Broward Public Library Foundation / African American Research Library and Cultural Center

Archiving the Black Web: A National Forum to Map the Landscape, Define the Issues, and Plan a Strategy for Documenting the Black Experience Online

Introduction

The African American Research Library and Cultural Center, in partnership with Shift Design Inc, the Schomburg Center for Research in Black Culture, Spelman College Archives, Auburn Avenue Research Library, Langston Hughes Community Library and Cultural Center, and the African Museum and Library at Oakland, requests $150,000 from the Institute for Museum and Library Services to fund *Archiving the Black Web: A National Forum to Map the Landscape, Define the Issues, and Plan a Strategy for Documenting the Black Experience Online.* The expansive growth of social media and the extensive use of these platforms by Black people presents a significant opportunity for archivists interested in documenting the Black experience to build new kinds of collections. While web archiving practice and tools have grown over the past 25 years, it is a cost prohibitive archiving activity and presents significant technical knowledge gaps that prohibit large sectors of the archives profession and collecting organizations from participating. Primarily, these organizations are smaller, community focused, and serve communities of color including Black people. At the same time, web-archiving practice has developed within an exclusive network of professionals who are largely white and male, working in well-resourced academic institutions and national libraries in the United States and Europe. These institutions have designed web-archiving tools and built web collections within a particular context and from a non-inclusive perspective. The exclusivity of web archiving practice has effectively cut off smaller, less resourced archives such as public libraries, community-based archives, and HBCU archives, from participating in web archiving. This disparity has caused the inability of these spaces to actualize opportunities to build web collections. *Archiving the Black Web* national forum is an urgent call to action to address these issues in support of establishing a more equitable and accessible web archiving practice to better document the Black experience online.

Statement of National Need

Black People in the United States, Africa[1], the Caribbean, and the rest of the Diaspora have a long history of participating in online spaces[2] and continue to be important drivers of culture on the web[3]. This is especially true on social media platforms like Twitter, Facebook, Instagram, and WhatsApp, where research[4] has shown that despite lower levels of access to broadband and the internet, Black people participate on social

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[1] TMS Ruge, *How the African Diaspora is using Social Media to Influence Development*, The Guardian, February 2013. https://www.theguardian.com/global-development-professionals-network/2013/feb/06/african-diaspora-social-media-tms-ruge

[2] Everett, Anna, Digital Diaspora: A Race for Cyberspace, Suny Press, 2009.

[3] Clark, M. D. (2015, December 31) To Tweet Our Own Cause: A Mixed-Methods Exploration of the Online Phenomenon 'Black Twitter' (Doctoral dissertation, University of North Carolina at Chapel Hill, 2014) [Abstract] Retrieved from https://cdr.lib.unc.edu/indexablecontent/uuid:1318a434-c0c4-49d2-8db4-77c6a2cbb8b1; Meredith Clark, #BlackTwitter, https://medium.com/informed-and-engaged/black-twitter-9a95550773c8

[4] https://www.pewinternet.org/2014/01/06/detailed-demographic-tables/

media platforms at higher levels than other racial/ethnic groups. Black people use the Web in unique ways[5] to create and share culture, to support businesses, and to amplify and generate support for social justice issues[6]. This presents opportunities and challenges to memory workers interested in documenting the Black experience online. Over the past twenty-five years, the practice and theories of web and social media archiving has evolved primarily within national libraries and resource rich academic institutions. Typically, those projects are internally focused[7] and demonstrate limited interest in prioritizing diversity and local communities. At the same time, organizations that focus on archiving the history of Black people e.g. community-based archives[8], small museums, HBCUs, and urban public libraries have been at a disadvantage when it comes to collecting historical content from the web and social media. The historical lack of resources to fund technical skill building and strengthen institutional technology infrastructures has significantly reduced opportunities for these institutions to both recover traces of Black history still existing online and to preserve the Black experience on the web now and in the future.

