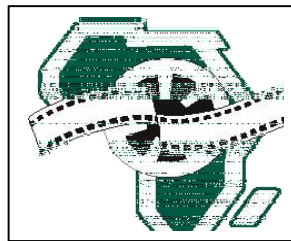


**A Proposal to the
Office of International Education and Graduate Programs
under
Title VI, Part A—International and Foreign Language Studies
(20 U.S.C. 1121 et seq.)**

**SECTION 606.
Technological Innovation and Cooperation
for Foreign Information Access**

**South African Collaborative Film and Video
Project: Innovation for an Intercontinental Distributed
Database and U.S. Academic Access**



A Cooperative Project of:

**The African Media Program of the African Studies Center, MSU and
MATRIX: The Center for Humane Arts, Letters, and Social Sciences Online
in collaboration with the Michigan State University Library**

**and with the film and video archives of the
Robben Island Museum,
National Archives of South Africa,
African National Congress of South Africa,
and Cultural and Media Studies at the University of Natal**

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November 30, 2001

**South African Collaborative Film and Video Project: Innovation for an
Intercontinental Distributed Database
and U.S. Academic Access**

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South African Collaborative Film and Video Project: Innovation for an Intercontinental Distributed Database and U.S. Academic Access

1. Objectives of Project and Match with the Authorizing Statute

1.A. Introduction

"The moving picture is not so much the art form as the language of the twentieth century...Future generations will wonder why so little of such a marvelously accessible and appealing record was ever preserved or seriously studied by the strangely transparent and otherwise exuberant society that produced it all."

James H. Billington, Librarian of Congress, 1993

This *South Africa Film and Video Project* (SAFVP) proposes to provide access for American scholars to the broad and deep heritage of the film and video that recorded the panoply of the world's most extraordinary political and racial transition of the twentieth century – the coming of majority rule in South Africa and other countries of the Southern Africa region. In a variety of formats and genres, the different communities in these diverse and conflictful societies of Southern Africa recorded their perceptions of the struggle, the state, the peoples, the resistance, and the movement toward peace and democracy. As a result, three large archives in South Africa have more than 30,000 film and video materials that include many unique pieces most of which are uncataloged, undescribed, unduplicated, unsecured, and resting in many cases in environments without preserving temperature and humidity controls.

This project will make some of this South African “language of the twentieth century” accessible in the U.S. It will establish a distributed system to allow simultaneous searching of multiple databases for independently cataloging and describing the collection that are maintained by the five collaborating partner institutions. This will allow their cooperation in shared tasks of building this networked database, providing access to these rich collections of South African film and videotape for both South Africans and scholars and other users in the U.S. The South African partners also are excited about this project because it could become the model for linking the cataloging and inventorying of films and videos with counterpart archives in the rest of Africa.

The South African films and videos that are the focus of this project are held by the *UWC-Robben Island Museum Mayibuye Film and Video Archive* (Cape Town), the *African National Congress Archive* (Johannesburg), the *National Film, Video and Sound Archive* (Pretoria).

These institutions hold the three premier collections of film and video in South Africa, making their partnership in this project very significant. Using the new electronic technologies and the Internet, the project will build on the 10,000-item database that already has been created by the *MSU African Media Program* (East Lansing, MI) and the long history of film and video reviewing and indexing of the *Cultural and Media Studies* (CMS) at the University of Natal (Durban). CMS is South Africa's most important cultural studies center focusing on media and, thus, is a crucial contributor to this project.

The materials are immensely rich with historical and content depth and breadth, including: From the *National Film, Video and Sound Archives* (NFVSA) of the South African National Archives:

- images and narrative on colonial South Africa
- the impact on South Africa of World War II
- the coming to power of the Nationalist State in 1948
- the institutionalization and interpretation of apartheid by the State
- academic and state-sponsored ethnographies of African peoples
- presentations of popular culture of Afrikaner and English South Africans
- images of globalization of culture, economy, and society in the post-WWII years

From the *UWC-Robben Island Museum Mayibuye Film and Video Archive*:

- the unique Afravision Video Archive of 5,000 videotapes of the 1980s mass struggles and the tension-filled prelude to democracy in the early 1990s
 - largely unedited 8mm and 16mm amateur film footage of South African political history of the 1970s
 - videos of the struggles for liberation in the Frontline States (Zimbabwe, Mozambique, Angola, Namibia, etc.)
 - South African feature films and 'anti-fascist' documentaries
 - news programming on South Africa from South Africa Broadcasting Company (SABC), ABC-TV, British Broadcasting Company (BBC), Independent Television (ITV), and Dutch TV
 - production rushes including interviews with leaders of the African National Congress (ANC), South African Communist Party (SACP), South African Congress of Trade Unions (SACTU), Congress of South African Trade Unions (COSATU), United Democratic Forum (UDF) etc.
- (This collection is housed at the University of the Western Cape, Bellville, Cape Town.)

From the *African National Congress* (ANC) *Archive*:

- approximately 10,000 units of video and film materials, most not yet incorporated into commercial or other documentaries focusing on the activities in exile of the ANC, South African Communist Party, and South African Congress of Trade Unions. This includes material from Zambia, Angola, Lesotho, Botswana, Uganda, Tanzania (especially the Solomon Mahlangu Freedom College at Mazimbu). Featured in these films are all the most famous of ANC leaders who were in exile (such as Oliver Tambo, Joe Slovo, Chris Hani, Joe Gcabi, Johnny Makhathini, and Steven Dlamini) and the training activities of the Umkhonto we Sizwe, the military wing of the ANC.
- additional materials on the ANC and South African may be forthcoming from European filmmakers, the Zambian National Broadcasting Service, and Global Vision (US).

From *Cultural and Media Studies (CMS), University of Natal:*

- 200 films and videos from Film Resource Unit in Johannesburg and M-Net All African Film Awards and many reviews and synopses that are online on the CMS website

Copies of selected materials from these collections will be transferred to the MSU Library for access by U.S. scholars either at MSU or through Interlibrary loan.

We are excited about this project because it is the first effort to use new technologies to construct a distributed database system linking the U.S. and South African scholarly and archival communities so as to provide public access to information about these very diverse, but very complementary holdings.

We also are optimistic about the potential of this project and what we will be able to accomplish because it represents a confluence on two projects at MSU in which we have invested a great deal of commitment and resources over a period of 20 years – the *African Media Program* and the *South African National Cultural Heritage Training and Technology Project*. Both of these emerged from the strongly pro-Africa sentiments of the 140 MSU Africa specialist faculty and the wider university that resulted in MSU becoming the first university to vote sanctions against the apartheid regime and to host the only *ANC Youth and Student Congress in North America*.

The *African Media Program (AMP)*, which began in the early 1980s, is an on-line database reference guide to approximately 10,000 film and video materials concerning Africa. Approximately 1,000 of these productions concern South Africa. This electronic database incorporates and updates material

contained in a print publication, *Africa on Film and Videotape: A Compendium of Reviews* published in 1982. The database includes complete citations (e.g., title, alternate title, series title, year of release, producer, production company, director, duration, and distributor information). For many of the films and videos, there are ratings of accuracy, organization, photographic quality, audio graphic quality, and editing. For many records, synopses, minute-by-minute content inventories, topical keywords, critical evaluations, and viewing recommendations are provided. The critical reviews and quality ratings are created from group and individual reviews by African Studies Center faculty (140 with experience in Africa) and many African nationals, primarily graduate students.

The *South African National Cultural Heritage Training and Technology Project*, funded by the Andrew W. Mellon and Ford Foundations, is a collaborative training program begun in 1999 to identify and train a cadre of South African archivists, curators, scholars, and students to work on cultural heritage projects. The goal of the project is to assist South African institutions to manage effectively the rich national cultural heritage of South Africa and to make these collections more accessible to people within South Africa and around the world. This project has enabled ASC and MATRIX at MSU to build strong relationships with the partners in South Africa and explore specific areas of mutual interest on which we can build. This SAFVP is the first project that has evolved out of the Cultural Heritage Project that has reached the level of seeking additional funding to move to a larger scale of collaboration.

