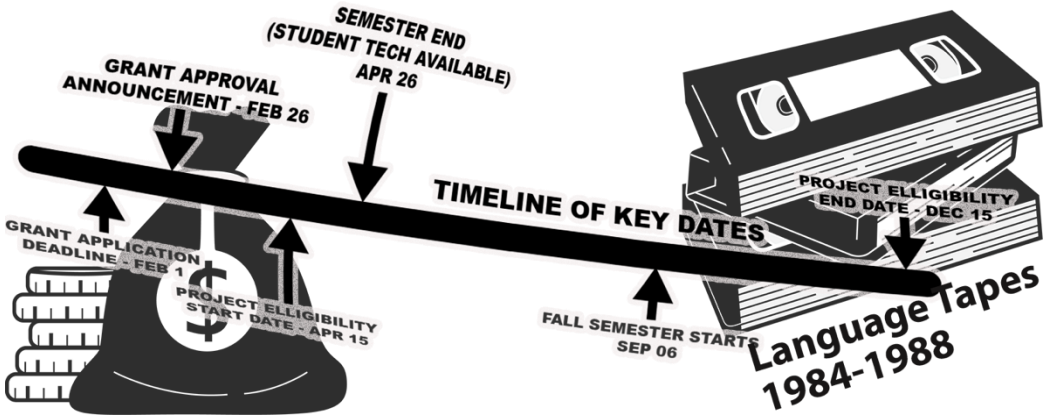


How to use this guide

This is a practical planning guide for estimating the tasks, resources, logistics and budget of an audio or video digitization project.

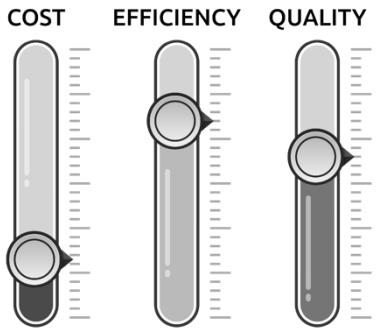
This guide should help you to understand and set digitization quality goals appropriate for your collection and your organization. It should also help to determine what tasks need to be accomplished, what tasks you might want to add to your projects, and how long they will take for the number of tapes you have. Understanding how long the processes might take will help you to budget for your labour costs. The accompanying *Digitization Equipment Budgeting Guide* should help you to establish budgets for your equipment and supply needs.

If planning a grant-funded project, you will need to both pay attention to what expenses are eligible and how much money the grant will provide. You may need to adjust your project scope to accommodate the parameters of different grant programs. This most often is accomplished by lowering the number of tapes that will be digitized to meet maximum funding amounts. You also may be able to digitize more tapes if there is opportunity, and capacity, to fund more work through a grant.

Most grants require a few common components to be successful. A well-described project summary that explains why the content is important, to whom, how it will be digitized and how it will be made accessible. A well-planned project also needs a viable timeline and a budget that doesn't exceed maximum funding amounts.

Note about the different media formats: You will learn more about the specific media format you are planning a digitization project for in the buying guides. At the time of writing, we have manuals for audio cassette, open reel audio, VHS/VHS-C, Betamax, MiniDV, and Video8/Hi8/Digital8. To learn more about other formats, please read the relevant manual.

Establish project quality goals



Is long-term preservation of your recorded content very important to your organization and your Nation? Few people answer “no”. What happens if funds and personnel are not available to digitize your media collection to archival standards in the near future? It is helpful to learn about preservation and start advocating for the budgets to digitize and preserve your media well. In cases where your recordings are copies from other organizations, but important enough to digitize, you might use low-cost consumer hardware to do this. Where your recordings are important, original content, then you should try to use good preservation practices whenever possible. This requires more expensive equipment, more cumbersome processes, and much larger digital files.

Our guides generally describe equipment and processes that support **digitization for long-term preservation**. This guide aims to weigh quality, complexity, and budgetary concerns, and suggests a balanced and feasible approach that will work for smaller organizations (provided funding can be secured). Some grant programs do evaluate applications based in-part on whether the digitization equipment and practices meet preservation standards.

