Abstract   **AMIA- Community Archiving Workshop**

The lead applicant for this proposal is the Community Archiving Workshop, a project of the Association of Moving Image Archivists. The Community Archiving Workshop (CAW) (http://communityarchiving.org) is comprised of 11 professional members from AMIA who work together to mobilize audiovisual experts, regional community members and library/archive professionals to begin the rescue of endangered audiovisual recordings, which are at risk of obsolescence and uninformed de-accessioning. Established in 2011 at the annual meeting of The Association of Moving Image Archivists (AMIA)- a nonprofit international association dedicated to the preservation and use of moving image media- the CAW has delivered 9 national workshops and 3, internationally, serving over 16 organizations and their communities. The main collaborators for this proposal are three regional libraries, which will serve as anchor sites for the proposed training: the African American Museum and Library of Oakland in Oakland, California, the Metropolitan Government Archives at the Nashville Public Library in Nashville Tennessee, and the Wisconsin Center for Film and Theater Research at the University of Wisconsin- Madison.

The intended audience for this project is comprised of library and archive professionals and the network of community organizations which they partner with and serve. Important regional collections exist within local libraries and community, cultural, and faith based organizations which are under-resourced, many of them containing unique audiovisual material which, if lost, cannot be recovered. Rapid developments and obsolescence in technology means that librarians and archivists are increasingly responsible for a range of media collections that are becoming less and less accessible. However, these collection managers often lack the training and capacity to manage, preserve, and provide access to their audiovisual collections and do not have the technical skills necessary to assess collections and prioritize for preservation- the necessary first steps toward access.

Through this project, the CAW proposes to scale its established model for community training in audiovisual archiving in order to fill this training gap in the libraries field, while engaging non-librarian stakeholders and community members in the process. The Community Archiving Workshop Training of Trainers proposes to address the widespread threat to our audiovisual heritage through a series of regionally-based workshops which will take place over a two-year period. The project will address the problem using the following essential components: (1) Training of Trainer (TOT) workshops: Training of regional archivists and librarians, by established audiovisual archivists, in the essentials of care and preservation for audiovisual collections. (2) Community Archiving Workshops (CAW): Hands-on collection processing and identification workshops for community organizations with trained audiovisual archivists. (3) Creation of basic long-term preservation plans with assigned audiovisual archivists. (4) Creation of a training curriculum and training toolkits which archivists and librarians can use to pass on their training within their community after the workshop. (5) Digitization of select high priority content from each archive. Twelve workshops will take place in three regions (One TOT, four CAWs per region). The proposed training regions are: Midwest (Madison, WI), Southeast (Nashville, TN), and West Coast (Oakland, CA). These regions are chosen because they have fewer trained audiovisual archivists and less opportunity for training, compared to the Northeast Through this project librarians and archivists will improve their knowledge, skills and abilities in audiovisual preservation and archiving, and have the opportunity to share these skills in support of their wider community.

I.   STATEMENT OF BROAD NEED

Local, regional, and academic libraries often serve as repositories or defacto archives for the communities they serve. Many librarians and archivists find themselves struggling to manage unique, complex, and aging media such as film, video, and audio recordings, and many lack the capacity to create, manage, preserve and provide access to these materials. In addition, these organizations are charged with the stewardship of digital collections created both through the conversion of obsolete physical media and the acquisition or creation of new 'born digital' media. These growing audiovisual (AV) collections contain content vital to the history and culture of our communities; however, the content is often unavailable due to the technical obsolescence of the format itself, the scarcity of equipment required for playback, and a lack of knowledge and resources to digitize and preserve them. Important regional collections exist within community, cultural, and faith based organizations which are under-resourced, many of them containing unique material which, if lost, cannot be recovered. In such cases, often the only opportunity for preservation comes when the collection is acquired by a larger institution. This process may save cultural records, but it often removes the collection from its community and from the local curators and historians who can best contextualize the content.

This project addresses the goals stated in the Curating Collections category of the Laura Bush 21st Century Librarian Program by providing archivists and librarians with the training and support they need to assess their collections, prioritize, and prepare them for digitization - all necessary first steps to creating accessible, organized, and sustainable digital library collections. In 2012, the Library of Congress National Recording Preservation Plan reported that "Many endangered analog formats must be digitized within the next 15 or 20 years before further degradation makes preservation efforts all but impossible."[1] This estimate, now six years old, reminds us of the urgency of digitization initiatives for analog (particularly magnetic) media. Recent scholarship on media and digital preservation makes a more complicated case for endangered AV materials, some which are already five to 60 years old. With such a short time-frame in mind, and the reality of the abundance of aging magnetic media collections in our institutions in comparison to the resources available to preserve them, a firm foundation for preservation planning and prioritization is the key to ensuring our cultural heritage is not completely lost. While recognizing the looming demands of our born digital collections, the Community Archiving Workshop (CAW) proposes to focus this project on the assessment of tape-based media collections, which are the most vulnerable and at-risk at this time due to technical obsolescence and the reality of the material's rapid rate of decay.

