Community Archiving Workshop (It’s CAW, y’all!)

A project of the Association of Moving Image Archivists (AMIA)

SAA Public Library Archives/Special Collections Section Meeting
August 3, 2019

Sandra Yates, MSIS, CA, DAS, Texas Medical Center Library
http://communityarchiving.org
Overview

About CAW

Community AV Archiving Fairs (AV Fairs)

CAW Training of Trainers (TOTs)

ATALM and Tribal Archives

Resources (Film kit, Handbook, TOT Toolkit)
CAW Organizers

- Amy Sloper - Cambridge, MA
- Jeffrey J Martin - Chicago, IL
- Kelli Hix - Nashville, TN
- Marie Lascu - New York, NY
- Mona Jimenez - New York, NY
- Moriah Ulinskas - Oakland, CA
- Pamela Vadakan - San Francisco, CA
- Rachel Beattie - Toronto, Canada
- Sandra Yates - Houston, TX
- Yvonne Ng - Prague, Czech Republic
Past Community Archiving Workshops

AV Fairs, New Orleans 2017 & Portland 2018
Community Archiving Workshop

TRAINING-OF-TRAINERS

Sponsored by AMIA and Funded by the Institute of Museum and Library Services
CAW Training - of - Trainers:

- Between Spring 2019 and Summer 2020
- 12 workshops will take place
  - 3 Training - Of - Trainers workshops
  - 9 Community Archiving Workshops
- 3 national regions served
  - Midwest (Madison, WI)
  - Southeast (Nashville, TN)
  - Northern CA (Sacramento, CA)
TOT Anchors

- California Revealed- Sacramento, CA
- Recollection Wisconsin- Madison, WI
- Nashville Metro Archives- Nashville, TN

- Site of “Training-of-Trainers” workshops
- Identifies Community Partners (for CAWs)
- CAW kit (workshop supplies)
- Digitization kit
- Organizational sub-award
- Digitization incentive
The Community Archiving Workshop at the International Conference of Indigenous Archives, Libraries, and Museums (ATALM)

Teaching Audio-Visual Collections Care and Management

October 5, 2018
Prior Lake, Minnesota
Audiovisual Collections Care in Tribal Archives

NEH proposal: Preservation and Access Education and Training

- Total of 6 workshops
- 5 Regional Hubs in isolated areas, including Hawaii and Alaska
- Train ~140 participants
- Process 6 collections
- Assess 1,200 AV items for preservation
- Equip each Hub with digitization and film inspection kits for use by area tribal institutions.
Available Resources

Film Kit (AMIA)
CAW Connections

EMAIL
communityarchivingworkshop@gmail.com

FACEBOOK
@communityarchivingworkshop

INSTAGRAM
@cawworkshop

TWITTER
@CAWworkshop

WEBSITE
communityarchiving.org

TRAINING OF TRAINERS TOOLKIT
tot.communityarchiving.org
Today I’m representing the Community Archiving Workshop or CAW. My day job is archivist and special collections librarian at Texas Medical Center Library’s McGovern Historical Center in Houston, TX. My involvement in CAW began in 2011 as a scout for location and partner organization in Austin, TX.

Feel free to click around the CAW website to view some of our online resources at [http://communityarchiving.org](http://communityarchiving.org).

### Overview

3. Who has heard of CAW before?

4. The Community Archiving Workshop is a volunteer-organized annual pre-conference event at the Association of Moving Archivists Annual Conference. CAW gives archivists coming to AMIA the opportunity to spend a day at local partner organizations, working with local volunteers to inventory and assess the organization’s unprocessed audiovisual collections.

5. The workshop was first organized by Mona Jimenez (former Co-Associate Director of NYU Moving Image Archive Program, pictured here on the left).

   - In 2010, she organized, what was known then as Activist Archiving Workshop, outside of the official AMIA conference program, partnering with the Scribe Video Center in Philadelphia.
   - The Independent Media and Diversity Committees started to organize and sponsor the workshop as part of the conference in 2011, here in Austin.
   - The workshop has continued to grow every year since.

The image on the left is from our CAW in 2011 at the Austin History Center. (You can see the basic workflow. Triage/sorting, inspection/process, cataloging/data entry)
With the help of AMIA, we’ve started to expand outside the AMIA Conference, replicating the workshop at other conferences and communities.