- Inexpensive digitization options:
  Small digitization projects where media is transferred cheaply and efficiently (at less than archival standards) can be very valuable. These can be good methods of acquiring digitization skills and can demonstrate the value of your content as digital files. There are significant trade-offs in loss of quality and perhaps usable life of that file. Consumer digitization equipment rarely releases information about the technical specifications of conversion. There are often quality issues when editing or re-encoding from **compressed** video files. If your goal is to digitize quickly and cheaply using consumer level equipment, then our guides might give a helpful overview, but you will have research equipment that suits your purposes. You will also need far less digital storage than would be required for **archival digitization** projects.

- Digitization for long-term preservation:
  These guides try to describe digitization systems and processes that are achievable by small and medium-sized organizations, but also use good preservation practices. There is a considerable investment in hardware and staff training required. There are also considerable costs for digital storage to safely preserve the large files created through preservation digitization. By digitizing in-house, you acquire skills and learn much about the content of your recordings. These skills do have a learning curve, and an in-house digitization process will be slow compared to a dedicated digitization lab.

There are many information resources available for audio-visual digitization. A great place to start is the website of the Canadian Conservation Institute (CCI). The CCI has two documents that are also great to help research and develop your own preservation practices. These are

The Digitization of VHS Videotapes – Technical Bulletin 31, and *The Digitization of Audiotapes – Technical Bulletin 30*.

Consider what activities will be undertaken

Digitization implies that you will create a digital copy of some form of recording. In truth, digitization is part of a larger process of managing, preserving, and making these recordings appropriately accessible. All preservation-digitization projects will include some specific tasks. There are a number of tasks that you can add to your project depending upon your needs, your capacity and available funding.

Required tasks: When you are digitizing for preservation you will generally perform the following tasks.

- Project Management: Planning, purchasing, hiring, system testing, managing staff, tracking digitization progress, quality control and reporting
- Training: New, and possibly existing staff will need training in digitization skills. (Indigitization does assist with digitization training through in-person workshops and pre-recorded video training)
- Condition Assessment: Evaluating tapes for safe playback and conservation
- Capture: Digitizing the content of the tape
- Preservation File Management: Embedding metadata, creating access versions, copying files to preservation storage locations
- Creating Primary Access Files: Create a version of the digitized content that can be used to generate the media files appropriate for various user needs.

Optional Tasks: These are other tasks you may want to perform during your digitization project. These activities are eligible under some digitization grants. If important tasks are not eligible expenses, then other funding can be sought to accommodate.

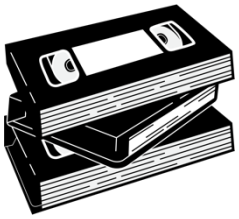
- Collections management processes: Such tasks include anything that supports the management of your physical collection, or digital files and content.
    - Object level description. A digitization technician can record some information about the content of a tape as it is being digitized. It is very beneficial to have somebody knowledgeable about the content create a “description” of the tape/file to be added to a spreadsheet, or database. This makes it much more efficient to find information from your collection when needed.
    - Rehousing tapes or improving long-term storage conditions. Although at this point we recommend allocating scarce resources into digital preservation, rather than physical storage, it may be within scope and budget to improve the long-term storage condition for your audio-visual collection.
- Transcription/Translation: This is often the most effective way to make audio or video content useful. Being able to search a transcript allows for much easier locating of information. Translation is extremely useful for helping non-English content be understood and used for language curriculum, Indigenous Rights and Title research and much, much more. This work can be very labour intensive and require one or more team members with specialized language and cultural skills.

- Community engagement sessions: You might engage community members to determine what should be digitized, what family/cultural access restrictions might be needed, and who to alert when content that has been digitized and is now available. Some grant programs now allow for funding gatherings to either obtain information about how to proceed or raise awareness of the project outputs.
- Other: Any other tasks that you want to include in the project.