One of the greatest challenges to preserving AV collections nationally is that most expertise exists in concentrated regions (primarily in the Northeast) where major institutions have the lion's share of knowledge, staffing, and resources. This project proposes to expand the workshop in areas outside that geographic region, while engaging non-librarian stakeholders and community members in the process of saving their cultural heritage. Confirmed regional anchor sites for the workshops are libraries/archives in Oakland, California; Madison, Wisconsin; and Nashville, Tennessee, and each of these partner institutions

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[1] Library of Congress, "Library of Congress National Recording Preservation Plan", (National Recording Preservation Board of the Library of Congress, Council on Library and Information Resources: December 2012), http://www.loc.gov/programs/static/national-recording-preservation-plan/publications-and-reports/documents/NRPPLANCLIRpdfpub156.pdf

has articulated mission statements to serve community partners who are isolated from resources regarding AV preservation.

This project builds off of important research, including: the University of Illinois at Urbana-Champaign's CARLI Preservation Survey and Preservation Self-Assessment Program; the California Preservation Program's 2007 California Audiovisual Preservation Project statewide survey; The Library of Congress National Audio-Visual Conservation Center; as well as IMLS-funded projects, including: Northern Illinois University Libraries' Digital POWRR Project and the University of Wisconsin- Madison's PROUD and PRAVDA projects. However, the CAW differs from many of these university-driven projects in that it meets the collections and managers where they are, harnessing the energy of community investment and developing new leaders to continue ongoing preservation work. The curriculum and toolkits developed for this project, as well as resulting documentation, will serve as an invaluable resource which can be adapted to meet the limited resources of organizations and institutions struggling to address the needs of their audiovisual collections. For library/archive professionals, the CAW gathers data for preservation planning and provides critical education and documentation on audiovisual preservation while empowering regional libraries/archives and their communities toward a sustainable plan for better care and greater access to legacy recordings.

II. PROJECT DESIGN

The Community Archiving Workshop Training of Trainers project proposes to address the widespread threat to our AV heritage through a series of regionally-based workshops in which library and archives professionals will learn audiovisual preservation skills which they can extend to their community constituents. In each region, two different kinds of workshops will be delivered, the first being the Training of Trainers (TOT) workshop, and the second being the traditional Community Archiving Workshop (CAW) model. In each of the three proposed regions, one TOT workshop will be held to train anchor site staff and lead contacts from community partner organizations, followed by three consecutive CAWs, in which anchor site staff will deliver basic audiovisual preservation training for community partner organizations with the support of CAW mentors. This expanded model will allow anchor site staff and regional organizations to develop the skill set and confidence needed to run their own workshops, inventory and assess their own collections, develop preservation plans, and share these skills with others. Documentation and toolkits produced through this newly scaled model will be aggregated and shared online through the CAW website, providing librarians and archivists with resources to execute workshops in their own communities, as well.

In the TOT workshop, participants will learn inventory and assessment skills, as well as the logistics of organizing Community Archiving Workshops of their own. The training includes aspects of educational outreach, organizational partnerships and expectations, establishing workflows, determining equipment and resource needs, soliciting donations and recruiting volunteers, and workshop delivery. Participants (anchor site staff and community partners) of TOT workshops will learn how to take inventory data to the next level: identifying the most unique and endangered recordings in their collections, in order to prioritize them for preservation, and have the knowledge necessary to seek out and make informed decisions on digitization of those assets. This will allow library and archives professionals to not only address the

stewardship of their own collections, but also engage community stakeholders from outside the library sector to address important regional cultural collections in their broader community.

Participants in the TOT workshop will receive guidance and support from CAW mentors as they implement regional Community Archiving Workshops at three consecutive partner organization sites. By processing a small audiovisual collection at each one of these sites, TOT participants will have the opportunity to further disseminate skills in audiovisual preservation, including format identification, description of carrier, identification of risk factors (mold, debris, damage) and generation (source tape, edited master, viewing copy). This initial information forms the basis for metadata that will be preserved with the content as the media are transformed through digitization. In addition, caretakers must understand the process of digitization (for analog materials) and file transformations (for digital materials) that will result in a faithful representation of original content and support digital longevity.

Community Archiving Workshops (CAW) are events (usually one day) that combine formal presentations about AV needs and characteristics, followed by hands-on practice where audiovisual professionals and community volunteers work together on an inventory and assessment of one organization's collection. The workshop closes with presentations on digitization, key points on the management of digital files, the importance of prioritization and selection, and the process of preservation planning.. The recent addition of a video digitization demonstration kit will allow participants to learn hands-on about preservation workflows and the equipment necessary to create high quality and sustainable master files. The overall purpose of a CAW is to provide an organization with the information necessary to develop a preservation plan for their legacy recordings and to stimulate preservation. At the same time, CAW participants leave both with new skills and knowledge that enable them to take action on their own collections, and with new local contacts for support and potential collaborations in their city or region. Through this proposed project, each participating organization will be supported in the selection and digitization of sample legacy recordings from their collection assessed during the workshop, which can be used to advocate for further preservation.

