

I. SIGNIFICANCE TO THE HUMANITIES

Overview of Significance

As the United States' leading literary and human rights organization, PEN American Center acts to secure the liberty of persecuted and imprisoned writers around the world, to defend freedom of expression where it is threatened, and to advance literature and international cultural exchange. Founded in 1922, PEN American Center is the largest, most active, and most influential of the 144 PEN Centers located in 104 countries. Its 3,400 members, a who's who of contemporary American literature, are dedicated to the belief that freedom of expression—the free exchange of information and ideas of all kinds, regardless of political affiliation, race, ethnicity, religious beliefs, nationality, or language—is a universal human right worth defending, and the bedrock of a free and open society.

PEN American Center's collection captures the events, moments, and voices of a unique group of international writers who help define the evolving role of the writer in public, academic, and cultural discourse. The collection includes materials from the Cold War Era and post-Communist decade through the years following 9/11 when technology, publishing, and the cultural landscape have been in constant flux. These primary source materials help document and define what it is to be a writer and public intellectual in the twenty-first century. While PEN's collection is primarily literary in nature, it spans a broad range of humanities disciplines including, but not limited to, Iranian Studies, Turkish Studies, American Studies, Eastern Bloc literature and arts, religion, social sciences, media studies, Latin American Studies, African-American Studies, Gay and Lesbian Literature from the 1980s, United States surveillance policy, Constitutional (First Amendment) Studies, journalist privilege, United States diplomacy in regard to dissident writers and issues of freedom of expression, Chinese Literature and Culture Studies, and American and International Literature.

In PEN's archival collection of recordings, we hear the voices of Nobel Prize winners in literature, economics, science, and peace; social reformers; literary luminaries; philosophers; political and artistic revolutionaries; cultural icons and iconoclasts, whose ideas and actions transformed the literary and cultural landscapes of our time. At the 1966 PEN Congress, which Arthur Miller organized, Pablo Neruda, Carlos Fuentes, and Mario Vargas Llosa convened a special session that resulted in an international boom of translated Latin American Literature. The 1986 PEN Congress organized by Norman Mailer opened with a speech by Secretary of State George P. Schultz and ended with an impromptu session with Grace Paley and Isabel Allende in which participants debated the under-representation of female writers and intellectuals. More recently, after the terrorist attacks of September 11, during a time of national and cultural isolationism, Salman Rushdie launched the PEN World Voices Festival, which has brought together hundreds of writers from around the world to discuss such topics as torture, religious defamation, and writing through war and catastrophe. Through thousands of recorded conferences and congresses, public programs, and curated conversations recorded over five decades of political, social, and cultural turmoil and national transformation, the PEN collection captures the raw ideas that helped thrust American literature, intellectualism, and cultural influence onto the international stage.

In the nine years that PEN American Center has made it a priority to record and make its public programs and online exclusive podcasts and videocasts available for free through various media, PEN programming has been featured on WNYC, PBS, CSPAN, and WBAI; PEN's videos have been watched on YouTube by more than 750,000 people from around the world, including online users in China, Egypt, Tunisia, Iraq, and Turkey; PEN's audio recordings are downloaded more than 150,000 times each month; and PEN's multimedia content is referenced in numerous Wikipedia listings. Throughout this two-year

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project, PEN American Center proposes to digitize, preserve, and make available online, free of charge, an additional 800 events (more than 1200 hours) of audio and video recordings that are currently unavailable to the public. Audiences around the world will be able to access and search the complete collection online via PEN American Center's award-winning website (www.pen.org), third-party social media and audio and video platforms like YouTube and Soundcloud, as well as through Princeton University's Rare Books and Special Collections online finding aid, Voyager online catalog, and Primo discovery system. Making these recordings available will provide students and scholars with the raw materials to better understand the social and cultural contexts for many of the most significant literary and political movements of our times.

Significance to the Humanities

By digitizing and creating a free online repository of PEN American Center's collection, PEN will be contributing valuable original source materials that can be used for research, teaching, and learning across a broad spectrum of humanities disciplines including, but not limited to: American and International Literature, American Studies, Women's Studies, African-American Studies, Asian Studies, Philosophy, Religion, Ethics, Translation Arts, Latin American Studies, Cold War Studies, Censorship, Publishing, and Media Studies. For instance, Latin American Studies students and scholars will be able to hear a young Mario Vargas Llosa discuss censorship of Cuban literature at the 1966 PEN Congress. Students and scholars of the Cold War will be able to hear conversations with dissident writers Joseph Brodsky and Vaclav Havel talking about the free exchange of ideas in a symposium on free expression and the Eastern Bloc. Law students and students of public policy will be able to hear a series of panel discussions on reporter's privilege with constitutional lawyers and prominent journalists. Researchers, scholars, and students of the social sciences will be able to hear firsthand the evolution of thoughts and ideas of some of the world's most influential writers and intellectuals such as Nobel Laureates Heinrich Boll, Liu Xiaobo, Orhan Pamuk, and Nadine Gordimer; American literary icon, filmmaker, political activist, and PEN President Susan Sontag; and British Indian novelist, essayist, PEN American Center President, and Booker Prize Winner Salman Rushdie. Students of creative writing and literature will have access to proprietary interviews and conversations with hundreds of major American and international poets, novelists, essayists, and playwrights.

What sets PEN's collection apart from other audio and video collections held at libraries, radio stations, and academic institutions is the depth of treatment given to issues and an underlying thread that the creative use of language is a building block for freedom of expression. PEN's collection of audio and video recordings is not comprised of book tour interviews of authors talking about their latest work. It is a collection of highly curated public programs where writers and intellectuals are continuously encouraged to delve into difficult issues of craft, cultural and historical relevance, and the important role that freedom of expression plays in shaping the cultural and political landscapes. Recordings in this collection are a celebration of how freedom of expression can enrich and broaden cultural exchange.