Collect information

The first step in planning a digitization project is gathering information about your collection and about your project.

1. Media inventory and assessment:
   Unless you have a very small collection, you will probably not be able to digitize all of your tapes in a single project. Take inventory of your media so that you can answer the following questions. If you do need to perform an inventory, please consult the *Inventory Guide*.



   a) How many tapes of which formats do I have?

      This information will help you think about the best way to start, or continue, the digitization of your collection (e.g., digitize in-house, outsource, one big project, or many successive small projects).

   b) What is the likely, or possible, duration of these recordings?

      This information is helpful to estimate the length of time, and therefore the cost, of digitizing different parts of the collection. Calculations to help estimate the duration can be found later in this guide.

   c) What are the important **sub-collections** and themes?

      This information allows you to consider how different sub-collections might form the basis of a digitization project because of their importance, size, or content. For example, traditional use interviews that urgently support a legal project or event recordings needed for an educational project might require immediate digitization, or a group of 60 tapes from one sub-collection might be a good fit to match the maximum award of a specific grant program, or perhaps all of the tapes in your collection relating to language might be fundable under an Indigenous language activation grant.

   d) Where are the tapes located?

      Where are the individual tapes located? In what box? On what shelf? If you do not have **identifiers** on boxes and shelves to easily retrieve individual audio or

video tapes, during planning is a good time to consider implementing a location system.

e) When were the tapes recorded?

This information helps to identify important content or media that might be at greater risk from deterioration and therefore prioritized for digitization.

f) What condition are the tapes in?

Tapes that are in poor condition, in general, take much more time and effort to digitize well and safely. If sections of the collection are in poor condition, then you might consider outsourcing those to professional labs who exclusively work with archival media. You also might decide to digitize the material that is likely in good condition and defer deciding on a strategy for more at-risk media until you have more experience with digitization processes.

g) What are the ownership and access concerns for various sub-collections, or single media items, in the collection?

Just as the content of different sub-collections is important, so are the access restrictions. It is good to know which tapes you would be able to easily make accessible to stakeholders after digitization. It is a good idea to digitize tapes that you can appropriately make accessible in order to promote the importance of digitization. Recordings where access rights are not clear may be critically important knowledge but digitizing them does not generally garner excitement or additional funding support.

If there are items in the collection that are also present in other institutions, they may be at a lower priority for digitization if they have already been digitized and preserved elsewhere. Knowing where other copies of your materials are located and if they have been digitized will save you from duplicating work already undertaken at another institution.

Answering these questions will help you decide which video cassettes to prioritize for digitization, explain why they are important, and understand how they can be made accessible.

2. Key project parameters:

In a perfect world, there would always be enough money, skilled labour, and time to conduct your projects. For many small organizations, however, this is far from reality. It is a good idea to start your planning process by considering what key inputs are most important to your project.

a) Internal budget:

Is there a set amount in your budget that can be invested in this project? Some grants require a percentage of the total project budget to be paid in cash by the applicant (your organization). If you have a set amount of money, then that will limit how much you can request from such a grant program. Keep in mind that sometimes a good plan will enable you to lobby for additional money from your organization.

b) External funding sources:

Are there specific grants, donors, or other funding opportunities that this project will depend on? What activities are eligible for funding? How much funding is offered, and do they require matching funds from you? What is the expected start date and latest end date for projects? When do these grants open and close their application cycle? Determine carefully what the eligibility requirements are for these funding sources so that you can plan your project accordingly.

c) Other deadlines:

Consider other key dates or deadlines that might affect the project. Are there projects such as language curriculum development or legal research that depend on having digitized content by a certain date? Factor these considerations into your plan. Also consider including information about other projects that will benefit from digitized content in your grant application. Include this information, especially where the goals of the related project match the stated objectives of the grant program.

d) Key personnel/labour source:

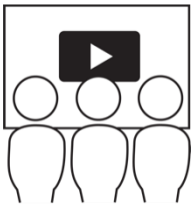
Is there a specific person that you have identified that would be crucial to the success of the project (perhaps somebody with technical or language knowledge)? Is there a skilled colleague whose job is funded by other grants, or a student who will be available for a specific time period? What will happen if the project is delayed due to funding? Will the project still be viable?

