

Encouraging Reuse of NARA Wartime Moving Image Archives Steps Toward Meaningful Engagement

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Section I: Target Audience Interviews	04
Methodology	04
Feedback by group	05
Overall	06
Teachers	06
Scholars	06
Local Groups	07
Museums/Archives/Libraries	08
Cultural Organizations and Local Authorities	09
Producers	10
History Enthusiasts	11
Filmmakers	12
Creatives	13
Section II: Personas	15
Section III: How Personas Can Bolster Internal NARA Team Work	35
Intro to Internal NARA Interviews	35
Internal Teams Feedback	35
Feedback by Group	37
Section IV: Evaluation Framework	40
Objectives of Wartime Films Campaign	40
Target Audiences and Influence	40
Section V: Case Studies	43
<i>Last Days in Vietnam</i> on Indiegogo	43
Secret Cinema and Independent Lens' Community Cinema	46
Men in Blazers	50

How do we use this resource?

The following report represents our findings from both our audience and internal interviews, and provides suggestions for how we can use this information to shape the engagement strategy for NARA's wartime films campaign. Importantly, the primary aim of this report is to provide a way to create and measure successful engagement throughout the campaign.

The report is broken down into five different sections which, taken together give an overview of the different audiences or communities we've chosen to focus on for engagement; how people within these communities interact with NARA and what they are seeking in such interactions; and how we might prioritize, interact with and measure our engagement with each.

The first section introduces our methodology and each of the nine groups that we've chosen to focus on. We look at general feedback and specific comments from members of these groups to get a sense of how they are currently interacting with NARA in relation to wartime film archives, and what they'd like to do differently.

In the second section, we drill deeper into each group by using personas to give us a sense of what a fictional member of each group would want from NARA in an ideal situation. Personas are a device commonly employed in user interaction research to better understand how specific people, or at least specific types of people, want to interact with certain types of content (in this case NARA and the wartime films).

In the third section, we take inventory of the resources and insights from some of the internal NARA units that will be involved in this campaign. Their input is critical to leveraging and coordinating existing NARA programs and relationships to strengthen and compliment the engagement efforts.

The evaluation framework laid out in section four is an attempt to give the various teams at NARA a way to prioritize the audience groups they want to focus on as part of this campaign, which will shape the engagement activities we pursue. Furthermore, it leads us toward ways to measure the impact of these activities over time.

Finally, we end with three case studies that look at engagement campaigns that have similar objectives to those of this one, or that have utilized techniques that may be potentially employed or at least inform our engagement activities.

Please note that this report has been written for the purposes of internal use at NARA, so we have chosen to keep the actual names and titles associated with quotes in Section I as it adds important context. We'll be preparing a corresponding summary document for public consumption that does not include names.

Executive Summary

After an initial two-day kick-off meeting in July of 2014 (deliverable 1), Kerri Young and Jon Voss (Historypin), in close coordination with Markus Most (NARA), began work on project planning and the first major deliverable of the engagement campaign: to conduct an initial audience analysis and create a communications strategy. This report completes that delivery (deliverable 2) and lays the groundwork for the engagement strategy (delivery 3). Delivery 4 takes us into conducting the engagement campaign and delivery 5 at the end of year 1 lays out a three year roadmap for continued engagement.

Due in part to US Government regulations making a broad survey of the public with a focus on potential audience segments, we narrowed in on nine audience groups and conducted just over 30 interviews, conducted largely over the phone. The nine groups were selected as community hubs, with a focus on broader reuse and dissemination, from classrooms to blog posts to portrayal in Hollywood blockbusters. The groups we focus on are:

- Teachers/teacher trainers
- Scholars (professors, grad students)
- Local groups (community groups, history groups, veterans groups)
- Cultural organizations and local authorities (learning networks, cultural affairs departments, local humanities organizations, NPS, etc.)
- Libraries/archives/museums
- Filmmakers
- Producers (freelance, Hollywood, PBS)
- Creatives (artists, designers, gamers, musicians)
- History enthusiasts (interns, volunteers, hackers, Amara transcribers)

Amongst those interviewed, we found strong interest in the wartime moving image archives, though a limited knowledge of what the NARA holdings include, how to access them, or how the content can be reused. There is near universal interest in better tools to search and explore the content, and there's also already an active userbase working to enrich the collection metadata to facilitate better search mechanisms.

We consider specific use cases from fictional personas based on our interviews and experience with each of the groups. This allows us to have a better understanding of what our target audiences expect from NARA and the moving image archives and to envision tools, products, and engagement strategies to best address these actual needs.

The report takes into account key insights from internal NARA teams and what their needs are in relation to this campaign specifically. There is a strong interest across the board in increased engagement from each of the units interviewed and the willingness to work together across units to achieve these goals.

A proposed evaluation framework is laid out to help the NARA team identify what successful engagement looks like and how to prioritize certain audience groups over others based on their potential reach and ease or difficulty of engagement. This is vital feedback that will shape the engagement strategy going forward. It will also inform how we observe, record and measure our engagement on an ongoing basis and track whether or not we are getting closer to our goals as specified in the stated objectives of the wartime films campaign.

By looking at three successful engagement campaigns, all very different, we identify some potential patterns and tactics that may inform the engagement strategy. We look at the *Last Days in Vietnam* project by PBS affiliate WGBH and crowdfunded on Indiegogo, which has successfully leveraged big name documentarians, a specific target audience, and a range of products to make the film and programming both useful and valuable to local audiences. Secret Cinema and Community Cinema give some indication of the interest and power in locally and thematically focused special movie events. Finally, we consider the success of Dave-o and Rog, the Men In Blazers, in giving a fanatic boost to the underappreciated sport of soccer in the US.

This report and specific feedback and working sessions based on it will directly inform the engagement strategy and the next steps we take to increase the reuse of the wartime moving image archives.

Section I: Target Audience Interviews

I. Methodology

Our methodology for conducting our target audience interviews is summarized as follows:

1. Identify people from each of our nine target groups, both known and new.

To do this, we first looked at groups that Historypin collaborates with and reaches, ranging from partners on projects to our user-base. We also helped form our nine target groups by looking at NARA's current audience-reach, with a special focus on the MoPix department. We obtained this information through one-on-one interviews with the lead members of the NARA departments we hope to work closely with on the WWI/WWII films campaign, asking them to each assess their current audience reach and interactions. Of both Historypin and NARA audiences, the goal overall was to identify those who not only might have an interest in NARA's WWI/WWII content, but were groups with whom we would like improve our reach across a range of industries.

Importantly, the audience groups we chose to focus on are communities and hubs of activity amongst many individuals, rather than individuals that are accessing the Archives for their own purposes. For instance, we chose "scholars" as a group over individual genealogists because the research of a scholar is intended for broader dissemination, at least in theory, than the work of a researcher focused on their own family history. This is not to say the research of a genealogist is less important, only that the output of his or her research is much more limited by design.

It is also important to note that there are overlaps amongst these groups in terms of their networks and who they reach. Therefore, we are separating out these target groups primarily based upon their behaviors.

The groups are:

1. Teachers/teacher trainers
2. Scholars (professors, grad students)
3. Local groups (community groups, history groups, veterans groups)
4. Cultural organizations and local authorities (learning networks, cultural affairs departments, local humanities organizations, NPS, etc.)
5. Libraries/archives/museums
6. Filmmakers
7. Producers (freelance, Hollywood, PBS)
8. Creatives (artists, designers, gamers, musicians)
9. History enthusiasts (interns, volunteers, hackers, Amara transcribers)

2. Fill out a spreadsheet with names and contact information, grouping by target audience.

3. Film a short intro video to invite people to take our survey.

This one-minute film featured Jon Voss and Kerri Young (Historypin) introducing our wartime film campaign goals, how we need audience feedback to contribute to these goals, and a sampling of some of the NARA content we will be working with.

4. Set up a Doodle poll with select times to help schedule interviews by phone. Write an intro email inviting the most solid contacts from our target audience spreadsheet to take our survey, including the short video and Doodle poll (a call-to-arms, asking for help in our mission to make films more accessible).

5. Send out survey, schedule times according to Doodle poll, or alternate times interviewees suggest.

6. Conduct 15–20 minute phone interviews.

During each interview, we filled out a Google Form with standard questions, which automatically compiled into a spreadsheet. The aim of the questions:

- Identify what interviewees do now in their work and to what extent they are familiar with using primary source materials (NARA or others).
- Identify how we can improve our services (as both NARA and Historypin) by asking interviewees what tools would make it easier for them to share NARA films, and how they would use reuse/remix the films were these resources available.
- Identify the current extent of the interviewees' community networks and how they communicate locally.
- Identify demographic information.

Our initial output for this work was a spreadsheet summarizing the raw data from the interviews, which would help formulate one-page personas on target audience members to serve as the foundation for our audience communication report.

II. Feedback by group

Discovery: The ways in which our target audiences find and search for NARA's wartime film content, and the kinds of content they would like to look for.

Access: Ways in which interviewees felt that NARA's wartime film content could be structured and presented to make it easier to utilize in their work.

Engagement: Ideas for how our target audiences would utilize NARA's wartime film content.

Overall

Overall we are dealing with a community of practitioners, a lot of whom are looking for good primary source materials to use in their work. Here is a summary of our findings across all of our target audience groups:

Discovery:

- Most do not know that NARA wartime content is currently available on YouTube and is being digitized. Most just want access to these films but don't know where to start.
- Most want to discover NARA content local to their area.
- It is easier to find public domain/openly accessible NARA content via Wikimedia Commons than OPA. The former is for many the first point of contact when looking for useable resources.
- These groups need a campaign announcing the availability of MoPix materials in the public domain, and the fact that they can be used and remixed. This can also be type of contest to demonstrate the best creative use of primary source film content, to bring in those from the creative industry who would not otherwise find out about NARA materials for example.

Access:

- Many people just want a simple platform on which they can access all the films, a kind of films hub. Here they would like the ability to download the raw files of the films, especially in clips, in order to remix and package themselves. Having resources to go along with these clips is also invaluable.
- Most want a clear sense of usage rights and how they can reuse MoPix films, even if they are in the public domain (how to credit, examples of remixing they can do. etc).

Engagement

- Most agree that the possibilities are endless for sharing and using content, especially digitally, once these groups know the kinds of content that is available to them.

- Many see moving image content as a very dynamic source that can enhance current programming, especially to better illustrate a local story.
- Using moving image content as part of lesson plans and for online exhibits and screenings were also popular responses.

All of our interviewees were also curious to know what everyone else said in their interviews. This emphasizes the importance of creating a network within our target audiences to share and ask questions about using NARA film content in their respective industries. In general, these groups are interested in holding-up how they are using NARA content, and to share the ways in which they are using it. This is very important, and we need to capitalize on this when thinking about campaigns and branding.

Teachers

Teachers include those that teach the K–12 age-set, as well as teacher trainers. Overall, the teachers we spoke with were enthusiastic about using NARA wartime film materials, but only if they were easy to find and aligned with the curriculum. Also, in a classroom setting, most teachers would like to utilize clips of films rather than films in their entirety, since time is of the essence and only clips are useful for remixing within class projects (if resources for doing so are available). Using films to push critical thinking is of the utmost importance, and having resources to aid in this is important as well. This information was informed by direct interviews with teachers, as well as from other target audience member interviews with those who do work with this group.

Discovery:

"As long as NARA has resources for teachers around the films, a type of resource page, then I will direct researchers/others there."

Library Database Manager

Access:

"Definitely putting them online, and definitely not the entire film; shorter clips are better since it's hard to show a whole film in class; plus activities to go along with the clips if possible."

Curriculum specialist and high school teacher

"In the way PBS has created curriculums, and segments, these are super simple (you can easily search) and great examples. To me, teachers are the big target for this type of content."

Director of Media Projects

"Especially for teachers, war seems like this monolithic and static thing, maps and timelines help to navigate that a lot easier."

Associate Director for Digital Scholarship

"[On PBS Learning Media] Sometimes you can only stream, sometimes stream and share, and also stream and download. Also assets where you have a right to modify. Teachers are interested in that, to make mashups, pay specific attention to that."

PBS

Engagement:

"It would depend on the content of the film; it could be about for example a debate on the use of the atom bomb, where students can take short interviews of survivors, soldiers, Japanese and US, etc. and then maybe take on the role of one these people. I would above all push a lot of critical thinking."

Scholars

Scholars include university professors, graduate students, and independent researchers. Scholars, like teachers, stress that while they use primary sources they are not archival experts and would like NARA content that is easy to find and use. In addition, having access to local content for scholarly projects is important; scholars have access to many local public history networks like archives and museums, where they (and their students) carry out research and collaborate with on projects.