Because PEN's collection spans nearly five decades, researchers, students, and the public at large will be able to use these materials to explore and trace the evolution of broader themes that include the rise and fall of the public intellectual in contemporary American Culture; censorship and free expression in the United States from post-McCarthyism in the 1960's to post-9/11 surveillance in the early twenty-first century; New Journalism and media iconoclasts; translation and multiculturalism through international literature; and freedom of expression in evolving democracies.

International Literature as Cultural Context

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With the proliferation of information, news, and media there is no shortage of online content. But cultural, ethnic, and religious stereotypes persist due to the abundance of misinformation or lack of original source materials. The richness of PEN's collection rests in the national, ethnic, and artistic diversity of the authors participating, as well as in the variety of literary genres, topics, and disciplines covered. Dating back to 1966, the collection enables students and scholars to trace the evolution of contemporary Chinese literature, translation, and cultural reform through recordings of pre-Tiananmen Square panel discussions on Chinese literature, conversations with many of the artists and writers involved in the Tiananmen Square protests such as Independent Chinese PEN President Xiu Xiobo and Liao Yiwu, and more recent interviews and conversations documenting their work and struggle for social reforms. Other conversations with notable writers from political and social hotspots include: Lebanese writer Hanan Al-Shaykh, Egyptian writer and activist Nawal El Saadawi, and Tunisian journalist, activist, and reformer Sihem Bensedrine.

Free and Open Exchange of Ideas

PEN has the unique ability to mobilize, almost instantly, an international advocacy network to challenge human rights violations against writers as they are happening. PEN's Rapid Action Network and live press conferences have literally stopped the hands of torturers, prevented disappearances, and forced fair and open trials. In the United States, PEN's actions and public programs have placed in the spotlight important issues of censorship, reader privacy, ideological exclusion, gender politics, and reporter's privilege, among many others. In 2010, PEN's interviews with Wole Soyinka, Kwame Anthony Appiah, Ariel Dorfman, and Azar Nafisi were presented at the United Nations as part of a special session on religious defamation. Interviews with 2010 Nobel Peace Prize Winner Liu Xiobo and his wife Liu Xia were used as part of a yearlong exhibit at the Nobel Peace Center in Oslo, Norway. By providing access to archived materials, PEN will allow students and scholars to see and hear firsthand the actions, ideas, and testimonies that embody the true spirit of freedom of expression, and have had lasting impacts in domestic and international policies.

Biography and History

Biography is one of the most important areas of study to the humanities; it provides much-needed personal context and background information that help color in seminal moments in art and culture, as well as in social and political movements. Arthur Miller, Susan Sontag, Grace Paley, Norman Mailer, Heinrich Boll, and Chinua Achebe are just a few of the many writers no longer living who figure prominently in PEN American Center's archival collection. PEN's collection offers the biographer or historian original source recordings capturing the candid thoughts of authors in public discourse speaking spontaneously, often in heated discussions or in debate, where they could not hide behind the polished façade of edited verse. Additionally, because PEN's collection spans close to 50 years, biographers can examine the evolution of a writer's public persona, and his or her unedited ideas, to discover patterns or themes in a body of work that perhaps the writer did not see, or that do not come out in more rehearsed or commercial interviews. For instance, a biographer writing about Susan Sontag would be able to hear a 1984 conversation Sontag had with Umberto Eco, a panel discussion she moderated in 1986 on the Alienation of the State, a 1989 conversation with Chinua Achebe about the impact his writing had on African literature, and a 2003 panel discussion on the politics of translation.

Use of Collection

In April of 2013, PEN launched a completely new website that serves as a hybrid online literary publication, freedom of expression information and call-to-action center, and archival repository. The website has a global audience averaging 5,000 views a day, and is supported by a bi-weekly newsletter with 18,500+ subscribers, robust social media presence (16,602 Facebook followers and 23,000 Twitter

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followers, with video views on YouTube approaching one million. PEN's website has become a destination for literary and freedom of expression advocacy content for a national and international audience and the primary platform to broadcast PEN's mission.

In addition, PEN's collection of audio and video recordings available online from the past ten years has been widely used in television, radio, and film. CSPAN has filmed or used PEN video footage of several PEN programs and WNYC regularly features PEN programs on the WNYC website and in podcasts. In 2008, Bill Moyers produced a seven-part series on the topic of faith and reason based on the 2008 PEN World Voices Festival and featured extensive festival footage. PEN's video footage was used in *Grace*, a documentary film on Grace Paley produced and directed by Academy Award Nominee Sonya Friedman. After Chinua Achebe's death in 2013, PEN American Center's online multimedia from a 2008 tribute to Chinua Achebe were used extensively in testimonials and celebrations of his life.

II. HISTORY, SCOPE, AND DURATION

History

In 2003, PEN American Center developed its first website to function as an online showcase for PEN's work to promote and advance literature and to defend free expression. Over the next ten years, the website evolved into a comprehensive online repository of PEN's work and in 2012, as part of PEN's 90th Anniversary celebration, PEN set out to showcase the evolution of the organization and its work over the previous 90 years with materials from its archives in an online retrospective. As our research began, we realized that many of the materials, including the entire audio and video collection held at Princeton University's Firestone Library Rare Books Collection, were not and could not be made accessible to the public due to the high risk of their deterioration or damage. This degree of risk set in motion a determination to assess the quality of the archives, inventory our audio and video recordings, and explore the possibility of digitizing the entire collection to be made available online and free to the public. PEN's then President Kwame Anthony Appiah and Executive Director Steven Isenberg put their support behind the project and began exploring planning grants.

The Andrew W. Mellon Foundation generously funded a one-year planning project to 1) catalog materials held at three separate locations; 2) assess the physical condition of materials as well as their scholarly, cultural, and historic value; 3) determine the actions associated with the preservation of at-risk materials; 4) and identify materials to be digitized and presented online, as well as the costs associated with digitization: acquiring permissions, storage, and online presentation. PEN completed the assessment portion of the planning phase in December of 2012. PEN's current president Peter Godwin, together with the new Executive Director Suzanne Nossel and the Board of Directors, fully support the digitization project. The physical assessment conducted by Archives, Preservation, and Records Management specialist Lisa Sisco found that 61% of materials held in PEN's archive (100% of audio and video materials held at Princeton) are currently at high risk of being lost due to physical deterioration or obsolescence. A staggering 93% of materials were assessed to have significant cultural and/or scholarly value. (See Appendix A for the complete Findings Report.)

