The attached document contains the Grant Narrative of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Be aware that minor changes may have been made to the plan of work and other portions of the proposed project in response to comments made during the review process. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations.

Prospective applicants should consult the NHPRC's application guidelines at https://www.archives.gov/nhprc/apply for instructions. Applicants are also strongly encouraged to consult with the NHPRC staff member listed in the grant announcement well before a grant deadline. Prospective applicants are also strongly encouraged to submit a draft application by the deadline listed in the grant announcement.

The Commission welcomes collaborations that target institutional advancement for small and underserved local archives and repositories, **especially those with collections that focus on the voices and perspectives of Black, Indigenous, and People of Color.**

Project Title: Assessing and Addressing Digital Readiness for Audiovisual Collections

Institution: Association of Moving Image Archivists

Project Director: Kelli Hix

Grant Program: Archives Collaboratives (Implementation)

OVERVIEW

The Community Archiving Workshop (CAW), a project of the Association of Moving Image

Archivists (AMIA), in partnership with Wisconsin Library Services (WiLS), requests $99,344

from the National Historical Publications & Records Commission (NHPRC) in order to support

the development of "digital readiness"[1] tools for under-served organizations with complex

audiovisual collections (film, video, and audio recordings). The organizations which CAW

proposes to engage in this project are part of a network of libraries and cultural organizations

which CAW has been training in analog audiovisual preservation since 2018 thanks to funding

from the Institute of Museum and Library Services (RE-85-18-0039-18) and the National

Endowment for the Humanities (PE-268832-20). Having begun the task of processing and

prioritizing their audiovisual collections for preservation, these organizations are facing new

challenges in preparing themselves for the necessary work needed to maintain their digitized

collections and share them in a meaningful and sustainable way. Audiovisual collections present

particular technical challenges in digital preservation- challenges which often deter organizations

from taking on this critical work. This project seeks to develop accessible self-assessment and

training tools for digital readiness, building off a recent NHPRC funded project led by WiLS.

> *Audiovisual information possesses a unique dimension that the written word cannot replace. For example, transcripts of speeches or meetings hardly substitute for recordings that show gestures and personality traits or the tone of voice of persons who participated in the important events that have shaped our Nation's history. It is especially important to adhere to high standards when creating and maintaining permanent audiovisual records. Lesser efforts generally produce poor quality copies of audiovisual records or hasten their deterioration, which renders preservation problematic.[2]*

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[1] This proposal defines digital readiness as "having the knowledge, tools, resources, and infrastructure to digitize, manage, and provide online public access to archives and historical records," as defined in the WiLS project.

[2] "Resources - Publications: Managing Audiovisual Records," National Archives and Records Administration (National Archives and Records Administration, 1999), https://www.archives.gov/records-mgmt/publications/managing-audiovisual-records.html.

Located Throughout the Southwest, Southeast, Midwest, and Western regions of the U.S., the twelve organizations selected for this project are representative of the kinds of small institutions and collections which hold historically significant national records, but are disconnected from the resources necessary to preserve them. Building off the recently established digital readiness tools developed by WiLS, CAW will pilot the addition of audiovisual-specific digital readiness benchmarks, within this network of organizations, with the assurance that the resulting tools will be integrated into the WiLS project, shared regionally by the participating organizations, and integrated into CAW's ongoing training and online resources. This project also develops a "Community of Practice" for all partners to support each other in the ongoing, complex, challenging task of digitizing and preserving audiovisual media in a sustainable way.

The U.S. Department of Health and Human Services defines a Community of Practice as "a group of people who share a common concern, set of problems, or passion about a topic and deepen their knowledge and expertise in this area by interacting on an ongoing basis."[3] A Community of Practice can also share resources and collaborate towards shared goals. Establishing such a community is especially vital in regions in which there is less access to archival audiovisual preservation facilities, less access to schools and programs specializing in training audiovisual archivists, and fewer or no technicians who possess the increasingly rare skill of repairing aging and obsolete equipment required to perform audiovisual preservation.

