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SERVICES

Museums for America

Sample Application MA-256204-OMS-24
Project Category: Collections Stewardship and Access

George Eastman Museum

Amount awarded by IMLS: $249,849
Amount of cost share: $250,568

The George Eastman Museum will digitize and provide free online access to a collection of audio and audiovisual recordings. The nearly 600 hours of recordings document the interviews, lectures, and gallery discussions of significant photographers, actors, filmmakers, scholars, curators, and critics who have influenced the study of visual culture over the past seventy-five years. Building on a previous IMLS-funded digitization project, the museum will reformat the recordings, which currently require technologically obsolete playback equipment to access, to open-source digital formats accessible through the museum's website. The project will support a temporary full-time project processing archivist. The digitization of the recordings will improve long-term preservation by minimizing handling and will allow the museum to provide free online access for the benefit researchers, historians, enthusiasts, and the public throughout the world.

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion
- Digital Product Plan
- Performance Measurement Plan

When preparing an application for the next deadline, be sure to follow the instructions in the most recent Notice of Funding Opportunity for the grant program to which you are applying.

George Eastman Museum
Diamond Voices: 75 Years of Public Programming at the George Eastman Museum

1. Project Justification

The George Eastman Museum (the "Eastman Museum," "the museum") requests a Museums for America grant of $249,849 in the Collections Stewardship and Access category to support the project, *Diamond Voices: 75 Years of Public Programming at the George Eastman Museum* ("The project"). The goal of the project is to digitize, describe, and provide free online access to hundreds of the museum's most important audio and audiovisual recordings made during the past 75 years. These recorded interviews, lectures, and discussions capture the voices and images of significant photographers, actors, filmmakers, and scholars who have participated in the museum's robust series of public programs over the past 75 years. The project will commence September 1, 2024 and will be completed by August 31, 2027.

Founded in 1947, the George Eastman Museum is the world's oldest photography museum and one of the oldest film archives. Our institution's mission has always included leadership in the fields of photography and cinema. Key activities have included not just the collection and preservation of photographs and films, but also the documentation of presentations by their creators, curators, programmers and scholars. For many years, the museum was one of the few centers for the study of photography and film, and attracted many leaders in these fields to participate in its series of public programs. With purposeful foresight, museum staff recorded the commentaries, recollections, and histories of leading figures in these fields, along with many of the public lectures, seminars, gallery tours, awards ceremonies, and intimate conservations in which they participated.

Project Need: Unfortunately, this rich cache of audio and video recordings currently exists only on magnetic tape and recordable optical media, both of which are dependent on obsolete playback equipment and vulnerable to degradation. Magnetic tape playback further degrades these aging tapes with each use, and researchers can only access the content by visiting the Eastman Museum in Rochester, New York, during library hours. Optical discs, meanwhile, are particularly susceptible to environmental factors and physical damage, and also face imminent obsolescence. Through the IMLS-funded project, *Silver Voices: A Photography and Cinema Oral Histories Digitization Project* (2019), the museum remedied these problems and limitations by digitizing four of its most significant oral history collections and developing a web-based global access platform using ArchivesSpace, implemented as part of the IMLS-funded project, *Making More Available: Secure and Accessible Archives* (2015). Building on the success of both projects, and coinciding with the museum's 75th anniversary, *Diamond Voices* will digitize and make freely available an invaluable collection of public programs recorded throughout the museum's history.

As these recordings become more accessible, photography and cinema scholars around the world will have the rare opportunity of hearing firsthand accounts of the evolution of these art forms from some of their most important and innovative figures. Over the past several months, the Project Director has met with the museum's curators to identify recordings that are considered to be of most value to the academic and museum communities and to their own work as scholars and educators. The information gathered during these meetings informed the selection of the public programs that are the focus of this project. Currently, we know that there are 498 recordings as indicated in our inventory (see Appendix A) and described below. We are planning the digitization process and budget for 600 recordings because we believe that additional recordings will be located during the project term. Recordings currently on separate audio cassettes and optical

discs are identified in Appendix A and divided into the categories "Photographers and Photography" and "Filmmakers and Filmmaking."

