Image Digitization Projects on a Budget

Jeanine Nault and Lotus Norton-Wisla
Tuesday, October 9th, 9am-5pm
11th Annual International Conference of Indigenous Archives, Libraries, and Museums (ATALM)
Prior Lake, MN
Introductions

- Jeanine Nault
  - naultj@si.edu
- Lotus Norton-Wisla
  - lotus.norton-wisla@wsu.edu
- Sustainable Heritage Network
  - www.sustainableheritagenetwork.org
Join us in preserving the past for our future.

Register for the SHN

Sustainable Heritage Network
Hands-on Workshops

Open Educational Resources

Members, Communities and Workbenches
Hands-on workshops
**SHN Workshops**

**DESCRIPTION:**

The Sustainable Heritage Network Workshops are collaborative events set up by organizations or individuals in their local communities. The goal of these workshops is to promote collaborative stewardship, share knowledge, encourage curiosity, and provide tutorials on all aspects of the digital lifecycle. These gatherings pool the resources of communities and bring together experts to provide hands-on skills on topics ranging from intellectual property rights to preservation standards to digitizing endangered languages.

**DIGITAL HERITAGE ITEMS:**

**2017 Pre-ATALM SHN Workshop Image Digitization on a Budget**

Community: Sustainable Heritage Network  
Category: Photographs and Images, Workshop, Digitization Planning

**2017 U. Manitoba Digitization Basics and Mukurtu CMS Workshop**

Community: Sustainable Heritage Network  
Category: Photographs and Images, Workshop, Databases and GIS, Digitization Planning, Audio Recordings

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**2017 U. Manitoba Digitization Basics and Mukurtu CMS Workshop**

**DESCRIPTION:**

In partnership with the University of Manitoba, the SHN will host a two-day hands-on workshop on digitization basics and Mukurtu CMS on February 8-9, 2017. This workshop, led by Leslie Nantel-Wilkins, art historian and Heritage Community Digitization Coordinator, and Mike Dey, a Digital Steward at the University of Miami, will cover software basics, metadata, digital preservation, and strategies for the digitization of audio materials and images and an introduction to Mukurtu CMS. Participants will be encouraged to work together and will be provided with demo materials for hands-on sessions. The workshop's materials will be available from the SHN website and are not to be attended in person.

**RELATED ITEMS:**

**2017 U. Manitoba Digitization Basics SHN Workshop: Digitization Planning and Metadata**

Community: Sustainable Heritage Network  
Category: Workshop Session, Digitization Planning

**2017 U. Manitoba Digitization Basics SHN Workshop: Image Digitization**

Community: Sustainable Heritage Network  
Category: Photographs and Images, Workshop Session

**2017 U. Manitoba Digitization Basics SHN Workshop: Audio Digitization**

Community: Sustainable Heritage Network  
Category: Workshop Session, Audio Recordings

**2017 U. Manitoba Digitization Basics SHN Workshop: Digital Preservation**

Community: Sustainable Heritage Network  
Category: Preservation, Workshop Session
Educational Resources

Materials for Storage and Soft Packing
Community: Sustainable Heritage Network
Category: Preservation, Artifacts and 3D Objects

Best Practices and Practical Solutions for Storing and Exhibiting Photographs
Community: Sustainable Heritage Network
Category: Preservation, Photographs and Images

Caring for Personal Collections: How Tribal Cultural Institutions Can Help
Community: Sustainable Heritage Network
Category: Artifacts and 3D Objects

Introduction to Making Custom Mannequins
Community: Sustainable Heritage Network
Category: Artifacts and 3D Objects

Beyond the Box: Using Coroplast for Creative and Cost Effective Storage Solutions and Exhibit Mounts
Community: Sustainable Heritage Network
Category: Preservation, Artifacts and 3D Objects

Exhibit Fabrication: Safely and Effectively Displaying Books
Community: Sustainable Heritage Network
Category: Text, Preservation
Institutions or groups of people who share and manage content based on their cultural protocols.

Convening Great Lakes Culture Keepers
SHN Communities (ctd.)