Collection Size and Location

PEN American Center's multimedia collection consists of 175 1/4-inch magnetic audio reels, 571 magnetic audiocassettes, 7 DATs, and 108 analog videotapes (VHS). In addition, there are 430 standard-definition mini DV (digital) videotapes, 50 compact discs with audio recordings, 66 born-digital audio recordings in .WAV, MP3, or AIFF formats, and 25 born digital videos in a combination of standard and high definition formats. In all, there are approximately 1450 hours of audio and 850 hours of video. The

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collection resides in three separate locations: 1) Princeton University's Firestone Library Rare Books Collection; 2) PEN American Center's dry storage facility at GRM; 3) the PEN American Center office in New York City.

1) Princeton Firestone Library Rare Books and Special Collections (Princeton, New Jersey): In 1994, Princeton purchased PEN American Center's archives, covering the period from 1921 to 1993, for \$45,000. The collection consists of files created by PEN American Center as part of its regular business operations and helps document the history and activities of the center since its founding in 1922. Princeton Archives Curator Don Skemer is enthusiastic about working with PEN to make the materials widely available to the public through the PEN website and through Princeton University's online reference databases and finding aids. Among materials included in Princeton University's Rare Books collection are 240 document boxes containing correspondence, case files, speeches, and other written documentation unique to PEN including personal correspondence from Langston Hughes, Willa Cather, and Arthur Miller, as well as undocumented speeches made at PEN events by H.G. Wells, Ernst Toller, and Susan Sontag; 150 boxes containing magnetic tape recordings of 430 PEN events dating back to the early 1960s, including a lecture and reading by Pablo Neruda; and five boxes containing photographs from past PEN events, dinners, and international congresses. The collection was processed and catalogued in 1994 by Jennifer Bowden and Jennifer Watkins, who also created a detailed Finding Aid (<http://findingaids.princeton.edu/collections/C0760>) with content and style that adheres to that prescribed by *Describing Archives: A Content Standard*. The collection was reprocessed by Regine Heberlein in 2010, at which time 100 linear feet of material was separated out, including duplicate material, clippings, general administrative and logistical files, general membership files, general reference files, publications (transferred to Firestone Library general collections) and extraneous material.

2) GRM Document Management (Jersey City, New Jersey): Housed off-site in a dry storage facility managed by GRM Document Management Services are 200 file boxes containing written documents and other materials dating from 1993 to 2004, as well as case files and other documents still in use when documents were originally sent to Princeton. These include boxes containing written documents, letters, case files, transcripts of discussions, and other materials; boxes containing audio tape recordings of past PEN events: approximately 68 1/4" magnetic audio reels, 44 compact cassettes, and 31 VHS tapes; boxes containing PEN publications and/or drafts of publications. The contents of each box housed at GRM were recorded by various staff members on individual, handwritten forms collected in a three-ring binder with no consistency to the manner in which items were inventoried. As part of the Mellon Planning Grant, a complete inventory was taken of audio, video, and photographic materials and a physical and cultural assessment completed and with adequate funding, the audio and video materials will be digitized, and the original source materials processed and added to the collection currently held at Princeton University.

3) PEN American Center Office (Soho, New York City): Over the past twenty years, PEN has videotaped, audio-recorded, and photographed more than 600 PEN events, including public programs, tributes, PEN World Voices Festival events, conversations, online exclusive born-digital recordings of podcast conversations and readings, and advocacy events. Recordings exist on Beta tape, MiniDV, hard drives, audiocassettes, and DAT. Approximately 30% of these events have been digitized, edited, and optimized for use on the Internet and are available free to the public. There are no backup copies of event recordings. All recordings have been inventoried and added to a comprehensive database of all recorded materials held in PEN's collection. While a small percentage of these digitized recordings exist online on PEN's new website and on third-party social media platforms such as YouTube and Soundcloud, and are accessible via search engines, they are not part of an academic or scholarly reference database.

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Of the approximately 600 events recorded on various audio and video media held at the PEN office approximately 300 are available online at www.pen.org as well as on YouTube or Soundcloud. Approximately 250 of these events were recorded after 2008 when PEN began videoing all public programs. These materials are not currently listed in the Princeton online reference systems or finding aids and are largely found through popular search engines, through YouTube or Soundcloud community listings, and via links from literary and advocacy blogs or news outlets.

Scope and Duration

We expect that it will take approximately two years to conserve, digitize, edit, and assign metadata to the collection's materials and then make them available to the public via online reference libraries, finding aids, a new dedicated archives area on PEN American Center's website, and through social media platforms such as YouTube and SoundCloud. Additional funding will be sought from the National Archives, the Andrew W. Mellon Foundation, and from private donors and supporters of PEN. The following collection descriptions detail several specific series of PEN's collection we intend to digitize for this project.

Conversations and Interviews (1970-2013)

Both a broad and specific category, PEN's collection of one-on-one conversations and interviews dates back to 1970. This collection offers unique in-office recordings, like that of James Risen and Philip Gourevitch speaking about warrantless wiretapping in the United States; professional studio recordings, like that of Susan Sontag in discussion with Umberto Eco; and remote recordings of live events, like that of Salman Rushdie and Gary Shteyngart following Salman Rushdie's 2011 Lecture on Freedom of Expression.

PEN Congress, New York City (1966) 59 ¼" magnetic tape open reels: approximately 30 hours

Beginning with the 1966 International Congress organized by then President Arthur Miller, PEN American Center began documenting the organization's public programs, press conferences, and receptions. Five days of sessions, panel discussions, press conferences, and roundtable discussions were recorded on ¼ inch magnetic audiotape. Largely considered by writers and press the world over as the most significant meeting of writers and intellectuals in modern time, the 1966 PEN congress convened sessions on The Nature of Contemporary Man, The Writer as Collaborator in Other Men's Purposes, The Writer in the Electronic Age, and The Writer as Public Figure.