Following up on the promise of efforts such as the Digital Blackness in the Archive[9] symposium hosted in 2017 by the Documenting the Now Project[10]. The *National Forum on Archiving the Black Web,* submitted in the category of National Digital Infrastructures and Initiatives, seeks to highlight and address the opportunities and challenges of placing Black history collecting institutions at the center of the future of archiving the Black experience online. These cultural memory organizations are uniquely positioned to lead efforts around the archiving of content about Black people on the web because of their long history of documenting the Black experience, their established reputations derived from decades of trust building community engagement, and a long-standing commitment to care ethics and human centered documentation. Collaborators tapped for this project are key institutions with geographic diversity as well as respected collections with regard to their commitment to documenting the Black experience. Our strategic collaboration will allow us to leverage and amplify the need to create pathways for Black collecting institutions to do this type of work. Through *Archiving the Black Web,* we hope to build a foundation for a collaborative network to explore methods and tools to address barriers that limit the cultivation and stewardship of digital collections about Black people sourced from the web.

Black archivists, scholars, activists, and collecting institutions possess the lived experience, cultural knowledge, professional flexibility, and collecting tradition

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[5] Steele, C.K. (2012) Blogging While Black: a critical analysis of resistance discourse by black female bloggers, Selected papers of internet research. Retrieved from http://spir.aoir.org/index.php/spir/article/view/31; Brock, André. (2012). From the Blackhand Side: Twitter as a Cultural Conversation. Journal of Broadcasting & Electronic Media. 56. 529-549. 10.1080/08838151.2012.732147.

[6] Jackson, Sarah, Moya Bailey, Brooke Foucault Welles, #Hashtag Activism: Networks of Race and Gender Justice. MIT Press 2020.

[7] National Digital Stewardship Alliance, Web Archiving in the United States: A 2017 Survey: https://osf.io/ht6ay/

[8] Jules, Bergis, Architecting Sustainable Futures: Exploring Funding Models in Community Based Archives, 2019. https://drive.google.com/file/d/1FpOjXzCLiRsdt7nBT271C6xHhwE0Odx-/view

[9] https://www.docnow.io/meetings/stl-2017/

[10] https://news.docnow.io/

necessary to carry out the work of *Archiving the Black Web.* This is because they exist in a long tradition of historical documentation and memorialization of the Black community. During the nineteenth century, Black people in the United States, especially in the post-Civil War Reconstruction era, actively documented and memorialized the Black experience. Through celebrations, rare materials collecting, and scholarship, Black Americans demonstrated their resistance to historical erasure and dehumanization[11], which was rampant after the war. The end of Reconstruction not only ushered in a new era of racist violence against Black bodies but also the attempted annihilation of Black memory. However, Black Americans pushed back against these attempts at erasure. George Washington Williams, Carter G. Woodson, and W.E.B. Dubois are prominent examples of Black scholars who conducted research and published histories about Black people as one way to recover a past full of Black accomplishment and contributions to civilization. George Washington Williams' *History of the Negro Race in America*[12], published in 1882, was the first significant scholarly effort to use archives to support the writing of a history of the Black experience in America. Williams and others advanced the already long tradition of Black people forcefully pushing back against attempts at their erasure and proudly telling their stories. Besides scholarship, Black people in the United States have also been archiving their history as an act of resistance against erasure since the founding of the nation in a multitude of ways. They founded historical and research societies[13], developed Black history professional organizations, published accessible historical content in newspapers, and built private collections and archives in Historically Black Colleges and Universities (HBCU). These acts exemplify the long legacy of Black people documenting their own pasts and demanding that their history be recognized as legitimate[14]. This tradition of recovering the Black past looks different today, especially as the technological revolution has redefined personal and public communication in the twenty-first century. The web and social media have redefined information production and consumption, and the cell phone has changed dissemination and access to information in revolutionary ways. Over the last three decades, these changes have spurred exciting scholarship and projects about Black participation online and the ways of recovering the Black past on the web. They also exemplify why a national conversation on *Archiving the Black Web* is necessary.

