![Institute of Museum and Library Services logo]

Museums Empowered: Professional Development Opportunities for Museum Staff

Sample Application MA-40-19-0282-19
Project Category: Digital Technology

"Championing Women Artists: Video Storytelling"

National Museum of Women in the Arts

Amount awarded by IMLS: $148,620
Amount of cost share: $170,655

Attached are the following components excerpted from the original application.

- Abstract
- Narrative
- Schedule of Completion

Please note that the instructions for preparing applications for the FY2020 Museums Empowered grant program differ from those that guided the preparation of FY2019 applications. Be sure to use the instructions in the FY2020 Notice of Funding Opportunity for the grant program and project category to which you are applying.

Abstract

The National Museum of Women in the Arts (NMWA), located in Washington, D.C., is the only museum solely dedicated to recognizing women's achievements in the visual, literary, and performing arts, and educating the public about these accomplishments. Through this grant opportunity, we seek to build vital institutional capacity for creating compelling, original video resources, which will significantly increase our ability to serve the needs and expectations of diverse audiences and to advocate for women in the arts in fresh, accessible ways. NMWA respectfully requests a grant of $148,620 from IMLS for **Championing Women Artists: Video Storytelling,** which addresses the goals of the Digital Technology priority.

Because video production requires more specialized expertise and equipment than other digital content, we have lacked the resources and skills to fully leverage video as part of our content strategy. Yet current research related to the impact of video, YouTube and digital storytelling for museums reveals an urgent need for NMWA to develop video capacity. Indeed, video will account for 80% of all online traffic by 2020. Audience data suggests that video is increasingly required for museums to reach wider audiences and deliver relevant content. Beyond adding the technical capacity, we must learn to create content that engages visitors by facilitating human connections and shared experiences. Storytelling is a powerful method for fostering rich connections with visitors, collections, and exhibitions. It is a platform for bringing the stories of unknown or under-represented women artists to light in an accessible, sought-after format. Museums enjoying some of the greatest current successes with video acknowledge the power of story in creating affecting content for digital platforms.

To effectively champion women artists and reach diverse audiences, NMWA proposes a professional development program to build institutional capacity to produce and deliver compelling stories via video. Through this initiative, 14 staff members (1/3 of total staff), representing eight departments and varying leadership levels, will participate in professional development opportunities related to video production and storytelling. Building capacity across the institution in this way supports long-term sustainability and strategic application. The learning cohort will be organized into three teams (video production, strategy, storytelling-only), each of which will receive an appropriate degree of technical and production-related content, based on their job responsibilities, to establish necessary expertise. The entire cohort will gain proficiency in storytelling methods, which will impact the video content created for a range of department objectives that all support the larger mission. The learning cohort will continually share information and skills with NMWA staff and create process, workflow, and strategy documents to help the museum apply and sustain knowledge institutionally.

Project activities will take place between November 1, 2019, and October 31, 2021. The proposed sequence of professional development establishes basic skills related to hardware, software, and storytelling before moving into greater depth. We will combine in-person classes with webinars and online courses. Our own research and recommendations from colleagues have helped us identify the most likely local and national providers of necessary course, such as Arlington Independent Media, Non-Profit Film School, and The StoryCenter to name a few. To track progress throughout the grant period, support learning, and help establish sustainable processes and workflow at NMWA, we will also apply new skills to daily operations and special projects, hold bi-monthly cohort meetings, share learning quarterly at all-staff lunches, and draft video workflow/process documents and storytelling guidelines as institutional references.

Desired outcomes will ensure that NMWA has sustainable institutional capacity for video storytelling that furthers its unique mission. We will measure outcomes by comparing survey responses by cohort members at the beginning of the project to those at the end of the two years. Surveys will vary according to the training differences for each team as outlined above. Key outcomes related to increased knowledge, skills, and attitudes include: 1) participants focused on developing technical/production will demonstrate expertise and confidence related to creating and producing video and disseminating it on multiple platforms; 2) participants who focused on video process and institutional impact will demonstrate expertise and confidence to oversee video projects and incorporate video in strategic planning; 3) all participants will demonstrate expertise and confidence incorporating storytelling methods to create relevant and engaging videos; and 4) all participants serve as effective resources and mentors related to video production and storytelling for other NMWA staff.