PEN Congress, New York City (1986) 48 compact cassettes: approximately 40 hours

More than 150 of the world's finest writers came to New York City for a weeklong gathering of roundtable discussions and literary sessions under the overarching theme of "The Writer's Imagination and the Imagination of the State." Walter Goodman wrote in the *The New York Times*, "One remembers John Updike's evocation of a pastoral America; Mario Vargas Llosa's reflections on the demonic in literature; Amos Oz's common sense about the differences among states; Robert Nozick's freewheeling speculations about alienation; the ironic attitude toward the state of Derek Walcott, who grew up on the tiny island of St. Lucia, and Juan Benet, who grew up in Franco's Spain; the testy exchange between Saul Bellow and Günter Grass about political action." This collection includes an impromptu feminist meeting led by Grace Paley and Isabelle Allende who were unhappy with what they regarded as the underrepresentation of women on the panels.

PEN World Voices Festival, NYC (2004-2012) 210 events, 410 MiniDV's, approximately 330 hours

Founded in 2004, PEN World Voices was started in response to a growing sense of national and cultural isolationism that accompanied post 9/11. It distinguishes itself from other major writers' festivals by its

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focus on defending freedom of expression and human rights. Festival topics have addressed censorship, Persian Literature, Palestinian Literature, dissident writers in China, and the lasting influence of *Don Quixote*. Among those who have taken part in the festival are: Margaret Atwood, Martin Amis, Herta Müller, Vladimir Sorokin, Nobel Laureates Toni Morrison, Wole Soyinka, and Orhan Pamuk.

Tributes (1979-2010) *18 events, 27 hours*

This popular series gathered together prominent writers, scholars, artists, journalists, and critics to reflect on and celebrate the lives and work of some of the most influential contemporary writers of our times. With participants such as Martin Amis, Chinua Achebe, Chimamanda Ngozie Adiche, and Toni Morrison, each tribute became a literary and cultural master class. Tributes in PEN's archive include celebrations of James Baldwin, John Barthelme, Samuel Beckett, Langston Hughes, Henry James, Gabriel Garcia Marquez, Yukio Mishima, Valdimiar Nabokov, Flannery O'Connor, and Grace Paley.

Other collections:

Panel Discussions, Symposiums, Conferences (1970-2003) *200 events, approximately 300 hours*

Samples from the collection include: The Responsibility of Translation (1982), An Evening of Gay Men's Literature: Heroes Looking Back (1988), and Rushdie, Khomeini, and Writers (1989).

Advocacy/Free Expression Programming (1970-2006) *95 events, approximately 150 hours*

Highlights from these type of events include: Czechoslovakia: A Besieged Culture with Susan Sontag and Kurt Vonnegut (1987), Freedom to Write: Latin American Conference (1980) with Allen Ginsberg, Dore Ashton, Mario Vargas Llosa, and Muriel Rukeyser, and the Silenced Voices Series: South Africa (1984), Korea (1988), America (1988), China (1989), Burma (1993).

Miscellaneous *61 events, approximately 90 hours*

Among the recordings making up this group are the following press conferences: Amiri Baraka Press Conference, Arthur Miller and Rose Styron on their mission to Chile (1986), Hungary Press Conference (1986), International Congress, Seoul, South Korea (1988), Soviet Writers (1987), and Susan Sontag on Korea Press Conference (1988).

III. METHODOLOGY AND STANDARDS

Physical Condition

At-risk media assets in PEN's collection include 175 1/4-inch audiotapes, 571 audiocassettes, 7 DATs, and 108 analog videotapes. In addition, there are 430 standard-definition mini DV (digital) videotapes, recorded between 1999 and 2012, that need to be digitized and archived along with the older media assets such as 50 optical CDs with audio recordings. Altogether there are approximately 1050 hours of audio and 800 hours of video materials at risk of deterioration or loss.

Intellectual Control

Princeton University Collection: Princeton has granted PEN American Center permission to digitize the entire PEN American Center audio/video collection in its possession and to take ownership of digitized media files once conservation and digitization is complete. In addition, PEN American Center agrees to send copies of these digital files to Princeton for the archives. While Princeton will initially make links from the PEN American Center archive finding aid to media housed on PEN American Center's proposed archives web are of PEN.org, Princeton will have the right to use these archival digital copies, and any derivatives made therefrom as it sees fit for scholarly dissemination, including streaming from its own

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websites or servers. (See Appendix B for Rare Books and Special Collections Curator Don Skemer's letter establishing permission and a collaboration on the project.) The original source materials will go back to Princeton for storage. Of the 440 recordings held at Princeton, 95% are conversations, interviews, panel discussions, press conferences, roundtable discussions, and symposiums where participants speak freely and without prepared remarks or readings. PEN consulted intellectual property specialists Leon Friedman and Mario Aieta, who hold that there is legal precedent that allows PEN to digitize and make available online that part of the collection (95%) consisting of conversations, interviews, panel discussion, press conferences and other events where participants speak freely and without prepared remarks. (See Leon Friedman and Mario Aieta's letter regarding this matter in Appendix B.) Of the remaining 5%, PEN American Center will conduct a permissions drive to obtain necessary rights to make these events available free to the public online. (See Appendix B for a description and methodology of a possible permissions drive.) PEN will consult with Satterlee Stephens Burke & Burke LLP to draft copyright and usage language to accompany all digitized content in order to ensure that while the archived materials are available for free to the public. PEN will continue to own any copyrights in the digitized and will be able to control inappropriate uses.