1. **"Photographers and Photography"**

Number of Audio Tapes/DVDs: 215

Number of Programs: 215

Origin and Scope: The audio and video recordings comprising this collection were originally made during lectures given by museum curators and visiting photographers and scholars; gallery tours; programs such as the museum's long-running "Wish You Were Here" series; and professional conferences and symposia that were not digitized as part of the *Silver Voices* project. Speakers include such prominent photographers as Bruce Davidson, Tina Barney, Frank Gohlke, Sally Mann, Mary Ellen Mark, Duane Michals, Sebastião Salgado, Stephen Shore, Karl Struss, and William Wegman; curators and scholars Beaumont Newhall, Eugenia Parry, Naomi Rosenblum, and John Szarkowski; and artists such as Jeff Bridges, David Byrne, Graham Nash, and Jessica Lange, photographers whose contributions to the field have been overshadowed by their success as actors and musicians.

Preservation Status: To date, none of these recordings have been preserved or reformatted from their original media.

2. **"Filmmakers and Filmmaking"**

Number of Audio Tapes/DVDs: 282

Number of Programs: 282

Origin and Scope: The audio recordings comprising this collection were originally made during moving image-related events at the museum's Dryden Theatre. Since opening its doors in 1951, the Dryden has featured a diverse program of special guests, often members of groups traditionally under-represented in histories of filmmaking. Speakers have included important women filmmakers, including Hollywood director Kathryn Bigelow and indie filmmaker Tamara Jenkins, and editor Thelma Schoonmaker; people of color, such as the directors Spike Lee, Bill Woodberry, and Charles Burnett, and actor James Earl Jones; and the LGBTQ+ filmmakers Isaac Julien, John Greyson, Mark Rappaport, and Barbara Hammer. Rich in cinema history, the collection spans classic Hollywood (actors Fay Wray, Lauren Bacall, Gregory Peck, and Kim Novak, and screenwriter Garson Kanin), New Hollywood (filmmakers Roger Corman, Dennis Hopper, and Peter Bogdanovich; editor Walter Murch; actors Ben Gazzara and Kris Kristofferson; and cinematographer Haskell Wexler); cult and exploitation (directors Radley Metzger, Russ Meyer, and George Romero); the American Underground (Jonas Mekas, Emile de Antonio); UK and European imports (filmmakers Bill Forsyth, Peter Greenaway, and Werner Herzog, and cinematographer Vittorio Storaro); American documentary (Albert Maysles, Barbara Hammer); American independents (Jim Jarmusch, Charlie Ahearn, and Steve Buscemi); the Black "L.A. Rebellion" film movement (Bill Woodberry and Charles Burnett); and contemporary greats (filmmakers Paul Thomas Anderson and Alexander Payne, and actors Jodie Foster, Jessica Lange, and Meryl Streep)

Preservation Status: To date, none of these recordings have been preserved or reformatted from their original media.

These recordings have been preliminarily inventoried and described in spreadsheets prepared in preparation for this proposal (Appendix A). This project proposes to reformat these recordings as

uncompressed, lossless digital preservation master files in strict adherence to the IASA (International Association of Sound and Audiovisual Archives) guidelines and according to standards set forth by the Federal Agencies Digital Guidelines Initiative (FADGI), specifically those set forth by FADGI's Audio Visual Work Group. To ensure their long-term usability, the project will follow the digital preservation framework recommended by Preservation Metadata Maintenance Activity (PREMIS). The creation of smaller, web-friendly derivative files which will be uploaded to the freely accessible SoundCloud and Vimeo media platforms and linked to the museum's website, will ensure broad access to these recordings. A key component of this project will be to promote the use of these newly available materials on the museum's website, social media platforms, press releases, and public and professional speaking opportunities.