> *Audiovisual documents contain the primary records of the history of the 20th and*
> *21st centuries, enabling us to pass down common heritage across generations,*

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[3] "Establishing a Community of Practice to Enhance Training and Technical Assistance," Compassion Capital Fund NationalResource Center for the Department of Health and Human Services. Accessed via *Strengthening Non-Profits: A CapacityBuilder's Resource Library*:http://strengtheningnonprofits.org/resources/guidebooks/Establishing_a_Community_of_Practice_to_Enhance_TTA.pdf

however, the moving pictures and radio sounds capturing our collective pasts run the risk of vanishing through decay, or being lost to time as the technology once used to handle them becomes obsolete.[4]

This project focuses specifically on digital readiness for audiovisual collections because audiovisual assets are technically complex objects that most collecting organizations must preserve, and because many of those assets have a short shelf-life and require preservation — primarily in the form of digitization— as soon as possible. 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."[5] Despite their importance and fragility, audiovisual collections are often left out of organization-wide preservation plans- in some cases because of the technical barriers to their preservation mentioned above.

The time to prioritize collections for preservation and digitize collections for preservation is now. Many audiovisual collections —especially those on magnetic tape— face a sobering default future if prioritization and digitization does not take place, and will result in loss of these vital historic records.

Some formats…may not last for even 10 years depending upon their current condition. One view of the endgame is that the combination of degradation and obsolescence will make it either impossible (degradation) or prohibitively expensive (obsolescence) to digitally preserve large holdings of audio and video recordings.[6]

A primary deterrent to doing this work is a lack of knowledge and/ or confidence in how to prepare to steward digitized collections, i.e. "having the knowledge, tools, resources, and

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[4] "UN Spotlights Digitization of Audiovisual Archives to Preserve Human History on World Day ," United Nations (United Nations, October 27, 2019), https://news.un.org/en/story/2019/10/1050081.

[5] 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)

[6] Mike Casey, "Why Media Preservation Can't Wait: the Gathering Storm," *Journal of the International Association of Sound and Audiovisual Archives* 44, no. 1 (January 2015): p. 17.

infrastructure to digitize, manage, and provide online public access to archives and historical

records". This project supports digital readiness by:

- Developing a supplement to WiLS's Digital Readiness Assessment Survey which will focus on the unique demands of audiovisual collections

- Piloting the updated survey in partnership with CAW's network of organizations with audiovisual collections

- Using data collected from the pilot and from one-on-one conversations to develop individual Pathway to Digital Readiness reports for partners to show where strengths and challenges are, and offer resources for meeting identified challenges

- Using survey results to identify and define what digital readiness tools and training CAW must develop to best support existing and future partners

The project supports a Community of Practice by:

- Uniting CAW and WiLS as they revise WiLS's existing NHPRC funded Digital Readiness survey to include digital readiness benchmarks for audiovisual collections

- Providing mentorship for partner organizations to assess their digital readiness and plan for sustainable digital collection care

- Supporting peer-to-peer networking and learning by connecting partner organizations to address significant preservation challenges together

Project Background and Foundations

This proposal builds off of more than ten years of collaboration between CAW and a network of

dozens of libraries and cultural organizations across the country. Community Archiving

Workshop (CAW) has been delivering hands-on workshops, which jump-start audiovisual

preservation for organizations in need, and has trained hundreds of participants and processed

thousands of audiovisual assets. Workshops deliver foundation-level training in audiovisual

collection identification and assessment and preservation planning for partner organization staff

and local volunteers. The traditional one-day CAW workshop culminates in a training in

audiovisual identification and assessment basics, a regional networking opportunity, and a

completed project- usually the creation of a prioritized inventory for all or part of a collection

which can serve as the foundation for future preservation and access planning. With support
from the Institute of Museum and Library Services (IMLS) and the National Endowment for the
Humanities (NEH) CAW has expanded this workshop model to provide more in-depth training
and longer-term one-on-one mentorship. Through the IMLS funded "Training of Trainers"
program CAW has taught participants to become trainers, in order to run their own workshops
and further disseminate these skills. The next step, as these organizations begin to perform
urgently-needed digitization, is to prepare for the long-term demands of digital preservation.