1.B. Specific Project Objectives

The overarching goal of the South African Film and Video Project is to make available to scholars in the U.S. select South African film and video materials from the past 75 years that previously have not been available. This material includes numerous productions and unique materials that are originals and currently are held in only one South African collection, such as news and documentary film footage that has not been incorporated into any film or

videotape productions. This material will be useful especially for scholars, students, researchers, and African language and area studies teachers, as well as to organizers of U.S. study abroad programs in Africa and filmmakers seeking footage on South Africa or its history. This goal can be subdivided into several more specific objectives.

Objective #1: Provide a content-rich, searchable database describing these materials that is readily and efficiently accessible to everyone via the Internet. The database will use innovative electronic solutions that maximize benefits to both administrators of the collaborating partner institutions and to users. The key innovation is the development of a distributed database system to allow simultaneous searching of a network of databases which are maintained independently by the four collaborating partner institutions in South Africa and the MSU AMP in the U.S.

This distributed system has significant benefits for both administrators and users. Administrators at each institution are able to control the content, data entry, and security of their own database. Users searching the distributed database will receive results from a simultaneous search of up to five databases, thereby avoiding the inefficiency of discovering and querying multiple databases individually. Users will benefit from all the databases being created with a common system of metadata, allowing the user to access the maximum amount of information about any film or video production that has been entered into any of the databases. Finally, several search options will be designed to meet varying needs, e.g. allowing a user to search an individual institution's database or any mix of institutions; to search only for footage that has not appeared in a previous production; to search for details about the format of the material; or to search for particular content segments, reviews, or ratings of the films and videos.

Objective #2: In addition to developing a system that complies with the Library of Congress *Metadata Encoding and Transmission Standard* (METS) and *Open Archive Initiative* (OAI) protocol and current best practices, additional research will be conducted on the uses, efficiencies, and

best practices in global sharing of such network databases. This will include (1) modes of harvesting disparate data in the databases for presentation in a user-friendly common framework, (2) administering the distributed system in a way that increases its functionality for all, (3) user evaluation of the data included and presentation of the search results for differing needs.

Objective #3: Detailed and rich cataloging of film and video will be expanded significantly, including materials that have never been catalogued at any institution – Some examples include ANC footage yet unviewed that was made at various camps in Tanzania, Angola, and Zambia; *Afravision* news footage of the anti-apartheid struggle inside South Africa which was banned from the South African news media at the time; *Cultural and Media Studies* (University of Natal) footage of “homemade” videos of “our story” made by Africans in townships in and around Durban in local languages; Nationalist government presentations of its case and point of view from holdings of the National Archives of South Africa or images and narrative from “colonial South Africa” during WWII.

Objective #4: Selected materials will be copied and transferred to the MSU library for access by U.S. scholars and other users either at the MSU Library or through Interlibrary loan. Prioritization and selection of films and videos to copy and bring to the U.S. will be made in consultation between the South African archivists and collections managers, US-based Africanist scholars, and technical specialists and systems managers. Selection criteria will depend on the contents of each archive, and materials will be prioritized based on a confluence of the usefulness of the footage and media content for U.S. scholars as well as the priorities and preservation needs of each collection. These chosen materials will then be duplicated in both analog and digital formats (see Objective #5, below) and cataloged in the MSU library system by the MSU Southern Africa Librarian, Peter Limb (Ph.D. History, focused on South African labor history). These copies will become a special part of the African collections at the MSU library and will be available for library viewing or interlibrary loan.

Objective #5: Simultaneous to access-version copying, the selected materials will be digitally preserved. Using the most current digital standard at the time of transfer copying, the media materials chosen by the partners will be also digitized and copied onto CD-ROM or DVD formats for longer term preservation. These will be deposited in temperature and humidity controlled environments at remote and secure sites both in South Africa and at MSU. Thus rare and unique materials now endangered by having neither remote backups nor temperature and humidity control may be secured.

1.C. Matching the Goals of the Title VI TICFIA Program

The South African film and video project will make a unique contribution to providing access to information from South Africa to address our nation's teaching and research needs. The project is unique in its focus on film and video, a powerful medium of communication which poses special challenges of preservation and distribution. It will also be unique in the nature of the partnership between MSU and the South African partners whereby collaboration will be achieved in creating a linked system of data retrieval while maintaining equal, democratic relationships among the partners and their individual databases. For both of these reasons, we believe it will make a significant and new contribution to the work supported by TICFIA.

The project will implement four of the seven purposes of the TICFIA program:

(a) To support collaborative projects of indexing, cataloging, and other means of bibliographic access for scholars to important research materials published or distributed outside the U.S. – At the core of the SAFVP is the building of a networked database that will link information about film and video holdings of the South African partners plus the AMP. The collaboration will greatly facilitate and advance cataloging of films and videos in all of the partner institutions. Allowing each institution to harvest data that others have entered will increase their efficiency of cataloging material held by more than one institution. It also will allow staff time to be strategically deployed for cataloging

materials that are unique to their collection, to the benefit of both the archives themselves and people in both the United States and South Africa who are seeking to identify previously-unknown film and video materials. These benefits are significant because all of the collaborating archives have large numbers of materials that have not yet been cataloged. As part of the collaboration on cataloging, care will be taken to research and utilize current standards for core records of moving image materials. In addition to adopting standardized core data, through this project all of the South African archives will gain access to the metadata already designed by the AMP on considerable additional data about the materials, such as contents inventories, publisher's descriptions, multiple reviews, and ratings.

(b) *To facilitate access to or preserve foreign information resources in print or electronic form* – The project will enable the participating South African archives to preserve selected film and video materials. Some of the film footage has never been inventoried and will need to be viewed in order to prepare a catalog entry; copies can be made at that time. The project will create analog copies for access as well as digital copies for preservation as well as access. Preservation requires both that a copy is made and placed in a separate, secure location (in case of flooding, fire, or theft). This need by the South African institutions will complement the goal of the TICFIA program by depositing selected materials in the MSU Library to provide access by scholars in the U.S. Agreements will be negotiated between MSU and each partner institution (in consultation with technical experts) as to which materials will be copied to be sent to the U.S. as well as the conditions under which they may be disseminated.

(c) *To promote collaborative technology based projects in foreign languages, area studies, and international studies among grant recipients* – The essence of this project is a collaborative effort using the Internet and non-proprietary programming software to create this distributed database system and to secure the holdings with remote deposits. The media include rich audio-visual archiving of *foreign languages* (esp. isiXhosa, isiZulu, seSotho, and siNdebele

among South Africa's 11 official languages); **of area studies** including South African ethnographies, urban and rural life, and historical biographies (Mandela, Verwoerd, Gandhi, Sisulu, etc.); warfare ("Boer war" and "Zulu war", WWII, liberation struggle, attacks on Frontline States); and, most of all, the apartheid state and the struggle for democracy; and of **international studies** (international labor migration to South Africa, the United Nations role against apartheid, the issues of race and ethnicity linking South Africa around the globe, and impacts of globalization on societies).

(d) To assist teachers of less commonly taught languages in acquiring, via electronic and other means, materials suitable for classroom use – While most of the films and videos held by the South African institutions are in English, many materials are in Afrikaans and, either all or in part, some of South Africa's other 10 official languages. As decisions are made about which materials to copy for access in the United States, we will consider creating a modest collection of films and videos in African languages that would be suitable for classroom use to supplement the African Language Collection of the MSU Library.

2. Need for the project

This project is urgently needed because of (1) the potential of the methods and model of this project to open new possibilities for saving what remains of the film and video record of the African continent, (2) the unique relationship of the U.S. with South Africa, and (3) the national need of the U.S. for scholarly and popular materials concerning the non-Western world.