Discovery:

"My students could easily be part of larger projects where they're aggregating primary source materials; it would intersect with more local projects as well. Freely online subject-oriented material is very helpful, and the first step is to know it exists."

Public History professor

"A lot of this is word-of-mouth from other scholars, especially in finding repositories for war materials, relating to my grant work. So yeah I would say a lot of it is word of mouth in the scholarly community."

Access:

"The fundamental problem for me is that you need a combo of time and training and focus to use these films."

Engagement:

"It would be a good idea to partner with regional branches of NARA and do some kind of workshops for educators or graduate students to do something on the project."

Local Groups

Local groups include small community history groups, non-profit local archives projects, and veterans groups. Local groups have solid connections within the local community, such as public libraries and other local history groups. Veterans groups stay mostly offline and are deeply rooted in their communities, doing work with many local community groups and partnering on in-person programming. Small community history groups and local archives projects, like teachers, would like easy access to content in an easily sharable format like clips, for use in meet-ups and newsletters. These latter groups also rely on local contributions of primary sources, and will not dig too deep into large archival databases like NARA without the expertise; it is very important that they can access content online, and finding it on any type of platform other than archival databases makes discovery and sharing easier. With little technical expertise, collaborations with other community institutions are also important in helping to share technical resources to present the films as well as to share knowledge. While being able to find local content is great, some local history groups also just like to see interesting historical content in general, and would like to find good thematic content online to share amongst their networks.

Discovery:

"On WWII, there isn't much on film about Potrero Hill! Shipbuilding, war-related industries, we'll take anything. There must be more out there about the SF shipyards during WWI and WWII, newsreels, documentaries, and home movies. We just don't know though."

"Did a simple search for "Potrero" on NARA site awhile ago just to check to see if they had local content."

Access:

"Being able to even access snippets of films would be useful; our newsletters would benefit from having highlights from films; we would want some kind of platform where we can access these films easily, with all the metadata. Will it be downloadable? Is it stored in the Cloud? These kinds things would make it easier."

Executive Director

"I bought extensive one-time use videos from Pathe for WWI stuff once, but finding more accessible versions. For video, obviously Youtube using a variety of search terms, leading one is British Pathe. For images, generally I start with Google searches."

"If you could have a link to movies... I don't know how you find them exactly. The idea of linking his films to mapped locations, using clips of different places, linking the geography to the history. If you put them on Youtube or American Memory, that would be great, and people could just click through to them."

"I am fascinated by the idea of what people do to each other. Hollywood is fascinating, they cover up a lot of things; I enjoy documentaries. But I would like to see raw footage, the way it is, I don't want the truth to be covered. We should know the truth, we don't really get that from the government anymore."

Engagement

"Moving images have a greater chance of capturing people's attention, so we are excited about using these kinds of sources. There are so many digital ways of sharing; once we know what is available, I can talk to lots of people in the books and games industry about ideas for sharing this content."

"I haven't personally [used primary source materials]. Our main thing is the Apple Blossom Parade, and we support Little League, Boy Scouts, a lot of things here in the community. We have a fire-works stand during the Fourth of July."

Museums/Archives/Libraries:

This group includes museums, archives, and libraries, both with a more national reach as well as smaller local institutions. All would overall like an easier way to search for content at NARA, and especially want to know if NARA has content local to their area. Unless they can find the latter, they are less likely to use it since they are trying to engage their local communities. Utilizing bigger-picture NARA content however is still useful to this group, who would use it to supplement content that a museum already owns and provide greater context to current exhibits or programming. Utilizing either local NARA content (ideal) or larger context content cannot happen however without the means to easily find and access content. Also, museums with small film collections would also like to learn more from NARA's Film Preservation Lab, and would like more ways of communicating with the practitioners there. This group also has strong educational ties with local school groups and others, and thus have similar needs to the teachers/scholars group.

Discovery:

"We have a media lab that we just opened last year, we have one dedicated person to transfer all the films we have. We don't at the moment have a film scanner, so i'd be interested in the technical side of transferring films at NARA, learning more from their staff about their preservation techniques."

"People want to use films in a way that fits into what they already do; you can't just give them films and ask them to build activities around it, unless they are doing that already. A very good teacher for example is going to be aware of all the resources that are available, and will create a set of activities that would make sense in the context of what they currently teach; it's not about building a lesson plan around the content. So awareness raising is always a good thing."

"For example, if I find out that some of the NARA films were created in Astoria, Queens (where we're located) that would be huge. But if it's just "these films are publicly available" well, a lot of films are, so that doesn't help us much."

Access:

"As much of the material as you can make public, the better. Pictures tell a story, as well as footage; how did the creators tell a story through these materials?"

"If the films are online. Also if there was a curator of the films that you can talk to directly that would be very helpful (MoPix). Are the films associated with place? Do we know who is in the films? Is there a good way to find this out? Is there metadata?"

Executive Director

"Being able to use the videos themselves; how are you able to download it and access it and embed it, are you able to splice up sections if we only need a minute of it? How does your watermark look? If it's too intrusive then we won't use it."

Engagement:

"I would put them together for presentations and public events, taking people through story lines, and finding out for people information about those that left their town/city to go off to war."

"Imagining a web page with all of our artifacts; we could use images/films from NARA to help put our artifacts in context."

"We use video as much as possible because kids and adults respond to it. Integrating it into our field trips and webinars, integrating into website content and lesson plans (always a good lead-in), and third probably online exhibits that either tie-into our current exhibits or not. We would like for younger people to be our audience; we skew older right now because of the subject (and K-12). We are creating programming for 20's-40's. We get a good mix at evening events; we'll work with local universities, speakers who come to talk about a WWII subject, panels with local professors, veterans directly, and we'll have our own staff events such as Dinner with the Curator (especially for exhibits you'll get to meet the curators)."

Cultural Organizations and Local Authorities

This group includes larger cultural organizations, learning networks, local authorities such as the National Park Service, state parks, and state cultural affairs departments. This group are community organizers and largely work with the museums, libraries, and archives group and teachers groups, and thus have many of the same concerns as both. In many ways this group speaks on behalf of these former groups, playing the role of community organizer on a larger scale and needing to provide resources to multiple target groups and their audiences. With a broader view of the kinds of projects that cultural heritage and school groups work on within their networks, they also point to the importance of local NARA content as key to reuse. Also, cultural organizations and local authorities have a large reach, working with up to 1000 groups within their networks on dozens of diverse local projects.

Discovery:

"I need to know which parts of films or clips pertain to our parks."

"We'd love to find what kinds of public domain materials on WWI stuff at the immigration station. We have been recently researching the immigration station during WWII, since it housed Japanese that were rounded up after the Pearl Harbor bombings. These were people that were generally non-threatening as far as i'm concerned. I haven't really searched for films around this period. I have seen films about Japanese Americans being sent off to camps, etc. but that's it."

"[emphasis] There always needs to be a local element I think to make content appealing for use."

Communications Manager

"Anything local pertaining to New Mexico to supplement our materials in local archives; all of our institutions have a regional focus."

Director of Media Projects

Access:

"User interface is a huge barrier for most people, want to come to database content through an easily searchable interface and by theme. Doing campaigns to release database content by theme would be very useful to draw attention to such large collections. For example, films showing objects taken to war, helmets, gas masks, etc, and having children wear replicas and share how they feel/put them in the right mindset."

"I'd love to look at an index to look at what they have, since i'm not sure they have stuff pertaining to our immigration station. If they have a breakdown by location or by departments (War Department, etc.) it would be great to look at them that way."

"He [Chad Coerver, SFMOMA] said basically to push the content out to where people are anyways, and whatever is leftover is on your website. But no one goes to history websites anymore to look for content. So you want to have your content out there on as many other platforms as possible, rather than creating big elaborate websites and hoping people will go there. People come to content first via social media, Wikipedia too, so put your content out there as if you already have a website, rather than wait."

Engagement:

"We would use them [films] online on our website, and on our Facebook page; WWII photos really up our Facebook usage, so film clips would really help. And we'd really like to create a good standard film for our NPS park. Aleutian people near the park don't have much to do, so if we had those films available we could show them within the community; there are lots of 1940's remnants still in the community around the park, and we'd like to provide more information about this area through film, especially for younger people. So we'd put together public events around the films, people like to see film footage! It helps people remember what happened there."

"I think one of the main ways people are going to find your content is via the Wikimedia Commons, so definitely put it there and Youtube. Build that connection up at NARA with the Wikipedia in-residence, this work is just fun! Have a Wikipedia day for example. The demographic for editors is really young, under 30 mostly on college campuses, so the idea of retired people doing it is interesting, has barely been tapped yet."

Producers

This group includes those who do production work for either national or local media, freelance producers, and Hollywood producers. Producers like PBS working at a national level desire a way to parcel out never-before-seen content, a curated selection of what NARA thinks is important to show (the 80 films already picked by NARA are a good start for example). Historical Hollywood feature films, either documentaries or period dramas, have the potential of reaching millions of people worldwide and often have budget for specific engagement to bring in local or target audiences. This group is also looking for both content local to where they are and thematic content of wider national appeal, and usually search by themes and follow anniversaries in anticipation of popular programming opportunities. Like creatives, they need to hear about NARA content via press releases and other media-related campaigns, and would need easy access and clear usage rights to be able to spread out content across their extensive networks.

Discovery

"It's such a huge amount of content (NARA films), but if we know the best stuff out of those films than that's huge."

Producer and Director

"And I think also making sure that History Channel and those places know about the [NARA] footage, especially if they don't have to pay licensing fees. Need exact usage rights."

Campaign Partnership Development

"What about exploring some of the guilds, like writers and directors guilds? If i'm David Ayers [director of Fury] i'm a member of these guilds, I can find out that NARA footage exists in that way for example. See what you can do to reach out to production companies. Make sure NARA's existing connections are talking about footage, and try to determine who's missing."

Access:

"A catalog of them would help a lot. If I knew there was go-to place to go to find resources if I was making a documentary."

"Probably the most useful thinking to have is a searchable archive, the most comprehensive one possible, by keyword, and by theme especially."

Freelance Producer

Engagement:

"I love when online meets the real world...engaging them online first and then having an event. So if we shared videos online in a campaign first before a meet-up for example, that would be great and ideal for engagement."

"Public screenings occasionally, Community Cinema. We like to use local footage, have done target-audience specific stuff, usually modern, but can do history, it would need to be connected to PBS. Right now we work in an old pueblo deco theater theater in Santa Fe (500 people or less), they have equipment. But if we are doing it at another place i'll bring a DVD player, portable sound system and even a screen. We do Science Cafes where we show chunks of NOVA with scientists there."

"With Fury, there is a limit how social action-y NARA is going to be able to be as a government entity. But showcasing NARA's social media footprint, especially to those in the entertainment industry and educators as well. They all have major conferences every year, go to those! Even journalism classes, there is so much they need too; look at modern-day connections! How was news presented then versus now. It was huge that the [Fury] premiere was in DC."

History Enthusiasts

This group includes those who are history buffs and like to interact with NARA content either through volunteer work, Amara transcription work, or helping to open up cultural heritage data through hacking for example. Hackers and data scientists looking to reuse and share large amounts of cultural heritage data especially need access to back-end metadata and datasets to be able to organize it in a way that is useful to them. Or, access to this back-end data for the purpose of creating a better human interface for the content. Many Amara transcribers are history buffs who are practicing language translation. A variety of films in subject and length is key to continually engaging this audience as well. These transcribers, as well as volunteers, respect the NARA brand and want to attach their names to their work for NARA.

Access:

"The media formats of the film become the real problem-archives like to use Youtube for example, which can or cannot be easy to access."

Professor and linked open data proponent

"There has been a pull towards open data and open data for government. I would ask NARA to externalize data meant for a specialized audience, machine-readable code for people like me for example, and let them decide how to create an interface in a way that people want!"

Engagement:

"Yes, as well as seeing films with more variety, also in terms of length, since it's different to work on something that's 3 minutes vs. one hour. The need for diversity is so important; you're not going to see many young girls transcribing WWII films for example, so if you can have more variety that is key to bringing in different demographics. The new generation needs to learn history though so NARA material is very important!"

Amara transcriber

"I love history, especially WWII, and it's good practice to translate NARA films that are at the same time something i'm interested in."

