.)

e. Cloud storage services (Drop Box, Amazon, etc)

f. Other

Commented [28]: Sean has been warned that Amazon drive is going away end of 2023. He is storing files on his personal Google drive - feels responsible.  
STRENGTH: Generous

2. Does your annual operating budget include provisions for digital storage?

No

Commented [29]: All Sean

3. Does your organization have a person or IT department who is responsible for managing digital storage?

No

Commented [30]: No server storage. Glad that California Revealed has some backups

4. Does your organization have a second (or third) location for storing digital files?

a. If yes, describe the redundancy and back up system.

i. Stand alone hard drives

ii. Backed up server (RAID array, etc.)

iii. Cloud storage services (Drop Box, Amazon, etc)

iv. Other

Commented [31]: Sean's comment: You know best practices but you know what you need to do to get through the day (e.g. baby steps).

Commented [32]: Two copies - one here and one offsite

Commented [33]: Since Preservica doesn't take AV: More reliant on Amazon drive with Google drive as backup. Amazon is good for sharing and there's less processing time.

5. Do you have a documented plan or workflow for long term storage of your digital collections?

a. If no, would you like resources and support in creating one?

I would LOVE resources and support in creating a documented plan or workflow. Currently we have no resources and I'm supplementing our storage needs with

personal costs (purchasing standalone hard drives and upgrading cloud storage services from my personal expenses).

#### IV. Access

This section addresses how your organization and its constituents access your audiovisual collections. Use this section to begin thinking about any areas that you would like to change, improve, or establish digital access.

5. How are your audiovisual collections currently accessed internally? (If no access is available, note that here).

Our audiovisual collections are accessed internally as externally, by playback on the Internet Archive. When a patron/researcher requests access to un-digitized material we will work with a local vendor (Digital Roots Studio) to provide access at the patron's cost. Access onsite is offered at public computer stations in the study library (we do not have a space dedicated to accessing audiovisual material).

6. What is your goal for internal access to your audiovisual collections?

Internal access goals include working with existing Oakland Public Library resources to support collection engagement and access. Our collections are nearly exclusively utilized by our immediate division and community of users (as opposed to engaged or supported at the system-wide level). To dream big, we'd ideally like a centralized space dedicated to the conservation and preservation transfer including digitization equipment.

7. How are your audiovisual collections currently accessed externally? (If no access is available, write that down here).

Audiovisual collections are accessed externally on the Internet Archive with the Oakland Public Library website and Online Archive of California acting as points of discovery.

8. What is your goal for public access to your audiovisual collections?

Our audiovisual collections are mainly utilized by documentary film production companies seeking licensable footage. We'd like to increase access to digitized audiovisual collections among specific community users, including artists, and community-based scholars.

9. What digital access topics would you like to improve upon or learn more about?

- a. How to stream video or audio for the public
- b. How to provide an online catalog of materials for external use
- c. How to allow users access to digital materials offsite
- d. How to allow users access to digital materials onsite

#### V. Intellectual Control

**Commented [34]:** Sean: OPL is in the process of proposing a new main library - AAMLO and OHC can be part of the conversation. physical space where they could page collections - maybe space for processing, digitizing, etc. maybe shared digital storage and preservation planning with OPL.

Emily and Erin (OHC) are getting the same requests for digital access - they all share tips.

Pamela: new library sounds like an ideal space for a Memory Lab

**Commented [35]:** Sean: Wordpress/collection pages can't embed videos

**Commented [36]:** Sean: we need to create newer spaces and engage with other communities

**Commented [37]:** Sean: and engage

**Commented [38]:** Sean: and engage

We know where we are with streaming and providing access and where to go. We went more targeted engaged access.

**Commented [39]:** Feedback: This section could come sooner

**Commented [40]:** Feedback: Put this question before digital storage

This section addresses the level of intellectual control - inventory information, cataloging information, and related documentation - the organization has over its collection. Use this section to determine what areas of improved intellectual control will support your digital readiness.

1. Do you have an item level inventory of your audiovisual collections? If yes, what system or format is it in (for example, excel, TMS, Word, paper document, etc.)

We use ArchviesSpace for collection management records and maintain some paper inventories from the founding collections.

Commented [41]: Paper records have been transferred electronically

In addition, the majority of collections have completed finding aids with item-level description.

Commented [42]: OAC: GOLD

2. Do your physical items have unique identifiers, accession numbers, catalog numbers, or other? If so, please describe.

Analog items have catalog numbers following the format MS#\_Item#, example: MS172\_0139. This is indicated on the physical item as [0139].

Commented [43]: GOLD

3. Do your digital items have unique identifiers, accession numbers, catalog numbers, or other? If so, please describe.

Only as with the file naming convention indicated above. Digital files appear alternatively as MS172\_0123.jpg or MS172\_B1\_F2\_0123.jpg (indicating Box and Folder number) or in the case of a/v, MS195\_0079\_UncompressedMOV.mov.

Commented [44]: Based on physical object - GOLDEN

4. Do you have a system for locating your analog collection items? If so please describe (for example, shelf numbers, barcodes, unique location numbers, etc.)

We track locations in ArchivesSpace with shelf numbers (no barcodes) such as S78, S79, etc.

Commented [45]: Intuitive shelf system!  
Sean asks: are barcodes necessary at our level?