In 2021, a sample of eleven CAW partners were asked to self-assess their knowledge of a
variety of skills related to audiovisual collections care on a scale of 1-5 ("know little" to
"knowledgeable"). Partners answered only a "1" or "2" in the categories of Analog to Digital
Migration, Digital Preservation, Quality Control of Digitized Audiovisual Materials, and Digital
Assets. The results of this questionnaire confirmed the need to assess the state of digital
readiness as a primary concern for collecting organizations both within CAW's immediate
network and at a national level.[7]

Since 2019, WiLS —a partner on CAW's IMLS funded "Training of Trainers" project—
has been surveying and addressing digital readiness for organizations with paper and photograph
collections (non-audiovisual material) through their NHPRC funded planning and
implementation projects (RJ-102848 and RJ-103067). This project focuses on small, rural, and
underfunded cultural organizations in Wisconsin. Working with a committee of staff and
volunteers from small repositories across the state, WiLS piloted their Digital Projects Toolkit[8]

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[7] See also "Investing in America's Diverse Culture & History Collections (2020)," Shift Collective, 2020,
https://www.shiftcollective.us/casestudies3/2021nhprcreport.
[8] See "Digital Projects Toolkit," Recollection Wisconsin, December 21, 2020,
https://recollectionwisconsin.org/toolkit.

and established <u>Digital Readiness Levels</u>[9] benchmarks, which help cultural heritage

organizations identify their current capacity for digitizing and providing access to records, and

plan for next steps to increase that capacity.

Using the existing set of WiLS tools as a foundation, this project proposes to expand

WiLS's survey to include audiovisual collections, and to reach organizations not only in

Wisconsin, but across the United States. WiLS states that it understands and supports the need

for digital readiness for audiovisual collections, but that the original survey does not include

audiovisual assets because they are technically complex and outside of WiLS's area of expertise.

This proposed partnership brings together the strengths and resources of both CAW and WiLS.

Both organizations share extensive experience in building relationships with community partners

and meeting the needs and challenges of small repositories. Furthermore, WiLS has the expertise

to train CAW on its creation and delivery of the survey, and CAW has the expertise to include

the technical points unique to audiovisual assets in the survey.

This project proposes to incorporate an audiovisual collections assessment into the

existing survey model (rather than creating a stand-alone survey) for several reasons. First, a

comprehensive survey invites organizations to look at digitization and preservation holistically

and in a format-agnostic way. Second, because it allows both CAW and WiLS to share expertise

and build off of areas in which existing projects intersect, rather than silo-ing their work and

expertise. The resulting survey will result in the inclusion of questions specific to audiovisual

collection needs, and it will revise existing, general survey points to be audiovisual inclusive.

The project's central work is to develop and administer a digital readiness survey and Pathway to

Digital Readiness report in support of assessment. Satellite activities, including the final

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[9] "Digital Readiness Levels" Recollection Wisconsin, January 2021. https://recollectionwisconsin.org/wp-content/uploads/2021/01/Digital-Readiness-Levels-3.pdf

colloquium and Community Conversations, are in place to ensure the assessment is not a terminus, but offers momentum for organizations who find their digital readiness level does not meet their goals.

CAW's unique structure is an important part of this project's methodology. CAW is a national collective of audiovisual professionals; individuals who come together to develop training, tools, and shared best practices in the service of under-served organizations. All decisions are made collectively among core CAW members, with a wider network of audiovisual professionals who join specific projects or take on tasks on a case-by case basis. CAW members come from a wide range of institutions large and small across the United States and Canada, and have expertise in multiple areas of audiovisual preservation.