Communities

Mukurtu CMS

Multnomah County Archives

Nazlini Chapter

Northeast Document Conservation Center

Northern BC Archives

Northwest Archivists Native American Collections Roundtable

Oregon State University Libraries

Pacific and Regional Archive for Digital Sources in Endangered Cultures

Providence Archives, Seattle

Rebecca Elder Cultural Heritage Preservation

SAA Native American Archives Roundtable

Sequoyah National Research Center
AGENDA

- 9:15-9:30 Image Digitization Overview
- 9:30-10:30 Hands-on Scanning
- 10:30-11:30 Technical Specifications
- 11:30-12:00 Additional Scanning
- 12-1 Lunch
AGENDA

- 1:00-2:30 Metadata and Editing Images
- 2:30-3:15 Project Planning and Activity Discussion
- 3:15-3:30 Break
- 3:30-4:00 File Management
- 4:00-4:30 Digital Preservation - Storage
- 4:30-5:00 Questions, Surveys, and Discussion
Image Digitization Overview

Beginning Steps
HOW TO START DIGITIZING?

- In house
- Collaboration
- Outsourcing
SCANNERS

- Lots of options! Consider:
  - Results
  - Resources available
  - Format of materials
$100-200
Lightweight, fewer options.

$1500-1700
Additional features, higher quality.

$2000-3000
All needed features, attachments, very high quality.
Copy stand
Flexible, learning curve.

Large format
Oversize materials, expensive.

Slide scanner (example)
Special formats, not flexible.
Hands-on Scanning Activity
NEEDS FOR SCANNING

- **Equipment:**
  - Scanner
  - Computer

- **Software:**
  - Scanning software
  - Editing software

- **Storage**
HANDLING WHILE SCANNING

- Assess the physical condition of collections/items to be scanned
- Wipe down scanner with lint-free cloth
- Hold by edges, carefully place and remove from scanner
- Metadata
ACTIVITY GOALS: SCANNING

- Goal: Each person scan at least two items
  - Scan using color bar and settings below
  - Then, select other settings and scan

| Photo | Color | TIFF | 600 DPI |
Technical Specifications and Scanning

Creating Quality Images
QUESTIONS TO CONSIDER

- What is being digitized?
- Where are the files going?
- Where will they be stored?
- Who will create them?
- What guidelines will be followed?
- What are the technical specifications?
QUALITY IN IMAGE DIGITIZATION

- Standards
- Versioning
- File Types, File Size
- Resolution, Bit Depth, Color Profile
- Using Color Targets
STANDARDS FOR IMAGES

- Why follow standards?
- Standards - always changing/developing
- Where can I find them?
- FADGI
- Library of Congress Sustainable Formats
- American Library Association
  - [http://www.ala.org/alcts/resources/preserv/minimum-digitization-capture-recommendations](http://www.ala.org/alcts/resources/preserv/minimum-digitization-capture-recommendations)
FILE FORMATS

- Well supported?
- Open vs. proprietary?
- Quality vs. size
- Some common formats: TIFF, JPEG, DNG (RAW), JPEG 2000, PDF, PNG, GIF
FILE TYPES AND SIZES

- Recommended file types
  - TIFF, JPEG

- File size
  - Based on resolution and bit depth
FILE COPIES: Master and Access

- Preservation Master
- Access Copy
- Web-ready derivative
MATERIAL TYPES
Resolution: The number of pixels in each dimension that can be displayed - the density of pixels in the image.

PPI: pixels per inch (DPI = dots per inch) (300 ppi, 400 ppi, 600 ppi)

Preservation master: 400 - 600 ppi depending on format of the original
Resolution Recommendations for Reflective Materials:

400 ppi
- Bound material (general, rare, special collections)
- Documents and Manuscripts
- Newspapers
- Oversize materials (maps, posters)

600 ppi
- Prints and Photographs

Resolution Recommendations for Transmissive Materials:

2000 ppi
- Transparencies or negatives larger than 4”x5”

4000 ppi
- Transparencies: 35mm to 4”x5”
- Negatives: 35mm to 4”x5”
Document Type: Film
Film Type: Color Negative Film
Image Type: 24-bit Color
Resolution: 300 dpi
Target Size: Original
Adjustments
MAXIMIZING RESOLUTION
**BIT DEPTH**

- **Bit depth**: the color information stored in an image. (The higher the bit depth, the more colors an image can store.)

- 2 bit: $2^1 = 4$ values
- 8 bit: $2^8 = 256$ colors
- 24 bit: $2^{24} = 16,000,000+$ colors
- 48 bit: $2^{48} = 3,000,000,000$ colors
Document Type: Film
Film Type: Color Negative Film

Image Type: 24-bit Color
Resolution: 300 dpi
Target Size: Original
COLOR PROFILE AND TONE

Color Profile: How colors combine over channels - each type of mode has a different number of channels.