2.A. New possibilities for saving the film and video record of the African continent

Joie Springer (UNESCO Information Division) recently noted that across the African continent,

"The records of independence and other historic events are crumbling into dust and this region is on the verge of collective amnesia about much of its past."

("Promoting Global Access to the Audiovisual Memory of the World," Keynote Address, 20th International Conference of the Audio Engineering Society, Budapest, October 5-7, 2001)

Even though most African nations are less than 50 years old, because of the estimated 25-year life of videotape in unprotected conditions, each day we are losing the African memory - the film and video record - of this unique period of their history - the end of colonial rule, the coming of the minority state in Southern Africa, the early years of Independence and development, the post-colonial effervescence of African culture, the struggles and proxy wars over non-alignment and the Cold War, and the struggles for democracy, civil rule, and economic growth after military rule. The loss of African memory is being accelerated by the continent's poverty and the resultant inability to afford film and video security and air conditioning controls, natural and human disasters (flood, drought, fire, civil strife), and the distraction from issues of culture and heritage in the face of the health and economic crises. Both the moving picture film and video record are disintegrating rapidly, and much already is lost. (See the fire that destroyed Ghana's virtually entire broadcasting video record of Ghanaian independence and Nkrumah's quest for Pan-Africanism.) In a UNESCO study, van der Hoeven and van Albada conclude that, unlike the temperate zones where data carriers can last up to 5-20 times a human lifespan, . . . according to the materials used and their environmental and office and repository conditions, the life span of carriers and data may vary in the tropics from a few years for some materials to twice the life span of man for other materials. . . . If one adds variables like fire, wind, water and war, a similarity with Russian roulette becomes apparent. . . . (Memory of the World: Lost Memory - Libraries and Archives destroyed in the Twentieth Century, Paris: UNESCO, 1996)

A first step to address this crisis in African memory is this binational partnership on film cataloging to identify where materials are and if there are duplicate copies (using the networked database), their condition, and, if readable, to create analog and digital copies for security and preservation. Once operational, this system offers potential for linking with other African archives. South Africa is the important initiator of this process for the continent with its relative wealth, its immense holdings, the growing commitment of government and civil society to retaining memory, and its better Internet connectivity, coming

rapidly in other countries. If this system can work in South Africa, it provides a method and model for addressing all of Africa.

2.B. The unique relationship of the U.S. with South Africa

This project opens the door to accessing the audiovisual memory of Africa, the roots continent of so many Americans. This is an important goal for all Americans because the African continent is the origin of so much American culture of music, dance, arts, language, folklore, and cuisine. More important is the intertwining of U.S. and South Africa's histories – from collaboration in WWII and the Cold War to the investments by more than 300 U.S. corporations there, the cultural and religious exchange between South Africans and Americans of all “races,” and the participation of some Americans at all levels of society in the anti-apartheid struggle for majority rule and democracy. In the past century, no other foreign policy issue other than wars galvanized the American conscience as did this struggle. In a two-decade movement across the U.S., organizing in communities, universities, unions, churches, states, and, finally, the Congress, resulted in overturning a presidential veto of the Anti-Apartheid Act of 1986 and in a huge celebration of the release of Mandela and the democratic election of 1994.

As a result of this intertwined heritage, there is great interest in the U.S. public in South African visitors, in visiting South Africa, in following the Truth and Reconciliation Commission, and in celebrating the victory of the peaceful transition to democracy.

2.C. The national need for scholarly and popular materials about the non-Western world

Paralleling the broad *popular interest* in South Africa, there is an important need to serve the broad *educational and scholarly interest* in the U.S. university and college. Scholarly linkage with South Africa has skyrocketed, with more than 200 academic institutional partnerships already cataloged. (See U.S.-South Africa Binational Commission's *South Africa-U.S. Higher Education Partnerships Project*, <www.isp.msu.edu/ussa/>.) And representatives of more than 100 U.S.

colleges and universities came to discuss partnerships with South Africans in a 1998 MSU conference on “*Partnerships with South Africa for Mutual Capacity Building*” (see www.matrix.msu.edu/sacapacity/).

This interest is creating an increased U.S. demand for research and teaching materials on the country, including film and videotape. This interest spans the full range of academic fields interested as well as middle and high school social studies classes. Some of the academic fields interested in these materials are African Studies (including African history, African film studies, African literature), U.S. history (especially comparative race relations and civil rights struggles), sociology and anthropology (including comparative race and ethnic relations, political sociology, etc.), world history, women’s and gender studies (on which there is a great deal of video material), political science and international relations (especially comparative politics, democracy studies). Several themes that cut across the academy suggest the significant target audience for these materials even beyond African studies:

Conflict resolution and peace studies – South Africa is an important case study for this field. The decades-long struggle against apartheid included elements of mass protest inside South Africa, liberation movements and their armed wings, one of the most widely-studied cases of UN economic sanctions, and public lobbying for Western governments to end ties with the South African government. Many of these elements of the struggle against apartheid are documented in commercial films. Literally thousands of uncataloged video tapes were made of internal public protests and ANC activities in exile – none of which is available in the U.S.

South Africa commands attention in this field because of its unusually successful reconciliation after the advent of democratic government in 1994, especially in the Truth and Reconciliation Commission. Video, especially from South Africa Broadcasting Corporation, has captured the story of the Truth and Reconciliation Commission (TRC) in a uniquely effective way, conveying the

deeply moving human side of this attempt to overcome the hatreds, torture, lies and secrecy of this conflict and to pave the way for democracy.

Comparative Race and Ethnic Relations is a significant area of study for U.S. scholars across the social sciences and in history because of the historical significance of slavery, the contributions of African-Americans, and , especially, because of the similarities (and, indeed, mutual influences) between the U.S. civil rights movement and the movement for democracy in South Africa. Because race has figured so prominently in the political history of South Africa, as well as in the U.S., there is vibrant scholarship and teaching in the U.S. about comparing race relations with South Africa (as well as with Brazil, Ireland, and other countries). The many relevant South African films and videos of the 1980s and 1990s are important source material for this field, bringing the South African political movement to life.

Communications – American journalism, communication, and media studies will find very useful material in some of the as-yet unavailable film and video record. Apartheid was undergirded by a powerful film and video propaganda campaign abroad as well as at home carried out by the SA Information Service in an attempt to dampen the anti-apartheid movement. In response, the repression and injustices evoked a broad and vigorous independent film industry and corps of dissident filmmakers. In its political protest against apartheid, the ANC and other elements of the Mass Democratic Movement produced many short documentaries in the 1980s that were largely “political texts . . . instruments of the anti-apartheid struggle.” [Martin Botha, “South African short-film making from 1980 to 1995” Unisa Press] These media are a rich source for studying film, television, and other media to influence public opinion.

3. Significance of the Project

3.A. The national significance of the project

This project has national significance because: (1) the extraordinarily close link between the civil societies of the two nations have created a great public and scholarly interest in the U.S. in “Mandela’s country,” reflected in the many university partnerships, the only U.S. Binational Commission in Africa, and more than 65 study abroad programs in Africa (by far the largest number in any African countries); (2) the intense interest in both societies in the overarching issues of race, ethnicity, identity, multiculturalism, gender, colonialism, language, heritage, and especially the transition to democracy, the most extraordinary case of the 20th century; (3) the project pioneers a new level of integrated, intercontinental, networked databases to capture rich metadata detail about film and video resources; (4) the project could open the door to extending the network to additional African nations to catalog, describe, and begin preservation of these priceless materials from a unique period of global history and the founding of these nations;

(5) this collaboration of highly diverse institutions (three universities, a national archives, a political party, and a national trust institute) in seeking to inventory and preserve the foundational elements of the national memory can be a model around the world where there is parallel urgent need for capturing the eroding moving image and sound elements of heritage; (6) these materials cover an extraordinary period in the history of South African society which will shape its future for another century; and (7) as a case study of globalization in binding together the histories, the struggles, and the future of the two nations. (There is a long chronicle to be written, much already existing in this film and video record, of U.S. involvement in South Africa – in the clipper ship portage, the opening of the mineral wealth of the Rand by many Americans, including young Herbert Hoover; the arrival of U.S. companies in the mid-1850s - and Ford, GM, and MGM by the 1920s - eventually growing to 300 corporations; the Cold War alliances; and the eventual pressure to abandon apartheid and support for civil society.)