Some of the scholarship that has had the broadest impact on studying the Black experience on the web grew out of long standing debates in the 1980s and 1990s about the racial dimensions of the public sphere, prompted by critiques of Jurgen Habermas'[15]

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[11] Meier, August, and Rudwick, Elliot, Black History and the Historical Profession, 1915-1980, University of Illinois Press, 1986

[12] Williams, George W., History of the Negro Race in America, 1619-1880, Arno Press and the New York Times, 1968. (Originally published in 1882 by Putnam and Sons)

[13] Sinnette, Elinor Des Verney, Arthur Alfonso Schomburg: Black Bibliophile and Collector, The New York Public Library and Wayne State University Press, Detroit, 1989.

[14] Rojas, Fabio, From Black Power to Black Studies: How a Radical Social Movement Became an Academic Discipline. The Johns Hopkins University Press, 2007

[15] Habermas, J. (1989). The structural transformation of the public sphere: An inquiry into a category of bourgeois society (T. Burger, Trans.). Cambridge, MA: MIT Press.

public sphere theory and his notions of the singular community. Writers[16] with scholarship grounded in theories of race, gender, or ethnic difference, introduced new ways of thinking about the public sphere, incorporating political, social, and cultural factors that impact the lives of non-white and non-male people. In essence, the single sphere or singular community theory exemplified the erasure of the dynamism and diversity of how Black people and other marginalized peoples exist and communicate in the world. In the middle 1990s the concept of a Black public sphere emerged, and was studied mainly by Black scholars, who were interested in closely examining how Black counterpublics existed, and if their political, cultural, and social aims could be helpful to Black peoples struggles for economic and social justice. The promise of a Black counterpublic that could resist destructive mainstream ideas about Black people was a central point of scholarship on the subject in the mid-1990s, and attempted to highlight the ways Black counterpublic methods could be deployed in music, art, politics, and activism.

During the late 1990s and into the early 2000s, as the public internet emerged and personal computers started to become more accessible, scholars contended that Black people adopted these tools to extend the Black public sphere and Black counterpublic practices into digital spaces for the first time. Though the early public internet was simple in terms of what was possible, its development and usefulness grew rapidly. Basic websites eventually turned into chat rooms, which eventually turned into blogs, which were followed by increasingly sophisticated social media websites and platforms giving people the ability to form communities within communities online[17]. Throughout the 2000s and into the 2010s, Black people participated in every aspect of web culture, sharing, remixing, creating, and consuming culture, while at the same time resisting attempts at their erasure on the web.

Coinciding with the growth of personal computers in the late 1990s there emerged a new area of scholarship that endeavored to document and chronicle the ways Black people participated in the digital public sphere of the internet. This research worked to track the internet's usefulness for the advancement of Black life and document the traces of its existence. This research provided a foundational discourse around the ephemerality of the internet and the complexity of Black people's contribution to internet culture in all forms, which even today seems destined to be lost, misunderstood, co-opted, and ignored. This new wave of contemporary scholarship on the Black digital public sphere represented the first significant attempt at a collective ethnography of Black participation and creation on the web. In many ways, these writers were operating at a disadvantage because the ephemerality of the web presented serious issues around access to primary sources and born digital materials that were first published on

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[16] Squires, C.R. (2002). Rethinking the black public sphere: An alternative vocabulary for multiple public spheres. Communication Theory, 12(4). 446-468; Dawson, Michael C., A Black Counterpublic?: Economic Earthquakes, Racial Agenda(s), and Black Politics, Public Culture (1994) 7 (1): 195–223; Baker, Houston, Critical Memory and the Black Public Sphere, Public Culture (1994) 7 (1): 3–33.