Target Audiences and Project Beneficiaries: The museum's collections serve local, national and international audiences, researchers, scholars, and the general public. The museum's online services reach thousands of individuals with professional and personal interests in moving images and photography. Other than a few "insiders," too few potential beneficiaries are aware of these collections, their significance, and their research value. Digitization and full cataloging of these resources will greatly increase their visibility and accessibility, enabling them to reach and benefit far more of their potential audience. The project will provide public benefits to researchers, historians, students, the general public, and the museum's staff. Specific audiences that will use and benefit from access to the recordings include:

- Media scholars interested in photography and film histories as witnessed first-hand by the makers themselves, from both the center and the margins of their respective fields.
- Students of visual culture interested in the changing practices and attitudes towards photography and film, as reflected in lectures, panel discussions, and gallery tours.
- Social historians seeking to gain insight into realities that only vernacular and documentary photographers like Stephen Shore and Mary Ellen Mark, respectively, can capture.
- Educators seeking to foster in their students a culture of diversity, equity, inclusion, accessibility, and belonging through artistic expression and experience. Particularly well represented in this collection are recordings of Black, LGBTQ+, and women filmmakers and photographers.
- Museologists interested in the development of museum programming.
- George Eastman Museum staff in search of knowledge to inform future exhibitions, publications, research, and teaching.

Future generations of researchers will also benefit from the *Diamond Voices* project, which will assure long-term preservation and accessibility of the digitized recordings long after their analog counterparts on magnetic media and digital files on optical discs have deteriorated. In addition, remote access ensure users with limited mobility will be able to use and enjoy these unique materials as well.

The incorporation of the project into Bloomberg Connects, a free mobile app that allows museum exhibitions, programs, and digital projects like *Diamond Voices* to reach diverse audiences around the world, will also greatly broaden target audiences. To accommodate visual needs, the app enables visitors to zoom in on images and adjust font size; audio

transcripts of all programs assure access for deaf and hard of hearing people. Bloomberg Connects is also capable of translating text into 20 different languages, adding a truly international dimension to the project.

Advancing the Strategic Plan: The project directly advances the museum's highest priority strategic objective: preservation of our collections. Reformatting these collections from aging ⅛-inch audio cassette tapes and recordable optical discs to uncompressed, lossless digital files will ensure the preservation of these recordings for decades to come.

The project also supports the museum's strategic objective to enhance engagement, information access, and collaborative capabilities. The creation of compressed, downloadable, and freely available service files will dramatically improve access to these recordings. Any user with an Internet connection and browser will be able to stream these digitized recordings through the public web pages on Eastman.org. Embedded with standardized descriptive metadata, these files can also be downloaded and shared among collaborating institutions with similar collections.

Alignment with the Goals of the Museums for America Program: The project directly advances the goals of the Museums for America program, Collections Stewardship and Access category because the project is focused on the preservation, processing, cataloging, and management of a significant collection of vulnerable audio and video materials. Implementation will facilitate collection access and use for research, instruction, and maintenance of institutional history. The project strengthens museum staff knowledge of this collection and will enhance the museum's ability to engage and serve the interests of diverse communities of photography and film scholars and enthusiasts worldwide.

2. Project Work Plan

Upon project commencement, the Head of the Library and Archives ***Ken Fox (Project Director)*** will work with Assistant Librarian ***Anna-Sophia Zingarelli-Sweet*** to gather all tapes and DVDs from their current locations at the museum; capture all metadata that appears on their containers; and create a full inventory. The Assistant Librarian will begin creating preliminary MARC records in Alma, the museum library's online public access catalog (OPAC) which is shared with the University of Rochester and the Memorial Art Gallery. Throughout the course of the project, the Assistant Librarian will create hundreds of MARC records, requiring significant time. The Project Director will provide oversight and supervision of the creation of these records.

The Project Director will solicit three cost estimates from the museum's preferred vendors. These contractors specialize in digitization of archival recordings in compliance with the Federal Agencies Digital Guidelines Initiative (FADGI), specifically those guidelines set forth by FADGI's Audio Visual Work Group. In the past, given the age and fragility of some of the tapes, preference has been given to contractors that offer "high-touch" or "attended" services with maximum human oversight to ensure proper handling and transfer with minimal damage to the original recordings. For purposes of project and budget planning, cost estimates for these services are provided as a budget attachment. Once the digitization contractors are selected and vendor contracts executed, the Project Director will package the tapes and discs and securely ship them to the selected contractor(s). The digitization process will commence in spring 2025. It is anticipated that the time frame for completion of the digitization process will require approximately seven months. The Project Director will work with the museum's administrative offices to recruit and hire a

Project Processing Archivist (PPA). The recruitment process for the PPA position will begin while the recordings are being digitized.