Finally, this project is significant because it is a U.S. effort to implement the calls going up around the world to take quick action to capture our moving image heritage before it collapses into powder, ignites in a nitrate oxidation, congeals in a useless plastic detritus, or simply degrades into lower and lower quality tracks and images until it is useless. In launching their *Memory of the*

World Programme, UNESCO recently noted that our,

“...documentary heritage reflects the diversity of languages, peoples and cultures. It is the mirror of the world and its memory. But this memory is fragile. Every day, irreplaceable parts of this memory disappear for ever. UNESCO has launched the to guard against collective amnesia calling upon the preservation of the valuable archive holdings and library collections all over the world ensuring their wide dissemination.”

(http://www.unesco.org/webworld/mdm/en/index_mdm.html)

And as recently as September 2001, the Ministers of the European Union signed a new “*European Convention for the Protection of the Audiovisual Heritage*,” urging that,

“... moving image material should be made available for study for cultural, scientific and research purposes. Indeed, moving image material preserved in this way represents future generations’ memory of the past. It must therefore continue to be available . . . both as educational and cultural material depicting changes in society and history and as working documents for consultation by researchers.”

(Committee of Ministers, 765th meeting, 19 September 2001)

This project is a U.S. effort to give leadership through international partnerships to preserve that global heritage.

3.B. The potential contribution to the advancement of theory, knowledge and practices

This project will contribute to the advancement of theory, knowledge, and practice in several arenas: First, this project is **an experiment in partnership for preservation and sharing of the global heritage**. While there is strong and valid concern about property rights and ownership of this material, this project will seek, over time, to elicit a commitment to fair use and educational access while protecting the economic interests of the owners of the materials. This requires an openness to the idea that, in fact, these memory materials will best be preserved and retained by sharing them. At the same time, the experiment also

requires that MSU as the U.S. partner exercise strict care in protecting the South African rights and obeying their strictures while still making the materials as available as possible for public consultation, educational review, and research. Already, we have drafted guidelines for U.S.-South Africa binational partnerships (<http://www.isp.msu.edu/USSA/Guide2.htm>) that are needed to garner the trust required for such an experiment, and to foster equity, transparency, and reciprocity in the collaboration.

Second, this project requires **research to build the electronic connectivity** that will link but leave autonomous the collaborating partners. The system we intend to build will consist of a series of servers that will share, harvest and mirror metadata. Using non-proprietary applications when possible, MATRIX programmers will create communicable framework that will allow existing databases (the MSU African Media Program database, the mainframe Oracle system at NFVSA, the MSAccess customized database at RIM-Mayibuye FVA, and a new database at Cultural and Media Studies at University of Natal) to talk to each other through XML output. Clear Internet connectivity among the systems also must be assured. A second layer of programming will harvest metadata from each partner databases to facilitate a simultaneous search of the five databases. Finally, in addition to the front-end web interface with the search engines, a sophisticated series of programs and procedures will be needed to (a) present users who conduct a search with a user-friendly collation and presentation of the diverse data and metadata from the five databases, (b) a protocol for communicating corrections and procedures among the system administrators in the five partner institutions, (c) a methodology for each partner to “harvest” data from the other four databases as appropriate, and (d) common principles, customs, and procedures of data and metadata coding shared among the staff of the partners, all undergirded with appropriate training, renewed as staff change if needed. Section 4, Project Design (below), describes the exemplary procedures in more detail.

Finally, the project will provide new knowledge for researchers who will learn about the substance of South African history, society, and discourse through the shared films and videotapes. A unique feature planned is to alert the North American filmmaking and television community of the availability of these deposits at MSU for their review and possible use after negotiating copyright and fees with the owners through the South African partner institutions.

3.C. The utility and quality of the products and their effective use in a variety of settings

The distributed database design coupled with the XML Metadata Encoding Transmission Standards (METS) is extremely scalable. The network of databases focusing on film and video can be continually expanded as well as duplicated. The design and standards also allow easy migration into different media, including text, audio, images, and objects. Using XML is also key to the design since it will remain human readable and easily transferable as better and improved database and search tools are created. Of course, what makes this project most effective is its web-based design that allows the information to be disseminated to all corners of the globe and to be used in a variety of situations from scholarly research to all levels of classrooms.

The video and digitized film products that are deposited at MSU also will be readily shareable in the U.S. in their DVD or CD-ROM formats, including through the national Interlibrary Loan System. This should allow classes and seminars of students to have access in environments that can control any duplication. Over time, as the system is institutionalized and as trust grows between the partners, we hope to negotiate broader access for U.S. users beyond the library system and full fair educational use rights for selected materials.

3.D. Dissemination of results to multiple users

The U.S. public has demonstrated repeatedly that it will engage in and learn from serious cultural and historical debates if these are made properly accessible to them. Access to film is particularly important since multimedia has become such a significant part of these debates and of education more broadly.

The project has a unique opportunity to create a digital resources that can provide highly relevant curriculum materials. The Internet is ideal for disseminating such materials to elementary and secondary schools and universities in the United States and worldwide as rights are negotiated.

Arrangements for cataloging and interlibrary loan – All materials will be cataloged and thoroughly described to ensure the highest visibility of these materials to scholars. Cataloging will be completed by the Dr. Peter Limb, MSU Africana Librarian, who has a number of years of experience in cataloging African film resources for university libraries and brings a detailed knowledge of national and international standards of film cataloging to the project. He also has wide knowledge of South African film, having conducted archival cataloging at the Mayibuye Centre at the University of the Western Cape as a Visiting Fellow in 1995.

The MSU library is a major national participant in interlibrary loan arrangements with other U.S. scholarly institutions. These materials will be made available to all interested scholars in the U.S. under efficient conditions that ensure the security of the materials.

U.S. faculty, student, and public users will have ready access to the online databases, thereby learning about what is available in South Africa and at MSU. We hope that negotiated use of these materials by faculty, institutions, and filmmakers will result in a redissemination of some footage to wider audiences.

With the largest university outreach program on Africa in the nation and 3.0 FTE engaged in outreach activities, the African Studies Center has long experience in reaching more than 75 colleges, community colleges, and universities with assistance on teaching Africa. In recent years, we have offered four very well-attended and -evaluated national workshops for college and university teachers on “Teaching Africa with Film and Videotape.” These were held in partnership with Xavier and Southern Universities in New Orleans and with Spelman and Clark Atlanta Universities in Atlanta, as well as two at MSU. Indeed, the African Media Program was created as an arm of the ASC outreach

program, providing high quality scholarly review of film and video on Africa as a guide to teachers in all levels and types of educational institutions.

3.E. The size of the potential target audience yielding national significance

We have noted above in Section 2 the broad and deep interest in South Africa in U.S. communities and institutions. For that reason, we think that the target audience in the U.S. for this country, these issues, and these materials may be the largest for all non-Western areas, possibly excepting the new interest in Islam and the Middle East. Clearly, in the university research, undergraduate teaching, and study abroad communities, the interest in South Africa is greater than in other countries on the continent. The larger number of films about South Africa (one-tenth of the entries in the AMP are about South Africa) also increases the potential audience. A new audience will be the North American filmmakers and television producers who will gain access to the repositories of footage available for review at MSU and possible incorporation in new productions.