For this project, CAW core members from our IMLS and NEH funded projects will take on the role of "team leaders" and pilot the audiovisual tools in partnership with organizations they have been working closely with since 2018. CAW team leaders will draw on their variety of expertise to develop a successful survey which can be used by other organizations and have a national impact beyond the scope of the grant. This variety of expertise ensures that project partners have direct, one-on-one guidance with a consistent CAW team leader as they use the survey, and that the finalized survey will be vetted by a variety of professionals in the field.

No Substitute For Digital Readiness

Digitization is an essential component of preserving analog audiovisual materials.

> *At present, it is no longer practical to make analog copies of audiovisual archives in order to preserve their content. Storing these documents in a digital format is now the best approach for several reasons, the most important of which relate to the obsolescence of analog copies, which lose quality with each generation...As a*

result, and in order to preserve documents over the long-term, archives and other collections must be transferred to digital files.[10]

Digitization is the standard for preserving and providing access to most analog audiovisual assets, because they can no longer be played back due to physical fragility or because playback decks are no longer manufactured. Unlike photos or paper documents, magnetic audiovisual media cannot be viewed (or, in some cases, identified for preservation) until converted to digital form. This dilemma is a formidable barrier to audiovisual preservation.

Digital readiness and project planning is as essential to preservation as the process of digitization itself. Organizations who perform digitization before their readiness to do so may find themselves worse off than before they digitized, with precious resources diverted to unsustainable projects and poor quality unsupported files, and their already fragile analog audiovisual assets worse for wear from being run through substandard equipment. Even using a vendor who adheres to archival best practices is not a substitute for organizational digital readiness, since the work of maintaining a digital collection continues infinitely past the digitization stage. Organizations must be prepared to maintain and care for digital collections in the long term —before, during, and after the act of digitization— or risk losing the files that they have invested resources into creating and describing. Consultants and knowledgeable vendors are invaluable collaborators, but not substitutes for a comprehensive digital content management plan, developed by an organization that knows its collections best.

Partner Organization Criteria

CAW used three criteria to determine partners for this project who will respond to the digital readiness survey and assist in its pilot test:

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[10] Abderrazak Mkadmi, *Archives in The Digital Age: Preservation and the Right to Be Forgotten* (Hoboken, NJ: John Wiley & Sons, 2021).

- Identify as being in need (small staff, limited resources), and / or having underrepresented collections
- Represent a broad spectrum of geographic regions in the United States, including outside of urban areas
- Already have worked closely with CAW and participated in CAW's training in analog audiovisual preservation

The Need For In-person and Online Engagement

Choosing a mode of connection should depend on what you need to say. For basic information sharing, it doesn't seem to make much difference how you interact. But when you talk about something that's more substantial or something that requires more nuance or playfulness, the different modes convey a different level of benefit[11]

This project contains both online and in-person activities and concludes with an in-person planning and brainstorming colloquium involving members of CAW and WiLS. An in-person meeting is necessary because the colloquium requires complex and creative interpersonal communication in a focused environment. During the final colloquium, CAW and WiLS will:

- Share and define areas of greatest need in digital readiness as defined by partner responses and Community Conversations
- Review, discuss, and make final revisions to the digital readiness tools
- Develop a plan to incorporate digital readiness tools into existing resources and programming
- Develop a plan for broad dissemination of project products
- Brainstorm ideas such as new training or workshop modules which can support partners in need of further digital readiness training

National Significance and Proven Efficacy

The project goal is to have lasting and significant impact beyond the completion of the grant. This project will result in a scalable tool that can support smaller and underrepresented collecting

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[11] Lydia Denworth, "Why Zoom Fatigue Is Real and What You Can Do About It," Psychology Today (Sussex Publishers, July 31, 2020), https://www.psychologytoday.com/us/blog/brain-waves/202007/why-zoom-fatigue-is-real-and-what-you-can-do-about-it.

organizations' ability to preserve and provide access to vital cultural collections, no matter what the format. Larger organizations, such as the Smithsonian Institution, have demonstrated the efficacy of administering complex Digital Readiness Surveys. Smithsonian's Audiovisual Preservation Readiness Assessment project (AVPRA), is an excellent example of how an assessment can lead to concrete improvements in preservation and access. The project was developed and administered by CAW members during 2015-2019 and led to the development of the Audiovisual Media Preservation Initiative, the first of its kind at the Smithsonian.[12]