Select the collection/sub-collection that will be digitized in this project

Tentatively choose a sub-collection, or multiple sub-collections, that include an appropriate number of audio or video tapes for the project that you are planning. It is best if these tapes contain recordings that are immediately useful to your organization's stakeholders and where access concerns are manageable (that is, you already know who is allowed to see or hear the content). If you are seeking grant funding, then make sure that the content of this group of tapes meets the grant eligibility criteria. You also want to select recorded content that you can explain the importance of in a way that will be compelling to a grant adjudication committee.

Note: The duration and labour costs of a digitization project are largely determined by the digitization phase of the project (that is, how many tapes you wish to digitize). It is common for the first draft of a project budget or timeline to either fall short of available funding targets or exceed available funds. To adjust your project timeline and costs, you will generally increase or decrease the number of audio or video tapes digitized in the project.

Plan for access



The most important part of having a media collection, is knowing how to make the content accessible. Grant applications are often unsuccessful when they do not do a good job of describing how the digitized files will be useful. Historically, grants have required that all digitized content be openly accessible for a period of time. The Indigitization team understands that there are often cultural reasons that recordings cannot be shared openly. Many grants that are designed to help digitize collections with Indigenous content are relaxing access requirements to accommodate Indigenous cultural access protocols.

Access protocols are the rules that describe what group(s) of people should be able to view/listen to the files, and what restrictions there should be to accessing the files. With this in mind, you might select a collection of language recordings that can be made immediately useful to language education in your community. You might digitize recordings that can be used by specific families, or cultural rights-holders to help inform cultural events that are coming up. If you are digitizing content that is culturally sensitive then access protocols can be very

complicated. In these cases, you might need to get input from elders and knowledge-bearers regarding how the content should be accessible or restricted.
The access requirements of the digitized content will dictate what processes need to happen after digitization occurs. You will need to consider:

- Who has the right to view or listen to all or parts of the content?
- Who will the digitized content be made available to?
- To what level of detail does the content need to be **described** to enable appropriate access management?
- What editing/**redaction** must be performed to make the files accessible?
- What file format or distribution method will be most effective for granting access with consideration to the continued security of the content?

Once you have considered the questions above, write a description of who the content will be important to, and what steps will be taken to make it appropriately accessible.

Estimate hours of playback

Most grants require that you estimate the hours of content of the media that you wish to digitize. This estimate will also help you to determine how long it will take to actually digitize those audio or video tapes. Using the advertised **run time** of your audio or video tapes, estimate the number of hours of content. If you are engaging in preservation digitization, then you will be digitizing the entire tape, so you do not have to subtract for blank sections.

Note: You do not need to be exact in this calculation. There will be many uncertainties during digitization. At this stage, you just want to create a reasonable estimate to understand and convey the scope of digitization tasks.

- Audio cassette: Use the run time as your hours of content in almost all cases. If your tapes are known to have been recorded on a special deck that records at half speed, then double the run time of the cassette. If the cassette has no run time marked, then 45 minutes is a good estimate to use.
- ¼″ open reel audio: The duration of these tapes is difficult to estimate due to the flexibility of recording options for the format. These tapes can have from one to four different recordings on the same part of the tape and can be recorded at one of six different speeds. If the reel label has information about the track pattern and recording speed, then you can make a good determination about the required playing time for the reel. If detailed information isn't available, then use the following to estimate the run time:
    - 5-inch reel — 30 minutes
    - 7-inch reel — 60 minutes