4. Quality of the project design

4.A. An exceptional approach to technological innovation in information

access At the heart of the *South Africa Film and Video Project* (SAFVP) will be a distributed database architecture that will allow participating institutions to both create and maintain metadata for their own holdings, and simultaneously to share and utilize metadata from other institutions. Our approach to developing SAFVP is to build an online repository geared to the needs of widespread public access and long-term preservation. The repository will be based on NASA's *Reference Model for an Open Archival Information System* (OAIS). This model provides a methodology for creating an information ingestion, storage, and retrieval system that facilitates the coordination and management of metadata and data, and user/administrator feedback. It is a particularly useful model for multiple partner projects since it facilitates discussion between institutions on audience considerations, preservation techniques, and modes of dissemination. Home to two major National Science Foundation Digital Library II initiatives, the *National*

Gallery of the Spoken Word and the *African Online Digital Library*, MATRIX has researched and developed best practices for digitizing (of text, image, audio, and video), cataloging, presenting, and distributing multimedia content. All of the digital objects in SAFVP will be tagged in XML utilizing the Metadata Encoding and Transmission Standards (METS) to ensure interoperability with other digital repositories. All programming will also be open source so that the products can be freely distributed and changed to meet particular institutional needs. MATRIX has detailed working papers on all aspects of its approach to digitization and online archives.

System architecture – A web server will be set up by the project at each of the partner institutions. This server will be equipped with the following software:

- Linux operating system
- Apache web server
- MySQL database server
- PHP programming language

All of these applications are free, open source, non-proprietary software titles that are industry- approved and scalable to even the largest of projects. Staff will be trained to set-up and operate the server, but the server will also be configured to allow for remote administration in the case that more direct support is required. Project staff will develop browser-based, online administration tools to enter, update, and display metadata as well as share metadata with any of the other project partners. They will also design a user interface that will search across any or all of the partner's holdings. This site will be housed on each of the partnering servers so they may integrate the technology into their own sites. It will also be offered on a mirrored, project site hosted by MATRIX. The mirroring of servers in both the U.S. and in South Africa will allow for greater efficiency in metadata harvesting, and it will facilitate greater and faster access for both U.S. and South African scholars.

Preservation, digitizing and necessary equipment – Best practices in film preservation require a step-by-step procedure in which the essential starting point is cataloging, which is the a central focus of this project. The second step is establishing guidelines for setting priorities and selecting among materials for those to be preserved first. This decision involves both substantive judgement about the items with the most valuable content and also technical knowledge about the condition of the material and the methods and costs entailed in preservation. The third step is the actual copying for preservation. Because multimedia technology is changing so rapidly, current preservation best practice entails using the best possible technology available at the time of transfer, with planning and provision for periodic migration of the data to better media formats when they become available. Therefore, a decision will be made during the course of the project whether to make digital copies on CD-ROM or DVD, and a plan drafted for future migration.

It is important to use a high-end video editing station that offers a complete video capturing, digitization, and editing solution. The system must be based on widely used standards, such as ITU R-601 (PAL and NTSC), expandable (particularly to increase storage capacity), stable (built from reliable components), and have good technical support options available locally. It seems appropriate to use a so-called "turnkey," yet customizable system. A variety of such self-contained hardware/ software systems are available and have been found to work reliably. The station should also include a high-end audio card, capable of 24-bit depth and a 96,000 Hz sample rate. This is to enable the system to be used as a premium quality audio digitization and editing station, as well. A S/PDIF interface is recommended due to its widespread use in digital audio technology. The station should also be fairly affordable, in the \$5,000-6,000 range. (Two possible turnkey solutions within this range are described in the budget narrative.)

Library facilities for deposit of film and video – The final step in preservation is planning for continuing protecting through adequate storage and

possibly periodic migration. The MSU Library will ensure that the storage facilities are adequate. Film materials acquired as part of the project will be securely and safely preserved in the MSU Libraries Audio Visual Library under the normal accepted national standards, with the very highest attention paid to the required climatic and security considerations. As a leading U.S. university library, the MSU Libraries holds considerably more than print materials, including 40,000 sound and video recordings and 5,000,000 items in microfilm and microfiche. The library includes the G. Robert Vincent Voice Library, the largest academic voice library in the nation, and one of the three largest Africana collections among U.S. research libraries.

4.B. Design to meet needs of target audiences and others

The ability to use a single online resource to access information from multiple institutions will be of great value to both U.S. and African scholars. Most online archives and libraries provide information only about their individual holdings. Users must visit multiple sites to learn what is available on a particular topic. But these various online resources often utilize different search technologies and interface designs, and usability studies have shown that users become frustrated by the act of learning and searching through a multitude of different online catalogs. The *South Africa Film and Video Project* will allow users to search the individual holdings of each partner or search all the holdings at once. The interface will allow these multiple searches through a single gateway. At the same time, multiple search options will be provided so that the interface will meet the needs of varying audience sectors from general users to advanced researchers, from those with special needs to those with more exacting educational purposes.

4.C. A coherent program of research and development in the field

MATRIX's work on designing the technological innovations for the SAFVP will further the Center's current research agenda which addresses three main challenges: the development of large-scale integrated research tools that can be developed by widely disparate repositories and freely accessed worldwide; the

digitization of materials so that they can best be used by teachers, students, and researchers; and the creation of local, national, and international networks that promote heritage preservation, civic education, and scholarly communities.

MATRIX is involved in a wide range of collaborative endeavors to digitize and make widely available archival materials, journals, artwork, artifacts, oral histories, and music for use by both academic and public audiences. The largest of these projects is the *National Gallery of the Spoken Word (NGSW)*, the first large-scale repository of its kind – a fully searchable, online database of spoken word collections that span the twentieth century. MATRIX also directs the *African Online Digital Library* (<<http://www.africandl.org>>), a multilingual and multimedia digital library currently focusing on West African resources. In addition, the *Quilt Index*, a National Endowment for the Humanities funded project, is a distributive database indexing project designed to serve multiple and varied needs of partner quilt archives and quilt researchers and users.

MATRIX's development of the *NGSW*, *AODL*, and the *Quilt Index*, in addition to a host of other projects, has directed the Center's research towards overcoming a variety of challenges in digital cultural heritage and preservation including: digitizing multimedia for both preservation and online exhibition; designing human-computer interaction that simplifies entry forms for various partner institutions as well as customizes searching forms for online users; establishing standards and thesauri for quilt terminology and presentation; allowing for querying and indexing of multiple collections and widely varied material; presenting multimedia and cultural resources with adequate context to make sense of such a broad resource; and researching copyright and privacy issues inherent in digital heritage.

4.D. Design for capacity building and sustainability

Project staff will set up a metadata server at each of the participating institutions and will train staff selected by the institutions to operate and maintain

the server and any stored information. Based on web access and entry forms, the system design will be both easy to use and to maintain. Even though each institution will keep their metadata on a separate server, administration tools and the project website will be designed to harvest and integrate metadata from the varying partners. The technology links and agreements forged between the SAFVP and each partner will ensure that the local system that is implemented for the distributed system fits into the partner's existing technology situation, allows the partner to develop and grow, and ensures long-term stability within the distributed system framework.

A distributed system affords a number of significant advantages to both participating institutions as well as the end users. The ability to collaborate and share metadata with other institutions will significantly reduce the workflow for each individual partner. Institutions will have administrative tools to copy a record housed on another institution's server, modify that record to reflect their own holdings, and place it in their own listings. The project will also establish a collaborative technological support structure. The hardware infrastructure and expertise established through training is an obvious benefit to each of the project's participants. By setting up similar systems at each of the participating institutions and developing lines of communication between all the participants, the project hopes this initial training and support will be a starting point for a community of learning and collaboration between the partners.

5. The Quality of Personnel

5.A. Affirmative action in employment

Michigan State University is an equal opportunity, affirmative action employer, and the MSU African Studies Center (ASC) has worked diligently to attract and accommodate persons generally underserved by the academy in all on- and off-campus programming sponsored by the Center. For all faculty appointments, we carefully follow the 14-point *MSU Affirmative Action Hiring Procedure*, which mandates broadly advertising positions, including in minority

publications, followed by careful consideration of any candidates who may be impeded by barriers of gender, race, national origin, color, disability, or age. A similar procedure governs administrative, professional, and clerical positions. The Office of Affirmative Action, Compliance, and Monitoring validates compliance with these principles.