PLAN OF WORK

The timeline to complete this project is January 2022 - June 2023. This will include training by WiLS, revisions to the digital readiness survey, piloting the revised survey with regional partners, conducting follow-up one-on-one conversations with regional partners, bringing regional partners together for a Community Conversation, final revisions to digital readiness tools, and making final tools publicly accessible. Details for the project timeline are as follows:

Preparing the Survey: January 2022 - March 2022

CAW will subcontract WiLS to train CAW members on implementation of its Digital Readiness survey. This training will address: how the survey was developed and distributed to partners, what follow up processes were used, and how survey results were used to shape the current Digital Readiness tools. CAW and WiLS will establish a plan for the development and integration of audiovisual preservation needs into the survey. CAW will develop additional survey questions addressing audiovisual materials specifically.

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[12] Read about the Smithsonian Institution's Audiovisual Preservation Readiness Assessment, a project developed, designed, and administered by three CAW members who will serve as team leaders on this project: https://siarchives.si.edu/about/audiovisual-preservation-readiness-assessment

Such additional survey content will be developed granularly during the project, but will address

topics such as:

- Formats and types of audiovisual collections
- Condition assessments specific to audiovisual collections
- Target file formats, codecs, and file specifications specific to audiovisual assets
- Working with and vetting an audiovisual digitization vendor
- Developing in-house digitization program for audiovisual material
- Long-term file storage and maintenance for digitized audiovisual collections
- Quality control for complex, time-based audiovisual files
- Intellectual control and rights for moving images and sound

Finalizing the Survey: April 2022 - May 2022

CAW will complete the first draft of the revised Digital Readiness Survey with audiovisual

concerns integrated and prepare it for distribution to regional partners. CAW will work with

twelve partner organizations who meet the criteria (see the Partner Criteria section) to orient

them to project goals.

Administering the Survey: June 2022 - July 2022

CAW will pilot the survey with partner organizations. Each organization will be supported by a

CAW team leader who will deliver the survey. Partners will use this time to review the survey,

gather any organizational and collection data required, and —with support of their CAW team

leader— complete a written first draft of survey responses.

Completing the Survey: August 2022 - September 2022

CAW team leaders will interview partners via phone or Zoom, reviewing responses and

clarifying any questions the partners have. Inherently, the goal of the survey is to help partners

identify what they do not know, so close collaboration with a CAW team leader is essential to

this process. CAW team leaders will work with partners to answer questions and finalize survey responses. During this process, CAW team leaders will gather partner feedback on the survey and note areas for improvement to be incorporated into the final survey document.

Establishing a Community of Practice: October 2022 - December 2022

All regional partners and CAW team leaders will meet via webinar for a Community Conversation. The Community Conversation is a group dialogue, facilitated by CAW, in which partners will be invited to share their thoughts on the survey and to discuss their findings from participating in the pilot survey. Regional partners will have the opportunity to move into break out rooms with their CAW team leader to address specific regional challenges, resources, and opportunities for on-going collaboration. This meeting facilitates peer-to-peer conversation and will provide further input on the Pathway to Digital Readiness Reports. It also provides a structured space in which partners, who are engaging in a peer network beyond the scope of the project, will have an opportunity to integrate new digital readiness goals into their on-going work.

Pathway to Digital Readiness Reports: January 2023 - February 2023

CAW will use the survey responses and findings from the Community Conversation to develop Pathway to Digital Readiness Reports for partners. These reports synthesize the survey results to address areas of strength and shortcomings in the partner's digital readiness. The reports will recommend next steps to build on areas in need of improvement and to identify resources needed. The reports assign Digital Readiness Levels, as defined by WiLS and expanded upon by CAW, to the partners, providing an "at-a-glance" analysis of digital readiness that can be used in advocacy efforts and long-term planning. The goal of the Pathway to Digital Readiness Reports is to provide partners with a roadmap for addressing their preservation and access goals for

audiovisual collections, even if the survey finds their Digital Readiness Level is not where they want it to be.