Narrative

I. Project Justification

The National Museum of Women in the Arts (NMWA), located in Washington, D.C., is the only museum solely dedicated to recognizing women's achievements in the visual, literary, and performing arts, and educating the public about these accomplishments. Since its founding more than three decades ago, NMWA has established a reputation as a respected national and international arts organization that actively advocates for women in and through the arts.

What we propose. We seek to grow NMWA's impact by creating and delivering effective, compelling video content. NMWA's unique mission means we often deliver digital content that is unavailable or incomplete elsewhere. Enhancing our digital sophistication will promote learning and engagement that extends our reach beyond the building's footprint, bringing diverse voices and experiences into the conversation about women in the arts. Through its **Championing Women Artists: Video Storytelling** project, NMWA seeks to build institutional capacity for creating and disseminating video content related to collections, exhibitions, programs, and women artists. We respectfully request $148,620 from the IMLS to support this vital museum initiative.

Since launching the museum's current website (nmwa.org) in 2012, we have built NMWA's digital presence: creating online exhibitions and in-gallery apps, growing our social media presence, and joining Google Arts & Culture. We strategically chose to expand our social media platforms gradually to avoid overwhelming our small digital department and cross-departmental social media working group. We initially focused on audience engagement through Facebook and Twitter, adding Instagram in 2014. Three years ago we launched our signature #5WomenArtists campaign for Women's History Month (https://nmwa.org/womens-history-month), which has garnered national and international participation centered on NMWA's mission, increased our online following significantly, and earned a MUSE Award from the American Alliance of Museums (AAM). **Making video accessible via YouTube and social media; embedded on our website or the Google Arts & Culture platform; and in-gallery via mobile web is a vital next step for advancing the museum's digital strategy and overall mission.** Developing institutional capacity to create video in-house will significantly increase our ability to serve the needs and expectations of diverse audiences and to champion women in the arts in fresh, accessible ways.

Addressing the Goals of the Initiative. The **Championing Women Artists: Video Storytelling** project addresses the goals of the Museums Empowered Special Initiative and the **Digital Technology priority**. It provides NMWA staff with professional development, enabling the museum to "transform audience engagement." Additionally, **Championing Women Artists: Video Storytelling** will enable the museum to "adopt and adapt existing and emerging digital technology." This project proposal outlines a series of scaffolded learning opportunities that build capacities across the institution for understanding, applying, and optimizing video technology at NMWA.

Needs and Challenges. NMWA established an institutional YouTube channel seven years ago, but its growth has been minimal compared to our other digital platforms. **Because video production requires more specialized equipment and expertise than other digital content, we have lacked the resources and time to fully leverage video as a part of our content strategy.** Our channel has functioned primarily as a repository for video recordings of past programs (typically recorded by outside vendors) and exhibition-related playlists that aggregate relevant content from other sources. Research shows that this repository model is not uncommon among museums, but also reveals that the format is largely ineffective at attracting and building audience connection and participation. The most successful museum YouTube channels feature well-organized playlists of clearly titled, consistently branded videos. Beyond cosmetic considerations that enhance findability, best practices for audience connection require high-quality, outward-facing content such as artist interviews or conversations with visitors (Robbins, E. "Art Museums and YouTube"). Moreover, the "Media Attitudes" report by Lieberman Research Worldwide in 2017 found that people are increasingly accessing video content

not only on YouTube but via Facebook Live and Instagram as well. (See Bibliography in Support Documents for full citations or all resources referenced for this proposal.)