Of 11 Center staff, seven are women, and six have minority status. The coordinator of the African Media Program is an African-American woman. *Race:* The Center has proactively reached out to Americans of African heritage. In 1999, the ASC has initiated a MSU/Ford Minority Fellows in African Studies Program to recruit minority graduate students. *Gender:* Approximately three-fourths of the Center graduate fellowships and assistantships support women graduate students in African studies. *Disabilities:* In 1996 the Center took a leading role in lobbying for the addition of an elevator to the MSU International Center and abandoned an inaccessible seminar room for its major lecture series.

5.B. The Principal Investigators and other key personnel

David Wiley is Professor of Sociology and, since 1977, Director of the African Studies Center (ASC) at MSU, a leading U.S. Department of Education Title VI-designated National Resource Center for the study of African languages and area studies. (See Appendix A for more about ASC.)

Wiley began the *Africa Media Program*, of which this proposal project is an outgrowth, in 1979. He was the compiler of the print volume, *Africa on Film and Videotape: A Compendium of Reviews*, published in 1982 by the MSU African Students Center. It contained detailed reviews of 770 non-fiction media (film and videotape) and 1,500 references to other films and videos on Africa. Wiley has overseen the expansion of the database of Africa films under this project to more than 10,000 and the transfer of the project from a print to electronic format.

Wiley has been active for many years on projects involving access by scholars in the U.S. and in Africa to scholarly publications about Africa, including as co-PI of the *African eJournals Project* funded by TICFIA. He has been one of

two Title VI NRC area studies directors on the Mellon Foundation-supported Task Force on Foreign Acquisitions of the *Association of Research Libraries* and *Association of American Universities*. The Task Force assessed the crisis in U.S. access to foreign publications and drafted a plan for collecting African and other foreign sources for U.S. users.

Wiley conducted research as a Fulbright Scholar in South Africa in 1994-95 and has been engaged in many research and outreach projects involving South Africa. (See also Appendix A on Institutional Capacity.) He also has conducted sociological research in Zimbabwe, Zambia, and Kenya. Wiley has been president of the African Studies Association, chairperson of the *National Science Foundation (NSF) Advisory Committee for International Programs*, chair of the International and African committees of both the *American Association for the Advancement of Science* and the *American Sociological Association*. He has been a member of a *National Research Council Committee on Scientific Communications with Africa*.

Mark Kornbluh is Director of MATRIX: The Center for the Humane Arts, Letters, and Social Sciences Online, executive director of H-Net: Humanities and Social Sciences OnLine, and an Associate Professor of History at MSU.

Serving as the elected chair of the H-Net Council and then executive director for the past six years, Kornbluh has built H-Net (<<http://www2.h-net.msu.edu/>>) into the largest online scholarly association in the world, with over 110 networks, 100,000 members worldwide, and one of the busiest websites in the humanities and social sciences. MATRIX (<<http://matrix.msu.edu/>>) is an information technology research center that Kornbluh founded at MSU in 1996. MATRIX has a staff of more than 30, an annual budget of \$1.5 million, and a wide agenda of research, development, and education projects funded by the National Science Foundation, the U.S. State Department, the National Endowment for the Humanities, the Andrew W. Mellon Foundation, the Ford Foundation, and USAID. One of the most significant of MATRIX's digital

projects is the National Gallery of the Spoken Word (NGSW), the first large-scale repository of its kind.

Jointly, Kornbluh and Wiley have served as PIs, along with the Director of the MSU Museum, of the *South African National Cultural Heritage Training and Technology Program* funded by the Andrew W. Mellon Foundation. In addition, Kornbluh and Wiley have co-chaired the *African Internet Connectivity Project*, which includes several other initiatives described in Appendix A.

Dean Rehberger, Associate Director of MATRIX, has been teaching with technology for over a decade. He specializes in using online technologies and developing educational resources for the World Wide Web. He has run numerous faculty technology workshops and given presentations for educators from local, national and international institutions. In 1999 and 2000, he has taught several African Internet Connectivity Workshops for African scholars, librarians, and leaders of non-governmental women's organizations at MSU and in Durban, Cape Town, Johannesburg, and Pretoria. His primary areas of research are the impact of the Internet on culture, the uses of Internet technologies in the classroom, information management and design, and interface usability. He also coordinates many projects for Matrix, including *The National Gallery of the Spoken Word*, which is funded by the National Digital Library Initiative Phase II spearheaded by the National Science Foundation.

Dean teaches graduate course in cultural studies, humanities computing, writing theory, and teaching with technology. He teaches undergraduate course in humanities computing, hypertext theory, and web design.

Michael Fegan is a web and educational specialist at MATRIX. He has taught Internet design and research at MSU and has designed sites for the MSU Art Department, American Studies Department, Writing Center, and numerous commercial sites. He specializes in database design, XML encoding, and information architecture. He also has done extensive work with faculty training, instructional technologies and online educational resources. He is currently project leader for *Civics Online* – an online resource of primary documents and

educational development tools for K-12 educators (Civics, Social Studies, and History).

John Metzler, Assistant Professor of African Studies and Coordinator of Outreach Programs at the African Studies Center, has lived in, researched, and taught about Africa since 1972. He is Co-Director with David Wiley of the *African Media Program* and the coordinator of *Exploring Africa*, (<http://exploringafrica.matrix.msu.edu/>), an on-line curriculum for middle school teachers. Metzler also is a founding co-director of the *National Consortium for Study in Africa*, the 15-institution consortium promoting quality study abroad programs in Africa. He has provided leadership for several study abroad programs in South Africa and Zimbabwe. At MSU, Metzler teaches graduate seminars on issues related to education in Africa and an undergraduate transcollegiate course entitled “Growing Up and Coming of Age in Three Societies: The United States, South Africa and Nigeria.”

Tama Hamilton-Wray is coordinator of the Africa Media Program of the African Studies Center. She oversees the cataloging and reviewing of Africa-produced and Africa-related film and video; manages the development of the AMP electronic database insuring its accuracy and completeness. She has worked to design a user-friendly website that will allow educators, scholars, researchers and the general public to effectively access information on African film and video. Hamilton-Wray has organized and conducted national workshops for educators on the use of African and Africa-related film and video in undergraduate and K-12 courses. She has completed extensive research on the cinema of Africa and the African diaspora. Hamilton-Wray holds a master’s degree in International Studies from Ohio University and has lived and worked in both East and West Africa.

Peter Limb is Adjunct Assistant Professor of History and Africana Bibliographer at MSU where, in the MSU Library, he currently is building film resources on South Africa. Limb has extensive experience in the cataloging of African film resources for university libraries and detailed knowledge of national

and international standards of film cataloging. He has been involved in a U.S. documentary on the anti-apartheid movement and wrote an historical scenario for this film.

Limb has written widely on Africa, in particular South Africa, and is regarded as a leading specialist on South African bibliography and also on ANC history. His bibliography on the ANC is regarded as the current definitive bibliography of that organization. His Ph.D. was on South African history and politics. His current research includes issues concerning digitization of African resources, including film, and he is editing a special issue of the South African journal *Innovation* on archival and digitization issues in South Africa. Limb has a wide knowledge of South African documentary film; he was a Visiting Fellow at the Mayibuye Centre, University of the Western Cape, South Africa, in 1995 during which he produced an archival catalog. Limb has worked with African film directors and maintains close contacts with key producers and vendors of films on South Africa such as Barry Feinberg and Peter Davis.