PEN Collection: Of the 700 events recorded on audio and video of various formats held by PEN American Center in its GRM storage facility or in its office in New York City, 120 events date between 1966 and 2003. Of those events, 95% are conversations, interviews, panel discussions, press conferences, roundtable discussions, conferences, award ceremonies and symposiums where participants speak freely and without prepared remarks or readings, making them free from copyright protection. Of the remaining 5%, PEN American Center will conduct a permissions drive to obtain necessary rights to make these events available free to the public online. The remaining 580 events recorded after 2003 are accompanied by permissions waivers granting PEN American Center the right to use recorded materials in print and/or online as it deems fit. (See Appendix B.)

Workflow and Process

As part of PEN's planning phase, we sent out a request for proposals to several preservation and post-production houses on the West Coast. After meeting with three, we concluded that The Media Preserve was the best fit for PEN's digitization project. The Media Preserve is a full-service, state of the art post-production facility committed to creating customized preservation programs based on the needs and infrastructure of each client. A staff of trained engineers, archivists, librarians and preservation specialists ensures that all assets are handled according to widely accepted professional standards and best practices throughout the preservation process and a proven history of working with varied collections from archives, libraries, and cultural heritage institutions from around the country. The Media Preserve will work directly with Project Director Antonio Aiello.

Shipping, Tracking, Cleaning, Ingestion: The Media Preserve has a dedicated shipping and logistics department that is responsible for receipt and dispatch of assets. Clients are provided with locked and sealed containers and packing material to facilitate the safe transport of assets. Once assets arrive at The Media Preserve, each item will be assigned a unique barcode and tracked using MediaKeeper, a proprietary tracking system. Items will be visually inspected for biological contamination and/or visible physical damage in order to determine the degree of cleaning and conservation required, if any. All information will be entered into MediaKeeper, allowing for complete documentation of the entire digitization process from beginning to end. Once items are entered into MediaKeeper, they will be sent to the appropriate audio and video studios to be re-evaluated, cleaned, conserved if necessary, and digitized by engineers and technicians specializing in either audio or video formats.

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Audio Processing: With funding for this project, PEN will conserve and digitize 175 ¼” magnetic audio reels, 571 magnetic compact cassettes, 7 DATs, and 50 optical Compact Discs recordings of PEN events dating back to 1966. Items will be inspected twice—once upon arriving at The Media Preserve, and again by engineers in the studios. For items with unusual or pervasive issues, an assessment will be made and presented to Project Director Antonio Aiello. The Media Preserve is fully compliant with ISO standard 18933.2012. The Media Preserve technicians and engineers are highly experienced in restoring, cleaning, and conserving all manner of audio materials. The following are procedures for restoration and conversion:

Sticky Shed Syndrome: Tapes are baked in a VWR 1680-3 Scientific Oven accurate to .01 degree.

Mold: Tapes are baked in a separate isolated Thermo Scientific Heratherm OGH180 Oven.

Soft Binder Syndrome: Tapes are played back in a room outfitted with temperature controls that allow for a cold enough environment to conduct playback without squeal.

In addition, The Media Preserve studios are equipped with patented frictionless analog tape head providing the ability to preview sticky tapes without the need for baking. Extra tape flanges are on-hand for use in dealing with “pancakes” (tape on a hub with no flanges). All engineers and technicians have expertise in re-shelling/housing Compact Cassette tape into new C-0 cassette shells as necessary. Engineers completely re-inspect each item to determine the best handling and playback. Prior to playback, tapes are cleaned by hand or machine. All splices are checked for integrity or replaced, and leader is applied to the head and tail. Each tape will be inspected, cleaned, and loaded by an engineer who will monitor and document any defects. All ingestion is fully monitored by trained audio engineers, utilizing quality decks and Cube-Tec Quadriga software. Digital files are immediately assigned an MD5 checksum and migrated to intermediate storage within 8 hours of initial ingest. To ensure quality control, equipment used for ingesting the source material will have specifications that equal or exceed digital audio 96 kHz and 24 bit rates. Once master files are created, engineers will confirm that the content of the file matches the record in MediaKeeper and annotations of the original container. Audio asset will be processed to the following file formats according to widely accepted industry standards and best practices: Preservation Masters: 24 bit/96kHz uncompressed .wav files; Editing Files: 16 bit/44.1kHz Mezzanine Broadcast .wav files; Streaming: mp3 files at 192 kbps.

Video Processing: With adequate funding, PEN will conserve and digitize 108 analog video tapes, 5 Beta SP tapes, 430 MiniDv tapes, and approximately 10 other tapes in various analog video formats. Engineers will thoroughly re-inspect each item to make a determination on the best handling and playback. Any serious issues will be reported to Project Director Antonio Aiello. For playback, engineers will carefully adjust all video and audio signal levels for optimum performance. Analog playback on The Media Preserve’s VTRs move through a Digital DPS-290 TBC/Synchronizer (the BVU-950 uses its own internal TBC), through an analog to SDI converter frame synchronizer, SDI audio output and into the SDI audio input of a capture card. This signal path provides the highest signal-to-noise ratio in the analog domain while also providing the best quality analog conversion to the SDI digital domain into the capture cards. Each tape is monitored during ingestion to ensure quality control and document defects, errors, or problems as they occur. After digital files have been created, engineers will spot-check each file at 30-second intervals. Upon completion of ingest, all uncompressed master files are checked for quality and accuracy. Once each master file passes inspection, it is moved on for transcode of derivative files. Completed derivatives are sent back to the Quality Check station to be compared against the master files. All video studios are equipped with the automated Digimetrics Aurora QC tool, software that allows for an unparalleled level of quality control that monitors more than 75 syntax and algorithm audio and video tests. Video will be transcoded and output to the following file formats according to widely accepted

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industry standards and best practices: Preservation Masters: 10 bit uncompressed Quicktime .mov files; Mezzanine/Editing Files: DV50 or Apple Pro Res MPEG-2 High Profile files; Streaming and Digital Sharing: H.264 MPEG-4 AVC (these will contain logo slide, title slide, and basic edits).