Amara transcriber

Filmmakers

This group includes independent filmmakers. Independent filmmakers have access to researchers who will deliver NARA content to them, but this is an expensive service that they would like to supplement with their own online searches, especially if they are independent and non-profit. Currently, Getty and Corbis provide the interface to access NARA content much better than NARA's own search interface (OPA). The ease of access and search ability on these platforms even prompts filmmakers to purchase public domain content. Filmmakers also have access to local resources for screenings and talks around their films.

Discovery:

"We have a researcher based in DC (freelancer) who has an extensive knowledge of the archives. He can go there and give us 13 clips."

Film Director and Producer

Access:

"NARA has such a great WWI/WWII collection, so speed and cost is really the issue. If we're talking about other parts of the catalog that's hit or miss, since we don't know other part of their collection that well. We just happen to know NARA's WWI/II collections are great. And there's a cost factor, so pretty much 100% of what we've used has been in public domain from NARA."

"There's also a spectrum of what's easy to source-Getty and Corbis are extremely user-friendly in terms of using footage, and NARA is the opposite. It's really helpful to have a researcher, or else we couldn't navigate NARA's archives. Getty is a really great model for being really user-friendly. NARA does not have that currently. Downside to Getty though is that it's really expensive, and sometimes we'll pay for public domain stuff on Getty, but it's still cheaper than sending someone to NARA for a day."

Engagement:

"We don't engage communities directly, we serve communities that are already engaging, already doing stuff within the community. Raising awareness. Showing films to executives, public housing activists, all types of people. Did a series of screenings in juvenile hall for example. All about storytelling. Collaborated on storytelling projects with institutions. We certainly didn't invent the topics we're working on, but figuring out how to tell those stories in engaging ways."

"We bring a portable projection system with us if they don't have it, otherwise we'll use a screening room our partners. Our portable kit is about 2,000 dollars. And public libraries are fantastic resources."

Creatives

This group, ranging from artists to web designers to musicians and gamers, need a way of knowing that NARA has content that they can reuse freely and with no rights restrictions. Discovery is a key issue for artists and designers, who, without strong cultural heritage connections, would not think to use NARA content unless they discovered it by word-of-mouth or through existing collaborations. Both designers and artists agreed that a campaign or announcement about NARA's wartime films aimed at their sector, with the fact that they are free-to-use and in the public domain, is key for the creative industry to discover and reuse this content. Creatives will not utilize films in their work unless the rights usage is very simple, even if the films are in the public domain. Also, like filmmakers, gaining access to materials as quickly as possible is of utmost importance, so user-interface is a large factor in determining this. With these resources in place, this group overall feels that the possibilities for content use are endless. For those in the creative industry especially, the quality of films is very important, rather than the metadata, and unlike teachers and museums for example, the content often determines the project and not vice versa.

Discovery:

"For us, it would probably be some type of campaign announcing that it's now easy, now cheap, and you can now draw from an amazing wealth of materials. Need to announce this in the creative industry. People need things fast in the creative industry, don't have time to figure out how archival system works. Something quick, people in this industry do a great job of talking to each other."

a designer and editor for a technology and branding firm

"I need to know how I would come across your material, if not randomly. It can be some sort of grant for artists to create something with your material, like one-thousand dollars to create something. It would have a huge impact in the creative community and in turn be a good way to let this community know that you have good content available for use."

artist and art teacher

"A lot of it is through collaboration, through people in other fields. I have a strong passion in design, so to talk to people/collaborators with great resources to add to this is great...lots of potential collaborators have contacted me, so i'm open to future collaborations. So, talking about developing my project from the content outwards is important, for me especially."

web designer

Access:

"How can the films be used? We're not going into schools, We need a small piece of films for presentations, website. Interface is huge. How easy is it to find stuff?"

Engagement:

"I'd have a lot of fun with them! What I do is a combo of moving images with other content, and from my perspective I can tell stories and share facts in an interesting way. Combining new and old is what really excites me, to engage younger people who wouldn't engage if content wasn't presented creatively."

Section II: Personas

Based on the feedback we received from our audience interviews, we formulated the below personas to act as representatives from each target group. Each persona takes our most important learnings from the interviews in terms of "Discovery," "Access," and "Engagement," summarized in the previous section. The goal is to be able to refer back to these personas over the course of our wartime films campaign, to have a more conceptual breakdown of the each groups' primary needs, behaviors, and ultimate goals for sharing NARA content.



James Howard [Teachers/teachers trainers]

Age: 37

Hometown: Washington DC

Occupation: High school history teacher

Communication Methods: Facebook, education listserv, education forums, teacher conferences, National History Day, workshops

Reach: Students, teacher networks

Has around 30 students throughout the year, and has access to hundreds of teachers/educators through local networks.

"It would be great to utilize films about individual stories, focusing on people not usually talked about. A lot of history is usually top-down, but not about working class men and women or oppressed people."

Behaviors: As a high school teacher in DC, James is lucky enough to be able to bring his students directly to the National Archives and Archives II to do research. He likes to show his students how to use NARA resources, and familiarize them with all aspects of the researching process. He knows that you must go to the archives knowing what you are looking for in order to get the best help from staff, and wonders how this experience translates to online searches of the database.

James would like more multimedia resources for his students to plug into their projects, but needs an easier way to access them. He thinks putting archival films online will definitely help, though not entire films; shorter clips are better for James in the classroom since it's hard to show a whole film in class. He has seen some great learning resources to go along with films and documentaries on PBS Learning Media, with clear usage rights as to how he can use film clips. Some of these clips even state that teachers have the right to modify them, which he would like to begin exploring more in his class to tailor clips more towards his lessons. Also, the activities that he sees to go along with specific clips are especially helpful.

At the same time, he fears the waning interest is utilizing print/book primary sources and would like a way to combine these more traditional research methods with the newer digital sources becoming more widely available.

Problem: *Would use more primary source films in class but does not know the extent of what is out there and how to easily access them. Needs resources for teachers around the films on an easy-to-use landing page, so he in turn can direct other researchers there as well. War is a monolithic topic; teachers like himself need thematic breakdowns of the films themselves, especially in order to find films that tell more alternative histories. Also, many archival films are too long and cumbersome to navigate through in class, and thus need easy online access to clips and resources along with them.*

Dream: *Bring history to life by taking students to places where history happened, after initial extensive research into the primary sources associated with that destination (Normandy for WWII, etc.).*

Ideal: *Having easy access to primary source film clips to engage students visually in history and learning how to study primary sources, and being able to combine these more visually engaging sources with traditional documents and print materials.*

Achievable: *Teaching students how to use primary sources in class using print materials. Can show a Hollywood historical film to compare and contrast real/imagined history.*

Motivation 1: *Student engagement*

Motivation 2: *Resources available for lessons*



David Brannan [Scholars]

Age: 55

Hometown: Fairfax, Virginia

Occupation: Professor/Digital Humanist

Communication Methods: History News Network, NCPH blog, email newsletters, listservs, history forums

Reach: Students, digital humanists, local heritage institutions

Reaches around 100–150 people annually, including his students and the local organizations his classes collaborate with on projects. He also reaches other educators working on digital projects through his university's media center.

"My students could easily be part of larger projects where they're aggregating primary source materials; it would intersect with more local projects as well. Freely online subject-oriented material is very helpful, and the first step is to know it exists."

Behaviors: David is a professor at George Mason University, and also collaborates on local digital projects with his university's media center. He likes to attend the Digital Cultural Heritage meet-up in Washington DC once a month, and also attends local training events like ThatCamps annually. He likes to keep up with local public history news through the NCPH's blog. Being a professor, his instinct is to first search other academic institutional libraries and collections for primary source materials.

David likes to introduce to his students places to find good primary sources and openly licensed content in the public domain, so that they can create projects from these materials. Some platforms he searches for primary source content on are the Internet Archive, Hathi Trust (mostly for document and print materials), Wikimedia and Wikipedia Commons, and more recently DPLA. He likes especially how the latter are creating exhibits across a wide range of mediums, and creating interfaces that allow people to access the digital assets when they can't access the physical assets, which for students doing research is very important. He knows that the Library of Congress and NARA had digitized their sources very early on in the game, but haven't had a chance to update their external sources as well as their internal ones. As a result, those interfaces are often difficult to navigate.

David would like to use more films in classroom projects but has not found them easily accessible within archival websites yet, and does not know the true extent of what is out there. The accessibility of actual movie files is very important as well (in an easy format like mp4), and an easy portal to access an archives' film content rather than the maze-like structure that is found within many online archive interfaces.

In his experiences teaching his students and working on projects at the media center, he knows that many people are rights averse and will not use a primary source unless the usage rights are very clear. He personally knows that many NARA sources are in the public domain, but knows that many are intimidated by using government sources without clear usage rights. He would thus welcome clear invites to remix materials alongside their metadata entries, to encourage more people to use them in projects.

Problem: Can't navigate NARA's large database, even with some training and experience; he would like to use it with students but need an easier way of accessing materials, such as easily downloadable sources. Also, a clear indication of rights and usage from NARA is important and currently lacking.

Dream: A platform for those working on digital public projects to both access and share with specific target audiences, especially for educational engagement.

Ideal: A curated selection of materials from NARA's WWI/WWII collection, including films, online along with teaching resources.

Achievable: Showing students how to do elementary research into primary sources on NARA's website.

Motivation 1: Engaging his students in digital projects.

Motivation 2: Discovering good primary source content openly licensed for use in the classroom and in projects.



Phillip Nolasco [Local groups]

Age: 56

Hometown: Peoria, Illinois

Occupation: History enthusiast/local history group organizer

Communication Methods: Local non-profit networks (emails, meet-ups), listervs, history forums, annual History Night in the neighborhood

Reach: Local history enthusiasts, local residents/library

Phillip's history group has few hundred followers on Facebook, and an average of 15 people usually show up to the monthly meetings at the local library. The group can reach hundreds of people at big community events.

"One thing internet is good at is hyperlinking and connections; the way you organize material is key. Linking from subjects to films is so easy; you can link to individuals in battles, then link to a map, then link to oral histories about that battle. What you don't want to mine through is one big mass of data."

Behaviors: Phillip likes military history and follows a lot of military history sites online. He has military heritage in his family: his grandfather was in WWI, his father was in WWII (and a WWI historian), and he himself was in the National Guard. He is very in-tune with these types of networks.

Phillip is also the leader of his local community history group, who meet once-a-month to discuss different topics relating to the local neighborhood in Peoria. They have a Facebook group to connect with one another, and Phillip likes to share interesting content he finds from NARA every now and then. The group also has monthly informal meet-ups with other history groups in and around Peoria.

He would however like easier digital access to content from larger institutions in the public domain for use in his historical society's programming. Phillip has seen NARA footage before over Facebook and on Youtube, and is interested in how people can point to and cite certain parts of videos, to timestamp parts of them, for use in blog posts or other similar outputs. Also, many of the group's members are passionate about genealogy, so he thinks seeing more individual stories and being able to make personal connections to archival content is very important.

As someone not classically trained in using archival resources and doing archival research within large databases, Phillip would like more curated knowledge of NARA's primary sources, to be able to more easily navigate their vast amounts of content. He knows that some content local to his area must exist in NARA's database, but for now continues to primarily share locally-contributed content within his history group.

Problem: Time and training to use archival databases and films. He knows that a lot of NARA's content is in the public domain but thinks it is difficult to access. Does not know what NARA has that relates directly to the local community, if any.

Has only a rudimentary website for the local group and no sophisticated media players, easiest to share information through Facebook.

Dream: Through NARA sources, to help other group and community members find out information about those that left their town/city to go off to war.

Ideal: To have access to NARA films in the public domain that relate to his local community and local industry, and using them in the group's programming.

Achievable: Sharing NARA films through Facebook.

Motivation 1: Genealogy and preserving local history

Motivation 2: Community connections



Angela Kim [Libraries/Archives/Museums]

Age: 38

Hometown: Wolfeboro, New Hampshire

Occupation: Program coordinator at a small museum

Communication Methods: On-site public programming, THATCamps, Facebook and Twitter, email newsletters, blogs

Reach: The general public, museums, museum educators, school groups, local veterans, historical organizations, volunteers, local broadcasting companies

The museum has about 10,000 visitors a year in person, and about 5,000 visits to their website each month. They reach a few thousand school children a year through museum educational programming.

"Probably the most useful thinking to have is a searchable archive, the most comprehensive one possible, by keyword, and by theme especially."

Behaviors: Angela is the program coordinator at her local WWII museum, and is in charge of introducing new ways to use tech within a low-budget and older demographic environment. She would love to share WWII films that pertain to her local community and the historical industries there, but needs a very low-maintenance way of doing so.