We have experimented successfully with producing original video resources when specific circumstances permitted. In conjunction with *Picturing Mary: Woman, Mother, Idea* (December 2014–April 2015), we developed our first online exhibition, an ambitious multimedia project possible only because we had funding for a graduate intern with existing video production and editing skills. Our retail operations staff made a foray into original video in conjunction with NMWA's Modern Makers initiative. The resulting artist-focused videos are on-mission, engage with the local community of women makers, and were well received by online audiences. But the overall production and editing time was prohibitive, and we had to scale project scope significantly. In 2017, we created a short video related to the #5WomenArtists campaign (youtube.com/watch?v=JspTwUzqwXU). Eager to experiment, we borrowed a DSLR camera for shooting and compensated for poor audio with subtitles. The video was nevertheless entertaining, popular (it's currently our fourth most-watched video), and effectively highlighted the point of the campaign. Editing was the most time consuming part of this project, as staff has only cursory training. For the 2018 campaign, we hired a videographer willing to work for a below market rate to create a set of professional artist spotlight videos. These videos too were highly successful and demonstrated the enthusiasm of our audience to view this kind of content (https://www.youtube.com/playlist?list=PL1boWZ4URBmoDYzFrw7c4B049yyEGw3w).

These direct experiences reveal an urgent need for NMWA to develop strong video skills. Multiple departments have kept abreast of key research and best practices related to museum use of video and digital storytelling. These resources have helped museum staff identify the need for professional development that supports a robust program of video production. Audience research data suggests that video is increasingly a requirement for museums to reach wider audiences and deliver relevant content in ways valued and expected by users. **The Pew Research Center's "Social Media Use in 2018" report found that nearly 75% of all U.S. adults and 94 % of those ages 18–24 use YouTube; 85% U.S. teens use YouTube, accessing it more frequently than any platform other than Snapchat.** Gen Z (ages 14–23) ranks video as a preferred method of learning by significant margins over Millennials (ages 24–40), citing YouTube as second only to teachers as a learning tool (Overland, S.). According to Cisco Visual Networking Index: Forecast and Methodology, video will account for more than 80% of internet traffic by 2020.

Yet developing the technical skill and efficiency to create video will only take NMWA so far. **We must also create content that effectively engages our visitors and helps them discover its relevance for them and the world today.** Research indicates that, now and in future, the most impactful cultural organizations will be those that leverage their collections and programs to facilitate human connections and shared experiences. NMWA educators facilitate these kinds of interactions in the galleries, helping visitors discover unfamiliar historical and contemporary women artists and highlighting the ongoing gender gap. As a time-based media, video is ideally suited for making similar connections and sharing diverse narratives in unique ways, especially when combined with affecting stories. **"Storytelling" as a powerful method for fostering empathy and rich interactions has been featured at museum, education, and technology conferences in recent years, with emphasis on techniques for sharing compelling stories effectively on digital platforms.** A paper delivered at Museums and the Web 2015 argued that the digital age requires a more sophisticated understanding of storytelling, and that **museums must invest in developing staff as storytellers** that can recognize and employ narrative strategies that connect people, space, content, and technology in meaningful ways (Wong, A. "The Whole Story and Then Some"). Learning storytelling methods empowers museum staff members to identify compelling content and craft memorable visitor experiences. Museums enjoying some of the greatest current successes with video content, such as The Field Museum and The American Museum of Natural History, acknowledge the power of story (Kehl, W. "What YouTube Can Do for Museums").

Based on this range of experience and data, we understand that to remain relevant with a wide audience and continue to deliver on its mission NMWA needs to develop the institutional capacity to produce and

deliver high-quality video resources. Adding video storytelling to our current digital presence will allow us to bring the stories of unknown or under-represented artists to light for online and onsite visitors in an accessible, sought-after format. Building this aptitude in an increasingly sophisticated media landscape enables NMWA to keep pace with other museums and establish a foundation from which it can eventually experiment confidently with more complex technologies such as Augmented or Virtual Reality. Finally, addressing this need will help NMWA effectively meet an impending challenge in the shorter term: a planned building closure for renovation in 2021–22. Institutional capacity for video will help ensure NMWA continues to be a vocal advocate and unique learning resource even without its building. (Please note that the future preservation and rehabilitation of building, including closure, is not yet public. We are in design phase and will begin silent phase of a Capital Campaign in early 2019.)