These workshops address the problem of endangered audiovisual community collections using the following essential components: (1) Training of Trainer (TOT) workshops: Training of regional archivists and librarians, by established audiovisual archivists, in the essentials of care and preservation of AV collections. (2) Community Archiving Workshops (CAW): Hands-on collection processing and identification workshops, led by trained AV archivists, for library and archives professionals as well as community members of local cultural organizations. (3) Creation of basic long-term preservation plans, produced with a dedicated AV archivist, for each participating organization. (4) Creation of a "Training of Trainers" curriculum, CAW kit of inspection and conservation supplies,and online CAW Handbook which archivists and librarians can use to pass on their training within their community through consequent Community Archiving Workshops. (5) Digitization (both in-house and outsourced) of select high priority content from each archive, to be used to catalyze the preservation of regional collections.

Measuring Risks and Successes

Built upon the annual meeting of the Association of Moving Image Archivists (AMIA), the greatest risk to the Community Archiving Workshop model has always been the potential for failure of participating workshop participants to follow through with completing their inventories and preservation planning after the workshop is over, and the AMIA membership (along with its expertise) leave town. The proposed model for this project engages each region over an 18 month period, at least, in which a dedicated audiovisual archivist mentors both the anchor site and the regional partners as they participate in training, lead their own CAWs, and move forward with their preservation plan. Following this model, AMIA's CAW members have the rare opportunity to see each participating organization through the preservation process- from workshop to digitization and dissemination- to help build a local network of shared resources and ensure the project will meet its stated goals.

The success of this project will be defined by the completion of twelve workshops, which will take place in three regions (four per region): West Coast (Oakland, CA); Midwest (Madison, WI); and Southeast (Nashville, TN), and will be evaluated by the following metrics:
- Workshop participants gain or improve on the following skills:
    - Ability to identify obsolete and at-risk media formats in their collection.
    - Ability to identify generationsof recordings and uniqueness of content.
    - Ability to create and refine a working inventory workflow for their audiovisual collection which meets both accepted best practice standards and internal needs.
    - Ability to identify the methodology from which an audiovisual inventory can be shared or migrated into existing and future cataloging systems.
    - Ability to determine highest priorities for digitization based on content and physical fragility.
    - Ability to create and understand a basic vendor agreement when outsourcing digitization.
    - Clear understanding of essential best practices for storage and naming of digital preservation and reference files.
- At least 200 assets from the known audiovisual collection for each partner is inventoried through each CAW workshop, providing a foundation sample database from which further inventory work can continue and a preservation plan can be crafted.
- Each anchor site successfully develops and implements three consequent CAW workshops in their regional community.
- Each participating organization creates a list of potential collection priorities based on physical risk and content, which can be used to advocate for further preservation support.
- Each participating organization receives a sample of digitized material from their collection to use to advocate for further preservation and to use as community outreach.
- Three Training of Trainers (TOT) workshops and nine CAWs are developed and implemented throughout the specified geographic regions.
- A CAW Community Partnership and Mentor network is created and made available to participants.
- Creation of CAW social media accounts, such as Instagram or a blog, featuring updates from all three regions and addressing project developments and shared resources.
- Creation of three regional toolkits made up of audiovisual inspection and conservation supplies, including a basic digitizing kit.

- Creation of the online CAW Handbook, which will contain sample documents and inventories, detailed and scalable curriculum, and audiovisual preservation resources.

Project Management
This project will be supervised by AMIA's Managing Director, Laura Rooney, and planned, implemented and managed by proposed CAW project manager Moriah Ulinskas in close collaboration with CAW mentors at each of the three regional anchor sites. Confirmed CAW mentors are Pamela Jean Vadakan (Oakland), Manager of California Revealed, a statewide digitization and preservation project that was launched in 2010; Amy Sloper (Madison), Head Archivist at the Wisconsin Center for Film & Theater Research at the University of Wisconsin-Madison; and Kelli Hix (Nashville), Audiovisual Archivist at the Audiovisual Conservation Center, Nashville Public Library.

Laura Rooney has been with AMIA for 15 years and served as Managing Director for eight years. During this time, AMIA has partnered with: the Academy of Motion Picture Arts and Sciences to develop online learning programs; the Library of Congress on the Moving Image Collections (MIC) portal project; Oregon Public Broadcasting on the American Archive Pilot Program; conducted a study and symposium dedicated to local television news under the National Historical Publications and Records Commission (NHPRC), and held a Small Gauge Film Preservation Symposium through a National Endowment for the Arts grant. Additionally, AMIA is a founding member of the Coordinating Council of Audiovisual Archives Associations (CCAAA) and leader in the international Archives at Risk project.