    - 10-inch reel — 48 to 90 minutes. Note: 10-inch reels were mainly used for high-quality music and recorded at high speeds. Radio stations used this size at a low speed to record very long sessions. If you have these types of reels, you will need to develop some custom workflows to handle these very long recordings.
- VHS/VHS-C/Betamax: You can generally use the advertised run time, then add 20%, to calculate digitized playback time for VHS tapes. Most VHS video tapes tend to be recorded at the **standard play (SP) speed**. Tapes that are recorded at **long play (LP)** or **extended play (EP)**, which can also be called **super-long play (SLP)**, will generally make up a small part of your collection. An exception to this might be long cultural event recordings where people wanted to record as much content as possible onto the video tape. Adjust your calculation accordingly.
- Hi8/Video8/Digital8: The same video cassettes can be used to record all of these formats. There are differences in the possible run times of Video8/Hi8 and Digital8.
    - If you know which format is recorded on a tape, then you can use the advertised run time plus 50% for Video8/Hi8, and just use the run time for Digital8.
    - If it is unknown, then use the run time plus 30%.
- MiniDV: To estimate MiniDV, use the run time of the tape.

Note: Keep this hours-of-content calculation for building your project timeline.

Estimate duration of digitization processes

In order to plan both the logistics and budget of your project, you will have to determine how long different processes will take. Some of these processes will just require a length of time that depends on how complicated the project is. The duration of other processes will be estimated based on the estimated hours of playback of the tapes you plan to digitize. Some common digitization activities are listed below:

a) Planning/grant writing:

Project planning will often take a day or two for somebody who knows a collection well and is already experienced in managing digitization projects. Planning may take a couple of weeks for somebody who needs to gather information about their collection and research digitization equipment and practices. Most grants do not accommodate the full scope of project planning as eligible expenses.

Duration and time frame: 1 to 2 weeks; before project begins

b) Digitization equipment research and procurement:

Equipment purchase and delivery can take several weeks if buying second-hand or special-order equipment. Used equipment will sometimes not be functional or can be damaged during shipping. Equipment should be ordered as soon as possible in order to have it available when your technician is ready to start assembling, testing, and digitizing.

Note: Sometimes managers want their technician to research and order the equipment. While this is a good idea in some ways, there is not usually enough work for a technician to do while waiting for the equipment to arrive. Plan for other non-digitization related duties for your technician if the equipment cannot be ordered in advance of hiring them.

Duration and time frame: 1 to 4 days for research and ordering, 1 to 6 weeks for delivery; as soon as possible after project is approved.

Generally, labour costs for equipment research and procurement should be an eligible **IN-KIND** grant expense if performed by staff after a legal agreement is in place. Generally, labour costs for this research and procurement should be an eligible CASH expense if performed by the grant-funded technician.

c) Digitization policy and procedures development:

This is the process of researching digitization practices and selecting the procedures and digital formats that you think will work for your preservation goals. These topics are explored in the *Digitization Project Management Guide*.

Duration and time frame: 1 to 5 days; ideally before digitization technician starts

Generally, labour costs for this research and development should be an eligible IN-KIND grant expense if performed by staff after a legal agreement is in place.

d) Staff training/skills development:

Is there a digitization workshop that your existing staff and/or manager can attend to help plan and manage this project? What is the cost for this training (workshop cost) and how long will it take (labour cost)?

Note: The Indigitization online courses are free.

Duration and time frame: 3 to 5 days; as soon as the project agreements are in place

Generally, costs for travel and training of existing staff would NOT be an eligible grant expense. These costs might be eligible IN-KIND expenses.

e) Hiring:

Consider how long, on average, it takes your organization to hire a new employee. Start these processes in time to have your technician in place on the desired project start date.

Duration and time frame: 1 to 2 days; as soon as the project agreements are in place

Generally, such project management costs for existing staff would be eligible IN-KIND grant costs if performed after a legal agreement is in place.

f) Orientation and training of new or existing employees:

What orientation should new team members receive when starting at your organization? Is there a digitization workshop that your technician should attend? What is the cost for this training (workshop cost) and how long will it take (labour cost)?

Note: The Indigitization online courses are free.

Duration and time frame: 3 to 5 days; as soon as the project agreements are in place

This process should be an eligible grant expense.

g) Media condition assessment:

A condition assessment should be performed on all media that will be digitized.