Goals. To support the successful delivery of increased skills, knowledge, and understanding related to video production and delivery, video best practices, and storytelling to designated staff members, the overarching goals of **Championing Women Artists: Video Storytelling** project are:
- Develop skill, efficiency, and best practices for using video camera, microphone, lighting, and related hardware.
- Develop skill efficiency, and best practices using video editing and production software.
- Develop skill, efficiency, and best practices for online delivery of video content via website and social media.
- Learn techniques and best practices for video storytelling and understand its different applications.
- Ensure a base of institutional knowledge related to video production and storytelling that allows for strategic application and long-term sustainability.

Who Benefits. The institution as a whole will benefit from **Championing Women Artists: Video Storytelling** because the skills developed will provide new ways for NMWA to engage diverse visitors online and in-person, and to fulfill its core mission. **A group of 14 staff members (1/3 of total staff), representing eight departments and varying leadership levels, will benefit most directly from the professional development opportunities proposed.** Participants will be organized into three groups, each of which will receive an appropriate degree of the technical and production-related professional development, based on their job responsibilities. All three groups will learn storytelling methods, which will impact the video content created by the institution for a range of department objectives, all contributing to the larger mission of championing women artists. The cohort will collaborate to share learning with NMWA staff and create workflow processes and develop strategy to help the museum apply and sustain this knowledge.

This **tiered approach to building capacity and expertise** reflects best practices by recognized leaders at peer institutions that urge a small video team in order to efficiently and effectively grow a video presence and present a unified voice and vision (Kehl, W.). It also acknowledges NMWA's organizational culture, which has always maximized its digital presence through cross-departmental working groups with specialized skills. To continue this proven organizational model and support the work of the video production team, managers of relevant departments will learn basic skills related to video production, with a particular focus on sustainable workflow, process, best practices, and application to a range of institutional contexts. NMWA is working actively to think and strategize like a digital institution; digital competencies at the managerial level support that evolution and its success. Because we need a shared vocabulary and consistent method for video content creation, we will ensure that each department responsible for interpretive and institutional materials has at least one staff member trained in storytelling methods. **Training groups will be organized as follows:**
- **<u>Group I</u>** (video production team): Six staff members from the Digital Engagement, Communications & Marketing, Public Programs, and Retail Operations departments will have in-depth technical training.
- **<u>Group II</u>** (strategy team)**:** Five senior staff members who manage the Education/Digital Engagement, Communications &Marketing, Membership, Library and Research Center, and Public Programs departments will receive basic technical training, with focus on strategy.

- **Group III** (storytelling-only team)**:** Three staff members representing Education and Curatorial departments, who regularly provide digital interpretive content. They will join members of the first two groups to participate in storytelling professional development.

Ultimately, committing a significant proportion of NMWA staff to professional development will benefit museum visitors (online and in person) as we capitalize on our learning to create and distribute compelling video content. We anticipate producing videos that spark emotional connections to the museum by telling the stories of objects and artists in our unique collection, as well as those of visitors responding to them; creating short-form highlights "reels" from signature programs like Fresh Talks and Artists in Conversation; and developing an original video series, to name a few.

Advancing Strategic Plan. The proposed professional development activities are integral to NMWA's 2018–21 Strategic Plan, which articulates three museum-wide priorities: 1) Create a world-class visitor experience, 2) Enhance institutional relevance and impact, and 3) Fund NMWA's future. The **Championing Women Artists: Video Storytelling** project directly advances these strategic objectives:
- Priority 1: "Present compelling and relevant exhibitions and programs" and "Augment onsite and online interactive educational visitor experiences and provide multiple opportunities for commenting on and sharing information."
- Priority 2: "Expand partnerships at home and abroad through onsite and online programs and projects" and "Develop the technological agility necessary to deliver essential content related to women and the arts that meets the needs and expectations of audiences."
- Priority 3: "…create new opportunities for programmatic and operating support."

To support the first two priorities, NMWA plans to grow the Digital Engagement department by at least one additional staff member within the next two years. Beginning in 2019, we will redesign our institutional website to improve accessibility and functionality, including better integration of multimedia resources. Thus, we will be able to give video content a more prominent place on nmwa.org. Regarding Priority 2, NMWA is transforming into a digital institution, where "digital" is not centered in only one department, and this project asserts the institution's commitment to this evolution. Having staff members skilled at creating innovative video content, accessible online and in-gallery, will enhance visitor experience by inspiring curiosity and excitement about women in the arts and fostering interactions with NMWA and its mission. Finally, video capacity also supports Priority 3 above: 57% of people who watch non-profit videos go on to make a donation (Jarvis, A. "Fundraising Statistics").