Once hired and trained, the PPA will utilize the vast resources of the museum's Richard and Ronay Menschel Library to research and write biographical profiles of each speaker. On a monthly basis, the Project Director will send the draft biographies and all descriptive metadata created by the PPA to Editor & Publications Manager ***Amanda Slaver Bayer*** for review, proofreading and editing. The PPA will also work with Digital Asset Coordinator ***Alice Wynd***; Stills, Posters and Papers Archivist ***Nancy Kauffman***; and Department of Photography Collection Manager ***Stephanie Hofner*** to research and obtain speaker photographs from within the Eastman Museum collections and from no- or low-cost sources, such as universities and not-for-profit historical societies, or photo agencies. The Digital Asset Coordinator will process and upload the photos and their related metadata to TMS Media Studio, the museum's Digital Asset Management System (DAMS).

Upon receiving the digitized files from the vendor(s), the Digital Asset Coordinator will upload master and access audio files and access video files to the DAMS; master video files will be uploaded to the museum's Google Workspace tenant for long-term preservation. Relevant administrative, technical, descriptive, and preservation metadata will accompany each file. The PPA will upload the audio and video access files to SoundCloud and Vimeo, respectively, then create and publish item-level pages in ArchivesSpace, one for each recording. These pages will follow the design template established as part of the Silver Voices project (see Appendix B). The PPA will include digital object paths to link the ArchivesSpace pages with the uploaded media files.

Chief Registrar ***Sarah Evans*** will link the published ArchivesSpace pages to all relevant object pages in eMuseum, the museum's public-facing online collection application. These complex "packages" will also include relevant exhibition documents and, when available, 360-degree virtual exhibition tour files created using the museum's Matterport platform, thereby creating dynamic virtual exhibition experiences. Throughout, the Project Director will provide cataloging and metadata control.

During year three, Manager of Digital Learning and Engagement ***Margaret Sheble*** will incorporate the project into Bloomberg Connects. The Manager of Digital Learning and Engagement will also create the project landing page at Eastman.org, which will serve as the entry point to the *Diamond Voices* microsite comprising the public ArchivesSpace pages, photographs, and embedded links to the digitized recordings.

Dissemination: A wide variety of promotional efforts will inform the public about the project and publicize the digital preservation of the recordings and open access. A primary means of promotion will be social networking, which will draw upon the museum's existing network of members, supporters, and followers through platforms such as the Eastman Museum's blog, e-mail newsletter (32,811 subscribers), Facebook page (50,000 fans), Instagram (34,600 followers), and Twitter (67,500 followers).

The project team will also participate in the museum's In Focus series, a bi-monthly program that engages the public by sharing information about ongoing staff projects. In Focus presentations are also live streamed and viewed by individuals locally, across the country, and around the world.

Museum members and visitors will also be informed about the project through articles in the museum's newsletter*, News/Films/Events/ Bulletin.*

Presentations or panel discussions will be provided to colleagues at national and regional conferences of professional organizations, and the Project Director will share results at the Society of American Archivists (SAA) Annual Meeting in 2026. The project team will provide regular information updates to internal constituents at monthly all staff meetings and at senior staff meetings. The Project Director will also present a "Lunch and Learn" session at a quarterly meeting of the museum's Board of Trustees to provide project information.

Risks: Risks to the project are minimal since the Project Director has successfully completed a previous IMLS funded project of a similar nature (*Silver Voices*). One potential risk associated with any project is staff departures. Similar to many cultural organizations, the Eastman Museum has endured a variety of staff departures over the past few years including staff retirements. Staff changes could impact the project's timeline, but it would not prevent its completion. In addition, all of the museum staff that comprise the project team are cross-trained within their respective institutional department. In the event of a staff departure, other department staff may temporarily engage in the project.