Finalizing Project Findings and Colloquium: March 2023

CAW and WiLS will meet during a two-day colloquium to review results of the survey, reports, and Community Conversation and create a finalized version of the digital readiness tools. The resulting tools will contain both the survey and benchmarks, which incorporate audiovisual collections, as well as directions to guide organizations in the use of these tools. The colloquium will address the two organizations' own strategies to address their constituents' digital readiness as they review the survey findings. This self-assessment will inform future training offerings and the development of freely available tools.

Ensuring Access to Results: April 2023 - June 2023

The finalized Digital Readiness Toolkit —containing the updated survey, benchmarks, and supporting documentation— will be freely and openly accessible, and also available for re-use under a Creative Commons license. These project products will be hosted on the Recollection Wisconsin website, managed and maintained by WiLS. It will also be shared on the CAW Toolkit website, a website hosted by the Association of Moving Image Archivists, providing resources for organizations wishing to jumpstart audiovisual preservation and assess their own digital readiness. CAW will integrate these tools into its existing project workflow for regional partners and in future workshops.

PROJECT PRODUCTS

This project will culminate in the following products:

- An updated **Digital Readiness Toolkit**, built off the WiLS project and addressing the specific needs of audiovisual collections, including;

- ○ A Revised **Digital Readiness Survey**, which includes questions that address specific management and needs of audiovisual materials
  - ○ Revised **Digital Readiness Levels**, which informs users on the particular conditions and demands of audiovisual collections
- A **Community Conversation**, and resulting webinar, which documents the current status of digital readiness and concerns and strategies for sustainable digital preservation, across a range of small libraries and organizations in the United States
- A **Community of Practice**- four regional networks of organizations supporting each other in their mission to preserve and make accessible their audiovisual heritage
- **Pathway to Digital Readiness Reports** completed for twelve regional partners

PROJECT PUBLICITY

CAW will share announcements and relevant project information on social media accounts (Instagram, Facebook, Twitter,) as well as through a CAW newsletter. Project staff and regional partners are encouraged to share announcements of events, activities, and resources within their own local networks; CAW will provide templates for press releases, social media posts, and other communications. CAW will make all documents available via the CAW Training of Trainers Toolkit (tot.communityarchiving.org). WiLS, as the Project Manager for the Recollection Wisconsin Digital Public Library of America (DPLA) Service Hub, will share relevant project information with the DPLA Hubs Network. Project outcomes and products will be integrated into CAW's training curriculum and disseminated through participation in annual conferences, including the Association of Moving Image Archivists, the Association of Tribal Archives, Libraries, and Museums, and the Society for American Archivists.

STAFF QUALIFICATIONS

The partner organizations have established records of successful collaboration - both on their own projects and with each other. The CAW members associated with this project proposal have

all been active members in the organizing committee for the better part of ten years. AMIA is a nonprofit international association dedicated to the preservation, access and use of moving image media. Through its activities, AMIA supports public and professional education, and provides a forum for collaboration and communication for all those concerned with the access, preservation, and use of audiovisual media. AMIA has served as a fiscal sponsor for CAW projects funded by both IMLS and NEH grants. WiLS is a 501(c)(3) membership organization that provides consulting, project management, and other services to Wisconsin libraries and cultural heritage organizations. Since 2005, WiLS has served as project manager for the Recollection Wisconsin consortium, a collaborative statewide digital library program and, since 2016, their state's Service Hub for the DPLA.