II. Project Work Plan
*Specific Activities and Sequence***.** We will conduct activities for **Championing Women Artists: Video Storytelling** over two years, November 2019–October 2021. With a relatively small staff, we need the flexibility of staggering staff attendance at the necessary workshops and courses so that we ensure department coverage and meet day-to-day demands. Additionally, we must minimize absences every March, which is Women's History Month and an especially busy time for the museum across departments.

The proposed sequence scaffolds learning, beginning with basic skills for hardware, software, and storytelling before moving into greater depth. We will focus on in-person workshops and short courses to provide hands-on experience and instructor contact, supplementing these with webinars or online courses such as those on Non-Profit Film School. Our research into relevant learning opportunities, together with colleague recommendations, has identified the following likely providers and courses (see Support Documents for selected course content):
- Arlington Independent Media (Arlington, VA): Adobe Premiere Pro CC Introduction, Basic Editing, Camera Grip, Location Audio, Location Lighting, Field Production, Digital Cinema Production
- Maine Media Workshops + College (Rockport, ME): Strategic Storytelling for Nonprofits, Storytelling in the Edit Room, 2-Day Digital Workflow for Video
- Non-Profit Film School (online): Cameras and Equipment, Pre-Production, Production, Post-Production

- StoryCenter (Berkeley, CA; other locations): Digital Storytelling Workshops/Webinars, Stories Seen, Digital Storytelling for Educators, Digital Storytelling and Advocacy
- ThinkB!G.LearnSmart (Columbia, MD): Adobe Premiere Pro, Adobe After Effects, Storytelling & Script Writing for Video Production, Videography Fundamentals, Video Production Lighting

Digital technology changes rapidly so we will continually assess emerging opportunities during the grant period. If these better match our needs or if our needs evolve as a result of learning, we will maintain the flexibility to incorporate/substitute different courses. We intend some variation in the courses taken by participating staff members to maximize the range of knowledge and perspectives brought to bear at NMWA. This variety also allows participants to identify opportunities best suited to their learning styles. Learning Cohort members will use their regular office time and projects as a practicum, applying and perfecting new skills day-to-day. Participants will also set specific small tasks to practice skills in an institutional context, allowing them to problem-solve, identify knowledge gaps, and practice and troubleshoot workflow. We will track progress throughout the grant period through bi-monthly meetings with the learning cohort to debrief, share updates, discuss relevant data/research/concepts, and review timeline and budget.

PROJECT YEAR—Nov. 1, 2019–Oct. 31, 2020 (see Schedule of Completion for more specific activities)
Nov. 1–Dec. 30, 2019: Preliminary Activities. Pre-project surveys will benchmarks IMLS Performance Measures and Institutional outcomes. Purchase equipment. **Project Director** and **Project Manager** set project budget and timeline; begin scheduling courses; and set bi-monthly cohort and quarterly all-staff meetings for Year 1. These administrative duties continue throughout the grant period.

Jan.–June 2020: Technical Skills Focus. Group I (video production team) and **Group II (strategy team)** attend basic equipment/software courses; **Group I** takes basic video production courses. **All three groups** establish foundational storytelling knowledge with free/low cost webinars. Throughout, participants complete survey assessments before and after courses to monitor outcomes and adjust learning plan. **Cohort** practices skills acquisition by recording live programs at NMWA (program recording continue throughout the grant.)

July–Oct. 31, 2020: Intermediate Video Skills and Intro to Storytelling. Group I focuses on intermediate courses; **Group II** focuses on best practices, workflow, and strategy. **Group I, Group II** and **Group III (storytelling-only team)** attend beginning storytelling workshops.

PROJECT YEAR—Nov. 1, 2020–Oct. 31, 2021
Nov. 1–Dec. 2020: Review Year 1, Logistics Year 2, Catch-up. Cohort reviews Year 1and adjusts upcoming activities/timeline as needed. **Cohort** designs small group assignments for the coming year to support skills acquisition, refine internal workflow, identify learning gaps, and pilot video content. Participants who need to complete video/introductory storytelling training use this time to catch up.