Moriah Ulinskas served as the Preservation Program Director at the Bay Area Video Coalition (BAVC) from 2011- 2014. During this time she was the Project Director on a National Endowment for the Humanities research and development grant, a National Endowment for the Arts cultural heritage grant, a grant from the Andrew Mellon Foundation, and a Knight Foundation Prototype Fund grant. Additionally, she was Lead Investigator on two National Science Foundation research grants during her tenure as BAVC's director of Next Gen programs, from 2007- 2011, managing a budget of over $2 million annually and a staff of 21 people at 13 sites.

Schedule of Activities
This two-year project is organized into four six-month work phases, scheduled to start in June 2018 and complete in May 2020. During Phase I (June 2018- November 2018), CAW project manager and CAW mentors will establish formal partnerships in each of the three regional communities: Oakland, CA, Madison, WI, and Nashville, TN. This includes partnering with identified anchor sites to engage in community outreach, educating regional cultural organizations and nonprofits on the need for audiovisual preservation, and identifying collaborating organizations for regional workshops. A schedule for all workshops will be finalized by October 2018. During this time the curriculum for the Training of Trainers (TOT) and online Handbook will be developed, based on extensive documentation and materials resulting from seven years of the Community Archiving Workshop, currently available in draft form at www.communityarchiving.org.

The first TOT workshop (Region 1) will be piloted at the beginning of of Phase II (December 2018- May 2019). In the TOT workshop in each region, CAW mentors will lead workshop delivery focused on

processing an audiovisual collection selected by the regional anchor site. Workshop participants will include anchor site staff, leads from collaborating organizations and additional CAW members who will provide oversight and expertise as participants learn to inspect, assess risk, inventory and arrange the recordings in the collection. The resulting inventory will be used to make preservation recommendations and a simple digitization kit will be demonstrated so that workshop participants become familiar with the analog-to-digital process and are versed to make informed decisions on the digitization process. Participants of the TOT workshop will also be versed on materials in the online CAW Handbook, which will contain planning documents, workflow documentation, sample outreach materials, partner agreements, inquiries, and equipment and material lists as well as the physical CAW kit of inspection and conservation supplies. During Phase II, the curriculum and online CAW Handbook will be updated to reflect feedback from the first TOT training, and two remaining regional TOT workshops (Regions 2 and 3) will take place February and March 2019. At the end of Phase II, the Region 1 anchor site will pilot the first CAW, in which the same workshop format will be carried out at a partner organization (with that organization's collection) and led by the anchor site. CAW mentors will work closely with anchor site staff as they interpret toolkit material to shape workshops in their own communities.

During Phase III (June 2019-November 2019), the majority of the remaining CAWs will be delivered by the librarians/archivists from community anchor sites. During these workshops, CAW mentors will work closely with community anchor staff on coordination, workshop development, and partner with them on the days of their workshop delivery. CAW mentors will continue to provide professional support in the production of preservation plans and provide further training on digitization and basic, but critical, knowledge of digital preservation.

During Phase IV (December 2019-May 2020), the final CAW trainings will be delivered. CAW mentors will continue to provide oversight of the development of preservation recommendations for all CAW partners and sites. Final adjustments will be made to the curriculum and online CAW Handbookand project outcomes will be shared broadly through publications and presentations in the library/archives field. Each of the 12 participating workshop sites will have the opportunity to select high priority and at-risk AV recordings for preservation and necessary preservation/digitization will be provided for, in order to create visibility of their collection and advocate for their preservation plans. Through a total of 12 workshops, the CAW proposes to train 18 collections managers, 45 community volunteers, process 12 audiovisual collections, and assess over 2,000 audiovisual recordings for preservation. Additionally, this project supports immediate preservation and access to 60-100 unique legacy recordings.

Audience, Tracking, and Dissemination
CAW understands that each institution may adapt best practices to its institution-wide needs and resources in order to develop a preservation practice and plan that is sustainable. This project is dedicated to the establishment of workflows, staff development, and infrastructure which supports communities and their collections in accordance with existing resources and institutional missions. Each regional training (TOT and CAW) will be adapted by dedicated CAW mentors to meet the specific needs of that community.

For example, Midwest region CAW mentor Amy Sloper identifies that the upper Midwest states are without a strong, documented audiovisual archiving presence or level of expertise and plans to use these

workshops as an opportunity to create a network for audiovisual preservation activities. The Wisconsin Center for Film and Theater Research- at which Sloper is Head Archivist- works closely with the Wisconsin Historical Society and the University of Wisconsin's Information School, and will engage the Convening Great Lakes Culture Keepers for this project. Convening Culture Keepers is a series of networking and professional development opportunities with the goal of supporting the delivery of culturally relevant information services in the American Indian communities of Wisconsin, Michigan, and Minnesota. West Coast region anchor site, the African American Museum and Library of Oakland, is dedicated to the discovery, preservation, interpretation, and sharing of historical and cultural experiences of African Americans in California and the West for present and future generations. Nashville Metro Archives, the Southeast region anchor site, collects cultural material related to culture in the broad South- particularly rural communities.