Her museum likes to take advantage of any public domain materials to supplement exhibits and digital projects. When Angela wants to use archival materials in an exhibit, she'll usually do the research herself online first. Sourcing is very important when using primary source materials in the museum's exhibits, so as a rule she likes to always go directly to an institution's website and not somewhere like Wikipedia, where she has found it harder to track down an original source. She has also called the curatorial staff at institutions to do quick inquiries, but it's a mixed bag in terms of getting in contact with people, and therefore only uses this method as a last resort. Angela thinks many of those in similar roles to hers would benefit from clearer communication channels between themselves and the curators of archival materials.

The museum has a small collection of photos, paintings, and furniture, but no moving images. Angela knows it would be to the museums' advantage to incorporate more of the latter to create a more dynamic visitor experience, especially to provide context to the items in our collection already on display.

Her museum also reaches a contingent of local veterans, who are very interested in engaging in museum programming relating to WWII.

Problem: No budget to license non-public domain content, which severely curtails the ability to produce publications and WWII educational programming. Also, cannot rely on speaking to curatorial staff when doing initial inquiries for research. Therefore needs a curated knowledge of NARA's film resources to more easily know what is relevant to her local community and know what is applicable to local programming.

Dream: Easy online access to openly-licensed NARA materials to research what is locally relevant, to both eliminate cost of sending researchers/traveling there and to use in museum and educational programming.

Ideal: Using NARA public domain footage to create a better introductory film for the museum, rather than the overly produced clips taken from the History Channel that the museum uses now.

Achievable: Use NARA public domain footage within a small exhibit to illustrate bigger-picture context to a local story.

Motivation 1: Engage local community in history

Motivation 2: Tell local stories with bigger-picture context

Observances: There are more museums in the US than Starbucks and McDonald's combined. Of these, the majority of U.S. museums are small, nearly mom-and-pop affairs. Of the roughly 25,000 museums with income data in the file, 15,000 of them reported an annual income of less than \$10,000 on their latest IRS returns.

Of 35,000 museums in the US, around 19,500 are history related. Of these 19,500, over 75% are small historical societies.

Many small archives and museums are sustained exclusively by volunteers.



Katie Cannon [Cultural Organizations]

Age: 35

Hometown: Boston, Massachusetts

Occupation: Community organizer/
Communications and Partnerships Director

Communication Methods: Monthly meet-ups and calls with network participants, email newsletters, hub website

Reach: Youth-serving nonprofits, tech start-ups, school systems, individual artists, funders/stakeholders, heritage institutions, local community groups

Has between 500–1000 collaborators across the US, including adults and groups that she collaborates with.

"I've seen many projects in our network that can incorporate historic film footage, from thinking critically about old and current advertising in the media, to neighborhood exploration in an after-school program, to game-creation exploring ghosts of Boston neighborhoods. There always I think needs to be a local element to make the content appealing for reuse."

Behaviors: Katie is the director of media projects at Boston's Arts and Cultural Affairs Commission. This includes enriching Boston's artistic vitality and cultural vibrancy, by fostering the development of the city's non-profit arts sector, independent working artists and for-profit arts businesses. She is working on creating a network of local institutions who will help produce content both original and archival-based, that is openly licensed and remixable, for use in educational programming and project-sharing.

In her collaborations with local museums and schools, Katie has observed that the main ways that people are coming to cultural heritage content is through the Wikimedia Commons, so she has helped organize community edit-a-thon days that have been hugely popular. She really thinks that making archives more accessible in this way is a huge benefit for community at large, and helps the public interact with their cultural heritage.

Katie used to be in documentary production, so she is familiar with the places to go to find primary sources. She feels that NARA's website is circular, and prefers the Library of Congress's website to finding materials. She also used to travel to NARA to do research for films, but found that it was very inconvenient unless you had a budget. In terms of usage, when coming to content online, she needs to know immediately if it is downloadable and if it is free to use, since searching around for usage rights is a huge barrier to using archival content.

Katie doesn't always have time to run actual programs since she works at HQ, but she works with many local networks who do and has a good sense of the kinds of engagement activities that are happening. Not all participants in her network are history-based, or furthermore WWI/WWII focused, so the first thing that comes to mind in terms of easier access is having a thematic index for the films, such as science/technology-related content for example, so some groups can come to them that way.

She thinks people have a specific image of what WWI/WWII archival footage looks like (black and white, grainy, silent), which can be seen as a negative. Therefore, one way to help people reuse archival film content more is to package the films in a way that has relevance to the present-day; for example, her department recently held a media competition amongst local cultural heritage and education networks, asking them to "create a program that address a topic X." Packaging NARA films in this way would not only help others reuse films in a manner relevant to a current issue, but are appealing to funders and stakeholders.

Problem: Works with an extensive network of regional institutions in and around Boston, so it is not always practical to send students out to each one. Need more materials online for that reason. Students in the local area need data about all the local materials available to them in a more coherent way, so that it becomes more easily accessible.

Needs to modernize how archival materials are looked at or spoken about, so they are looked upon not just as historical sources and that they have relevance to modern life and communication.

Dream: To create a vast and interlocking network of creative, educational, and cultural communities in her city, that can become a model for other cities around the country.

Ideal: As part of local WWI/WWII war-commemoration programming, to have local institutions in her network have youth explore current war issues by comparing and contrasting these past wars with current ones, using openly-licensed content available.

Achievable: Organize a Wikimedia edit-a-thon in collaboration with a local institution's Wikipedian in-residence program, bringing together young hackers with more traditional academics.

Motivation 1: To create a local network of institutions and resources to foster youth programming and education, and to be able to share best practices.

Motivation 2: Providing a diversity of sources available for remixing projects.



Liz Shepard [Producers]

Age: 45

Hometown: Silver Lake, California

Occupation: PBS Web Producer

Communication Methods: PBS Learning Media, public screenings, teacher conferences, museum and library conferences, face-to-face workshops, school-visits, on-air promotion

Reach: General public, Hollywood producers on historical content films, local museums, schools, teacher trainers

Can potentially reach millions of people through public television programming, and more locally hundreds in local screenings and meet-ups.

"I love when online meets the real world. So, something in terms of scale that is bigger than the event. Engaging them online first and then having an event. So if we shared videos online in a campaign first before a meet-up for example, that would be great and ideal for engagement."

Behaviors: Liz is a web producer for her local PBS station. She likes to help produce programs that help bring history to life, from interactive theater to Twitter retellings of history, and local film documentary screenings with a panel of experts. For the latter, she has a regular collaborator in the local deco theater, but has had fun bringing her DVD player and sound equipment out to cafes, museums, and parks.

Liz also goes to teacher conferences, museum and library conferences, schools, and does face-to-face workshops as part of PBS' efforts at providing educators with resources. In her extensive use of media as part of her job, she knows that children especially would rather consume media as part of a lesson plan rather than reading information, and thus having resources to facilitate discussions around media clips is very important. She also partners with local institutions to get content onto PBS Learning Media. But when searching for content external to this site, her first encounter with primary sources usually comes via the Wikimedia Commons, from which she then does further research based on the sources she finds. She will also send her graduate student researchers online to look for content for her.

Usage rights are very important to her in terms of being able to widely publicize a project she is working on. Liz has worked on projects in the past that were not covered by more media outlets because usage rights for the source content were not clear. In this sense, she is aware that utilizing as many public domain and openly licensed materials as possible is very important in terms of helping to spread the word about a project and its materials through different channels.

In her work Liz has seen that celebrating fifty to seventy year anniversaries for events on PBS are the most popular; with fifty years, people realize that things really haven't changed much, and with seventy years, it is a long period of time but there are still people around who remember it. One hundred-year anniversaries are more challenging and lack these two aspects to contribute towards more effective media engagement, but she likes the idea of experimenting with cross-platform storytelling, both online and offline, to challenge this perception and engage her current audiences. Having access to NARA WWI/WWII moving image archives are invaluable in this regard.

Problem: Not sure who to talk to at NARA based on any given needs, be it building educational programming around a film release, etc.

Needs an easy way to use the films themselves; cannot use them if they are not easily downloadable, and need to be able to splice up sections of them if for example she only needs one minute of a film for a documentary.

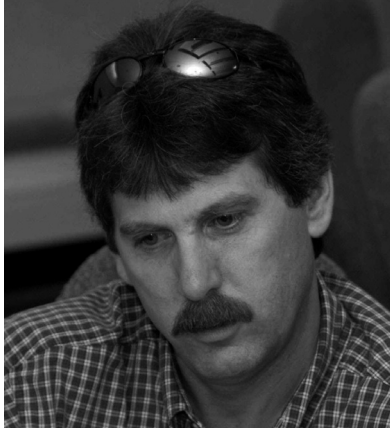
Dream: Building an extensive network of creative and educational partners to regularly implement engaging media-based activities locally.

Ideal: Host a screening and talk with experts at a local community space, using short clips but keeping a focus on the discussion and audience engagement. Prepare the audience beforehand via social media to come prepared with questions, comments, and even costumes.

Achievable: Sharing interesting historical film content she comes across online on her local PBS website and its social media channels relating to her programs, emphasizing that they are in the public domain.

Motivation 1: Helping people come to historical film content in new and engaging ways.

Motivation 2: Be a curator for cool American history content.



Steve Huntly [History Enthusiasts]

Age: 41

Hometown: Palo Alto, California

Occupation: Professor, Data scientist/hacker

Communication Methods: Hackathons, THATCamps, email newsletters, Twitter, scholarly listservs, blogs

Reach: Linked open data community, scholars, programmers, students

Steve reaches a couple dozen people in his professorial role at Stanford, including other faculty and students. The LODLAM network that he is a member of has 238 followers on Twitter, 452 members in their Google Group, and around 125 people in attendance at their bi-annual international summits.

"There has been a pull towards open data and open data for government; I would ask NARA to externalize data meant for a specialized audience, machine-readable code for people like me for example, and let them decide how to create an interface in a way that people want to explore content."

Behaviors: Steve is an adjunct professor in math and statistics at Stanford University. He has a special interest in WWI; one of his passions is to make data visualizations based on records of troop movements in the war, including charts, graphs, and maps that give people new insights into history. He would also like to eventually work towards creating interactive games with this data as well. On the side he is very active in the LODLAM (Linked Open Data in Libraries, Archives, and Museums) community to make archival WWI content more available on different platforms.

Steve knows that there has been a pull towards more open data within archives, including government archives, and hopes that they will start to allow data scientists like himself to help guide the creation of interfaces to display their content.

Like others researching available primary source content in their work, he first comes to NARA through its main website, and searches for content there first. Like many online archives, the interface is unwieldy and difficult to use, and as a hacker would prefer machine-readable code to more easily access the archives' database.

Problem: Online archives often have bad search interfaces. It's often hard to find what he is looking for, and most of metadata is internal so he doesn't know beforehand how to search for it. As a hacker, there is no machine-readable code for him to more easily access the data on an archives' website.

Dream: The LODLAM dream: By having easier access to archival databases around the world, to see the creation of different hubs and places across the web where people describe, transcribe and annotate. This information could then be woven back into the metadata records associated with digital objects at their home institutions (instead of everyone building or standing up their own systems). Wants a seamless process for doing this.

Ideal: Create portals within NARA archives for WWI and WWII collections, so materials can be more easily navigable, and to also add a mechanism to help determine which materials within a collection garner the most interest.

Externalize data in the Archives meant for a specialized audience (by Collection for example), like machine-readable code, so that data hackers and others can help guide the creation of interfaces to display their content. Have archives clearly communicate about which portal to go to for which purpose (those with specialized knowledge vs. basic user interface).

Combined with a more public-facing portal, this could be a platform that can easily share metadata through APIs and/or bulk downloads and point to a collection of sources (like the NARA films), where researchers can grab all the content, export results, and use them in a way that makes sense to his or her interests. This makes sharing for people who want to do different things with image or moving image data easier, like researchers who just want the metadata or an individual who just wants WWI films, etc.

Achievable: Attend a hackathon or Wikipedia edit-a-thon in the local community, working with thematic datasets.

Motivation 1: Making cultural heritage data more accessible, to create social network databases that support further research through collaboration with data scientists in other fields.

Motivation 2: Personal interest in WWI.

Observances:

Amara transcribers:

- Films are transcribed within days of being put up on NARA's Amara channel.
- There are currently 397 members transcribing over 90 videos through NARA's Amara pages. These films are also transcribed into multiple languages, from Polish to Italian to Spanish to Chinese .
- Many discover and help to translate NARA films on Amara for language practice (from other countries), some even are employed by Amara to translate films.