Jan.–May 2021: Advanced Video Skills and Intermediate/Advanced Storytelling. Group I continues in-depth technical training. **All three groups** attend storytelling courses at intermediate/advanced level. Full cohort selects and completes at least one of the group assignments identified in December. Administrative duties, bi-monthly and quarterly meetings, course assessments, and program recording continue.

June–Sept. 2021: Extend and Anchor Expertise. Group I completes advanced technology and production workshops. **All three groups** attend workshops on video/digital storytelling. **Cohort** creates best-practices, process, and workflow documents for video production at NMWA. Full cohort completes at least one of the group assignments identified in December.

Oct. 2021: Wrapping Up. Participants complete post-project surveys for IMLS Performance Measures and Institutional outcomes. **Project Director** and **Project Manager** collate and compare data to assess whether

measures and outcomes have been met. Cohort holds final group debrief to reflect on experience and plan next steps for sustaining video creation at NMWA. **Project Director** submits final report to IMLS.

Risks. Professional development activities will be in addition to regular staff responsibilities, though most participants will be applying new skills and efficiencies to their jobs immediately. Participating staff may need to adjust time spent on other tasks during the learning process, until the institutional video capabilities become efficient. They will work with their supervisors to ensure that training does not affect critical job functions. The biggest risk related to any capacity building tied to staff skills is staff turnover. To mitigate this possibility, and to leverage our institutional culture of cross-departmental digital efforts, we are training staff members across the institution, including those at intermediate and senior levels who tend to remain longer. Should a participating staff member depart during the grant period, we would identify a logical substitute.

Project Management and Personnel. NMWA Director of Education and Digital Engagement **Deborah Gaston** supervises the Digital Projects Manager, Website Administrator as well as the Senior and Associate Educators. She will provide oversight for the project and its evaluation. Digital Projects Manager **Mara Kurlandsky** will work closely with Gaston on project logistics, liaise with outside training facilitators and NMWA staff participants, and manage the project timeline and budget. She also manages the Digital Content Coordinator.

Staff members participating in the in-depth technical training and storytelling training **(Group I)** include: Traci Christensen, website administrator; Adrienne Poon, digital content coordinator; Mara Kurlandsky; Stacy Meteer, communications/marketing manager; Adriana Regalado, director of retail operations, and the public programs manager (to be hired). Senior staff receiving more general technical training, as well as storytelling training **(Group II)** include: Lynora Williams, director of library and research center; Melani Douglass, director of public programs; Deborah Gaston; Christina Knowles, director of membership; and Amy Mannarino, director of communications/marketing. Finally, additional staff members in departments that will likely conceptualize/create content for video will also receive digital storytelling training **(Group III)**: Adrienne Gayoso, senior educator; Ashley Harris, associate educator; and Virginia Treanor, associate curator. Resumes or job descriptions for all these participants are included with this proposal.

Financial Resources. Because the support from IMLS for this grant will be matched with salary expenses, these costs will already be embedded in the museum's operating budgets. The majority of funding for general operations is secured from individual donations, membership support, foundations, and corporations. To build on the training received and expand related digital programming in future years, the museum would work with new and existing funding sources with a special interest in supporting technology-related projects. These would include the Philip Graham Fund, the John S. and James L. Knight Foundation, the Louis J. Kuriansky Foundation, SunTrust, FedEx, and individual donors.

Sharing Results. Participating staff members will share their progress at all-staff meetings and informal brown bag lunches during the course of the grant period, so that their colleagues develop an understanding of best practices, workflow, and opportunities. We will also submit proposals that disseminate our progress and lessons learned—with a special focus on developing video capacity with limited digital staff—at professional conferences, including Museums and the Web, Museum Computer Network, National Art Education Association, and American Alliance of Museums.

III. Project Results
Performance Goals/Measure Statements. The performance goal for **Championing Women Artists: Video Storytelling** will be **"Train and develop museum and library professionals."** We will measure these performance statements:
- My understanding has increased as a result of this training/program.
- My interest in this subject has increased as a result of this program/training.
- I am confident I can apply what I learned in this training/program.