[17] Brock, Andre. "From the Blackhand Side: Twitter as a Cultural Conversation." *Journal of Broadcasting and Electronic Media,* vol. 56, issue 4, pp. 529-549, 2012; Brock, Andre. 2016. Brock, Andre. Distributed Blackness: African American Cybercultures, NYU Press, February, 2020.

the web. This occurrence is what Anna Everett terms as the "hyper-ephemerality of cybertext."[18] Everett writes: "What this means is that conducting Internet content analysis presents a unique set of problematics involving access to and availability of the material under scrutiny. The fleeting nature or short shelf life of most individual, grassroots and private, nonprofit and non-governmental organizations (NGO) websites and social networking sites necessitates the immediate downloading and printing of those sites that might be considered worthy of study."[19]

Two examples of this ever-present threat of ephemerality is the fact that the average life of a website is exceedingly short[20], and the cost of maintaining content on the web is increasingly prohibitive. Additionally, the decentralized promise of the early web has fallen short as the monopolization of the online platforms has increased, surveillance capitalism is normalized, and web infrastructure transforms users into commodities who do not own the very content memorializing their digital participation. Still, scholars studying race and digital communication have been able to map the diverse ways Black people have participated on the web as culture creators, activists, trendsetters, and entrepreneurs.

The availability of primary sources from the web and social media is essential to accurately tell the story of Black digital experience and to capture the diversity and complexity of those experiences. For this to happen there needs to be conversation between the Black people creating content online, those producing the scholarship, and those whose primary role it is to build archives. *Archiving the Black Web* is a preservation imperative to help mitigate the serious risks to the future study of Black history and culture online. Our project and approach are necessary because of the ephemerality of online content, the rapid rate of production of that content, the increasingly dynamic characteristics of the software available to archive web content, and the overwhelming racial homogeneity[21] of practitioners of web archiving compounded by their lack of knowledge about the critical and complex ways Black people participate online.

As web-archiving practices have matured in the last decade, it is still primarily practiced in well-resourced academic institutions and national libraries with most of the material being collected in these efforts related to state and institutional records[22]. Despite this reality, some projects have emerged that show some promise for a more diverse web archiving practice. For example, the New York Art Resources Consortium (NYARC) demonstrates the value of collaborative web archiving projects in order to preserve

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[18] Everett, Anna, Digital Diaspora: A Race for Cyberspace, State University of New York Press, 2009.
[19] Ibid
[20] Milligan, Ian. History in the Age of Abundance: How the Web is Transforming Historical Research, McGill-Queen's University Press, March, 2019
[21] Society of American Archivists, A*Census: Diversity Report, 2005.
https://www2.archivists.org/sites/all/files/Banks-ACENSUS.pdf
[22] National Digital Stewardship Alliance, Web Archiving in the United States: A 2017 Survey
https://ndsa.org/2018/12/12/announcing-publication-of-ndsa-s-2017-web-archiving-survey-report.html

digital content related to a specific community of practice[23]. Made up of art libraries and museums, NYARC's collaborative web archiving project's mission is to document the online presence of art, artists, and museums. Their web archiving contributions will be invaluable to the future of art history research. The Community Webs project by the Internet Archive is another worthy attempt to diversify the practice of web archiving by intentionally including institutions that have been traditionally excluded due to lack of opportunity. Community Webs also targeted nontraditional practitioners/institutions to help diversify the types of content being collected[24]. Community Webs saw public libraries as untapped institutions where staff could be trained to document important community history through web archiving. Through the project, public libraries across the country including *Archiving the Black Web's* partner, the Schomburg Center for Research in Black Culture, were able to launch their web archive programs with the goal of documenting community history created and disseminated on the web by local government, civic and social organizations, and individual residents.