Adobe RGB (1998) or Adobe sRGB

Tone: Range of values in an image from lightest to darkest. Each pixel has a value of 0 - 255.
### Using Color Targets

<table>
<thead>
<tr>
<th>Color Patch/Area</th>
<th>Neutralized White Point</th>
<th>Neutralized Mid Point*</th>
<th>Neutralized Black Point</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>% Black</td>
<td>7%</td>
<td>60%</td>
</tr>
<tr>
<td>Acceptable Range for Aimpoint</td>
<td>RGB Level</td>
<td>233 to 241</td>
<td>98 to 106</td>
</tr>
<tr>
<td></td>
<td>% Black</td>
<td>5% to 9%</td>
<td>58% to 62%</td>
</tr>
</tbody>
</table>

*Aimpoint for mid point (MP) to be calculated from actual values for white point (WP) and black point (BP) using the following formula: \( MP = WP - 0.63(WP - BP) \)
TONAL RANGE
Description and Metadata

Types and Tools
METADATA ACTIVITY

Goals:

- Fill out metadata sheet
- Answer discussion questions
- Learn about each other's institutions
WHAT IS METADATA?

- **WHO** - created it, who it's about (biographical info)
- **WHAT** - events and subjects
- **WHEN** - date(s), other context
- **WHERE** - location(s)
- **HOW** - what software, what technical specifications?
METADATA

IS A LOVE NOTE TO THE FUTURE
TYPES OF METADATA

- Descriptive
- Structural
- Administrative
- Technical
- Preservation
LEVELS OF METADATA

- collection level
- folder level
- item level
- good, better, best: depends on project
cases, It’s rolled, not a fire roll. I like that—which is the idea?
along the river mostly, that is why it is so different from here.
2. The man with the lantern named the dog, “Thud.” Thud
1. Similarly, we need to be aware of the different shapes and sizes of the different items in the string.
we made a better product set of it the run is long and straight—so longer tube it has been knotty
choice to go in the right area to get the straighter parts.

as is the same thing.

he should, if we made early so it could

2. I have a decorative twenty-the same place to show people who made the basket

3. The man with the lantern named the dog, “Thud.” Thud

at the moment, no hard of birds, then the people, then our tap (.Clearly...?); then also the

1. Similarly, we need to be aware of the different shapes and sizes of the different items in the string.

1. Similarly, we need to be aware of the different shapes and sizes of the different items in the string.

2. We made a better product set of it the run is long and straight—so longer tube it has been knotty

3. Choice to go in the right area to get the straighter parts.

a. Similarly, we need to be aware of the different shapes and sizes of the different items in the string.

b. Similarly, we need to be aware of the different shapes and sizes of the different items in the string.

c. Similarly, we need to be aware of the different shapes and sizes of the different items in the string.

Databases, etc.

Documents

Spreadsheets

Databases, etc.
Shortly before his death in 1944, Lucullus V. McWhorter requested that his unfinished Nez Perce history manuscripts (called the "Field History") be edited and completed by competent specialists at the State College of Washington. By 1945, Virgil McWhorter had delivered the bulk of his father's archive of personal papers, manuscripts, and printed material to the State College. A completely reliable provenance for the archive cannot be established subsequent to Lucullus McWhorter's death in 1944, chiefly because much of the donated material was not initially placed in an archival repository. Nelson Aultt completed the first collection inventory in 1959. Ault's guide is the basis for the present finding aid. Between 1987-1997, José Vargas and other staff in Manuscripts, Archives, and Special Collections rearranged and sorted parts of the collection. They made changes in the descriptive inventory and did some preservation of brittle materials. Final revisions to Ault's guide were done from August 1997 through February 1998 by Lisa Kiger, working under the supervision of Manuscripts Librarian Robert N. Matuzozi. These changes include implementing the present plan of arrangement, establishing chronological sequences within series and subseries, re-numbering folders and boxes, and undertaking a comprehensive revision of the index and the descriptive inventory. In 2003 one item, a revision of Chapter 31 of McWhorter's The Border Settlers of Northwestern Virginia from 1768 to 1795, was donated to MASC by Lucy Linn McKeie.