Grant Funding and Museum Resources: Grant funding is requested to support the full-time salary and benefits for a Project Processing Archivist over a 16-month period. Grant funding is also requested to support external digitization of audio and video collection materials as well as the purchase of any speaker photographs that may not be freely available or available within our museum collections. The Eastman Museum will contribute the efforts of its staff who will dedicate a significant portion of their time and effort toward the successful completion of this high priority project. The museum's total cost share is $250,568.

3. Project Results

Successful completion of the Project will result in the following tangible products and outcomes which will be tracked and reported upon:

- All recordings will be fully processed and cataloged. Item-level records for all recordings will be created in ArchivesSpace, the museum's archival management application, and Alma, the library's online public access catalog (OPAC).

- All tapes and DVDs will be digitized in accordance with IASA and FADGI standards, and will result in the production of individual digital master and derivative access files. Each digitized recording will contain embedded technical, administrative, descriptive, and preservation metadata implemented in accordance with PREMIS recommendations. The inclusion of PREMIS-based preservation metadata will also help ensure the integrity and authenticity of these newly created digital masters well into the future.

- The *Diamond Voices* project will be fully accessible through the museum's website (Eastman.org) where contextual information about each recording, photographs, and optimized links to derivative files will be provided.

- For the first time since these public programs took place, the *Diamond Voices* project will provide full public access to hundreds of hours of culturally and historically significant lectures and conversations about photography and cinema. Web access to these digitized

files will render unnecessary physical trips to the museum in order to hear or view the recordings, thus opening this collection to anyone without the means, time, or ability to travel.

- Online access to the recordings will reduce physical handling of the fragile original items, thereby prolonging the life of the collections.

- The number of visitors to the pages will be tracked using Google Analytics.

Impact on Target Population: As a result of the project, beneficiaries will be able to increase their knowledge about actors, producers, photographers, and others who have influenced the history of photography and film. By providing online access to these oral histories, researchers across the United States and around the world will be able to locate information easier, quicker, and at no cost. The creation of dynamic virtual exhibition packages will recreate past museum events and provide an integrated array of information that will bolster the work of scholars, particularly those studying photography in the context of art history and museums, and other institutions as they plan exhibitions of their own.

Sustainability: Inclusion of PREMIS metadata is designed to support preservation efforts such as migration of data into more current formats and verification of data integrity with checksum information to ensure future usability. Larger video master files and their metadata, stored on a shared drive on the George Eastman Museum's Google Workspace tenant, will be individually encrypted to restrict access and help ensure ongoing authenticity and integrity. In addition, they will be saved to local network resources and backed-up according to museum policy. ArchivesSpace, implemented in 2016 as part of the IMLS *Making More Available* project and successfully leveraged by the 2018 IMLS project *Silver Voices,* has demonstrated a strong commitment to the ongoing development and support of the platform. This commitment, as well as the system's widespread adoption by major archives and institutions, ensures sustainability and future extensibility, exemplified by the *Diamond Voices* project itself.

YEAR ONE (September 1, 2024 - August 31, 2025)												
Project Activities	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug
DIGITIZATION												
Project Director solicits cost estimates for audio and visual digitization process.	▣											
Selection of appropriate vendors for digitization of audio and videotapes; contract execution.		▣	▣	▣								
Project Director and Assistant Librarian collect, inventory, and prepare tapes and DVDs.						▣	▣	▣				
Assistant Librarian begins creating MARC records in the museum OPAC for each recording.						▣	▣	▣	▣	▣		
Project Director ships tapes and DVDs to vendors.									▣			
External vendors provide digitization services for audio cassette tapes and DVDs.										▣	▣	▣
PROCESSING												
Recruitment process for Project Processing Archivist.										▣	▣	▣
DISSEMINATION												
Museum issues press release issued to announce grant award.	▣											
Project Director and Manager of Digital Learning & Engagement share Project information at various milestones via museum newsletter, blog, and social networking sites: Facebook, Instagram.	▣									▣		
REPORTING												
Interim Report submitted.												▣