Volunteers and Interns

From the Department of Labor, Bureau of Labor Statistics about volunteering in the US in 2013:

About 62.6 million people volunteered through or for an organization at least once between September 2012 and September 2013 in the United States. The volunteer rate in 2013 was the lowest it has been since the supplement was first administered in 2002.

Women continued to volunteer at a higher rate than did men across all age groups, educational levels, and other major demographic characteristics (22.2% Men v. 28.8% Women).

By age, 35- to 44-year-olds were most likely to volunteer (30.6 percent). Volunteer rates were lowest among 20- to 24-year-olds (18.5 percent). For persons 45 years and over, the volunteer rate tapered off as age increased. Teens (16- to 19-year-olds) had a volunteer rate of 26.2 percent.

Among the major race and ethnicity groups, whites continued to volunteer at a higher rate (27.1 percent) than did blacks (18.5 percent), Asians (19.0 percent), and Hispanics (15.5 percent). Of these groups, the volunteer rate fell for whites (by 0.7 percentage point) and blacks (by 2.6 percentage points) in 2013. The volunteer rates for Asians and Hispanics were little changed.

Among persons age 25 and over, 39.8 percent of college graduates volunteered, compared with 27.7 percent of persons with some college or an associate's degree, 16.7percent of high school graduates, and 9.0 percent of those with less than a high school diploma.

About 40.8 percent of volunteers became involved with their main organization after being asked to volunteer, most often by someone in the organization. About 43.0 percent became involved on their own.



Thomas Isaac [Filmmakers]

Age: 45

Hometown: Seattle, Washington

Occupation: Independent filmmaker

Communication Methods: Twitter, Facebook, Youtube, screenings, community events

Reach: Local community, film community, producers

Has ten people working in his studio, working on a few projects at a time. Usually reach hundreds of people in local communities, with potential to reach thousands around the country depending on the project.

"NARA has such a great WWI/WWII collection, so speed and cost is really the issue. If we're talking about other parts of the catalog that's hit or miss, since we don't know other part of their collection that well. We just happen to know NARA's WWI/II collections are great. And there's a cost factor, so pretty much 100% of what we've used has been in public domain from NARA."

Behaviors: Thomas is an independent filmmaker based in Seattle, Washington. He produces films that promote civic engagement, that make people reflect and in some cases act on these issues. Topics range from local policing techniques, women in the French Underground and local economic practices. At screening events his company hosts in the local community, he likes to make the proceedings as interactive and engaging as possible to include discussions about issues raised in the films. Thomas has used NARA film clips before in his work and loves using them, but is familiar with the fact that the archives' collection is vast and often not easily navigable. Because there is a cost factor, most of the content he uses from NARA is in the public domain.

He has a researcher based in Washington DC, a freelancer, who has an extensive knowledge of the archives and who he can send there to research film clips he might need, but this is not very cost effective. Thomas has found researching film clips himself much easier on platforms such as Getty and Corbis, but obtaining films from these sites are also very expensive. If online archives could share their film holdings with the ease of Getty or Corbis on their own websites, using openly licensed materials, then using historical primary sources within his own films would be much easier.

Problem: Institutional archives' online search databases are unwieldy and difficult to navigate. Hiring researchers to go through this material is expensive on a limited budget.

Dream: Digital distribution opportunities: Being able to browse an interface of film sources that lets you purchase content, but also lets you put it out there for free (rather than only being able to license your resulting work through the website).

Ideal: Cross-media storytelling: Being able to produce low-budget alternate reality experiences through hosting local, interactive events. The "event driven" model is, instead of organising a traditional theatrical run, staging a series of one-off live events that use a mixture of multimedia, performance and technology to remix a film in a new way.

Achievable: Screen a film in the local community with a local partner.

Motivation 1: To tell a good story

Motivation 2: To involve the community in sharing that story and hopefully start local conversations around them



Calvin Blumfield [Creatives]

Age: 28

Hometown: Brighton, UK

Job: Freelance web designer

Communication Methods: Portfolio website, Twitter, Tumblr, Vimeo, Dribbble account

Reach: Artists, designers, cultural heritage institutions through history design work.

Can easily reach hundreds of people in local projects, with the potential to reach many thousands through online platform work.

"Part of it is that I shouldn't be starting with Google; but just knowing about databases. I come across educational databases like the Smithsonian, etc. but it all seems really random. It's all about promotion. I need to know how I would come across your material, if not randomly. It can be some sort of grant for artists to create something with your material, like 1000 dollars to create something. It would have a huge impact in the creative community and in turn be a good way to let this community know that you have good content available for use."

Behaviors: Calvin is always looking for good primary source materials to use in his work, which he can use to design new platforms and small projects with. But he finds that he first needs to be introduced to good content through networking or commissions. Calvin recently worked on a small online remembrance project for the First World War Centenary that received worldwide press, but used very few primary source materials visually since he didn't really know what was out there and available for him to use. After the calls started coming in from local museums looking to collaborate with him based on his remembrance project work, Ed realized just how much richer his project could have been with access to rich primary sources from archives.

In terms of searching for this kind of archival content, he knows that it needs to be presented in a way that is appealing to the artistic community, who would not otherwise come across newly released cultural heritage materials. If there was for example a competition to produce a creative work using a specific set of primary sources, Calvin would immediately consider participating and knows many other artists who would do the same. If the goal is to increase the number of people that can use a certain type of primary source, there also needs to be some kind of caveat, such as everyone that uses NARA film footage needs to credit the institution for example. Getting the word out about this type of engagement activity would not only alert the artistic community that such materials were available for reuse, but will incentivize this community to reuse them in creative ways.

Calvin occasionally teaches some classes to young people on design at his local university, and is invested in creating web platforms that especially engage this demographic in topics that are important to local heritage and history. He doesn't usually choose design content or resources based on licensing, since he is more concerned about the message the content can give; but he knows that in terms of access being in the public domain will make materials much easier for young people and others to access to create great mash-up projects.

Problem: Doesn't know the extent of primary source material out there available to use in his work. Needs very clear rights usage on primary sources, doesn't have time to navigate large archival systems and is always looking for affordable options.

Dream: Complete access to high-quality primary source materials, to build into a powerful technology platform to engage people.

Ideal: Building a web project around primary source film clips, one that especially engages the tech-savvy younger generation.

Achievable: Incorporating historical films into an already existing project to enhance it.

Motivation 1: Creating new and engaging projects for young people

Motivation 2: Using primary source materials to experiment with creative design

Section III: How Persona Work Can Bolster Internal NARA Team Work Where It Currently Stands

Intro to Internal NARA Interviews

As part of our target audience research, we conducted internal interviews at NARA over the course of a few weeks to gauge what type of audiences the Archives currently interact with, and what each group hopes to improve in terms of delivering content to their audiences. We spoke to those who will serve as our main points of contact within NARA's various departments, including motion picture preservation, exhibits, education, and social media. **With this internal feedback, we can begin to leverage internal resources in order to unlock low-hanging engagement opportunities.**

Here is a brief summary of feedback on the strengths and improvements in delivering NARA content to audiences from the target audience interviews and from our own research:

Strengths [Existing Engagement Levers]:

- NARA already on numerous social media platforms, 2.5 full-time people on it
- Brand power
- Archives I (and Archives II) as world destinations
- Wikipedian in-residence, can help to utilize a platform that is for many the first entry into NARA public domain content.
- Education unit
- Exhibits unit
- Dusty holding experts on NARA holdings
- Volunteers and interns, both on-site and at home through Amara
- Foundation and PR units
- Communications

Improvements Needed:

- Hangouts from within the Archives
- Public interface with the whole institution has to go through the research room or social media channels, but this is distributed so widely that it is hard to navigate, not enough open channels to communicating with curators
- OPA is very difficult to navigate for both seasoned and unseasoned users, most are not willing to get past this system and search on the Commons instead
- Those unfamiliar with NARA resources, such as designers and artists, will not know about NARA content available for use unless there is some kind of campaign announcement, press release, or contest
- How we measure engagement (from clicks to views to something more sophisticated)

Internal Teams Feedback

Below is a summary of audience engagement from the perspective of the internal teams. Our internal feedback is by no means exhaustive, but gives us a look at how we might start to levy our persona work against it.

The terms defined:

Discovery: How internal teams view the status of the discoverability of the NARA content coming out of their respective departments.

Access: How internal teams currently view the ease of finding and exploring NARA content (on behalf of their audiences).

Engagement: Activity ideas for how our internal teams would like to engage their audiences.

Who do you think are the audiences currently interacting with NARA content?

Mopix: (Research Room) professional researchers, independent filmmakers, scholars working on independent projects, other government agencies, genealogists. The Preservation lab is aware of these groups but want a more concrete idea of who their audiences are.

Exhibits: tourists, families, school groups

Education: social studies teachers, teacher trainers, parents

Amara: history enthusiasts, graduate students

Social Media: researchers, Wikipedians, veterans, genealogists, higher education students

Volunteers/Interns: tourists and families and school groups (to Archives I), serious researchers and educators (to Archives II)

Discovery

Mopix: Want better discoverability of their content starting with online platforms.

Exhibits: In evaluative phase, but want more exhibits in regional offices.

Education: Want better discoverability of certain lessons via Google search.

Amara: NARA has a good number of participants growing every day, could use campaigns to bring even more people in.

Social Media: OPA and the research room are primary ways for people to discover NARA content.

Volunteers/Interns: (Interns and volunteers as an audience) No problems in terms of discoverability, people regularly seek out volunteer/intern work at NARA.

Access

Mopix: Want better metadata associated with the films in the catalog, to make searching for specific parts of films easier, need better search functionality for content on platforms external to the catalog.

Exhibits: Want to implement facsimile shows to be able to take more exhibits out to regional offices

Education: Want to improve how educators navigate DocsTeach since it has so much content now.

Amara: Currently no comment about the ease of using the Amara platform itself.

Social Media: Currently no views on this, but do carry out tech support and troubleshooting for online audiences.

Volunteers/Interns: Currently expanding access to NARA content through ebooks, want to move towards more interactive programming at Archives I (that volunteers help facilitate).

Engagement

Mopix: Would like to implement campaigns over Youtube to get a better sense of online audiences, would like to facilitate sessions between themselves and those with local knowledge to add metadata to moving image content.

Exhibits: Want to develop an app for mobile users, both for browsing online exhibits and to supplement on-site visits, want more facsimile shows in regional branches, more collaborations on blog-writing.

Education: Want to keep improving the experience on DocsTeach with activities and lessons.

Amara: Want to experiment with subtitling campaigns, especially for silent films.

Social Media: Want to experiment with sending out shout-outs and rewards over social media to those who subtitle films on Amara.

Volunteers/Interns: Find night-programming at Archives I successful and need more of it, want more training sessions with interns and volunteers.

Examples of successful engagement activities currently undertaken at NARA, according to internal feedback:

- Amara transcription work (Amara)
- Night programming at Archives I (Volunteers/Interns)
- Time spent on activities on Docs Teach (Education)
- Existing Google Cultural Institute displays (Exhibits)
- Giving students tours of the Archives so they learn how to use resources there (Volunteers/Interns)

Overall

- All teams want to expand their online reach
- Archives I (and to an extent Archives II) has a very steady audience, so there is always a need for more interactive on-site programming.
- Teams want to see more stats on their current online activity, as only a few people at NARA have access to these numbers.
- NARA not really allowed to look at demographics of their online audiences, but internal teams are interested in this information. Online audiences are more of a mystery in this sense.
- Teams want to find out more about what online audiences do with NARA content once they find it.
- Releasing NARA content on more platforms (like Amara) increases content visibility, but need consistency across platforms so information isn't too scattershot.
- Internal teams would like to improve communications internally, and furthermore improve communications around engagement.

Feedback by Group

MoPix

From the Motion Picture Branch, we spoke with Christina Kovac, Audrey Amidon, and Harry Snodgrass, who are Preservation Specialists, and Dan Rooney, Supervisor of the Motion Picture Branch. Each is very passionate about their roles, and are each day driven by the idea of providing public access to the content they are working on.

Overall

- Very passionate about their work, need to make this more transparent.
- They desire better discoverability of content starting with online platforms, includes adding more metadata for better discoverability within the films themselves.
- They need a way to connect locally; currently there is not a process for doing this, or for bringing in local knowledge.
- Unlike the types of audiences for their content that they see in the Research Room, their online audiences especially are more of a mystery, and MoPix would like to learn more about what online audiences are doing with moving image content once they find it online.
- Want a better way to share stats on their online content across the entire department.