Key Personnel

Kelli Hix, Project Director, CAW Member (Nashville, TN)- Program Manager for the Audiovisual Heritage Center in Nashville, Tennessee. Kelli is a graduate of the L. Jeffrey Selznick School of Film Preservation. In 2019, with CAW members Moriah Ulinskas and Marie Lascu, she led the Audiovisual Preservation Readiness Assessment at the Smithsonian Institution, which led to the establishment of the Audiovisual Media Preservation Initiative (AVMPI), the first pan institutional audiovisual preservation project at the Smithsonian. She has been curator and consultant at organizations including George Eastman Museum, The Country Music Hall of Fame and Museum, and the National Geographic Society. Hix will act as Project Director for this grant. In collaboration with CAW Team Leaders, she will facilitate meetings, manage communications among team leaders, WiLS project consultants, and regional partners, as well as work directly on document revisions, partner conversations, and delivering all other project products.

Marie Lascu, Southeast CAW Team Leader, CAW Member (New York, NY)- Audiovisual Archivist for Crowing Rooster Arts. She is a Southwest region mentor for CAW's IMLS funded "Training of Trainers" project, and trainer for CAW's NEH funded "Audiovisual Collections Care in Tribal Archives" project. In collaboration with the project director and other team leaders, Lascu will pilot the regional survey, lead partner conversations, and collaborate on project products.

Moriah Ulinskas, Southwest CAW Team Leader, CAW Member (Oakland, CA)- Manages CAW's IMLS funded "Training of Trainers" project and NEH funded "Audiovisual Collections Care in Tribal Archives" project. Ulinskas has worked as a consultant for the Smithsonian Institution, SFMOMA, San Francisco Arts Commission and is the Assistant Reviews Editor for The Public Historian, the journal of the National Council on Public History. In collaboration with the project director and other team leaders, Ulinskas will pilot the regional survey, lead partner conversations, and collaborate on project products.

Pamela Vadakan, California CAW Team Leader, CAW Member (Grass Valley, CA)- Director of California Revealed, a California State Library initiative to digitize and preserve archival collections related to California history from partner libraries, archives, museums and historical societies. Pamela is the trainer for Northern California for CAW's IMLS-funded "Training of Trainers" project. She also serves on the Board for the Center for Home Movies. In collaboration with the project director and other team leaders, Vadakan will pilot the regional survey, lead partner conversations, and collaborate on project products.

Amy Sloper, Midwest CAW Team Leader, CAW Member (Cambridge, MA)- Collection Archivist, Harvard Film Archive, Sloper manages the preservation, cataloging and access to a

diverse collection of over 40,000 moving images, as well as a growing collection of digital material and manuscript collections. Amy is the Midwest trainer for CAW's IMLS-funded "Training of Trainers" project. In collaboration with the project director and other team leaders, Sloper will pilot the regional survey, lead partner conversations, and collaborate on project products.

Laura Rooney, Project Supervisor, AMIA Managing Director **(**Los Angeles, CA)- Rooney has been with AMIA for over 15 years and has served as Managing Director for nine years. She has previously supported CAW grant-funded projects for both IMLS and NEH. Rooney will provide all fiscal, legal and administrative oversight for this project.

Sandra Yates, Web Developer, CAW Member (Houston, TX)- Archivist and Special Collections Librarian, McGovern Historical Center, Texas Medical Center Library. Yates is the primary web developer for the CAW website. Yates will be in charge of updating the CAW website with project information, and integrating the revised documents hosted on the WiLS website.

Emily Pfotenhauer, Project Consultant, Community Liaison/Service Specialist, WiLS (Madison, WI)- Program Manager for the Recollection Wisconsin consortium since 2011, Pfotenhauer has extensive experience in guiding cultural heritage organizations through all aspects of digital collection creation and management. She will assist with training CAW team members on the original Digital Readiness Toolkit, as well as consult on revisions and integrating final documents into the WiLS toolkit site.

Kristen Whitson, Project Consultant, Program Assistant, WiLS(Madison, WI)- Joined the WiLS team in 2020 to support Recollection Wisconsin's NHPRC-funded Digital Readiness Community of Practice program, in which she works with community partners to identify the common needs

and challenges facing Wisconsin's local history organizations. Whitson will assist with training, as well as consult on revisions and integrating final documents onto the WiLS tool site.