To assess the IMLS Performance Goal and NMWA's intended results, we will employ a low-cost online survey tool such as Survey Monkey to administer pre-, intermediate-, and post-project surveys so that we can gauge changes in skills, knowledge, and attitudes related to video and storytelling over the project period. Pre-project survey questions will set benchmarks for skills, knowledge, and attitudes about creating and disseminating video, related best practices, and storytelling methods. A survey at the one-year mark will evaluate training to date and allow us to correct course if staff identify areas in which they need more or less training. At the end of the project period, we will administer a final survey; responses will be compared to benchmark data to gauge changes in skills, knowledge, and attitudes that have resulted from the professional development program.

Project's Intended Results. We anticipate that responses to post-project survey questions will show significant improvement from pre-project benchmarks among participating staff members related to their confidence, comfort level, and efficiency in creating and disseminating video, applying best practices, and incorporating storytelling methods. Such changes will solve the needs NMWA identified above because:

- 100% of Group I will have the technical and production skills necessary to effectively, efficiently, and confidently integrate creation of video resources into institutional digital workflows.
- 100% of Group II will understand basic technical and production skills to effectively and confidently oversee members of the video production team and integrate video resources strategically in departments and institutionally.
- 100% of Group I and Group II will understand best practices for video production and workflow and be able to adapt them to sustain video capacity at NMWA.
- 100% of Groups I, II, and III will confidently and effectively apply storytelling expertise to video content for engaging, consistent, and relevant resources that connect with visitors.
- 100% of Group III will be empowered to assist with content brainstorming and identifying department-specific opportunities for digital storytelling.
- 100% of Groups I, II, and III will serve as effective resources for other NMWA staff to extend video/storytelling knowledge beyond original learning cohort.

Taken together, these outcomes help ensure NMWA will have sustainable institutional capacity for video that can support world-class visitor experiences and contribute to the evolution and continued relevance of the museum's digital presence.

Sustaining Project Benefits. By acquiring professional equipment and software, together with the in-depth training to use it effectively and in accordance with best practices, we mitigate the time constraint that has been our limiting factor to date regarding video production. Learning best practices for video content, especially the effectiveness of storytelling methods, helps us shape a consistent strategy for developing original video series. Thus, we minimize staff time required to create engaging, high-quality multimedia content, and that content can be folded into our current digital activities more seamlessly. Combining in-depth technical professional development centered on a video production team with the more general technical learning distributed across multiple departments and levels of the institutional hierarchy, **Championing Women Artists: Video Storytelling** builds essential depth in skill and knowledge, which can continue even with staff turnover. This model has already served us well regarding skill sets related to our website (each department has a specially trained website point person) and social media working group (participants from across the institution contribute content to our channels) so we are comfortable thinking and working in this manner. Finally, the primary ongoing cost beyond the grant period is software licenses, which are not prohibitive if we budget appropriately for them.

The professional development activities for NMWA's **Championing Women Artists: Video Storytelling** project increase the museum's institutional capacity to use digital technology effectively and efficiently by minimizing staff time required to create and disseminate effective video content. The project will allow staff to present the museum's collections, research, artists, and exhibitions in more creative and emotional ways to carry out the mission to champion women in the arts.