Duration and time frame: 5 to 10 minutes per audio or video tape; before digitization begins

If performed by the new employee, then this should be an eligible grant cost.

h) System set up and testing:

The digitization workstation area will need to be cleaned in preparation for working with archival materials. Equipment will need to be assembled and tested to make sure that it is all in working order. Optimally this would be done collaboratively with both a staff member/supervisor and the digitization technician to ensure that a permanent staff member understands the digitization system.

Duration and time frame: 1 to 2 days; as soon as possible after training

Grant-funded technician labour should be an eligible CASH expense. Staff member labour should be an eligible IN-KIND expense.

i) Digitization policy and procedure testing/refining:

This is the process of digitizing test tapes to test procedures, practise digitizing non-archival material, and evaluate the quality of digitized files. Optimally this would be done collaboratively with both a staff member/supervisor and the

digitization technician. You may also use this time to determine what information will be collected about the video tapes and the recorded content.

Duration and time frame: 1 to 5 days; after system set up and testing

Grant-funded technician labour should be an eligible CASH expense. Staff member labour should be an eligible IN-KIND expense.

j) Preservation digitization:

This is the main process of the digitization project. It includes digitizing the audio or video tapes, deleting blank sections, embedding metadata, creating access copies, copying the preservation files to external storage locations for preservation, checking quality, troubleshooting hardware or software problems, and flagging important recordings for detailed cataloguing and description.

Duration and time frame: In general, these digitization processes will take about two to three times the estimated run time of the analog audio or video tapes. This should occur once previous steps are completed.

Note: Expect tapes that have been stored in poor conditions to take three to four times the estimated run time.

Grant-funded technician labour should be an eligible CASH expense.

k) Collections management processes (optional):

This includes documenting the information required to manage your digital files and content. This work can range from very superficial to very detailed. Some of this information can be recorded by the technician during the digitization process, but it is often more efficient and effective to collect this information by viewing or listening to the content after digitization. If being performed by somebody other than the digitization technician, then this process can occur at the same time as digitization. You might consider bundling this description work with a quality control process. This process is optional; alternatively, you can collect superficial information during digitization and not conduct a separate description process.

Duration and time frame: In general, collections description processes will take anywhere from a few minutes per recording for a brief summary or catalogue/database record to twice the number of hours of content digitized. This will depend on the detail of description and depth of content. You often will not expect to fully describe all of the content that is digitized during that project. You can simply assign the duration of time that a team member will be describing digitized content and select important recordings. A backlog in description work is common in most information centres.

Some grants allow for collections work as an eligible project expense.

l) Transcription/translation (optional):

This is often the most effective way to make audio or video content useful for stakeholders. This work also can be very labour intensive and require one or more team members with specialized language and cultural skills.

Duration and time frame: There is a great variation in how long translation/transcription will take. If a tape is very clear and only in English, then it may take twice the recorded duration to transcribe. If a tape is in an Indigenous language, then these processes can take several days for a single recording. Refer to the *Transcription and Translation Guide* for more specific guidance on project planning and budgeting. Instead of estimating how long it will take to fully transcribe the digitized content, you could plan for a specific time frame when this work will occur and prioritize important content. Transcription and translation for digitized recordings can be performed concurrently within a digitization project if they are being done by somebody other than the digitization technician.

m) Project management and quality control:

The project manager will need to make sure that all tasks are being accomplished on time or help to remediate delays. They will also need to ensure that the quality of work is appropriate.

Duration and time frame: This work will likely take a few hours per week on average. This work is ongoing throughout the project.

n) Project communications:

Stakeholders beyond the grant agency should be made aware of content that has been digitized and is now available, depending on your Nation or department's policies for accessing digital materials. These communications can be by email, social media, or newsletters, or at community events (for example, many projects host a wrap-up event with food and viewings of newly digitized media).