5. Do you have a location system for digital items? Please describe.

We do not. It's a hodge-podge of standalone hard drives and Amazon and Google cloud storage.

Commented [46]: HDDs are labeled with MS number and in the cloud, folders are labeled online with MS number. Sean searches by MS number + asset number

Sean would like to consolidate and make the digital repository feel more permanent and like it "to live beyond me"

## VI. Rights

This section addresses the legal rights and copyrights of your audiovisual collection. Use this section to define areas in which improved rights information will help you to achieve your digital readiness goals.

1. Are there cases where the unknown copyright status of your audiovisual collections prevents you from moving forward with digitization and preservation projects?

Yes and no. In instances where the copyright status is unknown we have elected to post a statement to the effect.

Commented [47]: Operates under the conservative thought that the donor was the creator and transferred rights to us. Feels pressure to find (c) but unknown (c) doesn't stop them and removal is fine. No known instances of someone coming forward for infringement.

(c) becomes a dance - responsibility rests on user.

Documentation would be useful!

2. Does your organization know the copyright status of your audiovisual collection?

Not in full, no. I believe that a review of our rights statements posted online is warranted.

Commented [48]: Sean: What philosophy was applied over time? People assumed a transfer of rights with the donor?

3. Does your organization own the copyright to any portion of your audiovisual collection? What parts?

We own the copyright to materials produced by the Northern California Center for Afro-American History & Life (NCCAAHL) and the African American Museum & Library at Oakland (AAMLO). In select instances when the donor was the creator of the work, rights were transferred with the original gift. Documentation of our founding collections is spotty and the majority of audiovisual material we consider orphan works.

4. Does your organization have a process for limiting access to sensitive materials, personal materials, or materials with cultural restrictions? If no, is it a priority for you to develop such a process or policy as part of becoming digitally ready?

We have restricted access for such paper records but have not reviewed or developed a policy for audiovisual material.

Commented [49]: Congressional paper records - of record vs court closed - are clear cut - not applicable for AV

5. Does your donation form include language that gives your organization rights to preserve, stream, or provide re-use of donated materials? If no, is it a priority for you to develop such a process or policy as part of becoming digitally ready?

Our standard gift agreement includes the language:

"By these presents, I (we) hereby irrevocably and unconditionally give, transfer and assign to the African American Museum and Library at Oakland all right, title, copyright, and interest in, to, and associated with the object(s) described below. I (we) affirm that I (we) own said object(s) and that to the best of my (our) knowledge I (we) have good and complete right, title, and interests to give. I agree that this material may be made available for research or exhibition, whichever the African American Museum and Library at Oakland deems appropriate."

Commented [50]: "research and exhibition" is open and flexible - good to keep it!

The donation form does not directly address digital access or re-use of materials. I would love to update our donation form and policies as part of becoming digitally ready!

### VII. Planning Digital Projects

This section addresses possible digital projects that your organization would like to engage in, in order to improve its digital readiness. Use this section to note projects that will meet your digital goals. The Toolkit has extensive information on how to plan a digital project, so think of this section as a starting point. This will prepare you to dive into detailed project planning later if you like.

Commented [51]: Feedback: make this a prioritized list

1. What digital projects would your organization like to engage in?

a. Digitizing analog collections in house or with a vendor

Commented [52]: Sean: top priority is long-term storage  
Also asks: We're doing it but how are others doing it? We need models to point to

b. Performing quality control for digitized materials

c. Storing digital files long term

d. Providing access to digital files

e. Naming digital files

f. Organizing or inventorying digital files

g. Other

2. Do you have a method for prioritizing parts of the analog audiovisual collection for digitization? If no, would you like support in creating a prioritization method?

I wouldn't say a standard method. We're very reliant on working with California Revealed so we prioritize digitization fairly exclusively based on content, rather than preservation need/format. We tend to prioritize physically fragile or endangered audiovisual items when seeking targeted grants (such as Recordings at Risk).

3. Does your organization have a method for determining whether to digitize in-house or using a vendor? If no, would you like support in this area?

We digitize photographs in-house on an Epson Perfection V750 Pro. All other material we outsource to a local vendor. We'd love support in how to diversify our efforts!

4. Create a list of one to five digital projects that may be a priority for your organization in the next five years.

A quick word about Preservica and our digital preservation software – we don't like it. Together with the Oakland History Center, we've been trying to contract with a new vendor for years. This is a process that involves several rounds of review by the City of Oakland attorneys. It's a priority that we feel less optimistic about each year.

Some specific projects might include:

- Digitize and make accessible the Oakland Post Photograph Collection consisting of 11,797 photographs appearing in the Oakland Post newspaper between 1963-2005. Due to the size of the collection we feel we'd need to use a vendor.
- Complete preservation and rehousing of remaining films in the Henry Williams Jr. Film Collection and move physical items to cold storage.
- Identify copyright status of items in the Warren Moore Audio Recordings Collection in advance of seeking funding for digitization.

Commented [53]: pamela: seems perfect strategy to me.

Perhaps a preservation policy that feeds into the mission statement? Would be easier to fund :)

Commented [54]: Memory Lab!

Commented [55]: Disclaimer: really needs DAMS support

Commented [56]: Sean: Feels too big to bite off

Commented [57]: also Black Panther remnants not covered by CLIR

Commented [58]: In addition, Sean would like an advocacy project - wants to articulate collections needs and gain admin support

Commented [59]: 1600 audio tapes