SCHEDULE OF COMPLETION: National Museum of Women in the Arts, Year 1

	2019		2020									
	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct
Preliminary Activities												
Develop/Administer pre-project surveys for learning cohort to benchmark IMLS Performance Measures & Institutional Outcomes	■	■										
Finalize project syllabus of courses/workshop/webinars for Year I		■										
Schedule first round of classes/workshops for learning cohort **GROUP I** (video production team) and **GROUP II** (strategy team)		■										
Confirm equipment recommendations and make purchases.	■											
Technical Skills Focus												
GROUP I & **GROUP II** attend "Basics" classes at Arlington Indep. Media (AIM), Non-Profit Film School (NPFS); ThinkB!G.LearnSmart, etc.			■	■	■							
GROUP I participates in basic video production workshops with same providers						■	■	■				
GROUP III (storytelling-only team) establishes storytelling foundation using NPFS courses								■				
Cohort members complete pre- and post-surveys for each course to monitor outcomes/assess learning			■	■	■	■	■					
Cohort begins recording live NMWA programs/events to practice new skills & and build archive for future use					■	■	■					
Intermediate Skills & Introduction to Storytelling												
GROUP I delves deeply into hardware, software, production at AIM, Think!Big, & Maine Media Workshops + College (MMWC)										■	■	■
GROUP II continues basic level training, focusing on best practices & strategy at AIM, ThinkB!G, and NPFS										■	■	■
GROUP I, GROUP II, and **GROUP III** participate in basic storytelling classes, likely through StoryCenter webinar									■		■	■
Cohort members complete pre- and post-surveys for each course to monitor outcomes/assess learning										■	■	■
Cohort continues recording NMWA programs/events and starts developing/recording original content to practice new skills										■	■	■
Ongoing Administration												
Project Director and Manager track project timeline, budget	■	■	■	■	■	■	■	■	■	■	■	■
Project Manager schedules and facilitates bi-monthly meetings for learning cohort to track progress/share learning	■		■		■		■		■		■	
Project Manager schedules and facilitates quarterly all-staff, brown-bag lunches to share cohort learning			■			■			■			■
Project Director and Manager draft and submit interim report to IMLS												■

SCHEDULE OF COMPLETION: National Museum of Women in the Arts, Year 2

Task	2020 Nov	Dec	2021 Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct
Review Year 1, Logistics Year 2, and Catch-Up												
Learning Cohort reviews Year I budget, progress, and experiences, makes adjustments to syllabus/timeline as needed	█											
Cohort designs small internal group assignments for coming year to support skills acquisition and identify gaps		█										
Cohort members who have fallen behind complete intermediate video training/intro to storytelling to catch up to the group	█	█										
Cohort continues recording NMWA programs/events and starts developing/recording original content to practice new skills	█	█										
Schedule next round of classes/workshops for learning cohort	█	█										
Advanced Video Skills and Intermediate/Advanced Storytelling												
Group I continues in-depth technical training with ThinkB!G and Maine Media Workshops + College (MMWC)			█	█	█	█	█					
Group I, Group II, and **Group III** attend storytelling courses at intermediate/advanced level with StoryCenter and MMWC			█	█	█	█	█					
Cohort selects and completes at least one of the group assignments identified in December					█		█					
Cohort members complete pre- and post-surveys for each course to monitor outcomes/assess learning					█							
Cohort continues recording NMWA programs/events and starts developing/recording original content to practice new skills			█	█	█	█	█					
Extend and Anchor Expertise												
Group I completes final tech and production workshops that ensure its members have expertise to plan, guide, produce video								█	█	█	█	
Group I, Group II, and **Group III** attend advanced storytelling workshops on video/digital storytelling at MMWC and StoryCenter								█	█	█	█	
Cohort selects and completes at least one of the group assignments identified in December									█		█	
Cohort members complete pre- and post-surveys for each course to monitor outcomes/assess learning								█				
Cohort drafts best-practices, process, and workflow documents for video production at NMWA & and share with staff									█		█	
Project Manager/Website Administrator reorganize NMWA YouTube channel and finalize new website video page-type								█	█	█	█	
Cohort continues recording NMWA programs/events and starts developing/recording original content to practice new skills	█	█	█	█	█	█	█	█	█	█	█	█
Wrapping Up												
Participants complete post-project surveys to assess IMLS Performance Measures and institutional outcomes												█
Project Director and Manager collate and compare data to assess whether measures and outcomes have been met												█
Cohort holds final group debrief to reflect and decide next steps for ongoing video creation at NMWA												█
Project Director and Manager draft and submit final report to IMLS												█
Ongoing Administration												
Project Director and Manager track project timeline, budget	█	█	█	█	█	█	█	█	█	█	█	█
Project Manager schedules and facilitates bi-monthly meetings for learning cohort to track progress/share learning	█		█		█		█		█		█	
Project Manager schedules and facilitates quarterly all-staff, brown-bag lunches to share cohort learning			█			█		█				█