Duration and time frame: The scope and duration of this work is up to the project manager. This work can be ongoing throughout the project or all take place after digitization has occurred.

o) Project reporting:

Most grants require project reporting. This is often required to receive a final funding cheque. It is a good idea to keep a diary that outlines challenges and achievements. Many grant providers are interested in knowing what parts of the process are the most difficult and what outcomes are the most valuable.

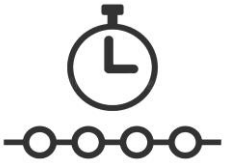
Additionally, receipts for equipment and travel costs are often needed in this report, as well as a summary of the salary for the technician. Be in touch with your finance department for the salary summary well in advance of the report deadline, as some accounting software does not provide this easily. In some cases, you may need to ask the technician for copies of their cheque stubs, or even recreate their salary calculations yourself.

Duration and time frame: Generally, reporting takes 1 to 2 days to pull together the details of how many tapes have been digitized, transcribed, and translated, as well as to write a paragraph summarizing the project. This should occur at the end of the project.

p) Other:

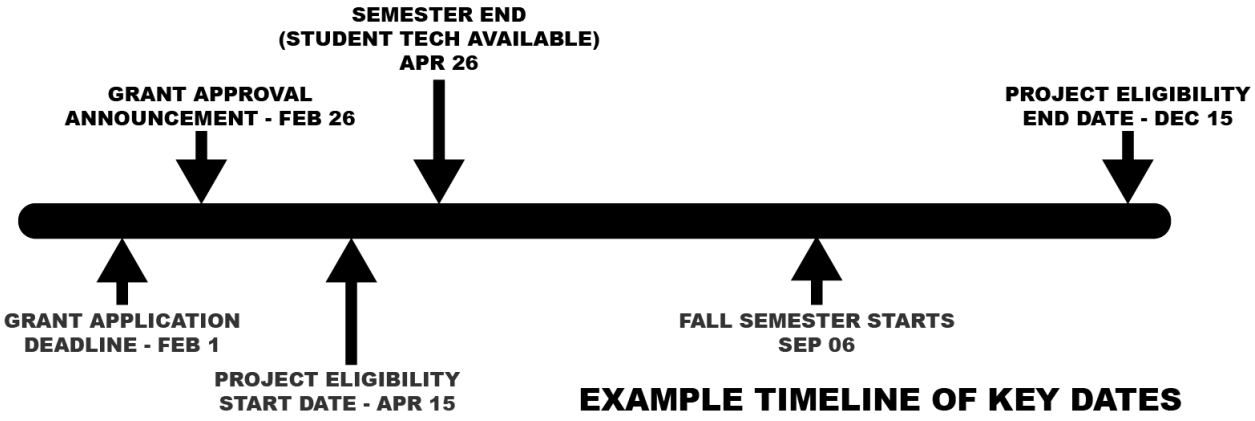
Any other tasks that you want to include in the project.

Draft digitization activities timeline



To draft your digitization project timeline, you will need to use information and decisions from earlier steps in this guide. Different grants require timelines and budgets to be summarized in different ways. We strongly recommend that you structure your timeline in a way that helps with filling out your grant application.

Place key dates onto a timeline to visualize the longest project allowable under the grant and identify gaps in time or key personnel availability that might affect the viability of the project:



- grant application deadline
- expected grant approval announcement (if known)

- grant eligibility start date
- last day of grant eligibility (or your preferred last day, if earlier)
- dates that key people are available or unavailable
- deliverables for other projects (such as digitized recordings needed by another project by a given day)
- grant activities

This timeline should reveal any logistical issues that may affect the viability of your project.

Incorporate these activities into an actual calendar given expected start dates. Accommodate for the time that it will take for purchased equipment to arrive (this can be weeks for some equipment). Check for stat holidays and vacation times of key participants to see if those have an effect on the viability of project goals. If you find that there is not enough time to achieve the stated project goals, then you will have to do one of the following and recalculate:

- Advance the start date (often not an option where grant funding is involved).
- Extend the end date (also can be problematic where grant programs have clear eligibility dates).
- Reduce the number of tapes to be digitized.
- Reduce the scope of activities (for example, eliminate description, transcription, or translation activities).