CAW curriculum, and the online CAW Handbook will be adaptable to meet the needs and resources of the three very different regions engaged in this project. Because each region has a dedicated CAW mentor, who is also a member of that regional community, we expect the project goals and outcomes to be especially adaptable and appropriate to the needs and expectations of the communities served. CAW mentors will have the opportunity to articulate project goals and intended outcomes, specific to their regional community in the planning process, and make adjustments as needed.

The CAW project manager will establish and maintain a regular evaluation schedule with CAW mentors and the anchor sites and community organizations in order to facilitate constructive feedback which can be used to adjust and adapt consequent workshops. Metrics stated in the Project Design Section of this narrative will be used to develop measurable benchmarks for all aspects of the project. A final, and imperative, element of the project will be an online portal, linked to the CAW Handbook, where each region will share their successes, challenges, and documentation. The CAW project manager will work closely with regional CAW mentors to coordinate workshops, collect documentation, deliver regular evaluations, produce preservation plans, and aggregate final findings and resources from all three regions for dissemination. This documentation and curriculum collected in the Handbook will serve as training resources for librarians and archivists far beyond the project period.

Dissemination will take place through proposed conference presentations and publications including, but not limited to: Association of Moving Image Archivists (AMIA), American Library Association (ALA), Society of American Archivists (SAA), and Association for Recorded Sound Collections (ARSC).

Personnel and Resources
This project benefits from AMIA's and the Community Archiving Workshops' extensive network of audiovisual professionals. CAW mentors are all uniquely fit to serve the regional communities identified for this project, while also possessing skills and experience in audiovisual preservation which are not widely held in the libraries and archives field. Location of these mentors in the communities served means that the mentor/community partner liaison likely will be sustained beyond the duration of the grant period. Additional CAW members will travel around the three regions to provide support during the preliminary TOT workshops, but subsequent CAWs will be supported by regional CAW mentors only- reducing workshop costs. Allotted personnel time for this project is based on over seven years' worth of experience

delivering CAW activities, and includes the welcome addition of time during the 18-month grant period for ongoing mentorship of participants.

Additional resources, such as the Community Archiving Workshop Handbook and toolkit, have been piloted over the past few years by CAW members. These resources have been determined to be appropriate for the projected goals of this project and vendors for resources already have been established. All aspects of the budget for this project have been designed based on experience running the Community Archiving Workshop and establishing the existing online presence at www.communityarchiving.org. The recent addition of a digitizing kit for magnetic media was piloted in development by members of the Audiovisual Preservation Exchange (APEX), an international collaboration for film and media preservation spearheaded by NYU's Moving Image Archiving and Preservation master's program, which overlaps with members of the CAW group. This digitization kit is designed to be practical and efficient- accessible to all levels of expertise- yet designed to meet professional audiovisual preservation standards.

Theory and Practice

The methodologies and practices in this project cite and are supported by accepted best practice standards in the field of audiovisual archiving. Collections care and recommendations are supported by the following standardization bodies and professional organizations, and include but are not limited to:

- ISO (International Organization for Standardization)
  - Environmental control and standards
- FADGI (Federal Agencies Digitization Guidelines Initiative)
  - Digitization target file formats
  - Digitization practices
  - File naming
  - Digitization workflows
- IPI (Image Permanence Institute)
  - Risk of loss
  - Storage macro and micro environments
- NARA (National Records and Archives Administration)
  - Inspection and handling practices
  - Object orientation for long term storage
  - Mitigating the effects of disaster through correct storage practices
- Library of Congress
  - Storage and long term care
- AMIA (Association of Moving Image Archivists)
  - Diversity and Inclusion mission
  - Real-world examples of successful preservation efforts and challenges
  - Central professional resource

III. DIVERSITY PLAN

Serving diverse communities is at the center of CAW's mission and at the core of the Training of Trainers project plan. In our history as a volunteer organization, CAW has been honored to work with diverse institutions including Three Dollar Bill Cinema, a Seattle-based queer film festival and distributor; and All

Walks of Life (AWOL), a youth media organization. We played a central role in the crafting of and subscribe to AMIA's Statement on Diversity, Inclusion, and Equity.[2] Our project addresses diversity using two primary methodologies.