Final Deliverables and Source Materials: Once all files have completed both human-performed QC and gone through Digimetrics, they will be written to G-Technology G Speed Raid units, which can house up to 16 TB in swappable hard drives (which can range from 1 to 4 TBs each). The recommended RAID setting is RAID 5, which provides redundancy while preserving maximum storage capacity. (Unlike RAID 1, RAID 5 uses only 25% of space for redundancy.) These drives are spot checked to ensure that all files open and all drives are working properly. An MD5 checksum is created every time a file is moved to a new location to ensure the integrity of the deliverables. Source materials will be shipped back to Princeton University where items previously held in the Princeton Archives will be reshelfed according to best practices and standards in archival boxes. New source materials, previously held at PEN American Center or in storage, will be processed according to Princeton's standards and best practices, placed in archival boxes, and stored in the Princeton University's specially designed climate controlled repository for media. Princeton will store digitized masters, mezzanine, and streaming files on the University's Isilon Archival level system serving system, a system in broad use at peer institution libraries and wherever serious digital preservation is needed.

Methods for Enhancing Discoverability

Content review, evaluation, and cataloging: Methods for Enhancing Discoverability

Due to the precarious nature of source materials for approximately 775 hours (550 events) of recorded audio and video files, PEN American Center and Princeton University staff have been unable to listen to, watch, or review events considered to be at great risk. PEN will work in concert with Princeton University library staff to ensure the preservation of the new digital objects and to increase access to these audiovisual records through curation as well as greater contextualization according to best archival standards. PEN will hire a full-time, Archives Cataloger with expertise in digital stewardship and a background in contemporary literature to describe, transfer (to Princeton), upload, and create online exhibits surrounding the new digital materials. The cataloger will extract institutional knowledge rooted in the paper records that document past events organized and curated by PEN American Center; review event files physically held at both PEN and within holdings at Princeton University; and examine the digitized audio and video files to gain a richer understanding of the materials and their context of creation. The PEN cataloger will work with Project Director Antonio Aiello, Project Manager, and liaise with Princeton Technical Services Head, Donald Thornbury, and the Reference Librarian, Don Skemer, to ensure that the analog and digital materials are seamlessly integrated at the item level into the online finding aid displayed and maintained by Princeton University.

The cataloger will assign vital descriptive metadata by utilizing value standards (LCSH, AAT) and inputting terms within defined columns and fields (as established by the PBCore schema) in exportable spreadsheets; integrate technical and preservation metadata created by the Media Preserve according to the PBCore schema into spreadsheets, inclusive of granularity surrounding instantiation (such as elements instantiationFrameRate, instantiationFileSize). PBCore information will be generated and transferred by the Media Preserve to PEN American Center upon completion of digitization. Information mapped to PBCore and completed by the Media Preserve will streamline the description process and provide indispensable preservation and technical information at the point of acquisition. Once description is completed, the cataloger will convert spreadsheets containing the totality of descriptive and technical metadata to CSV files and transfer this information via hard drives to Princeton University Libraries.

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They will be received and reviewed by the Technical Services team under Donald Thornbury, head of the department. The spreadsheets will serve as manifests for the digital objects as well as the associated metadata found therein. PEN will transfer uncompressed, master files of the digital audiovisual objects to Princeton allowing for the creation of derivatives according to their specific institutional and infrastructure needs. The transfer of physical media carriers will take place simultaneously with the digital object transfer via hard drives so that the collections are intellectually and physically united upon receipt. Seven core fields were requested from Princeton; PEN will supply information for these core fields in addition to robust and detailed information PBCore schema. The seven columns to be created, completed and supplied by the PEN cataloger to Princeton in exportable Excel workbooks are as follows: Title, Date, Extent, Physical Description, File, Path, Message-digest algorithm (Md5 checksum). The descriptive and technical elements to be employed by the PEN cataloger and the Media Preserve will pull from both required and optional elements defined under PBCore, and will include, but are not exclusive of, the following: Collection, AssetType, AssetDate, Identifier, Subject, Description, Genre, Relation.

Princeton will convert CSV files created by PEN to Encoded Archival Description (EAD) and incorporate digital objects and descriptions prepared by PEN cataloger into the pre-existing finding aid at the item level. In order to establish a seamless transfer and ingest of digital objects as well as their corresponding descriptions, within the aforementioned spreadsheets the PEN cataloger will delineate the series-level title to which the digital object corresponds: 'awards', 'conferences', 'receptions', 'symposia', 'press_conferences', 'programs', 'radio_and_tv', 'misc'. In conjunction with integrating and linking the new objects into the existing finding aid, Princeton will store technical and descriptive metadata in their digital repository and take a snapshot of the descriptive data which they will then map to Dublin Core.

The digitized materials will be discoverable through a new archive area on the PEN American Center website via an OMEKA portal, widely adopted by archives community and compatible with PEN's current Drupal-based content management system. The Omeka portal will enhance curation and findability of audio and visual materials. The new surrogates will also be searchable on several social media platforms including YouTube and Soundcloud; as well as at the item level through the Princeton University Rare Books and Special Collections finding aid, the Princeton University online Catalog, Voyager, and the Princeton Discovery system, Primo. It is important to note that this project will establish multiple points of discovery that are complementary and not contradictory or duplicative. For example, end users that may have no prior knowledge of archives but possess great interest in the literary community will likely begin a journey through the curated content made available via PEN's OMEKA portal. The digital objects will be displayed along with a descriptive record in order to provide a distinct experience for end-users. The OMEKA site will also embed links and fields relating to and pointing users to the Princeton finding aid. There, users will be able to discover the totality of the collection and media formats—texts, photographs, audio recordings and moving images—in a hierarchical structuring according to best archival standards, with maximum contextualization, adhering to a central principle of the archival profession. Owing to the fact that PEN is not an archives but a human rights organization, these multiple points of discovery via curation and contextualization are necessary to provide two independent yet interconnected entry points to these digitized materials.