YEAR TWO (September 1, 2025 - August 31, 2026)												
Project Activities	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug
PROCESSING												
External vendors continue to provide digitization services for audio cassette tapes and DVDs.	■	■	■	■								
Digital Asset Coordinator receives digitized audio and video files from vendors and uploads them to the DAMS and Google Workspace under the supervision of Chief Registar.					■	■						
Project Processing Archivist hired and trained in Eastman Museum's archival processes.	■	■										
Project Processing Archivist conducts research about each recorded speaker and writes speaker biographies.			■	■	■	■	■	■	■			
Project Processing Archivist; Digital Asset Coordinator; Stills, Posters & Paper Collections Archivist; and Department of Photography Collection Manager collaborate to acquire					■	■	■	■	■			
Digital Asset Coordinator processes and uploads photos to DAMS and GEM server under the supervision of Chief Registrar.					■	■	■	■	■	■		
Project Processing Archivist uploads files and metadata to SoundCloud/Vimeo, enters links and descriptive metadata for each recording into ArchivesSpace and creates individual											■	■
Assistant Librarian continues to create MARC records in the Museum's OPAC.	■	■	■	■	■	■	■	■	■	■	■	
Project Director provides cataloging and metadata control.					■	■	■	■	■	■	■	
Chief Registrar links digitized recordings to relevant TMS records and published ArchivesSpace pages to relevant eMuseum pages.										■	■	■
ACCESS												
Project Director sends monthly batches of biographies and descriptive metadata to Editor & Publications Manager for review, proofreading and editing.					■	■	■	■	■	■	■	■
Editor & Publications Manager reviews and edits ArchivesSpace recordings pages.					■	■	■	■	■	■	■	■
DISSEMINATION												
Project Director and Manager of Digital Learning & Engagement share Project information at various milestones via museum newsletter, blog, and social networking sites: Facebook, Instagram.										■		
Project Director and team engage online audiences about the Project through virtual InFocus presentation.										■		
Project Director shares information at 2026 SAA conference.												■
REPORTING												
Interim Report submitted.												■

YEAR THREE (September 1, 2026 - August 31, 2027)												
Project Activities	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug
PROCESSING												
Project Processing Archivist continues to upload files to SoundCloud/Vimeo, enters links and descriptive metadata for each recording into ArchivesSpace and create individual recordings pages with photos.	■	■	■	■								
Chief Registrar continues process to link digitized recordings to relevant TMS records and published ArchivesSpace pages to relevant eMuseum pages.	■	■	■	■	■							
Assistant Librarian continues to create MARC records in the Museum's OPAC.	■	■	■	■	■							
Project Director continues to provide cataloging and metadata control.	■	■	■	■	■							
ACCESS												
Manager of Digital Engagement incorporates Project into the Bloomberg Connects app.					■	■	■					
Manager of Digital Engagement creates Project landing page on Eastman.org.					■	■	■					
ArchivesSpace PUI testing and Project publishing/launch.								■	■			
DISSEMINATION												
Project information shared with Museum members via Eastman Museum newsletter: News/Films/Events Bulletin.							■	■				
Project Director and project team share information about Project launch via museum blog and social networking sites: Facebook, Instagram.								■	■			
Project Director presents virtual In Focus Talk to promote the Project and share information with museum members, visitors and staff.									■			
Press release issued to announce Project launch.									■			
Project Director presents completed Project at Lunch and Learn for Eastman Museum Board of Trustees.											■	
REPORTING												
Manager of Digital Learning & Engagement periodically tracks online collection access via Google Analytics											■	■
Final report submitted												■

George Eastman Museum
Diamond Voices: 75 Years of Public Programming at the George Eastman Museum
Digital Product Plan

Digital Product Plan

As part of *Diamond Voices: 75 Years of Public Programming at the George Eastman Museum*, the Eastman Museum will create a number of digital products and a microsite that will be publicly accessible through the museum's website (Eastman.org). Access to all content will be completely free of charge.

