

The following is excerpted from the 2023 Basic Preservation grant application submitted by Emory Libraries Preservation Department and the Stuart A. Rose Manuscript, Archives, and Rare Books Library. The archive has graciously allowed the NFPF to make it available online as an example for new grant applicants.

Emory University's Stuart A. Rose Manuscript, Archives, and Rare Books Library seeks a National Film Preservation Foundation Basic Preservation Grant to preserve and provide access to three 8mm film reels from the collection of David Scott, a retired U.S. Air Force test pilot and NASA astronaut. The films were shot by Scott at the 1966 Indianapolis 500 car race, held on May 30, 1966, and document this unusually eventful and unpredictable edition of the race.

A. Research significance

David Scott is a retired U.S. Air Force test pilot and National Aeronautics and Space Administration (NASA) astronaut. On March 16, 1966, Scott flew with Neil Armstrong on the Gemini 8 mission, in which they successfully performed the first docking together of two spacecraft in orbit. The mission ended early due to a mechanical failure which caused an in-flight emergency; Armstrong and Scott were lauded for their skill in resolving the emergency and achieving a successful return. Scott went on to serve as command module pilot for Apollo 9 and backup commander of Apollo 12. He was the seventh person to walk on the Moon, as part of the Apollo 15 mission. He retired from NASA in 1977.

This project will preserve and provide access to three reels of 8mm silent color home movies from the Scott collection which were filmed on May 30, 1966, at the 50th edition of the Indianapolis 500 car race. These reels are selected for preservation based on their depiction of this significant event in motor racing history; the 50th edition is regarded as an unusually eventful and unpredictable race. A massive crash at the start instantly eliminated 11 cars from the field, and of the 33 cars that started the race, only 7 were still running by the end. Favored drivers including Mario Andretti and A.J. Foyt failed to finish the race, which was ultimately won by rookie Graham Hill.

Scott is believed to have attended the event as a special guest in some capacity; the race took place two months after the Gemini 8 mission which brought him to national prominence, and much of the footage appears to have been taken from pit lane and the track. The footage includes pre-race closeups of cars and drivers, as well as iconic features of the Indianapolis Motor Speedway, such as the original scoring pylon, installed in 1959 and replaced in 1993, and the glass and aluminum control tower which was in use from 1959-1999. The footage is additionally significant as color film of the event. Although ABC's *Wide World of Sports* coverage originally aired in color, no color copies are known to exist; the MCA closed-circuit telecast to theaters in the U.S. survives partially as black and white kinescope. Synopses of the films follow in Section C.

The David R. and Anne Lurton Scott papers in Emory's Rose Library is a notable resource in Rose Library's collecting area of modern politics and Southern culture, in this case, with a focus on the space race and related cold war materials. Collected by Tracy L. Scott, daughter of David and Anne Lurton Scott, from 1956-2019, the collection documents the Scott family's lives and their experiences as an "Astronaut family" during David Scott's career with NASA; it consists of correspondence, personal papers, official NASA materials, photographs, audio tapes, film reels, and memorabilia. These materials are important to the study of the mid-century American South, and as snapshots of unique events in American culture. NASA training materials, photographs, and flight plans document the Gemini 8, Apollo 9, and Apollo 15 missions, including invitations and materials pertaining to their launches. Correspondence between the Scotts, friends, family, and well-wishers documents the Scott family's private life, public perception of astronauts in the 1960s-1970s and reaction to crewed space missions and moon landings. There are personal photographs and slides of the Scott family and of David Scott's training missions, as well as photographs and materials from domestic and international appearances by the astronauts and their families, including a 1972 American Embassy tour through Warsaw, Zagreb, and Belgrade, and a dinner at the White House with Richard Nixon. Notable figures who appear in the collection are fellow astronauts Neil Armstrong, Jim McDivitt, Russell Schweickart, Al Worden, and James Irwin, as well as Richard and Pat Nixon.