Number of containers: 51
Linear feet of shelf space: 26

**BIOGRAPHY**

Lucullus Virgil McWhorter was born on the upper waters of the Monongahela River in Harrison County Virginia (later West Virginia) on January 29, 1860. He was one of twelve children born to the Reverend John Minion McWhorter and Rosetta Marple McWhorter, both native Virginians. McWhorter's youthful orientation to life on the land mirrored his rejection of formal education. Summarizing his formal schooling in a biographical questionnaire, McWhorter observed that he did "Four months annual winter terms [roughly the 3rd grade] of indifferent instruction, during years of minority only." He was a voracious if highly focused reader then and
governed placement of documents into series. The amount of material on a given subject or the format and/or the subject indicated where items might appropriately fit into the pr.
this scheme is the availability of material on Indian names and vocabulary in series 2, 3, and 6 (below). Manuscript and historical research material is also scattered throughout the
completely indexed. The essential documents and subjects are described, but some items are not noted in the finding aid. In folder titles, information in brackets is supplied; capi
regularized. An * following entries indicates the availability of related photographic material in a separate historical photograph collection. To find out more about this collector
Photographs. This photographic material is not in this manuscript collection. Only those entries followed by an * indicate related photographic material. A list of books and
is available through the WSU Libraries' online catalog by doing an "author" search on "McWhorter Collection." Some of these exhibit McWhorter's annotations.

**SUMMARY OF SERIES**

**Series 1, Manuscripts, 1902-1944,** consists of fully developed manuscript draft versions of McWhorter's major published works, including *Yellow Wolf, His Own Story; Hear M
Northwestern Virginia; The Continued Crime Against the Yakimas*; and *Life of Jesse Hughes. Historical and Traditional.*

**Series 2, Historical Research Material, 1848-1945, nd,** chiefly correspondence, transcriptions, printed items, notes, material excerpted from various sources, MS addenda and
first-hand personal narratives, and other material accumulated by McWhorter in the course of doing research for his published writings, his "field work," and his collateral histor
Series 2 is divided into subseries 2.1, 1877 Nez Perce War & Nez Perces; 2.2, Yakima Indian War (1855-1858) & Yakamas; 2.3, Tribal Wars; and 2.4, West Virginia History & N

**Series 3, Personal and Business Correspondence, 1886-1945, nd,** consists of miscellaneous documents dealing with publishing and book sales, local and community affairs, f
commemorative events. Some of these letters relate to McWhorter's efforts to obtain data on the 1877 Nez Perce War and miscellaneous Indian subjects. Other material includes
desiderata lists, memorabilia, research questionnaires, and a small amount of biographical material.

**Series 4, Indian Affairs, 1891-1944, nd,** consists of miscellaneous correspondence and documentation relating to McWhorter's varied efforts on behalf of Indians, particularly i
divided into subseries 4.1, Nez Perces; 4.2, Yakamas; and 4.3, General.


**Series 6, Indian Narratives, 1903-1935, nd,** chiefly original (English) and transcribed and/or translated oral history accounts of stories, legends, tales, traditions, customs, cult
and related contextual material, including correspondence. Some literary material is included. Series 6 also includes draft versions of *Mourning Dove*'s legends and tales.

**Series 7, Mourning Dove Correspondence, 1914-1935, nd,** chiefly consists of correspondence, printed items, and fragments relating to *Cogeweas,* publishing issues, and her as

**Series 8, Newspaper Articles, 1863-1944, nd,** consists of clippings from local and regional newspapers on miscellaneous subjects, chiefly American Indian affairs and historic
contemporary events, and local news and association involvements. A few exhibit McWhorter's annotations. Some newspaper items left in other series.

**Series 9, Maps, Documents & Drawings, 1877-1944, nd,** chiefly consists of miscellaneous subjects relating to the Nez Perces and the Yakamas, Field History research, West V
Series 2: Historical Research Material
Boxes 2-19
2.1 1877 Nez Perce War & Nez Perces
2.2 Yakima Indian War (1855-1858) & Yakamas
2.3 Tribal Wars
2.4 West Virginia History & Miscellaneous