6. Quality of Project Services

In compliance with Section 508 of the Rehabilitation Act, this project seeks to develop websites and new multimedia tools and utilities that are fully accessible to people with disabilities. The project team will develop an accessible site by providing a text equivalent for every graphic, audio-stream, or other non-text element via alternative <alt> html coding or within the element content. Such encoding will provide users who are visually impaired with accessibility tools such as audio-narrators to deliver information. For projects such as the African Digital Library Online, and Historical Voices, the MATRIX team has developed and is now enhancing cutting-edge multimedia tools that can synchronize the online delivery of audio, visual images, video, and text. In addition, the text encoding initiative and use of Unicode as an application of XML markup for text will enable us to represent a variety of languages not currently deliverable by such tools. Such initiatives promise to further not only the goals of

this specific project, but also the continuing research and development of current assistive technologies designed for people who are visually or hearing impaired.

MATRIX is a pioneering research center devoted to the application of new technologies in humanities and social sciences, and its work on this project will reflect its considerable knowledge of current research and effective practices. Its researching and developing of digital repositories and distributive online archiving and curricular systems will contribute to technological innovation so that scholars can more easily and efficiently access information across the globe and utilize information technologies for research and classroom pedagogy.

An exciting element which brings coherence to the Center's various projects is the several innovative research components that they have in common. The projects' archives are based on the storage archive model proposed by NASA as the Reference Model for an *Open Archival Information System (OAIS)*. In addition to work on the OAIS storage archival model, MATRIX is working with the digital library initiatives at the Library of Congress, Cornell, Harvard, the University of California - Berkeley, and the University of Michigan to develop the *METS (Metadata and Encoding Transmission Standard)* for encoding and transmitting metadata. METS is an internationally-known metadata standard that is being maintained by the Library of Congress and is being developed as an initiative of the Digital Library Federation. This ensures its stability and further development, both of which will facilitate long-term preservation. METS is OAI (Open Archive Initiative) compliant, allowing for the exchange of information between archives and institutions.

7. Adequacy of resources

7.A. Reasonable costs in relation to the objectives, design, and potential significance

We believe that this investment is small considering the national and international significance of this innovating project. Because it opens the door to new levels of international sharing of intellectual work and technological

innovation in the area of film and video, we think it is vitally important. Compendia of films and videos about other world areas comparable to the initial *AMP Compendium of African Film and Videotape* (with reviews and distributors) have not been developed, as far as we know; so this project breaks new ground as a model of area studies partnering with foreign partners to achieve common goals of access and preservation.

We believe that the resources are adequate because of the large over-match of almost \$400,000 (41% match) that MSU is investing in the project, and the additional equipment and personnel support that will be spent on the project but which are not listed in the budget match. (See more in Section 7.C., below.)

7.B. Reasonable costs in relation to the number of persons served and expected results

There has been great anticipation in the U.S. of the availability of the AMP database on the Web, so the release of the U.S. version with information about U.S. film distributors and the South African new resources will provide a quantum leap in the accessibility of materials online to users and, thereby, we hope, to increased demand for the films and videos. This will increase the flow of rental and purchase fees, which thereby may encourage producers to assemble or create new materials.

The collaborative cataloging by the five partners in the South African Film and Video Project (SAFVP) will make efficient use of resources by building on the foundation of the 10,000 record database that already has been designed by the African Media Program. Two of the partner institutions, the ANC and CMS, do not have any database at present, and they wish to adopt the AMP database as a model. The UWC-Robben Island Mayibuye Archive also is considering either expanding its database on the model of the AMP database or adopting it entirely. Thus, the resources and more than a decade of labor that already have been invested by the AMP will enable South African partners to obtain a model database and harvest data about whatever records are useful to them from among the 1,000 current entries on films and videos about South Africa - plus those on

the surrounding Frontline Southern African states - with very limited additional expenditure of funds.

Another efficient use of resources will be achieved by linking the databases in a distributed system that does not require use of exactly the same database structure or software. For example, the National Archives database in an Oracle program on their mainframe computer will be linked with the other MySQL databases. The programming task of linking the mirrored databases is a good use of recent programming innovations and a better use of resources than having to convert all of the databases to the same format, with the broader administrative decisions that this would entail for the entire National Archives database system.

7.C. The adequacy of support (matching funds, facilities, equipment, supplies, other)

As noted in 7.A., MSU is providing a very large 41% overmatch for this project, equaling \$391,000, as shown in the budget.

There are several other contributions of MSU to the project that are *not* counted as match in the budget. This includes:

- two servers and accompanying work stations that MSU will provide to the South African partners (at a cost of more than \$23,000) plus technician setup trips of circa \$8,000 from a grant made by the Andrew W. Mellon Foundation to MSU for the *South African Cultural Heritage Training (SANCH) Project*, not counted in match because expenditure will have preceded start-up of this project although they will be available for use by this project;
- approximately \$35,000 of donated accounting and bookkeeping services being by the African Studies Center for administration of the project; and
 - costs of offices, supplies, equipment, and administration donated by MSU above the indirect costs allowed in the grant equaling \$288,000 (i.e., the difference between MSU's negotiated indirect cost rate of 38% and the 8% rate allowable for this grant).

These contributions not counted in the match total approximately \$354,000. When this is combined with the \$391,000 official match, the MSU and foundation contribution actually far

exceeds the total of federal funds being sought. Further, we estimate that the four South African partners will donate circa \$185,000 in labor, supplies, equipment, and facilities during the three years of the project.

The MSU library has adequate facilities to store the materials that will be deposited there.

7.D. The potential for continued support of project and demonstrated commitment to it

Facilities and equipment at MSU for the African Media Program are already in place, and will continue to be provided by MSU after the TICFIA grant ends. Most importantly, PI David Wiley has been involved with the AMP for more than 20 years, and the African Studies Center that he directs is strongly committed with budget and personnel to its maintenance and expansion, which is supported by the MSU African Studies faculty as a strategic project of the Center. The South African partners are enthusiastic in their support for this project because it is integral to their objectives of cataloging and providing public access to important historical and contemporary South African films and videos. Therefore, they can be expected to continue to use the distributed database that is designed and set up by this project and to continue to add more items from their collections into that database system.

8. Quality of Management Plan

8.A. A management plan to achieve the objectives of the proposed project

One key to successful accomplishment of objectives in international partnerships such as this project is the quality of the collaboration among the partners. We are confident that all the partners are committed to working together in this project. This confidence stems from the several-years of history and of relationship building between MSU and each of the South African partners plus formal linkage agreements between MSU and each of the institutions negotiated with their leadership. As the Workplan table shows, we aim to put as many systems in place and to hold discussions of protocols and priorities during the first year of the project. The annual binational meetings of the *South African National Cultural Heritage Training and Technology Project* will provide an occasion of at least an initial meeting of the partners in this project. Indeed, preliminary discussions about this project began more than a year ago, so we can be confident that the project will be able to proceed with foundational tasks quickly.

The Workplan provides a detailed identification of tasks and timetable needed to accomplish the objectives of this project.

Workplan of the *South African Film and Video Project*

Objectives	Activities	Timeframe
1. Establish a distributed database system among the five partners	Research and make changes needed in AMP database to comply with METS and standards for cataloging moving images, particularly to include unpublished film footage and detailed data about format and condition of resource	Completed by end of 6 months
	Install servers, as needed, at selected South African partner institutions and mount common architecture	8 months
	Place MSU's AMP database in MySQL language on servers at RIM, ANC Archives, and CMS-Durban, as requested	9 months
	Write programming in PHP for the distributed databases and search options geared to various users; train partner institutions in its use	12 months
	Conduct workshop to train staff in use of AMP database, data entry, and problem-solving	12 months
	Design SAFVP website from which users will conduct searches of networked databases	14 months
	Publicize availability of networked database to target audiences; monitor and evaluate use of the database	24 months & 36 months
2. Conduct research on best practices in distributed database systems	Research best practices in establishing, training, and administering the separate databases, distributed system, and search function	6 months
	Research efficient methods of harvesting data among the databases in the networked system	6 months
	Research user practices in using databases and distributed system and on which metadata descriptors are of greatest utility	24 months
3. Increase the cataloging and in-depth description of the thousands of holdings held by the partners	Establish priorities for cataloging that maximizes focus on unique holdings of each institution and avoids duplicated labor	12 months
	Support new cataloging of significant number of materials at each partner institution and enriched descriptions of materials	24 months & 36 months
	Create new enriched content for catalog entries: descriptors (such as key words and synopses), content inventories, critiques, reviews, distributors	24 months & 36 months
4. Develop and implement strategy among partners for selecting highest priority films and videos for deposit at MSU	Hold discussion with all partners to discuss strategy, then negotiate with each partner about materials of highest priority for preservation and for deposit in the U.S.	18 months