Partner Organizations

SOUTHEAST

Audiovisual Heritage Center at Metro Archives (Nashville, TN)- The AVHC preserves and provides access to audiovisual records of Nashville and the Southeast. The archive seeks to preserve and increase awareness of Southern history and culture, create positive partnerships with other archives and the public, and support and contextualize artifacts and documents under the care of Metro Archives.

Fisk University (Nashville, TN)- To ensure preservation of African American history and culture and our heritage as an historically black college, the Fisk University Special Collections and Archives collects, organizes, preserves, and makes available for scholarly use the official records of the university and the personal papers of individuals entrusting custody to the university.

Appalshop Archives (Whitesburg, KY)- Appalshop was founded in 1969 as the Appalachian Film Workshop, a project of the United States government's War on Poverty. The mission of Appalshop is to document, disseminate, and revitalize the lasting traditions and contemporary creativity of Appalachia.

SOUTHWEST

Huhugam Heritage Center-Gila River Indian Community (Chandler, AZ)- The Center's mission is to preserve prehistoric and historic material in its collections and to provide a space for cultural events, educational programming, research, and support for Community artists. The audio-visual collection includes songs and stories collected from the early to mid-1900s and film of early archaeological excavations.

University of Texas at El Paso Library (El Paso, TX)- The C. L. Sonnichsen Special Collections at the University of Texas at El Paso (UTEP) Library focuses on the US-Mexico border region where the library is located.The department holds over 700 archival collections, and media include photographs, videotapes, film, and sound recordings in a variety of formats.

Indian Pueblo Cultural Center Library & Archives (Albuquerque, NM)- The Indian Pueblo Cultural Center (IPCC) in Albuquerque, New Mexico preserves and perpetuates the Pueblo culture and presents, with dignity and respect, the accomplishments and evolving history of the Pueblo people.

MIDWEST

Milwaukee Public Museum (Milwaukee, WI)- The Milwaukee Public Museum Anthropology Collections include original field and collection notes by curatorial staff, particularly Samuel Barrett, W.C. McKern, Lee Parsons, Stephen Borheygi, and Robert Ritzenthaler, many of which document local Indigenous populations, in addition to five linear feet of phonograph records, and some 300 anthropological films, videos, and audio tapes.

University of Wisconsin-Eau Claire Archives (Madison, WI)- The Special Collections and Archives Department of McIntyre Library collects the official and unofficial records of the UW-Eau Claire from its founding as the Eau Claire Normal School in 1916 to the present.

History Museum at the Castle (Appleton, WI)- The Museum holds artifacts that document social, cultural, economic and technological history of Appleton, the Lower Fox River Valley, and Outagamie County.

WEST

African American Library and Museum (Oakland, CA)- The African American Museum and Library at Oakland is dedicated to the discovery, preservation, interpretation and sharing of

historical and cultural experiences of African Americans in California and the West for present and future generations.

Sacramento Public Library, Sacramento Room (Sacramento, CA)- The Sacramento Room is dedicated to promoting an appreciation and understanding of the history of Sacramento by collecting, preserving, and providing access to special collections relating to the diverse history of the area.

Paiute Shoshone Cultural Museum and Library (St. Bishop, CA)- The Cultural Center Museum reflects the history, culture, and living history of the Nuumu (Paiute) and Newe (Shoshone) People.

PERFORMANCE OBJECTIVES

- Update and expand the existing NHPRC-funded Digital Readiness Survey and Digital Readiness Levels Tools to incorporate audiovisual material
- Survey twelve partner organizations in digital readiness and provide twelve personalized Pathway to Digital Readiness Reports
- Develop and disseminate an updated Digital Readiness Toolkit which will assist organizations nationally in assessing and understanding their needs to move digital preservation efforts forward
- Create a Community of Practice around digital readiness that will include mentorship from CAW team leaders and support regional peer-to-peer training and collaboration
- Strengthen CAW and WiLS's ability to collaborate and better serve current and future partners.