Series 3: Personal and Business Correspondence
Boxes 19-33

Series 4: Indian Affairs
Boxes 34-41
4.1 Nez Perces
4.2 Yakamas
4.3 General

Series 5: Humane Society
Boxes 41-43

Series 6: Indian Narratives
Boxes 43-46

Series 7: Mourning Dove Correspondence
Box 46

Series 8: Newspaper Articles
Boxes 47-50

Series 9: Maps, Documents & Drawings
Box 51
9.1 Oversize Maps, Documents & Drawings
Folders 544-571 (In oversize drawer designated "Cage 55")

Abbreviations used in the inventory:
c approximately, about
cl, cls clipping, clippings

--- End of page ---
Cultural Narrative:
3 Yakama Women: These three ladies are in a traditional plateau camp during a celebration. The ladies are all wearing buckskin dresses reserved for dancing and ceremonies. Their dresses are somewhat longer in length so this tells me that they are not Cayuse, Umatilla or Walla Walla. Two of the ladies are not married in this picture, one with the beaded headband the other with the headband and one eagle feather. The lady on the end wearing two feathers in her headband would draw the conclusion she is married in my beliefs and customs. I have a strong feeling that the first lady is Virginia Beavers/Yakama, Jolena Tillequots, Yakama.

Traditional Knowledge:
Ceremony
Young woman would wear these during the feast time with their hats (taitupa) and serve their traditional foods of roots and berries. If they were participating in a funeral it would be a sign of respect for the individual that had passed. Jolena Tillequots, Yakama

Today, in an effort to bring back the more strict ceremonial traditions, many Plateau longhouses are reviving the tradition of women wearing their woven hat and dresses during Wasahat gatherings. Contemporary wing dresses still replace the hide dresses, which are worn only at the most sacred or most Important events. Vivian Adams, Yakama

Oral Tradition Lessons
The ladies in this picture are all very unique in their style of dress. They may have helped in the creation of their dresses. With the buckskin and tanning of the buckskin, to the beadwork to their dress and accessories. The wampum necklaces were usually passed down to young women as part of their dowry. As you see the first lady on the left has many strands of wampum while the third has one but has the two eagle feathers. Jolena Tillequots, Yakama

Tribal Histories
Historically, hide dresses were worn daily, many undecorated because they were “work” clothes,
Image Editing
After Digitization
REASONS FOR EDITING SOFTWARE

- Edit images after scanning
- Convert between common file formats
- Examine images for QC
- If possible, find one piece of software that meets all your needs
EDITING AND MANAGEMENT SOFTWARE

- Adobe Photoshop
- Adobe Lightroom
- Adobe Bridge
- GIMP
- IrfanView
COMMON EDITING STEPS

- Rotating
- Exporting different types of files
- Changing resolution
- Cropping
- Automated batch actions
MORE COMMON EDITING STEPS

- Correcting errors
- Color correcting
- Adding text
- Branding
  - Watermarks
Examples: Watermark, adding text
Project Planning

Starting your own digitization projects
SHOULD WE DIGITIZE?

- Scope and timeline
- Outcomes and benefits
- Permissions and copyright
- Legal, cultural concerns
CAN WE DIGITIZE?

- Equipment and software
- Physical Space
- Staff
- Digital storage needs
- Metadata
- Providing access
ASSESSMENT - FACTORS

- Size of collection
- Format
- Condition
- Time and Resources
- Budget
POLICIES AND DOCUMENTATION

- Digitization Purpose Statement
- Digitization Selection Criteria
- Digitization Policy
- Digitization Manual
- Digitization Project Workflows
PROJECT MANAGEMENT TIPS

- Clear timeline
- Digitization Logs or Tracking Sheets
- Clear folder structure and file naming system
- Staff training
PROJECT PLANNING AND WORKFLOW

- What are the goals of the project?
- What does a basic workflow look like?
WHY PROVIDE ACCESS?

- Mission driven
- Reach newer, bigger audiences
- Expectation of your community
- Feasibility
- Relevance
- Reduce handling, increase access to fragile collections
HOW TO PROVIDE ACCESS

- Who are your users?
- How will they access collections?
- How will you provide access?
- Open access, freely available? Or fee for service?
- Rights and Restrictions
- Copyright issues
- Staff, budget, time
Project Planning Discussion

In small groups:
- Share one success or strength of a project.
- Share one challenge or fear.