Type

The digital content to be created or collected specifically for this project will include:

- Audio recordings, approximately 500, reformatted from the original audio cassettes.
    - Audio preservation master files encoded in the uncompressed, 96 kHz, 24-bit, Pulse Code Modulated (PCM) Broadcast Wave Format (BWF)
    - Audio access files, derived from the preservation master files, encoded in both 48/16 WAV and 160 kbps per channel MP3 formats.
- Video recordings, approximately 100, originally saved to DVD-R.
    - Video preservation master files encoded as .ISO disc images
    - Video access files encoded as MP4.
- Biographies of each speaker, saved as .TXT files
- Photographs of numerous speakers, collected from museum collections and photo agencies, encoded as JPG files.
- Virtual exhibition packages comprising digitized Project recordings; previously digitized museum objects; existing digital gallery views, including any virtual 360 tours of exhibition spaces created using the Matterport capture tool; and digitized paper materials relevant to past museum exhibitions. These packages will be freely accessible through Eastman.org.

All work will be performed—and deliverables provided—in strict adherence to IASA (International Association of Sound and Audiovisual Archives) and FADGI (Federal Agency Digitization Guidelines Initiative) standards, specifically those guidelines set forth by FADGI's Audio Visual Work Group.

Upon project commencement, the museum will seek out contractors that specialize in digitization of archival recordings in compliance with these guidelines. Software and supplies used to create the digitized recordings will be provided by the contractor. Audio master and audio and video derivative files and their associated administrative, descriptive, and preservation metadata will be stored in TMS Media Studio from Gallery Systems, the museum's digital asset management system (DAMS). The larger video master files and their metadata will be stored on a shared drive on the museum's Google Workspace tenant, and individually encrypted to restrict access. In addition, they will be saved to local network resources and backed-up according to museum policy.

Availability

All original digital content that will be created for this Project will be openly available through the museum's ArchivesSpace public user interface (Archives.eastman.org, linked to from Eastman.org) and the Bloomberg Connects App).

- Digitized audio recordings will be hosted by the SoundCloud audio streaming service, which allows free access, file downloading, and sharing. Upon each recording's upload, permission to download the file by users will be activated by the Project Processing Archivist.

- Digitized video recordings will be hosted by the Vimeo video services platform, which also allows for free access, file downloading, and sharing. Upon each video's upload, permission to download the file by users is automatically activated.
- Project metadata will be available via ArchivesSpace, which allows for free downloading and open sharing of published archival information. MARC records describing the recordings will be discoverable through Alma, the OPAC that the museum shares with the University of Rochester and the Memorial Art Gallery in Rochester, NY, as well as WorldCat.
- Project deliverables will also be freely available through Bloomberg Connects, the free arts and culture app which provides remote access to digital museum materials—including the recordings comprising the IMLS *Silver Voices* Project—from anywhere in the world.

Accessibility

All content digitized as part of the Project will be released online, with open access, for anyone to use under a Creative Commons Attribution-ShareAlike 4.0 International license.

Most of the digital Project content based on collections material, such as images accompanying speaker biographies, is currently available through the museum's Collections Online site at collections.eastman.org. However, the Eastman Museum is limited by copyright as to what collection objects may be shared and how the objects are shared. The museum strives to be as open as possible with our licensing. Free and open access will be provided for all digital content where copyright is not a concern. The museum will post images at a high enough resolution to facilitate examination of the represented objects.

The museum does not foresee any privacy concerns regarding the content of the digitized oral histories except in the few cases where the interview subject declined to sign an interview release agreement. In these instances, the digitized file will not be made publicly available. For public programs which did not use release agreements, particularly those recorded during the earliest years of the museum's history, the Project Processing Archivist, in consultation with the museum's Chief Registrar, will work to obtain permission rights or otherwise determine the copyright status of the recordings.

As some Project recordings may reflect past cultural, social, and political biases that listeners may find objectionable, the museum's content notice will appear on the Project landing page.

Sustainability

The Eastman Museum is committed to maintaining its digital and analog assets, for long-term access and preservation. As such, widely-adopted file formats, guidelines, metadata standards, storage systems, and management applications, will be used to ensure maximum sustainability. Standard audio and video formats such as BWF, WAV, MP4 and MP3 will be utilized for all preservation- and access-level digital content. Upon their return from the contractor(s), master and derivative audio and video files will be ingested into TMS Media Studio. Larger video files will be maintained on the museum's Google Workspace tenant. Preservation metadata, an important aspect of the Project's plan to ensure the future usability of its digital assets, will be created in accordance with Preservation Metadata Maintenance Activity (PREMIS) guidelines. This data will support migration planning, asset integrity control through checksum information, emulation of the original environment, and other preservation strategies. Since its development in 2011-2013, ArchivesSpace has demonstrated a strong commitment to ongoing development and maximal extensibility, making it ideal for managing the Project deliverables and all future museum recordings.