6. CAW started with the focus on video collections (Mona’s specialty). In 2011, we branched out to film. (at the Austin History Center)
   - Now we’re doing video, film, and born-digital collections nearly every year.
   - Last year at the conference in Portland, we were excited to have KBOO Archives as our featured collection at the AV Fair which was exclusively reel-to-reel audio tapes. We also had an audio digitization station.

So no audiovisual material left behind.

7. CAW is truly a group effort.
   - The core members are all over! Spread out into four different time zones, in and outside the US.
   - We come from a wide range of backgrounds and experience. Some work in traditional archives, like myself. Others are from media centers, libraries, and digital projects. And some are independent consultants.

8. Here’s a map of past CAWs in/out of AMIA.
   Since 2011 as part of AMIA we have organized:
   - 8 CAWs in 7 cities around the US, twice in Portland. (2 were part of AV Fairs.)
   - And we have worked with collections from 12 different community organizations and artists.

   Lead by CAW-founder Mona Jimenez, there have also been other workshops in New York City, Oaxaca, and Manila to name a few.

   Kelli Hix has done several in Nashville through the Nashville Public Library and Nashville Metro Archives
9. With varying degrees of success, the last two years, instead of a traditional CAW, we organized Community AV Archiving Fairs or AV Fairs. It was a collaboration with the Open Source Committee, AMIA/DLF Hack Day. The AV Fair is organized around a number of stations, each staffed by audiovisual archivists. They focus on a particular workflow, technique, or tool. AV Fairs stations have included Feature Collection, Film Inspection, Inventory Techniques, Video Digitization, and Disaster Preparedness & Recovery. The Feature Collection station focuses on a specific media collection from the community. (we have all documentation and resources from the fairs on our website)

In New Orleans, we worked with NOVAC (New Orleans Video Access Center). Feature collection was Deb Cotton Seconline Video Collection. Had an entire youtube channel copied to internet archive, including metadata and tags!

In Portland we collaborated with AMIA, Portland Historical Society, and Nathan Georgitis from University of Oregon brought his audio reel digitization equipment (top left, his entire setup). I think we digitized 2 or 3 reels from the KBOO Collection (community radio station)

(we have all documentation and resources from the fairs on our website)

April 18, 2018- The Institute of Museum and Library Services announces funding in support CAW Training of Trainers (TOTs) TOTs are a series of regional workshops which will address the problem of obsolescence in audiovisual collections and create training hubs.

It's a two year project.

Between Spring 2019 and Summer 2020
12 workshops will take place
- 3 Training - Of - Trainers workshops
- 9 Community Archiving Workshops

3 national regions served
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Anchors
- California Revealed- Sacramento, CA
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Anchor Sites/Hubs provide...
- Site of “Training-of-Trainers” workshops
- Identifies Community Partners (for CAWs)
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So far we had all 3 TOTs in Nashville, Sacramento, and Madison (just last week). Has been a multi-day training, utilized webinars for less hands on material learning modules. A traditional workshop follows the on-site training. Southeast region will conduct its second CAW in September at Appalshop.

Part of the grant includes building a Curriculum and online toolkit to share documentation and resources developed throughout the project. After our first round of TOTs (in the second year), we’re going to create general learning modules for organizations to build their own TOT workshop.

FROM AMY SLOPER’S PRESENTATION, AMIA 2018:
ATALM is an international non-profit organization that maintains a network of support for indigenous programs, provides culturally relevant programming and services, encourages collaboration among tribal and non-tribal cultural institutions, and articulates contemporary issues related to developing and sustaining the cultural sovereignty of Native Nations.

This was their 11th annual conference, the first any of us from AMIA had attended.
The theme of this year’s conference was inspired by Syd Beane and his twin daughters Kate Beane and Carly Bad Heart Bull. Against all odds and well-funded opposition, this dynamic trio successfully changed the name of Minnesota’s largest lake from Lake Calhoun back to its original Dakota name Bde Maka Ska (“be-DAY mah-KAH-skah”). The family was joined by other Dakota advocates in pushing for an acknowledgment of the troubling history of the area following the armed conflict between the Dakota people and the United States government in 1862. The return to the Dakota name became official in 2018.
AMIA sent us there to build a partnership with this professional org and community of culture keepers. A BIG GIANT THANK YOU TO AMIA FOR SUPPORTING PROJECTS LIKE THIS!!! It was super fun and also represents a commitment to our community’s values - AMIA really put their money where their mouth is on this project and we can’t thank the board and leadership enough.