PEN Developers along with the Project Director and Manager will implement OMEKA, the aforementioned archives-centric system. This will involve enhancing the functionality of OMEKA with specific plugins including but not limited to the COinS plugin, allowing for download to Zotero, and NeatlineMaps, to georeference the original locations of the events documented within the audiovisual records. Customization with highly trained web experts and PEN cataloger will ultimately allow users to sort, filter, and search the collection according to provenance, subject, media type, and location. The new

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advanced search features within OMEKA, will also afford users the ability to examine the collection and search by keywords, contributors, as well as by date of production. Building the archives portal will ease migration of current site content to curated archival content as it matures past its useful lifespan on the main site. As with all content on the PEN website, all new content and metadata will be formatted for search engine optimization.

In-house postproduction: With funding, PEN American Center will purchase and set up an in-house audio and video editing station to edit and prepare for online dissemination digitized materials included in this project. See budget and notes for cost and equipment specifications. PEN will also hire an in-house multimedia producer/editor to prepare all files for PEN.org presentation. All events will be edited to trim the unneeded heads and tails off of footage, and to add introduction headers and footers to audio, and logo slides and titles to video. All work will be carried out in-house, and be based on industry standards and best practices, establishing an ongoing archival process for the 60+ events currently produced as part of PEN's annual public programming.

Advanced Search and PEN.org Online Archives: Using its recently launched, award-winning website as a foundation, PEN will create a dedicated archives area for the digitized collection, as well as an advanced search feature. Built using Drupal 7 with advanced information architecture and taxonomies based on PEN's already digitized multimedia collection, the PEN website is easily expandable to accommodate the high volume of new digital material proposed in this project. Building the archives as an extension of the main PEN website will serve several purposes: 1) centralized content management, 2) centralized user management and access control, and 3) easy migration of current site content to archive content as it matures past its useful lifespan on the main site. The new archive area will utilize already existing page layout, design, information architecture, and taxonomy (see Appendix D for screenshots of current audio and video pages), but will involve creating a new advanced search feature to allow users to sort, filter, and search the complete collection in unique and revealing ways. The new advanced search features will allow users to search the complete collection based on keywords, contributor, topic, tag, category, and genre, as well as by multimedia type and by date of production. As with all content on the PEN website, all new content and metadata will be formatted for search engine optimization. Because Drupal 7 is an open source platform supported by a community of hundreds of thousands of developers, expansion is easy, and new tools made available frequently. PEN will use the same design, information architecture, and development team responsible for creating the current site. For more information about the design and development team and the advanced search and archive area proposal, see Appendix E.

In-house post-production: With funding, PEN American Center will purchase and set up an in-house audio and video editing station to edit, digitize and prepare for online dissemination archived materials included in this project. See budget and notes for cost and equipment specifications. PEN will also hire an in-house multimedia producer/editor to prepare all files for online presentation. All events will be edited to trim the unneeded heads and tails off of footage, and to add introduction headers and footers to audio, and logo slides and titles to video. All work will be carried out in-house, and be based on industry standards and best practices, establishing an ongoing archival process for the 60+ events currently produced as part of PEN's annual public programming.

IV. SUSTAINABILITY

PEN is committed to the creation of a permanent and ongoing online repository for all of its archival recordings as well as current and future programming. By purchasing the above-mentioned audiovisual

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editing and production equipment, PEN will have the in-house capacity to digitize, edit, and create the necessary files for archival and online use for all future events. This ability will make future preservation cost-effective and manageable by a small non-profit staff. To facilitate this preservation, PEN will consider hiring the Multimedia Producer/Editor from the project as a full-time staff employee. This Multimedia Producer/Editor will work closely with Website Director Antonio Aiello to edit and provide context using appropriate descriptive information and metadata, and to maximize search engine optimization. The Multimedia Producer/Editor will also work with Princeton University to ensure that programs are included in online academic reference systems and finding aids in order to attract optimal numbers of collection viewers and listeners. In addition, this staff member will incorporate archival materials in live audience events; facilitate use of archival material in domestic and international freedom of expression advocacy campaigns; and incorporate and promote archival works in PEN literary journal issues and features. For the preservation and long-term availability needs of current and future recordings, PEN will take the following steps:

- Create master, editing, and streaming files according to the above-mentioned archival standards for all new recordings. Copies of the files will be sent to Princeton University on an annual basis to be included in PEN's archival collection as well as in Princeton's online reference system and finding aids as cited in section titled "Methods for Enhancing Discoverability"
- Store files on G-Technology G Speed Raid units at PEN's office, as well as at PEN's off-site GRM storage facilities
- Update the new website with advanced search features to ensure that the archival work and new work is easily found
- Migrate all files to new G-Technology G Speed Raid units every four years and check data integrity to ensure there is no data loss

The PEN Board of Directors and staff recognize the extraordinary benefits—to the humanities, to literary culture, and to historic and current challenges to free expression and dissent worldwide—of making its archival recordings and materials available to as great an audience as possible. PEN will incorporate costs for the preservation and accessibility of the archival materials into its future annual budget and make every effort to continue to raise monies to assure the ongoing legacy of its rare and precious assets.

V. DISSEMINATION

Since 2004, PEN American Center has been committed to online presentation and preservation of its public programs, advocacy work, and literary publications through the creation of www.pen.org. As stated above in the "Use of Collection" section, PEN's online presence is extensive and will continue to grow as we develop partnerships and syndicated series with other literary magazines, news outlets, academic institutions, and advocacy organizations. A grant from the National Endowment for the Humanities will support the development of a dedicated archives portal that interfaces with the PEN website. PEN will also feature a "From the Archives" element to the weekly podcast, blog, and bi-weekly newsletter, featuring compelling and timely highlights from the digital collection.