	Identify select film and video to be duplicated for preservation in SA and deposit at MSU	12 months & 24 months
	Purchase, install, and train staff with equipment to read VHS, Umatic, and Beta tapes and 16mm film - and write to VHS analog tape and CD or DVD digital discs	18 months
	Make analog and digital copies of selected materials if original is sufficiently intact; catalog materials whose film or tape material is degenerating, noting their problems	24 months & 36 months
5. Deposit film and video copies at MSU for educational and reference use	Digitize copies of films and videos in SA for deposit at MSU to allow dissemination to scholars in the U.S.	24 months & 36 months
	Accession and catalog the materials at MSU Library	24 months & 36 months
	Seek funding from other sources for more expensive film and video preservation of deteriorating unique materials	36 months
6. Project management and evaluation	Meeting with partners to establish common protocols for project and review project calendar	6 months
	Establish evaluation framework for project among partners, including qualitative and quantitative baselines and review evaluation methodology	6 months
	Mid-project review meeting with administrators of partner institutions for evaluation and adjustments in project procedures and activities; consider draft progress report on project prepared by PIs; plan activities and fundraising for sustaining project beyond grant period	18 months

8.B. Adequacy of time commitment of project personnel

David Wiley will provide major direction of this project as the Principal Investigator, allocating 20 percent of his time to it. He is strongly committed to the project's objectives, in which he already has invested the past two decades of long-standing engagement with both African film and video and South African contemporary history and cultural heritage. This engagement is reflected in his being co-PI for the *South African National Cultural Heritage Training and Technology Project* and Co-Director of the African Media Program. The Coordinator of the AMP will devote full-time to the continued development and expansion of the AMP searchable database and facilitating linking with this database by the South African partner archives so that the additional content that is created by the AMP will directly benefit the South African archives as well.

The technical expertise for creating the networked database will be provided by MATRIX, under the supervision of Co-PI Mark Kornbluh. Two MATRIX staff who are deeply involved in research in this field, Dean Rehberger and Michael Fegan, will establish the distributed system among MSU and the four South African partners. Because of their research involvement with the *Open Archival Information System* and the *Metadata and Encoding Transmission Standard*, we believe it is very valuable to the project to have their direct participation rather than hiring new staff. Fegan will devote 50 percent of his time to this project, along with 10 percent of Rehberger's time. We believe that this will be adequate to the needs of the project.

Regarding copying selected South African films and videos in order to make them available to scholars in the U.S., Wiley will take the lead in negotiating with the South African partners about which materials to make available in the U.S. Once materials have been copied, Africana Librarian Peter Limb will have sufficient time to catalog the items and ensure that they receive proper storage and care.

8.C. Mechanisms for ensuring high quality products and services from the project

As referenced previously, we believe our plan will produce high quality output by economizing on software, using Linux and MySQL non-proprietary systems. However, investing in high-end equipment is essential for the film and video duplication, in order to ensure

high resolution of the images for digital recording on disc. The leadership and experience of the MATRIX staff will be essential to the high level of technical quality of the project. Reflective of this quality is their engagement with Library of Congress and other technical fora in the national discussions, research, and debates about digitization and encoding and transmitting metadata.

The methodology that has been used by the AMP for reviewing film and video productions, using African nationals and MSU African research faculty experienced in the country covered in the film, is highly regarded in the Africanist and film community. As evidence of that quality of cataloging, describing, and reviewing, the Librarian of Tozzer Library, Peabody Museum of Archaeology and Ethnology at Harvard University wrote about the AMP print compendium,

Africa on Film and Videotape should be on the desk of everyone who teaches about Africa, whether in elementary school, university, or nonformal educational settings. This compendium also belongs on the desk of every person who selects materials for film rental libraries, media and curriculum centers. (Nancy J. Schmidt, *Africa Today*, 1983)

9. Quality of the project evaluation

Assessment of the South Africa Film and Video Project will focus on two issues: the *quality* of the digital access and the *usefulness* of the digital content. The project staff will work with scholars and educators to evaluate the effectiveness of the overall design and the ease of use in a variety of situations. An expert in networked databases will be contracted with to review the plans for linking of the databases of the South African archives and the AMP. Focus groups will be convened by someone independent from the project with several different types of users to perform mock research and search exercises. From these, we will learn about the users' reactions to the system and interface design and the overall usability of the search function.

The networked database, the centerpiece of this project, will have several measurable outcomes that can be readily evaluated. To evaluate the database from the point of view of users, a system will be designed to monitor the visits to the website with the searchable database by our target audiences. A counter on the site will enable us to monitor the number of people who visit and analyze trends in its use. Also, we will analyze data about the institutions through which the website is accessed, but not individual users, as this violates privacy.

We recognize that the value of particular films and videos varies among scholars in different fields and who have different research and teaching needs and different perspectives. Therefore, it is important to monitor the views of actual users of the online database, and not only record the number of “hits.” Therefore, we will solicit comments from individual users of the website. These responses will enable us to improve the search features of the database to meet the needs of different users, including, for example, those interested primarily in content for teaching, historical footage for new research, and in preservation of moving images.

The database also will be evaluated from the perspective of the administrators at the several participating archives. We will maintain open communication via e-mail and possibly a listserv so that administrators can communicate about any difficulties they are experiencing with the networked database. This will enable us to share lessons and make improvements as needed.

The number of newly cataloged materials at each institution will be one indicator of the ease of use of the system as well as one measure of the overall progress of the project.

Evaluation regarding the copying of film and video materials and their deposit in the U.S. for use by U.S. scholars entails significant qualitative as well as quantitative issues. Best practices regarding international partnerships demand collegial negotiations based on recognition that the South African institutions that hold these valuable historical materials have the right to decide upon their use (along with the producers of the materials, of course). The interest in these materials by U.S. scholars and the public in both the U.S. and South Africa is important and is central to this project, but it must be balanced with the rights of the filmmakers and producers and the administrators of the media collections. Best practices regarding international partnerships is a subject on which the African Studies Center has been a leader nationally among scholars of Africa and particularly involvement in South Africa, so the quality of the partnership will be evaluated qualitatively by soliciting and welcoming frank exchange and addressing the quality of the partnership openly and explicitly at a mid-project meeting in South Africa. In addition, a South African with experience in international partnership projects will be hired to interview the South African partners individually to enable complete frankness in order to help identify ways the collaboration can be improved. The evaluator will also participate in a part of the mid-term meeting to assist partners with any concerns about the progress of the cooperation.

The extent of the ASC's commitment to quality international partnerships is evidenced by MSU's hosting a major binational conference on *Academic Partnerships with South Africans For Mutual Capacity Building* in 1998 at which this topic was a focus of consideration. The ASC also coordinates the South Africa-U.S. Higher Education Partnerships Project, whose website features recommended guidelines for international partnerships. The Core Faculty of the ASC have established *Guidelines for Scholarly and Professional Cooperation with Colleagues in Africa* and David Wiley was instrumental in adoption by the African Studies Association of *Guidelines for Ethical Conduct in Research and Projects in Africa* in 2000.

In this context, negotiations with the South African partners in the SAFVP about deposit of materials at MSU will be treated as a major element of this project and will be conducted with great care. Qualitative issues of control, access, restriction, and release will need to be addressed before entering discussions concerning details about individual materials that can be evaluated quantitatively.

The number of films and videos that are copied and deposited at the MSU library as a result of this project will be easy to measure. We also will analyze the usage of these materials utilizing MSU borrowing records.