First, our proposed programs will take place in geographic locations chosen because they have fewer audiovisual archiving formal training programs and less physical access to equipment and technical expertise required to preserve collections. Much of the audiovisual preservation expertise is currently centered in the Northeast region within major universities and institutions, and our project has identified the West, Midwest, and Southeast as our three primary regions of service. Secondly, we actively seek to partner with institutions which represent underserved populations, including rural and low income populations and collections which focus on the history and culture of underrepresented populations. Current partner organizations which strongly represent our commitment to diversity include:

- The African American Museum & Library in Oakland, CA, dedicated to preserving the history and experiences of African Americans
- Fisk University in Nashville, TN, a historically Black University
- Appalshop in Whitesburg, Kentucky, which supports and preserves Appalachian culture
- Nashville Metro Archives, which collects cultural material related to culture in the broad South
- Convening Culture Great Lakes Culture Keepers, a series of six professional development and networking mini-conferences for tribal librarians, archivists, and museum curators serving American Indian communities in Wisconsin

By their very nature, many of the organizations that the CAW seeks to collaborate with are not specifically part of any wider audiovisual archiving professional organization or group. Many may not be aware of available resources such as CAW, or may simply not have the resources to engage with such communities or attend professional conferences. With this in mind, CAW identified the above partners by reaching out directly to members of the communities in which our CAW representatives and volunteers live. In order to dig even deeper into our communities and discover further endangered extant collections, a period of community outreach is scheduled into the proposal which will be spearheaded by the above partners with the support of CAW. This period is intended to expand the program beyond the communities that CAW is currently able to reach. It is also intended to allow our partners, who we believe know their communities best, to identify the greatest needs in their own communities.

The partners are organizations which have culturally vital AV collections in danger of total loss over the next 10-15 years if not preserved, but which have little or no access to the AV preservation resources required to create a viable preservation plan according to current best practice standards. The project's Training of Trainers model supports communities' ability to reach out directly to each other through mutual learning experiences and sharing of resources and knowledge. We believe that CAW's past work with diverse organizations, as well as our current roster of partners, ensures our capacity to continue to diversify our partnerships, and empower our partners to identify and support further needs in their own communities,

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[2] Association of Moving Image Archivists,
http://www.amianet.org/sites/all/files/AMIA%20Statement%20on%20Diversity%20Inclusion%20and%20Equity.pdf

some of which fall in the "hidden collections" category. The project is developed not only to meet the urgent preservation needs of these AV collections, but to develop a sustainable web of professional support across the country.

IV. NATIONAL IMPACT

This project aligns with goals of the Laura Bush 21st Century Library Program and the Curating Collections project category in that it is national in scope and it is designed to develop scalable lasting resources which can be repurposed and re-interpreted broadly within the archives and libraries field. Recognizing limited staffing and limited resources at most regional libraries and archives, this project increases opportunities for training collecting institutions, which may not have specialized staff, in the care and preservation of their community's audiovisual collections. Every institution will have different methodologies for reaching best standards in collection care for their collections. With this in mind, the Community Archiving Workshop Training of Trainers model, the CAW kit, and the online Handbook are designed to be adaptable to the needs and resources of any organization. Three disparate national regions will be directly impacted by this project as audiovisual collections and their communities will be empowered to build a sustainable plan for better care and greater access to their region's legacy recordings. After the project is over, the curriculum and tools developed through this project will remain freely accessible for distribution to collections managers anywhere. CAW members will continue to be available after the end of the project to serve as support, ensuring that the project is both sustainable and scalable.

The Community Archiving Workshop Training of Trainers is a direct response to a growing national need for audiovisual expertise. Nearly every organization now serves as a defacto audiovisual archive as we generate and collect more and more media content. There is limited time to save and digitize our aging and fragile analog media, and our digital collections continue to grow exponentially. The members of the Community Archiving Workshop have been working together to address this growing need for many years, and since the first CAW in 2011, the model has been refined and successfully reproduced over a dozen times. As a small, volunteer-run organization, we are not able to meet the demand for training and the demand for more CAWs in more diverse regions. With the support of the Laura Bush 21st Century Library Program, CAW can build on this successful training model to have a further-reaching impact and provide our partner organizations with longer-term support. Through the Training of Trainers program, we can support a wider range of partners in their mission to be both self-reliant (gaining knowledge and expertise) and to build community (creating partnerships and sharing resources). The purpose of the Training of Trainers workshops proposed here include the following:

- **To support the national dissemination** of the successful, adaptable, and well-documented CAW model so that it may be more widely used by those looking for a community-based training method.
- **To build a national community** of resources and expertise in AV collections care.
- **To train collections managers in geographically separate locations**, outside the AMIA professional community, where we believe the greatest needs exist.
- **To address the imminent, international threat** of loss of our diverse AV cultural heritage.
- **To demystify the process of digitization and preservation of complex media assets** by co-creating long-term, real-world plans with collection holders that support collection preservation and access.