In addition, working to supply Princeton University with the necessary digital objects and remittance of physical media, PEN will assign descriptive, preservation, and technical information according to the PBCore schema, which will accompany each item digitized as part of this project. PEN's collection will be mounted within Princeton University Rare Books and Special Collections finding aid and searchable through Princeton University online Catalog, Voyager, and Princeton Discovery system, Primo. To support and reiterate the claims made earlier in this narrative, PEN's OMEKA site will serve a distinct function, curatorial in nature, for the surrogate materials while linking to Princeton's finding aid, which

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will preserve and display the audiovisual records' context of creation by placing them within the pre-existing intellectual and physical series arrangements. These two points of entry will provide constellations of information for the end-user, if entering from Princeton's finding aid or PEN's OMEKA portal.

As with PEN's current content and archived materials dating back to 2004 that are available on the PEN Website, PEN will take steps to ensure that newly digitized content proliferates through online reference resources like Wikipedia, as well as through aggregators like Archives listservs (e.g. for the Association for Moving Image Archivists listserv; Association for Recorded Sound listserv; Society of American Archivists). PEN will also reach out to notable institutions and literary groups within the New York City to announce the publication and online curation of the audiovisual records represented in this project.

VI. WORK PLAN

Over the course of two years, PEN plans to conserve, digitize, and make available online approximately 800 events consisting of approximately 1200 hours recorded on audio or video media currently held at three separate locations: Princeton University, PEN's GRM storage, and the PEN office in New York City. The details and timeframe for the project as well as who will perform each task are listed below:

1. Hire staff and purchase post-production equipment (Month 1)

- Project Director and Director of Finance to prepare and post job listings and hire Project Manager, Project Cataloger, Multimedia Producer/Editor, and interns
- Project Director to purchase post-production equipment and software and have it installed at PEN American Center

2. Project Ramp-up—Inventory and ship materials to The Media Preserve; begin advance search development for website (Month 2)

- Project Manager to create asset management database and migrate source material inventory from spreadsheet to data asset management system
- Project Manager to pull materials from PEN's GRM storage to be delivered to PEN American Center for final inventory and packaging
- Project Manager to inventory and package source materials held at PEN American Center and GRM Storage and send to The Media Preserve
- Princeton Coordinator to inventory and package source materials held at Princeton University and send to The Media Preserve
- Project Director and Manager to develop details of workflow for cataloging and post-production work

3. Conservation and digitization (Months 3-10)

- Based on the methodology provided in the Methodology and Standards section of this proposal, The Media Preserve to inventory and process all source materials received from both PEN American Center and Princeton

4. Post-production editing, cataloging, and metadata attribution (Months 4-23) Due to the high volume of source materials being digitized, PEN will receive batches of digitized materials from The Media Preserve composed of approximately 250 hours per batch.

- Multimedia Producer/Editor and Cataloger begin work
- Multimedia Producer/Editor and Cataloger begin editing, cataloging, and metadata attribution
- Project Director to make selection for showcased materials

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5. *Building advanced online search features for PEN.org (Months 5-12)*

- Project Manager, Flyleaf Creative, and Medium Rare to establish metadata and advanced search capabilities with website design and development team
- Project Manager, Flyleaf Creative, and Medium Rare to review, revise, and approve wireframes of search pages and features
- Medium Rare to build advanced search area

6. *Content and Data Migration (Months 13-24)* As digitized items are finalized with edited streaming files and metadata, and when the advanced search area of PEN.org is completed, PEN will begin migrating files and metadata online and to Princeton University.

- Project Manager and interns to disseminate streaming files to third party platforms YouTube and Soundcloud
- Project Manager and interns to migrate metadata and item descriptions to Princeton University for online reference database ingestion

7. *Reporting (Months 22-24)*

- Project wrap-up and report to be written by Project Director

VII. STAFF

- **PEN American Center Online Editor and Director of Digital Content Antonio Aiello** (40% of his time) will direct the project and will allocate 40% of his time to it.
- **Project Manager** (position to be filled, full time) will manage the day-to-day operations of the project, working with project consultants (The Media Preserve, Flyleaf Creative, Medium Rare), cataloger, multimedia producer, and interns.
- **Multimedia Producer/Editor** (position to be filled, full time) will title, edit, and optimize audio and video content once digitized, and prepare files for upload to PEN's website and for storage.
- **Project Cataloger** (position to be filled, full time) will review digitized materials and assign metadata and descriptions to content for use on the PEN website and Princeton University finding aid and reference systems.
- **Curator of Princeton Rare Books and Special Collections Don Skemer** will work with cataloger and Project Lead Antonio Aiello to ensure metadata and descriptions meet Princeton's standards and to integrate digitized materials in to PEN American Center's Collection.
- **Art Director and Project Manager Anita Merk** of Flyleaf Creative will design the user interface and necessary page layouts for all news archive areas of the PEN website and advanced search. She will work on a project basis. Proposal is attached.
- **Director of Finance & Administration Robyn DesHotel** (3% of her time) will effect payment of and track all grant spending and assist with hiring new temporary project staff.
- **Information Architect and Drupal Developer Tom Keenoy** will design and manage development of the advanced search architecture for the PEN American Center Archives area and advanced search features. He will work on a project basis. Proposal is attached.
- **Vice President of The Media Preserve Robert Strauss** (6 months) will oversee his team of audio and video engineers in digitization.
- **Audio/Video consultant Steven Lawrence** (8 hours) will advise on hiring the multimedia producer, purchasing technical equipment and hiring an editing room technician to install and maintain the audio/video editing workstation.

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- **Archival Consultant Lisa Sisco** (12 hours) will advise on issues of metadata, vocabulary, PBCore V2.0 and extensions and other establishing best practices and adhering to library standards while creating metadata and descriptions for digitized materials.
- **Audio/Video Editing Workstation Installation Technician** (to be hired, 20 hours) will cost out, order and install the proposed postproduction editing workstation. The technician will set up and maintain the workstation.
- **Attorney and Intellectual Property Specialist Leon Friedman** will advise PEN on permissions, copyright, and intellectual property issues. As General Counsel of PEN American Center, Leon Friedman will work on a pro bono basis.
- **Permissions Specialist (to be hired)** if necessary, will manage and carry out a permissions drive according to the best practices established by Intellectual Property specialist Leon Friedman.