FROM AMY’S PRESENTATION, AMIA 2018:
The Community Archiving Workshop was represented by Marie Lascu, Moriah Ulinskas, Kelli Hix and myself. Rachel Mattson also drove down from Minneapolis to help out.

Michael Pahn, from the National Museum of the American Indian provided support throughout the day and he led a conversation about the challenges of preserving recordings that maybe should never have been made and how to handle culturally sensitive materials. We had about 35 conference sign ups from ATALM and a couple of walk ins and they were really all incredible.

FROM AMY’S PRESENTATION, AMIA 2018:
The day was super successful. Feedback from participants -- in particular that this “feels like the way we should always be working.”

Many of us felt like this was the most successful CAW yet. It was reasonably paced, we got everything processed, and it was truly focused on the community. In particular it really felt like it was a learning opportunity for everyone involved - participants gained knowledge of a/v material care and we as organizers learned SO MUCH from the participants about specific challenges when dealing with indigenous and tribal archives containing moving image materials.

We also got A LOT of requests to bring the CAW to tribal archives (specifically because so many are not allowed to move their recordings outside their reservations, so they are especially alienated from the larger A/V archiving community). So we hope to continue building on this partnership.

Our community partner for the workshop was the Medweganoonind (May-dway-ga-no-nid) Library and Tribal Archives of Red Lake Nation and they were represented by two staff members, Jen Hart and James Cloud- both of Red Lake Nation. Our initial contact with Red Lake came from the library director Cassy Leeport, who graduated from the UW-Madison Information School in 2014. You can see here an image of Jen and James giving a presentation at the start of the workshop about the history of their archives and some of the challenges they face at their archive and the creative solutions they’ve come up to deal with them. But I’ll let Jen tell you a bit more.
“Audiovisual Collections Care in Tribal Archives” - NEH Preservation and Access Education and Training proposal

We hope to expand our partnership with ATALM and take the established workshop directly to tribal archivists and collections, which are often geographically isolated from regions. Some proposed locations are in Hawaii and Alaska.

Excerpts from NEH proposal narrative:
With the support of AMIA and ATALM, project will offer Tribal Archives, Libraries and Museums (TALMs) resources, training, and specialized equipment tailored to the specific needs of tribal cultural institutions, thereby enabling collections managers to acquire the audiovisual preservation skills necessary to gain both physical and intellectual control of these collections.

Through a total of six workshops, the Community Archiving Workshop proposes to train approximately 140 participants, process six audiovisual collections, and assess over 1,200 audiovisual recordings for preservation (200 per workshop). Additionally, this project supports immediate preservation and access to unique legacy recordings through the establishment of digitization stations at the hosting TALMs and captures critical information about the current state of tribally-held audiovisual collections.

The multi-dimensional approach of providing resources, training, and equipment will allow long-term, regionally-based solutions to addressing the specialized audiovisual preservation needs of tribal cultural institutions. At the conclusion of the program, participants will have learned how to assess their audiovisual collections, process, prioritize, and prepare them for digitization - all necessary first steps to creating accessible, organized, and sustainable humanities collections. Five regional hubs will be equipped with film inspection kits and digitization kits for use by area tribal institutions.

Here are some available resources that we’ve developed.

Film inspection kit. Core member, Amy Sloper put the kit together in 2016 with everything you need to process film collections. It is available to check out from AMIA. Free of charge to all AMIA members. Pay all shipping and insurance. Based on
Community Archiving Workshop, a project of the Association of Moving Image Archivists

Full Notes


CAW The Handbook website, walks you through organizing a CAW and documentation from past workshops

CAW Training of Trainers Toolkit, still under development, provide access to documentation, resources, and curriculum modules created during the regional workshops IMLS project.

Contact Us
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