Schedule of Completion, Year 1											AMIA- Community Archiving Workshop	
Activity	**Jun 18**	**Jul 18**	**Aug 18**	**Sep 18**	**Oct 18**	**Nov 18**	**Dec 18**	**Jan 19**	**Feb 19**	**Mar 19**	**Apr 19**	**May 19**
Develop online toolkit	---------------------------------											
Establish regional partnerships	---------------------------------											
Develop TOT curriculum	---											
Finalize workshop schedule					----------							
Finalize TOT curriculum					----------							
Finalize online toolkit					----------							
Region 1- TOT							----------					
Region 2- TOT									----------			
Region 3- TOT										----------		
Region 1- CAW 1											----------	

Activity	Jun 19	Jul 19	Aug 19	Sep 19	Oct 19	Nov 19	Dec 19	Jan 20	Feb 20	Mar 20	Apr 20	May 20
Schedule of Completion, Year 2										AMIA- Community Archiving Workshop		
Region 2- CAW 1	----------											
Region 3- CAW 1	----------											
Region 1- CAW 2		----------										
Region 2- CAW 2				----------								
Region 1- CAW 3					----------							
Region 3- CAW 2						----------						
Region 2- CAW 3								----------				
Region 3- CAW 3									----------			
Final adjustments to curriculum												
Final adjustments to online toolkit								-------------------------------------				
Preservation recommendations made								-------------------------------------				
Digitization (outsourced)									---			
Dissemination										---		

DIGITAL PRODUCT FORM

Introduction
The Institute of Museum and Library Services (IMLS) is committed to expanding public access to federally funded digital products (i.e., digital content, resources, assets, software, and datasets). The products you create with IMLS funding require careful stewardship to protect and enhance their value, and they should be freely and readily available for use and re-use by libraries, archives, museums, and the public. However, applying these principles to the development and management of digital products can be challenging. Because technology is dynamic and because we do not want to inhibit innovation, we do not want to prescribe set standards and practices that could become quickly outdated. Instead, we ask that you answer questions that address specific aspects of creating and managing digital products. Like all components of your IMLS application, your answers will be used by IMLS staff and by expert peer reviewers to evaluate your application, and they will be important in determining whether your project will be funded.

Instructions

> Please check here if you have reviewed Parts I, II, III, and IV below and you have determined that your proposal does NOT involve the creation of digital products (i.e., digital content, resources, assets, software, or datasets). You must still submit this Digital Product Form with your proposal even if you check this box, because this Digital Product Form is a Required Document.

If you ARE creating digital products, you must provide answers to the questions in Part I. In addition, you must also complete at least one of the subsequent sections. If you intend to create or collect digital content, resources, or assets, complete Part II. If you intend to develop software, complete Part III. If you intend to create a dataset, complete Part IV.

Part I: Intellectual Property Rights and Permissions

A.1 What will be the intellectual property status of the digital products (content, resources, assets, software, or datasets) you intend to create? Who will hold the copyright(s)? How will you explain property rights and permissions to potential users (for example, by assigning a non-restrictive license such as BSD, GNU, MIT, or Creative Commons to the product)? Explain and justify your licensing selections.

All curriculum and documentation created through the Community Archiving Workshop Training of Trainers will be released under Creative Commons Attribution Non-Commercial 4.0 International License (CC BY-NC 4.0). This allows the material to be widely distributed and freely used, while ensuring that AMIA and the Community Archiving Workshops maintains authorship of the materials.

A.2 What ownership rights will your organization assert over the new digital products and what conditions will you impose on access and use? Explain and justify any terms of access and conditions of use and detail how you will notify potential users about relevant terms or conditions.

Materials produced over the course of this project will be freely available to the public for use, reuse and adaptation.

A.3 If you will create any products that may involve privacy concerns, require obtaining permissions or rights, or raise any cultural sensitivities, describe the issues and how you plan to address them.

We do not foresee creating digital resources that would create any privacy concerns.

Part II: Projects Creating or Collecting Digital Content, Resources, or Assets

A. Creating or Collecting New Digital Content, Resources, or Assets

A.1 Describe the digital content, resources, or assets you will create or collect, the quantities of each type, and format you will use.

We will create a variety of curricular materials which will be available through the Community Archiving Workshop as Word documents, Excel sheets, Power Point slide presentations, and resources as PDF files. The online toolkit may also contain web forms. A social media component of the project will include documentation in image files and video files.

A.2 List the equipment, software, and supplies that you will use to create the content, resources, or assets, or the name of the service provider that will perform the work.

We will produce the majority of the materials listed in A.1 using the Microsoft Office suite and Adobe Creative Suite. Google documents and applications are used in collaborative production as well.

A.3 List all the digital file formats (e.g., XML, TIFF, MPEG) you plan to use, along with the relevant information about the appropriate quality standards (e.g., resolution, sampling rate, or pixel dimensions).

.doc, .pdf, .xls, .jpg, .mov

B. Workflow and Asset Maintenance/Preservation

B.1 Describe your quality control plan (i.e., how you will monitor and evaluate your workflow and products).

Digital products from this project will be produced by CAW mentors and project participants, aggregated and edited by the Program Coordinator (Moriah Ulinskas), and supervised by the Administrative Manager (Laura Rooney). All final edits and uploading of materials will be completed by CAW consultant Sandra Yates.