Applicant Name: George Eastman Museum

Project Title: *Diamond Voices: 75 Years of Public Programming at the George Eastman Museum*

Performance Measure	Data We Will Collect (e.g., counts, costs, weights, volumes, temperatures, percentages, hours, observations, opinions, feelings)	Source of Our Data (e.g., members of the target group, project staff, stakeholders, internal/ external documents, recording devices, databases)	Method We Will Use (e.g., survey, questionnaire, interview, focus group, informal discussion, observation, assessment, document analysis)	Schedule (e.g., daily, weekly, monthly, quarterly, annually, beginning/end)
Effectiveness: The extent to which activities contribute to achieving the intended results	*Example:* At the end of each month, using a report prepared by the registrar, we will compare the cumulative count of rehoused objects against the total number proposed for the project. *Example:* At the end of each project year, our external consultant will present results of the ongoing observation-based evaluation and compare them against our intended project results.			
	• Upon Project start-up in Year 1 the Project Director and Assistant Librarian will collect, inventory, and prepare cassette tapes and DVDs for digitization. • In Year 1, the Assistant Librarian will begin creating MARC records. • Upon start-up of Year 2 a Project Processing Archivist will commence employment, will be trained in the Eastman Museum's archival management protocols, will begin in-depth research about each of the speakers whose interviews are contained in the audio and visual recordings, and will begin to write detailed biographies for each entry. • At the end of Year 3 the Project Director will ensure public access to the *Diamond Voices Project* recordings through the museum's website and designated webpage created for this project.			

Efficiency: How well resources (e.g., funds, expertise, time) are used and costs are minimized while generating maximum value for the target group	*Example: Twice per year, we will assess our expenditures for program supplies on a per-person-served basis.* *Example: Each quarter, we will calculate the dollar value of volunteer hours contributed to the project as recorded in our online volunteer management system.*
	• During Year 1 the Project Director will solicit three (3) cost estimates from companies that specialize in digitization of archival recordings in compliance with IASA and FADGI guidelines. • Within six months of project commencement, the museum will enter into contracts with digitization providers. • At 6-month intervals throughout the 3-year grant term, using expense reports generated by the Finance Office, the Grants Manager and Project Director will review project expenditures against the approved grant budget. • On a quarterly basis the Finance Office will review payroll records to assess the amount of in-kind staff time allocated toward the project.
Quality: How well the activities meet the requirements and expectations of the target group	*Example: At the beginning, the mid-point, and end of the project, we will administer a satisfaction survey to staff who have participated in the training.* *Example: We will gather opinions about our online services through questionnaires provided to every 20th user.*
	• In Focus Project presentation attendance will serve as indicators of general interest among the target groups. Follow-up questionnaires emailed to attendees will be used to gauge satisfaction and gather feedback. • Comments and responses to Project-related social media posts will also serve as indicators. • Once the microsite is launched we will use Google Analytics to determine Project engagement among target audiences.
Timeliness: The extent to which each task/activity is completed within the proposed timeframe	*Example: Every six months, our Project Director will assess the fit between our proposed Schedule of Completion and actual activity completion dates.* *Example: Each quarter, each project partner will submit to our Project Director a templated report showing their progress on meeting project milestones.*
	• By the end of Year 1 over 500 recordings on cassette and DVD formats will be shipped to contracted digitization vendors to begin the digitization process. • By the end of Year 2 all digitized recordings will have been received, a large portion of biographies completed, proofread, and edited, and digitized recordings in ArchivesSpace linked to relevant pages in eMuseum. • By the end of Year 3 microsite testing and Project launch will occur, providing online access to these recordings to audiences around the world via Eastman.org.