There is a documented audience for the Scott collection's records, photographs, and memorabilia, and strong research demand for material in this collecting area. The Emory Center for Digital Scholarship used digitized flight data from the Gemini 8 and Apollo 15 missions to create the [Apollo 15 Learning Hub](#), making primary source records of Apollo available online for research, education, history, and as an example of a unique human endeavor. The Scott Indy 500 films in particular document a signification moment in auto racing history and demonstrate the public regard in which astronauts were held at the time; their preservation will enhance the research value of automotive-related collections such as the Roy A. Phillips NASCAR photographs collection and the Robert L. (Robb) Pitts papers, as well as cold-war era collections including the papers of Ronald Radosh, activist and writer; Theodore Draper, historian and political writer; and Harvey Klehr papers, professor and writer. In recognition that access to the Scott home movies will enhance the research value of the Scott collection as a whole, Emory is currently digitizing the additional fourteen reels of film in the collection at its own expense so that all of the films can be made available to researchers.

B. Uniqueness of archive's film copy

These reels are home movies and are believed to be the only existing copies of this footage and unique to Emory. They were donated to Emory University in 2021 by Tracy L. Scott, daughter of David and Anne Lurton Scott. Tracy Scott is a faculty member at Emory; per the deed of gift for the donation, all rights to the materials have been transferred to Emory. Scans of the donation confirmation letter and the deed of gift are attached to this application. The films are not protected by commercial interests and were not originally created for television or video. No duplicate prints or videotape use copies have been found. This grant will enable Rose Library to ensure the long-term preservation of the original source material of these films and to provide access copies to researchers.

C. Physical film description

INDY #1, 1966

8mm, acetate, color, positive, silent
50 ft. (1 reel)

This reel depicts pre-race activities, including close-ups of race cars at garages and in pit lane, notably the cars of Mario Andretti, A.J. Foyt, Rodger Ward, Graham Hill (race winner), Bobby Unser, Jim Hurtubise, and Cale Yarborough. Footage includes shots of the Indianapolis Motor Speedway's "Gasoline Alley" sign, the scoring pylon, the Borg-Warner trophy, the track infield as seen from the front stretch grandstand, and pre-race festivities on the track. The film is in good condition with minimal color fading.

INDY #2, 1966

8mm, acetate, color, positive, silent
50 ft. (1 reel)

This reel captures the start of the race. Shot from the front stretch grandstand located just before turn 1, footage shows the formation laps with pace car and beginning of the first race lap, the aftermath and cleanup from the infamous turn 1 crash, the towing of damaged cars, and the continuation of the race. The film is in good condition with minimal color fading; minor perforation damage at head.

INDY, 1966 May

8mm, acetate, color, positive, silent
50 ft. (1 reel)

This reel begins with race footage from the front stretch grandstand, with scoring pylon and control tower visible, then cuts to pit lane, capturing pit stops by Rodger Ward, Bobby Unser, Jim Clark (2nd place finisher), Jerry Grant, and Carl Williams. Shots from the grandstand then depict the cars of Eddie Johnson, Jim Clark, and Graham Hill approaching and going through turn 1, Graham Hill's win, and his victory lap in the pace car.

D. Description of preservation work and cost estimate

Emory University obtained an estimate from Vendor X for the total cost of cleaning and prepping the films, making internegatives and answer prints, scanning the films at 4K resolution, and making digital versions of the films (10 bit DPX, ProRes 422 HQ MOV, and H.264 MP4).

Vendor X quoted a total expense of \$ _____. Emory understands that the National Film Preservation Foundation's grant funds cannot be used for indirect institutional costs and must be used for expenses directly associated with processing and preserving film.

The total grant funds we are seeking is \$ _____. Should the invoiced expense exceed the estimate, Emory will assume all additional expense. Billing and invoice issues will be resolved at

the time of work.