Exhibits

In exhibits, we spoke with Lisa Royse, Director of Exhibits at NARA, and Alice Kamps, Exhibit Curator. The exhibits department is currently in the midst of doing internal evaluative surveys as well as on-site visitor surveys, as part of a department-wide revitalization that includes revamping the exhibits website and exploring online exhibit options. Both Lisa and Alice hope that our target audience analysis can help feed back into their current efforts.

Overall

- They want more web/online exhibits, but also need to better pinpoint their online audiences.
- On-site audiences for exhibits are mostly tourists and families.
- Regional NARA branches have fewer exhibits due to lack of space and security.
- They want to implement more facsimile traveling shows that require less security.
- They want more interactive displays in exhibit spaces.
- They hope to work with curators and other staff to write on blogs, etc.

Amara and Social Media

From Amara, we spoke with Darren Bridenbeck, who is in regular contact with NARA's Social Media team and is their go-to person for NARA activity on Amara. We also spoke with Mary Krakowiak, Meredith Doviak, and Kristen Albrittain, who manage NARA's social media channels. Both Darren and Social Media agree that the Amara platform has proved successful in engaging a core community, and that there are many potential ways of experimenting with engagement activities over it moving forward.

Overall

- Amara platform expands the reach/visibility of NARA's moving image content.
- Films on Amara get captioned very fast.
- Amara users love recognition and NARA brand.
- People combine transcription work with translation and love of languages.
- This is an example of a dedicated audience, doing regular work.
- Need to experiment with rewards for transcription, and with subtitling campaigns.
- In general, people hear about NARA's moving image content through blog posts or NARA's Youtube Channel.
- Through the experience of the Social Media team, NARA's audience appears as researchers, wikipedians, veterans, genealogists, and higher education students.

Interns and Volunteers

We spoke to intern and volunteer coordinators Rebecca Martin (Archives I) and Judy Luis-Watson (Archives II). Rebecca manages interns at Archives I and trains many in public-facing work there, and Judy Luis-Watson manages volunteers on archival projects at Archives II. As another core audience group within NARA, interns and volunteers provide invaluable help to Archives I and Archives II staff and bring a fresh approach to looking at NARA content as new recruits cycle in and out.

Overall

- With volunteers at Archives II, would like to document more through blog posts what they find in archival projects.
- Volunteers are coming to the Archives for the content itself, and their personal connections to it. Many interns come for the same reasons, and in addition come for school credit or to build up their resumes.
- When talking about archival projects, sometimes not everything is communicated up front. In the middle of the project volunteers might find out that they should be doing something else, and this has to do with training them beforehand to be aware of what they will need in their work.

- Lots of potential for using wartime footage in Archives I Learning Center and in adult programming, which volunteers and interns can help facilitate.
- Need to work on communication internally with all volunteer coordinators across NARA.

Education

From the Education department, we spoke with Education Technology Specialist Stephanie Greenhut. Stephanie helps educators and the general public discover and utilize NARA's primary sources, which is a constant challenge since according to Stephanie using archival sources is not easy.

Overall

- DocsTeach is growing immensely, and thus need to think about better ways to deliver content over this platform.
- If not by word-of-mouth, many come to DocsTeach through a simple Google search for educational resources. Education at NARA would like more admin control over the types of search results that people click through to, since the most popular results are not always the types of resources they want people interacting with.
- Successful engagement from NARA's perspective: metrics indicate that teachers and students are using DocsTeach like Education intends (going to activities for certain amounts of time), but again still desire better discoverability of certain types of resources.

Section IV: Evaluation Framework

Given our feedback from our interviews and the resulting personas, we created a model of what our target audiences consider as successful discovery, access, and engagement of NARA content. In this next section we examine our current levels of engagement with these audiences and their impact levels in order to set a roadmap for continuing this type of audience evaluation internally at NARA, and to layout a framework for best measuring future engagement.

To begin with, we need to keep in mind our overall objectives of NARA's wartime films campaign as identified internally, which also speak to NARA's objectives for audience engagement as a whole:

Objectives of Wartime Films Campaign

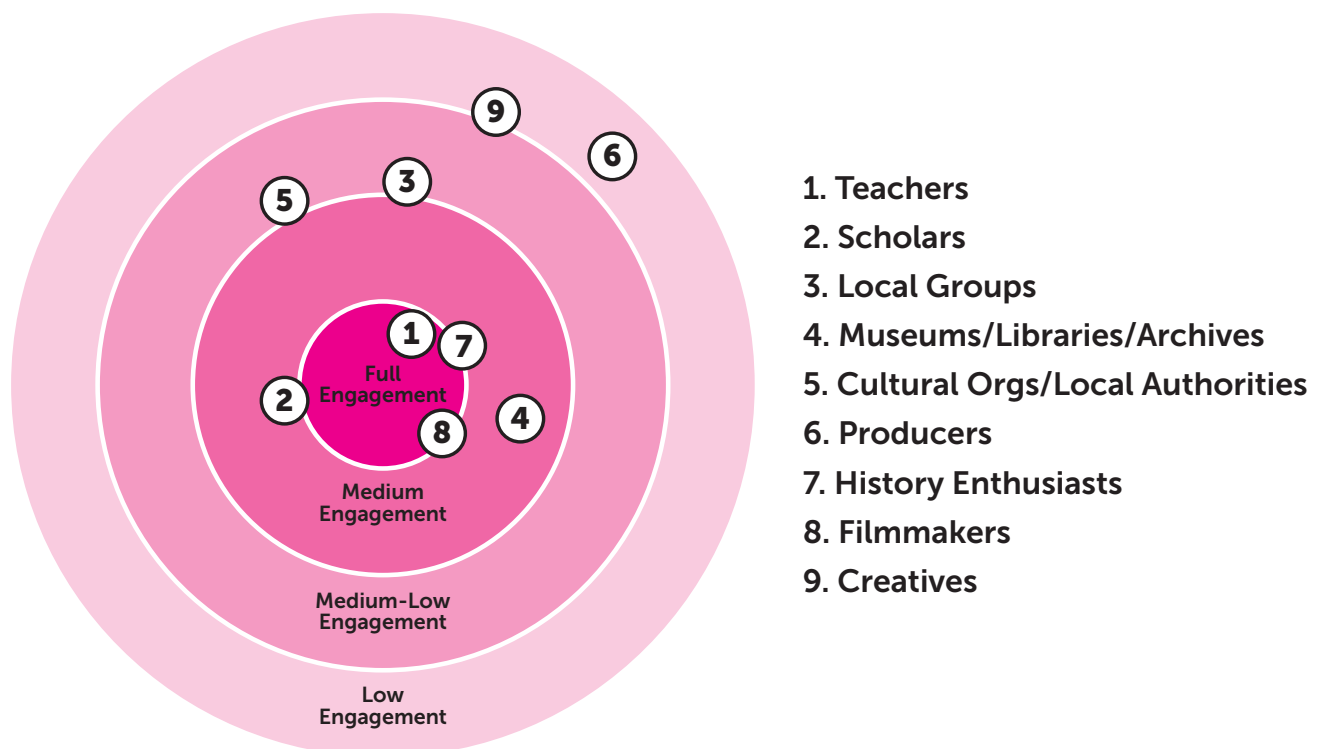
- To increase public awareness of NARA's digitized wartime films
- To improve audience engagement with these films [access by digitizing first, then enrichment or forms of access like clips once they are digitized]
- To increase personal and local connections through the films themselves, and through the discovery process
- To increase public awareness of NARA's film preservation program

All engagement activities should work toward fulfilling these objectives, and measurements and evaluation will be designed into the evaluation strategy to help us assess whether or not we are making progress toward meeting these objectives.

Target Audiences and Influence

The following two graphs are essential to our ongoing measurement of engagement. The first graph gives us an approximation of where we currently stand with the target audiences and helps inform our evaluation strategy for engagement. The second lays out the target audiences in a 2x2 grid to look at current levels of engagement versus the potential impact that these groups have.

Levels of Engagement



Graph 1 looks specifically at NARA, and is a Levels of Engagement representation of the target audiences we've identified and what the current level of engagement is, from those reached most-frequently (inner circles) to those the department would like to reach out to more (outer circles). Where each group falls on the Full, Medium, Medium-Low, and Low Engagement area represents the level of engagement that each group is at currently. Here are examples and a few characteristics of how we see these levels of engagement at NARA, again based upon our target audience interviews:

Full Engagement= Teachers sending their students to DocsTeach during various sections of the yearly curriculum, to work on lessons and interact with selected NARA primary sources there (including films). Engagement is measured as high because teachers consider DocsTeach as a useful resource for their students, and interaction is regular and continuous as teachers will always need resources for their yearly curriculums. Students can easily access curated NARA content online to think critically about their lessons. Filmmakers also have this level of engagement, as they obtain NARA content either through regularly hiring researchers or going through Getty or Corbis to find it. Through frequent use of NARA, these filmmakers know the strong parts of NARA's collection that they can utilize in their work (such as WWI/WWII collections), though they would like an expanded knowledge of other parts of the catalog that they have not used before.

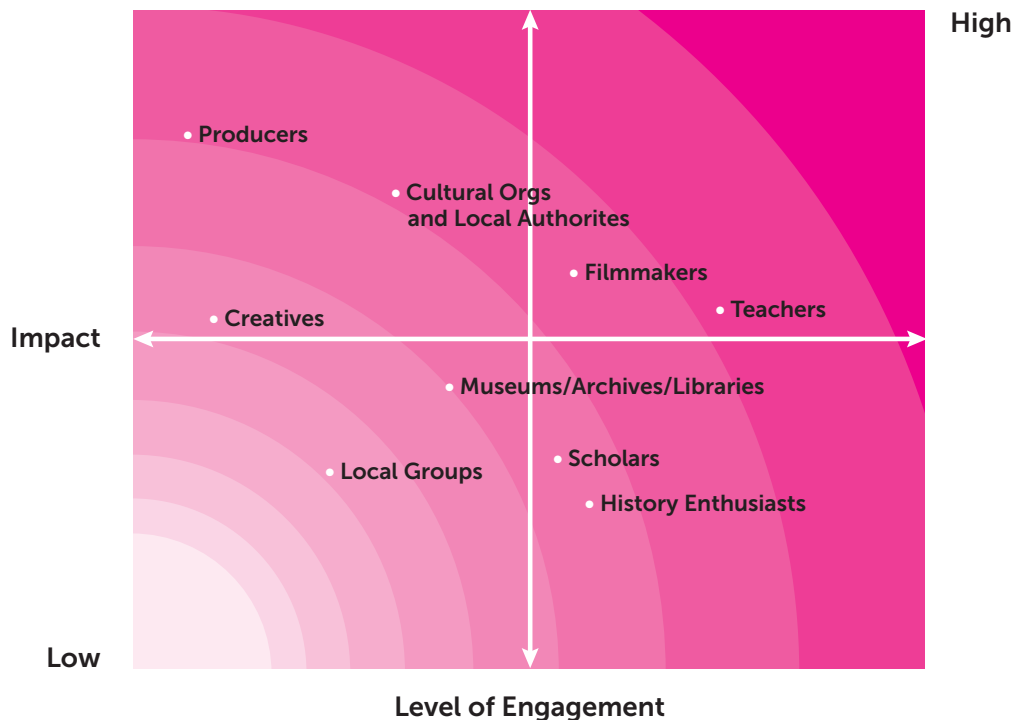
Medium Engagement= Groups like museums and scholars who use or have used NARA content. Museums for example who have searched for and utilized NARA content for an exhibit, or scholars who have done personal research for books or graduate research. Engagement is however not frequent, and regular use is hindered by the fact that obtaining content and knowledge about content that is local for use is difficult for those that cannot send out researchers to NARA (small staff, no budget).

Medium-Low Engagement= Groups who occasionally find and share interesting NARA content online, like cultural organizations and local groups. But these groups do not have enough archival expertise to search more thoroughly for content, and would engage with NARA more if they knew that there was more local content available.

Low Engagement= Groups with little or no knowledge of available NARA resources, or how to search for them. These groups include creatives and Hollywood producers for example.

This graph is interpretive in that it is based largely on what level of engagement we currently have, and we'll work with NARA teams in the engagement strategy to define "full engagement." The characteristics for engagement mentioned above are starting points for how we can measure successful engagement at NARA, and subsequently for how we might think about focusing our engagement strategy on bringing groups on the outliers of the graph more towards the center.

Engagement + Impact



The above graph looks at target audiences in terms of impact vs. their status of engagement with NARA (based on target audience interviews). Groups farther to the right of the graph are likewise closer to the center on the Levels of Engagement graph above, or those already more engaged with NARA content. The groups to the left represent those more on the outliers of the Levels of Engagement graph. This graph adds another dimension to the above graph and looks at the impact of these groups as well. Higher impact in this case is defined as not only high quantifiable reach, but also groups that are magnifiers for engaged learning, and are tied to multiple communities of their own with potential for engagement.