All together
- Share one of each with the group.
- Note similarities or differences.
File Management

Keeping Organized
FOLDER STRUCTURE

- Master files
- Access copies
- Publication copies
- Etc.
FILE NAMING

- Versioning
- Unique identifier
- Persistent and consistent
- Well defined
FILE NAMING EXAMPLES

- Prefix and suffix additions
- Examples of filename variations:
  - “V” = verso, backside of image
  - “x01” = numbering assigned during digitization
  - “ntbk” = manuscript is or contains bound notebook
  - “front_cover,” “back_cover,” “title_page”
<table>
<thead>
<tr>
<th>Analog Collection Name</th>
<th>Digital Surrogate Filenaming Convention</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>NAA MS 385</td>
<td>mnumber_number.tif¹</td>
<td>385_002.tif</td>
</tr>
<tr>
<td>Note card within NAA MS 385</td>
<td>mnumber_notecard.tif</td>
<td>385_notecard_1.tif (use number if sequence)</td>
</tr>
<tr>
<td>Notebook within NAA MS 385</td>
<td>mnumber_ntbk_number.tif</td>
<td>385_ntbk_001.tif If multiple notebooks: 385_ntbk_1_001.tif; 385_ntbk_2_001.tif</td>
</tr>
<tr>
<td>Kinship chart or other identifiable material within NAA MS 385</td>
<td>mnumber_kinship_chart.tif</td>
<td>351_kinshipchart_no_1_ver_2.tif²</td>
</tr>
<tr>
<td>Note within NAA MS 385</td>
<td>mnumber_front_note.tif, mnumber_end_note.tif, mnumber_pgnumber_note.tif</td>
<td>385_front_note_01.tif, 385_end_note_01.tif, 385_01_note.tif</td>
</tr>
</tbody>
</table>
Digital Preservation: Storage

Saving your Work
DIGITAL FILES

- Donated, created
  - Digitized, copies
  - Recorded, captured
- Born digital records
- Work with donors/others to accept best possible quality files
- Still require processing, management
- Inventory what you have
- Storage of digital files
DIGITAL PRESERVATION

- Long term storage and preservation of your digital files
- Runs through all of your digital projects
DOCUMENT DIGITAL PRESERVATION

- Create a Digital Preservation Plan
- Can’t just “set it and forget it”
- Update, research, monitor
TEAM EFFORT

- Find others to bring into the conversation
- Fit your needs into what already exists
- Maintain communication
- Balance responsibilities
DIGITAL STORAGE

- Storage space for content
- Integrate with IT
- What does your IT department already have set up?
- Consider types of storage
- Multiple layers
The 3-2-1 Rule
1 Different Geographic Location

2 Types of Storage

3 Copies
3 Copies

- Preservation quality files
- Choose files for long term preservation
- Not in active use
- Access/derivative copies usually not a priority
VERSIONS OF FILES

Preservation master copies

- Access copies
  - Created from preservation masters
  - Smaller
  - Lower quality

- Other derivatives
2 Types of Storage

- At least two different types of storage media
- Manageable
- Fault tolerant
1. Different Geographic Location

- Different “disaster zone”
- Protect against natural disasters
- Option: cloud storage
TYPES OF STORAGE MEDIA

- hard disk drives
- flash drives
- RAID hard drive
- cloud/hosted storage
- CDs or DVDs
- SSD (solid state drives)
- LTO Tape
- Network Attached Storage
There is no cloud
it's just someone else's computer
DIGITAL PRESERVATION: First Steps

- Have at least one backup copy of important files
- Create and update an inventory of digital files
- Start talking with IT, or others
  - Storage for digital files
DIGITAL PRESERVATION: Second Steps

- Transfer data off of outdated media
- Decide which file types you will use for various formats
- Define security of files
- Estimate future storage needs
THREE NEXT STEPS

1. Discuss with people in your organization (or make time to plan by yourself)
2. Take stock of what you already know
3. List things that you want to find out about Digital Storage and Preservation
STORAGE QUESTIONS

- What does IT already have in place?
- How often content is backed up?
- What types of storage devices are used, and how often storage devices are migrated?
- What risks are present in your region?
Other Resources

- Sustainable Heritage Network
- Preservation Self Assessment Program
- FADGI
- Library of Congress
- Indigitization
THANKS!

Questions?
Contact us:

- Jeanine Nault
  - naultj@si.edu

- Lotus Norton-Wisla
  - lotus.norton-wisla@wsu.edu

- Sustainable Heritage Network
  - www.sustainableheritagenetwork.org
  - support@sustainableheritagenetwork.org