B.2 Describe your plan for preserving and maintaining digital assets during and after the award period of performance. Your plan may address storage systems, shared repositories, technical documentation, migration planning, and commitment of organizational funding for these purposes. Please note: You may charge the federal award before closeout for the costs of publication or sharing of research results if the costs are not incurred during the period of performance of the federal award (see 2 C.F.R. § 200.461).

Project documentation is housed on a WordPress site, which is currently maintained on networked and backed-up storage made available through the Bay Area Video Coalition, an institutional partner of the Community Archiving Workshop. Final documentation will also be made available through the Association of Moving Image Archivists GitHub account.

C. Metadata

C.1 Describe how you will produce any and all technical, descriptive, administrative, or preservation metadata. Specify which standards you will use for the metadata structure (e.g., MARC, Dublin Core, Encoded Archival Description, PBCore, PREMIS) and metadata content (e.g., thesauri).

N/A

C.2 Explain your strategy for preserving and maintaining metadata created or collected during and after the award period of performance.

N/A

C.3 Explain what metadata sharing and/or other strategies you will use to facilitate widespread discovery and use of the digital content, resources, or assets created during your project (e.g., an API [Application Programming Interface], contributions to a digital platform, or other ways you might enable batch queries and retrieval of metadata).

N/A

D. Access and Use

D.1 Describe how you will make the digital content, resources, or assets available to the public. Include details such as the delivery strategy (e.g., openly available online, available to specified audiences) and underlying hardware/software platforms and infrastructure (e.g., specific digital repository software or leased services, accessibility via standard web browsers, requirements for special software tools in order to use the content).

All materials will be freely accessible through the Community Archiving Workshop's website and be viewable with common software.

D.2 Provide the name(s) and URL(s) (Uniform Resource Locator) for any examples of previous digital content, resources, or assets your organization has created.

www.communityarchiving.org

Part III. Projects Developing Software

A. General Information

A.1 Describe the software you intend to create, including a summary of the major functions it will perform and the intended primary audience(s) it will serve.

N/A

A.2 List other existing software that wholly or partially performs the same functions, and explain how the

software you intend to create is different, and justify why those differences are significant and necessary.

N/A

B. Technical Information

B.1 List the programming languages, platforms, software, or other applications you will use to create your software and explain why you chose them.

N/A

B.2 Describe how the software you intend to create will extend or interoperate with relevant existing software.

N/A

B.3 Describe any underlying additional software or system dependencies necessary to run the software you intend to create.

N/A

B.4 Describe the processes you will use for development, documentation, and for maintaining and updating documentation for users of the software.

N/A

B.5 Provide the name(s) and URL(s) for examples of any previous software your organization has created.

N/A

C. Access and Use

C.1 We expect applicants seeking federal funds for software to develop and release these products under open-source licenses to maximize access and promote reuse. What ownership rights will your organization assert over the software you intend to create, and what conditions will you impose on its access and use? Identify and explain the license under which you will release source code for the software you develop (e.g., BSD, GNU, or MIT software licenses). Explain and justify any prohibitive terms or conditions of use or access and detail how you will notify potential users about relevant terms and conditions.

N/A

C.2 Describe how you will make the software and source code available to the public and/or its intended users.

N/A

C.3 Identify where you will deposit the source code for the software you intend to develop:

Name of publicly accessible source code repository:

URL:

Part IV: Projects Creating Datasets

A.1 Identify the type of data you plan to collect or generate, and the purpose or intended use to which you expect it to be put. Describe the method(s) you will use and the approximate dates or intervals at which you will collect or generate it.

N/A

A.2 Does the proposed data collection or research activity require approval by any internal review panel or institutional review board (IRB)? If so, has the proposed research activity been approved? If not, what is your plan for securing approval?

N/A

A.3 Will you collect any personally identifiable information (PII), confidential information (e.g., trade secrets), or proprietary information? If so, detail the specific steps you will take to protect such information while you prepare the data files for public release (e.g., data anonymization, data suppression PII, or synthetic data).

N/A

A.4 If you will collect additional documentation, such as consent agreements, along with the data, describe plans for preserving the documentation and ensuring that its relationship to the collected data is maintained.

N/A

A.5 What methods will you use to collect or generate the data? Provide details about any technical requirements or dependencies that would be necessary for understanding, retrieving, displaying, or processing the dataset(s).

N/A

A.6 What documentation (e.g., data documentation, codebooks) will you capture or create along with the dataset(s)? Where will the documentation be stored and in what format(s)? How will you permanently associate and manage the documentation with the dataset(s) it describes?

N/A

A.7 What is your plan for archiving, managing, and disseminating data after the completion of the award-funded project?

N/A

A.8 Identify where you will deposit the dataset(s):

Name of repository:

URL:

A.9 When and how frequently will you review this data management plan? How will the implementation be monitored?

N/A