Create Storage Plan and Budget

During the digitization process you will generally be creating a large “primary preservation file” which should be a very good digital representation of your recorded content. You will also be making a “primary access file” that can be adjusted for better viewing/listening. These access files can be smaller than the preservation versions, or they could be kept at full quality. You should plan for where these files will be stored while they are being processed, and where they will be stored long-term. Many unsuccessful grant applications have not properly described a preservation strategy and budgeted for preservation storage.

Once your recordings are digitized, they must be stored in appropriate devices in order to be considered safe. We recommend the “3-2-1” approach to preservation. This means keeping 3 copies of your digitized preservation files, on 2 different types of storage device, with one copy being held in a safe location off-site. You do not need the same level of care for your access files, but it is recommended that you do keep at least 2 copies. For storing files as they are being processed, we recommend purchasing computers with a large amount of internal storage, and having at least one fast, external hard drive.

In order to plan for digital preservation, it is good to engage the person, or team, who supports information technology for your organization. If you do not have such support at this time then use our digital storage, and budgeting guides to help you create your storage budget for this project.

Create equipment/supplies budget based on format and quality goals

Use the *Digitization Equipment Budgeting Guide* for the specific media format that you will be digitizing to create a list of needed equipment and supplies for your project.

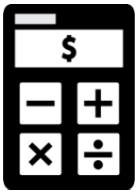
1. Compare any computers or equipment you already have to the buying guides to see if that hardware meets the suggested requirements for that task.
   Note: If you decide to use existing computers for digitization tasks, then be sure to compare those computers to the required specifications of audio/video interfaces and software that you purchase.
2. Do online research to determine the current cost of new equipment and supplies, including tax and shipping.
3. Research the cost of used equipment to determine the current cost of hardware, including tax and shipping, that you can reasonably expect to be reliable. Buying from reputable repair technicians is the safest method of assuring that equipment is in working condition.

Do not use the lowest cost of used equipment that you discover for your budget. It is not certain that you could obtain that hardware at that cost when it comes time to purchase. Use a mid-range cost if there are alternatives. It is generally a good idea to add 15% to 20% to your estimated cost for used equipment in case there are few available when you need to start procurement. Also be sure to factor in tax, shipping, and customs charges in your calculations.

Determine wage and travel expenses

- Using the information from your timeline, calculate the number of days of work for each team member. If you are budgeting for a grant application, then be sure to only calculate work for eligible tasks. Also keep separate totals for work that is eligible for reimbursement by the grant (cash), and work that would be considered in-kind. From these figures, and the person's daily wage, calculate the total labour expense for each of your team members.
- Estimate costs for training workshops and travel (if applicable).

Summarize project budget and reconcile with funding sources



Budget summary

Your budget should include the following:

- projected equipment, digital storage, and supplies costs
- training and travel expenses
- labour expenses (wages)
- other expenses: costs for items, services, or activities not mentioned in this guide (such as honorariums, community gatherings, or professional services)

Budget and funding considerations

- Organizational core funding or special budget: Is this project under or over the budget that you have allocated in the fiscal year(s)?
    - If you are under budget, consider extending the project or adding activities (translation, outsourcing more tapes, community gatherings).
    - If you are over budget, then consider making a special request from your organization for the shortfall, reducing the number of tapes that you will digitize, or reducing the activities that will be performed (such as translation or transcription).
- Grant funding: Can this project be fully funded under the grant parameters as written?
- Grant funding applications can be complicated, especially with regard to expense eligibility and budgeting. It is recommended that you start by inventorying your media collection, creating a system to manage the information about your collection, and defining your digitization goals. These should not change based on a grant. With this information, you should reach out early to the contact person for the grant that you wish to apply for. The project applications that tend to have the greatest success in funding approval are those where the applicant works with the grant coordinator to ensure that eligibility requirements are met.