Like the previous Levels of Engagement graph, this quadrant graph also hinges upon how we might define successful engagement. Based on our target audience interviews, there are many factors having to do with discovery and access keeping the groups to the left of the graph from moving more towards higher engagement (right-hand quadrants), as mentioned in the *Feedback By Group* section. However, despite these factors each group does have an appetite to engage with NARA materials; our aim then is to focus on moving all groups to the right-hand quadrants over the course of our engagement, so that we increase their desire to engage with NARA materials. Overall, we are not marketing to these groups but are enabling them.

Also, this graph helps us visualize how we might focus on the larger impact those in the top two quadrants have, and how increased engagement with these particular groups especially can benefit our campaign.

Section V: Case Studies

Last Days in Vietnam on Indiegogo

The screenshot shows the Indiegogo campaign page for the 'First Days Story Project'. The campaign title is 'First Days Story Project: An extension of the film Last Days in Vietnam'. The campaign has raised \$137,394 USD out of a \$132,000 goal, which is 104% of the goal. The campaign started on July 25 and closed on October 01, 2014. It is a Verified Nonprofit and offers Flexible Funding. The campaign is now closed. The video player shows a still from the film 'First Days Story Project' by American Experience. The video has 1.9k shares, 222 tweets, and 17 likes. The campaign is in partnership with PBS. The text below the video reads: 'On April 29, 1975, countless lives changed. Help PBS's American Experience collect and preserve stories of Vietnamese-American immigrants and Vietnam veterans.'

What It Is

A very recent campaign to expand the story of *The Last Days of Vietnam*, an *American Experience* PBS production, provides a good case study in packaging film materials in return for support. With this campaign, hosted on the crowdfunding site Indiegogo, *American Experience*, based in Boston, MA, asked for support in order to fund a story-collecting project called "The First Days Story Project." Using the *Last Days of Vietnam* as a starting point, which tells the story of the hours leading up to the Fall of Saigon in April 1975, *American Experience* aims to find out what happened to the members of the Vietnamese population that fled the city that day. Specifically, the project is an opportunity to explore Vietnamese immigration to the US after the war, which its creators assert is a subject little known and little understood.

The "The First Days Story Project" hinges on personal connections to *The Last Days of Vietnam*; *American Experience* received responses from Vietnamese Americans who watched the film, who used the experience as an opportunity to open a conversation with their parents about the Fall of Saigon. They also heard from veterans from the war who were previously too emotional to talk about their experiences until recently. "The First Days Story Project" aims to continue the conversations already generated by *The Last Days of Vietnam*, by embarking on a community archiving journey to six cities in the US with Vietnamese American populations. Using the StoryCorps model for collecting, these community interviews will be permanently archived in the American Folklife Center at the Library of Congress. The monetary goal for the story-collecting project: \$132,000.

In addition to being a project involving *American Experience* and The Library of Congress, this crowdfunding campaign also involves power individuals like the Director and Producer of *The Last Days of Vietnam*, Rory Kennedy, as well as *American Experience* Executive Producer Mark Samuels. All of these combined players lend prestige to the campaign, and offer the opportunity for donors to attach their names to an enriching archival experience involving those at the forefront of recording and preserving our nation's history.

How It Works

Like many crowdfunding campaigns, The First Days Story Project offers different rewards for different levels of contributions. At the minimal level, those who contribute \$5–\$10 receive thank you tweets from the official film account, a digital photograph, and a thank you on the *American Experience* website. The campaign provides the hashtag #SaveOurStories so those that donated can share that they did so over Twitter. At \$20–\$30, donors receive a film poster and a DVD of the film as well.

The \$40 level is the most intriguing, with those donating receiving a chance to share their own photos and stories of the Fall of Vietnam and having them featured in a special film premiering on the *American Experience* website and social media channels. By strategically placing this feature high up on the donation scale, the campaign puts what is arguably one of the project's highest incentives just within reach. As mentioned above, PBS and *American Experience* as brands are held in high regard, and a rare opportunity become a part of these brands is for many a large incentive to contribute.

At the \$75 level, those who donate receive a personal Google Hangout session with the filmmaker Rory Kennedy, which provides unique access to an expert in the film content. Like a paid-meet-and-greet with band members before concerts for example, having this one-on-one time provides the chance to ask questions directly to a film expert.

Finally, the highest donation levels of \$200–\$350 give donors the simple tools to host their own screenings. These materials are simple: a DVD of the film, a welcome video from the producer, a conversation guide to utilize post-screening, and a film poster. This is to at its heart encourage conversations around the Vietnam film for those with personal connections to the film, or for enthusiasts to host a film night. This level is not specifically aimed at educators, but can certainly work in terms of hosting discussions in this context.

How We Can Learn From This

Personal Connections as Incentives For this project, in return for support *American Experience* gives you the opportunity to share your story, and possibly have it featured in their program. This is a very important incentive that we would need to think about if we were to coordinate a similar campaign, to keep a focus on how we can give incentives that allow for story-sharing on the more personal and local level. This would also help us better reach our target groups like veterans, community groups, and the creative industry.

Also, local or personal connections to the films themselves are used as an incentive to donate to the "Host their own screenings" level in the "First Days Story Project." "Do you think *Last Days in Vietnam* could start a great conversation with your friends and family? We'll give you the tools you need to host your own screening..." This type of language keeps the focus on personal connections, even up to the higher levels of donating.

Target Community One of the reasons why this campaign is so compelling is because it focuses on one target community, Vietnamese Americans. It aims to save the stories of this one particular group, before they are lost. Experimenting with focused-campaigns like this one can help us engage particular groups within our target audiences, and to tailor experiences meaningful to specific types of communities that we would like to reach.

Platform As this campaign successfully demonstrates, having the campaign over a widely-recognized and cross-industry platform like Indiegogo opened up the possibility for engagement with anyone interested in supporting ideas that they think are good or appealing. The platform's high visibility is very important in reaching the types of audiences that are less likely to find and use NARA content, and is an example of cultural heritage on emerging tech platforms.

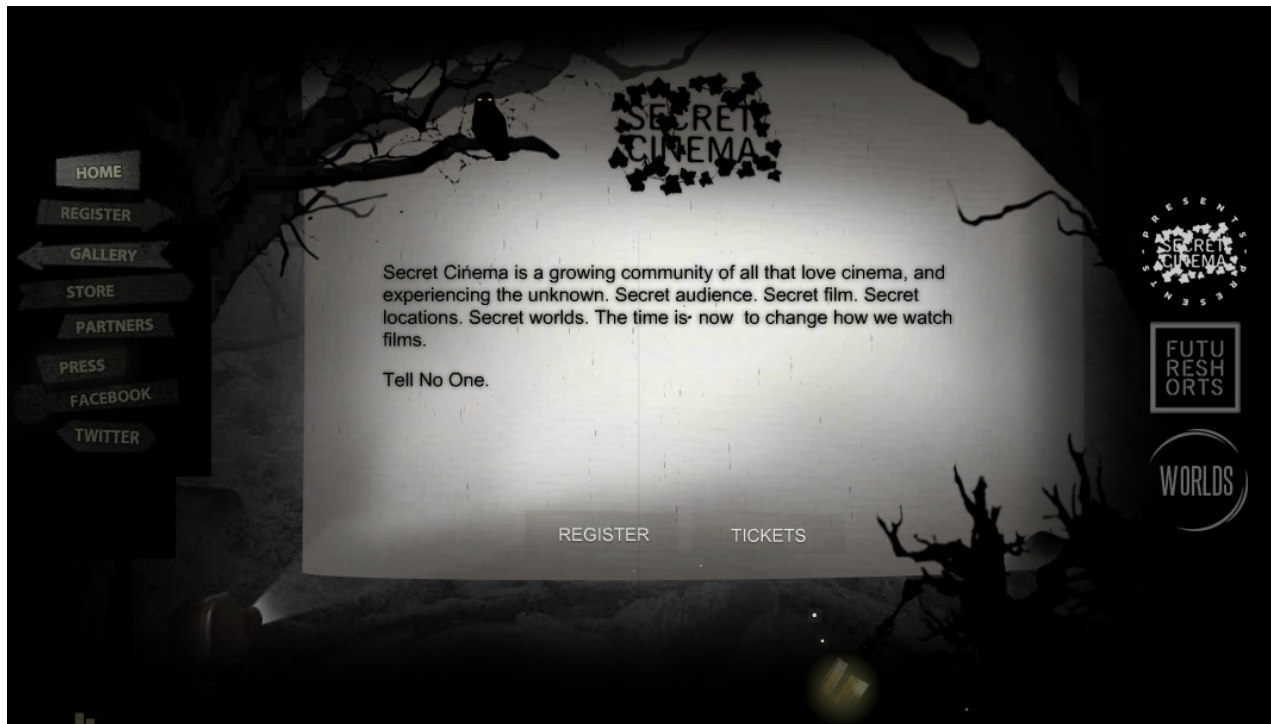
Different Levels of Engagement Depending on the level of donations, this project provides a good model for different types of engagement we can think about on different levels. For example, when sharing a film online we can use something similar to #SaveOurStories to get users over social media involved in a particular film. We can also ask people over social media to share their stories around a certain event portrayed in a film, and in return write about some of them via the Unwritten Records blog for example. On an even more personal level, we can hold hangouts with the Preservation Specialists with audience groups directly related to a film, or with those such as training film archivists or teachers looking to learn more from the sources themselves. These are just small ways of opening up conversations between the preservationists and the general public.

Also, if we carry out a campaign we have to keep in mind how we would roll out campaign updates, which in the case of this project you receive when you donate and provide your email address.

Using the NARA brand One of the biggest incentives for contributing to this campaign is the opportunity for donors to attach themselves with prestigious brands like PBS and the Library of Congress. This echoes the work that we are seeing on NARA's Amara platform, with transcribers doing regular and efficient work on films because of their love of the brand and its mission of greater accessibility of content. With our wartime films project, we need to be able to inspire others to share, contribute to, and remix WWI and WWII content in the spirit of aiding the NARA brand and its mission as a gatekeeper of our nation's history and heritage.

Hosting Your Own Screenings This project provides a good model for packaging at-home screening materials. The at-home screening materials this campaign provides donors is representative of a simple type of package we can produce with MoPix materials. Including a beautifully-restored film, a DVD featuring the Preservation Specialists talking about the restoration process, discussion points for educators, and a wartime poster from NARA's extensive collection are some of items we can include depending on the specific audiences for the films. Since teachers for example usually do not have time to screen entire films, a DVD within an educators' package can include film clips instead of an entire film, on a wartime theme that aligns with the curriculum. We can take this do-it-yourself model and expand it to local screenings.

Secret Cinema and Independent Lens' Community Cinema



What It Is

Secret Cinema is an example of a highly successful film experience, one that utilizes cross-media storytelling to create an immersive environment for attendees. Up until they emerged onto the scene in London in 2005 (formerly Future Cinema), watching a black and white film was fairly niche and unpopular until they repackaged it as something really engaging and for a particular audience. The basic premise of Secret Cinema is that they hold film screenings in unusual locations, and tell none of the attendees the film that they will watch until the day of the screening. The process starts a month or so in advance, where those wishing to attend sign up and purchase tickets online, after which Secret Cinema posts clues as to the eventual location and film itself. Taking film screenings outside of the traditional theater setting allows them to tailor spaces more to their liking, and make them interactive and immersive.

Secret Cinema started out doing throwback films, such as *Casablanca* and *The Third Man*, but as they have gotten more popular have been able to partner with film directors and screen newer films. An example is a partnership with Ridley Scott in 2012, to hold a Secret Cinema even for his film *Prometheus*.

How It Works

One of the reasons Secret Cinema is successful is because of how interactive they make the process of discovering what the eventual film might be, where the venue is, and what role an attendee will play. From the moment of discovery the process of getting to a film screening is an immersive one. Secret Cinema's slogan is "Tell No One," making it a more exclusive type of event, and a type of privilege for those who find out about it, ironically through word-of-mouth. They will often create special websites for screenings where you can purchase tickets and read news in the style of the film's fictional world, such as a "Welcome to Hill Valley" website for a screening of the 1980's film *Back to the Future*.

Once you sign up for a screening via email and purchase a ticket, emails arrive with clues about what role attendees will play and where the screening will take place. As part of learning about what character attendees will eventually play, emails come out with instructions to pick up either props or costumes on a separate date to bring with them to the eventual screening. For a screening of *The Third Man* for example, characters ranged from smugglers to policemen.