Additionally, Emory is currently digitizing the fourteen additional reels of film in the collection at its own expense, so that all of Scott's films can be made available to researchers. With Emory's contribution, a total of seventeen films will be made accessible through this project. Emory obtained an estimate of \$_____ from Vendor Y for scanning the fourteen films at 2K resolution and making digital versions (10 bit DPX, ProRes 422HQ MOV, and H.264 MP4); this estimate is included in the application package.

E. Shipping costs

As this proposal pertains to acetate film, Emory will be responsible for all shipping costs.

F. Storage

The original films and all film elements produced as a result of this grant will be stored off site at Iron Mountain in Boyers, Pennsylvania. Original film materials are stored at 35 Fahrenheit and 30% RH; new film materials are stored at 50 Fahrenheit and 30% RH. All digital video files will be stored in Emory's digital repositories. DPX sequences will be losslessly and reversibly transcoded to MKV files using the RAWcooked software program and ingested to an Isilon storage repository along with descriptive, technical, and administrative metadata. Digital access copies (ProRes 422HQ MOV and H.264 MP4) will be hosted in a Fedora-based repository, and MP4 access copies will also be uploaded to Rose Library's Aviary platform for online access by researchers.

G. Access plans

All of Rose Library's digitized audiovisual materials are available for viewing on a dedicated computer within the library. Portions of Rose Library's audiovisual holdings in digital format are also available through Aviary, the audiovisual platform which Rose Library has recently implemented to allow online access to existing and newly digitized materials, with more collections to be added as the platform rolls out: <https://aviary.libraries.emory.edu/>.

There are no donor restrictions on access to the David R. Scott and Anne Lurton Scott collection. Once digitized, films will be viewable by the public at no cost, on-site or through Aviary. A MARC bibliographic record for the Scott collection will be updated in Emory's online catalog as well as in OCLC, and the finding aid will be encoded using EAD (encoded archival description)

in the Emory Finding Aids database (<http://findingaids.library.emory.edu>) for access via the Internet.

Emory's Robert W. Woodruff Library regularly hosts exhibits showcasing its collections. Some of these focus on specific creators; recent ones have showcased Salman Rushdie, Alice Walker, and Seamus Heaney. Other exhibits have had themes encompassing the work of multiple artists, such as African American artists, the Raymond Danowski Poetry Library collection, and Latin American history. Previous exhibits can be seen at <https://libraries.emory.edu/exhibits/index.html>. Additionally, Emory has presented digitized films from its collections in Home Movie Day events; recent presentations have included NFPF-preserved films from the James Harvey Young, William Levi Dawson, and James V. Carmichael collections. Once preserved, Scott's films may be included in a future Home Movie Day presentation or library exhibit.

H. Public service mission

The Stuart A. Rose Manuscript, Archives, and Rare Book Library of the Emory University Libraries (<https://libraries.emory.edu/rose>) acquires, preserves, and makes available for research books, manuscripts, audiovisual materials (film, audio tape, and video tape), graphic records (photographs, drawings, maps, engravings, broadsides, and posters), electronic records, and other materials of permanent historical and research value. Rose Library's renowned collections span more than 800 years of history, with particular depth in modern literature, African American history, Emory University history, and the history and culture of Georgia and the South.

Information on requesting and accessing Rose Library materials is available on the Rose Library website: <http://rose.library.emory.edu/using/preparing-for-research/index.html>.

I. Tax-exempt status

Emory University is a 501(c)(3) nonprofit institution with tax identification number _____. An IRS letter confirming Emory University's tax-exempt status is attached.

J. Supplemental funds

Should the invoiced expense exceed the vendor estimate, Emory University will provide funding for preservation work expenses in excess of the requested amount. Emory will pay for all shipping, handling, and insurance as well as the cataloging of the films.

Additionally and at its own expense, Emory is digitizing the remaining fourteen reels of film in the collection, at a cost of \$_____; the work funded by this contribution includes prepping the films, scanning at 2K resolution and making digital versions (10 bit DPX, ProRes 422HQ MOV, and H.264 MP4). A vendor estimate for this work is attached.