Secret Cinema is a very immersive experience; they usually take place in a large warehouse or similarly large space, where according to one attendee, "once you're in you're in." They encourage you to act the part of the character you are supposed to play, which is often challenging since you

do not get to choose who to arrive as. Attendees in the past have enjoyed getting into character, dressing up in period garb depending on the era in which the film is set. At the same time though, this is completely optional and there is no pressure placed upon guests to do anything. The screening space is a very loose environment; attendees are sometimes assigned tasks beforehand, such as delivering a prop to another character, but nothing is at stake. Attendees can spend at least an hour beforehand exploring the warehouse/screening space, interacting with other attendees/characters as much or as little as they want.

What We Can Learn From This

Making the discovery process exciting Secret Cinema demonstrates that half of the excitement in viewing a film is the discovery process leading up to the screening itself. Attendee Kirsten Lew who we spoke with liked not knowing what the film is beforehand, and enjoyed the fact that Secret Cinema-goers do not find out the film until the moment they all sit down to screen it. From talking with her friend who had been to several Secret Cinema events, she said that “they make it pretty hard to guess.”

We want to work towards a similar process with discovering MoPix materials; currently, for many members of our target audiences the idea of going out to search for NARA primary sources is both challenging and daunting, with little hope of making personal connections for help. In the way the Secret Cinema creates special websites for a film’s fictional world, or sends short e-newsletters with coded instructions, we want to make our audiences feel as though they are part of a mission to share and reuse these WWI and WWII films. Either by creating notes replicating war correspondences or using the NARA seal as a special badge, our branding for the wartime films project needs to make the process of sharing and discovering new content fun and engaging. This is also about curating the discovery process and branding it in a fun way; people know that NARA has cool content that is some of the best in the world, but getting to that content needs to be an engaging experience as well.

A way to engage in something unexpected Kirsten also wanted to point out in our interview that especially for attendees who would not necessarily know the old film they were about to watch, such as the Third Man, the immersive experience up until the screening itself really helped them engage with a film they might not have otherwise watched on their own. This is a good way of thinking about engaging new audiences who may not otherwise think to watch a WWI or WWII film, and thinking about packing such films within immersive experiences that help people engage with the time periods and the context.

Role playing A large part of Secret Cinema is being able to play a character. They give you an outline of who your character in the film’s fictional world will be, give you a costume and a prop, and then encourage you to act out that persona within that re-created world. At the same time however, there is no pressure or spotlight on you to play this part, which might prove off-putting. With our wartime films campaign, we can engage people with individual films by asking them to recreate a particular characters within the films and share their experiences for example. These could be soldiers, officials, or homefront workers, and we can think about the kinds of tools we can equip them with to easily recreate these.



What It Is

Independent Lens' Community Cinema and *NOVA*'s Science Cafes on the other hand represent immersive types of film experiences that are more immediately achievable and targeting educators and enthusiasts. For the past ten years, local PBS outlets in more than 75 cities across the United States have regularly held Community Cinema screenings and discussions around PBS' *Independent Lens* documentaries. Similarly, Science Cafes are also administered by local PBS outlets, holding talks relating to *NOVA* documentaries with science experts in informal settings such as cafes and pubs. Both offerings are heavily community-based, with the idea of involving locals in engaging talks and discussions around educational film content.

According to Laurel Wyckoff, a community organizer for New Mexico PBS, Science Cafes and Community Cinema in the New Mexico area alone are hugely popular, with each screening and talk having a waitlist. Attendees like the smaller setting, with each event having around 80-100 people.

How It Works

Community Cinema and Science Cafes both take place in local venues around the country, and usually happen surrounding the release of a new *NOVA* or *Independent Lens* production from September to May. Local PBS stations either have partnerships with local venues, such as theaters, or reach out to local universities and other public discussion spaces. In the case of Science Cafe, talks and screenings are held in casual settings such as cafes and pubs.

Both screening formats are not "screenings" in the typical sense; at each meeting, only about 15–20 minutes of footage is shown, with the rest of the hour dedicated to an expert talking as well as audience questions. The format for each is scalable all around the country not only due to this simple set-up, but also because each event has to relate to PBS in some way. Each event is anchored by a *NOVA* or *Independent Lens* documentary.

Facilitators will either use screening equipment provided by the venue, or they will bring a DVD player, sound system, and screen. This equipment makes it possible to hold intimate talks in smaller venues for Science Cafe for example.

Depending upon the topic of the documentary, PBS will invite different partners on board to both help host and serve on the panel of experts, and is a good opportunity to involve local groups. PBS also likes to show local footage relating to the topic of discussion whenever possible, since it appeals more to the local audience. Sometimes these partners can serve as moderators for the event, but PBS has also found that having a lively local moderator they can depend upon is ideal.

In addition, for those unable to make a local screening or for those who live too far from an event location, each Community Cinema event is live-streamed over a platform called OVEE, where users can live-chat with moderators and experts while watching along.

How We Can Learn From This

Learning from the experts These Community Cinema screenings and talks are a good way of getting film experts out there in front of an interested audience. NARA already holds successful public programming on-site and at the Presidential Libraries, and our wartime films project is a good opportunity for audiences to speak directly with those involved in the film restoration process for example. Such events can also provide the public-facing and personal element that we need to engage people in our project and those involved.

Present-day relevance Both Community Cinema and Science Cafes center around *Independent Lens* and *NOVA* documentaries, which each presenting programming with modern-day relevance. One of Community Cinema's slogans is "By igniting conversations around issues that affect us all, Community Cinema creates real and lasting change — both at home and around the world." Whether the topic of discussion are vaccines, the history of the Periodic Table, or women in space, the histories told within these programs are always framed in a modern-day context that make the topics more relatable. This also speaks to a recommendation from Lainie DeCoursey from Mozilla Hive, who stressed in our interview that educational programs within her learning network always "need something that has relevance today in order to get funding."

Diverse audiences as topics change In the Community Cinema and Science Cafe models, framing thematic film content to have a relevant message also brings diverse audiences out to screenings and talks. Laurel Wyckoff for example praises the interactions that she sees in her local New Mexico Science Cafes; from retired scientists, to those interested in science, to PhD scientists, she says "the interactions between these people are amazing." She also sees the opportunity to partner with different local groups for Community Cinema depending on the topic of the film, from immigration groups, to African American Affairs departments to women's groups. These partners also bring with them more diversified audiences. With screenings and talks, there is an opportunity to mix and match your panel of experts and bring together people from different fields; for example, for a screening and talk about WWII fighter pilots, a panel of experts can range from veterans to current-day pilots to plane engineers to WWII historians.

On-site incentives For Community Cinema and Science Cafes, screenings are free, which significantly lowers the barriers to participation. Secondly, according to Laurel Wyckoff, she can never underestimate free food to draw people to the community screenings. This in itself always guarantees a regular audience, and she recommends always setting aside a small budget for food for any screening. If attendees for example can rely on the fact that there will always be free entry, free food and good conversation, they are more likely to keep coming back. Another local incentive is holding screenings and discussions at a local historic theater, akin to New Mexico Community Cinema happening at the historic art deco KiMO theater. Attendees come for the history as well as the venue in this case. Also, site-specific films will always draw crowds, for example a screening of a film made locally. At a recent silent film-festival in San Francisco for example, a screening drew a sold-out crowd to the 1400-seat Castro Theatre because it was a never-before-seen film set in 1920's San Francisco. Also, echoing the sentiments of Christopher Wisniewski of the Museum of Moving Image, if he discovered that some NARA films were filmed in or portrayed Brooklyn, where the museum is, then he would definitely consider it a candidate for a local museum screening. Thus, regularly reliable free programming on a variety of topics helps to draw local crowds, as do historic venues, and on an even higher level any films with local content.

Pairing on-site screenings with online resources Aside from live-streaming some of these events, each PBS documentary has resources to host your own screenings in the classroom, with activities and resources for post-screening discussions. In addition, Science Cafe provides online tips and resources for hosting your own Science Cafe using *NOVA* footage, with sections such as "Starting a Science Cafe," "Hosting a Science Cafe," and "Evaluating Your Science Cafe." For access to specific *NOVA* clips, PBS has readily available clips on their website and Youtube Channel, and will also mail DVDs with specific clips to you if needed. These resources are very helpful for both encouraging anyone around the country to host their own informal local discussions, scaling them up or down, and for educators to use these documentaries in their classes. Teaching resources are what we have found that educators desire from NARA films as well, and PBS provides a good example of how to package these types of resources. And like The Last Days of Vietnam Indiegogo campaign, these PBS resources for holding your own screenings and discussions are also very useful examples for replicating in more local areas.

Men in Blazers



What It Is

Men in Blazers is the duo of Roger Bennett and Michael Davies, who have a weekly podcast and weekly show on NBC Sports about soccer. They built up a small cult following in the US during the World Cup in 2014, owing to their sense of humor and the way their commentary made soccer accessible to US audiences not used to following the sport. Their half-hour show on NBC Sports is very simple in format, illustrated by Davies: "We are aiming to make the least technically ambitious show in the history of television. One camera. One guest. Two bald blokes. We may or may not have clips." Men in Blazers is a great example of how two men turned a niche topic in the US, soccer, and made it appealing through a specific type of reporting that is both relatable and humorous.

How It Works

Bennett and Davies started Men in Blazers as a podcast for Grantland, a sports news site owned by ESPN. They covered Premier League games, UEFA Championship League games, and US men's soccer games. Their signature humorous coverage included pop-culture references mixed in with soccer recaps, all seemingly unscripted, which became so popular that the duo was invited by ESPN to do a half-hour recap of World Cup games in Rio de Janeiro in 2014. They streamed their show from a tiny room in the ESPN studios, supported by simple clips from games. Especially for US viewers who only watched soccer during the World Cup, Bennett and Davies provided plenty of banter for those who normally do not care very much for the sport. This included turning the main vehicle for learning soccer, analysis, not into something dry but something fun to listen to. Each show was then made available for viewing after the fact on the ESPN site, and some copies put onto Youtube by individual users.

The Men in Blazers are also social media savvy, utilizing fan comments from Twitter, Tumblr, and Instagram. This allowed them to reach a wide-range of people instantaneously, even spurring fans to create a Men in Blazers wiki to document the duo's particular brand of humor and references.

What We Can Learn From It

Building a fanbase over time Men in Blazers is a great example of building a fanbase over time, starting from their weekly podcasts on Grantland, to their half-hour segments on ESPN, to their new NBCS show. Through their use of multiple platforms, including podcasts, Youtube, on-air reports, and social media, the duo brought their unique style of analysis to one platform and expanded their platform outputs as their audiences grew. This demonstrates how building large and diverse audiences for NARA's wartime film content cannot happen overnight, but that we

need to keep in mind the following points to help us first reach our more accessible audience base and work on expanding to our outlier audiences.

Reliable correspondence Men in Blazers teaches us that having reliable outputs of information are key to the building an audience. Their content can be found on a highly accessible platform (Youtube), and their podcasts and ESPN segments came on at regular and reliable times. Most members of our target audiences obtain news from either social media outlets or email newsletters, so we have the potential for high reach by utilizing these online platforms, much like Men in Blazers and their use of Twitter, Tumblr and Instagram. Like the Daily Show or Colbert Report, they provide a more engaging and fun alternative to watching news recaps of the day than network news. We want to look at branding NARA content in a similar way, and provide a regular type of correspondence like podcasts/Hangouts or reports exclusives from the field that are appealing alternatives to reading blog posts for example.

Learning through humor Men in Blazers are a good example of providing education through humor, much like what the Daily Show and Colbert Report do for political news. Utilizing humor to generate interest in a niche topic has been wildly successful for the duo, and is a consideration for providing updates on historical content coming out of NARA that will draw in both new and regular audiences.

Connecting a community to high-profile events Men in Blazers is also a great example of connecting a particular community to a high-profile event; in their case, it was connecting fans of Men in Blazers soccer coverage (as well as soccer fans) to the high-profile World Cup. Men in Blazers did have a strong following prior to the World Cup, but it was by no means mainstream, and the big soccer tournament in Buenos Aires brought them and their fanbase to the world stage. They capitalized on providing the go-to coverage of the games, and especially gave those who wanted brief and entertaining updates of the World Cup a reason to keep following the games. Similarly, we need to use high-profile events like the WWI Centenary and upcoming WWII anniversaries to connect communities and audiences we want to collaborate with to content that will enable them to commemorate in the way they want to.



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