As a reaction to a lack of attention being paid to documenting the history of Black and other marginalized people, projects like Documenting the Now[25] have emerged during the last decade to highlight the ways traditional archival practices can reinforce silences in the online archival record and to set a new course for engagement with traditionally marginalized and oppressed people who create content on the web, and the collection and long term preservation of the traces of their participation online. Documenting the Now is changing the conversation about the value and existence of Black history online through publishing guidelines[26] on ethical use of web content and hosting events such as Ethics and Archiving the Web national forum[27] and the Digital Blackness in the Archive symposium[28]. Both of these events were groundbreaking in that they were the first web archiving events held in North America to specifically focus on archiving Black history on the web and highlight the harms that could be caused if special care and consideration is not paid to the specific ways marginalized and oppressed people exist online. With these cultural shifts in documenting history and culture online along with new projects demonstrating the possibilities for a more equitable future. Our goal is to evolve towards a more representative record of the Black online experience. However, to accomplish this we must start by defining the conversation, the practices, and the tools. *Archiving the Black Web* will be the first attempt to define a strategy that is comprehensive and thoughtful in the approach to archiving the Black experience online. It will be a strategy informed by Black content creators, scholars who have been researching the issue, archivists with a mandate to document the Black experience, and by cultural memory advocates committed to inclusivity of a shared historical record.

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[23]New York Art Resources Consortium (NYARC) - Web Archiving http://nyarc.org/content/web-archiving
[24]Community Webs: Empowering Public Libraries to Create Community History Web Archives
https://communitywebs.archive-it.org
[25] Documenting the Now Project, https://www.docnow.io/
[26] Bergis Jules, Ed Summers, Vernon Mitchell Jr., Documenting the Now White Paper
https://www.docnow.io/docs/docnow-whitepaper-2018.pdf
[27] Ethics and Archiving the Web https://eaw.rhizome.org/
[28] Documenting the Now, Digital Blackness in the Archive https://www.docnow.io/meetings/stl-2017/

Project Design

The key activities of the forum will be two national meetings and one workshop to be held in the Winter and Spring 2021. The first forum in Winter 2021 will be a day and a half and the second forum in Spring 2021 will be two and a half days. Makiba Foster, Project Director and Bergis Jules, Project Advisor will lead the project planning in collaboration with our project partners. Invited attendees for the forums will be cultural memory workers in the United States and abroad whose work focuses on collecting Black history materials including community-based archives, archives in museums and public libraries, historical societies that collect archives, and archives in Historically Black Colleges and Universities (HBCUs). The forums will include a combination of keynote talks, panel presentations, and a half-day design thinking session at each. The design thinking sessions will be framed and informed by Progressively[29], a model developed by Shift Design that helps individuals and organizations collaborate to support, deliver and measure progress through every stage of the process of developing and improving content, services and programs. For the purposes of this project, the design thinking sessions will primarily inform the development of the strategic plan and the framework for the Black Web Archive Collective.

In conjunction with the second workshop in the spring, we will also host a full day web archiving workshop to be led by staff from the Documenting the Now project. The web-archiving workshop will be ideal for 20-30 people and will cover web-archiving tools, collection development for web archiving collections, and ethical considerations for web archiving communities of color. We will commission 10 blog posts from a selected list of the invited speakers to the forum. Five blog posts will be published on the project website before each of the two forums. The blog posts will be used to guide some of the conversations at the two forums and the posts will cover a range of topics in four broad areas: 1) current practices in Black web archives, 2) history of Black participation online, 3) ethical considerations for collecting the Black web, and 4) tools for collecting the Black web. Forum activities including the blog posts, presentations, design thinking sessions, and the web-archiving workshop will inform the production of a publicly accessible white paper. As part of the project, we will also develop a strategic plan to begin to outline a path forward for Black cultural memory organizations interested in web archiving. The plan will be informed primarily by information gathered from participants during the designing thinking sessions and it will address cost, web archiving technology, community engagement, skill building, and ethics. As part of the project, we will also draft a framework to define the goals and resources necessary to develop a Black Web Archives Collective. The Black Web Archives Collective will be a resource-sharing, advocacy, and support network for Black cultural memory organizations interested in building collections from the web and social media.

Our identified partners on the project have been involved in every aspect of the grant application and will be involved in every aspect of the grant design. These partners are

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[29] http://progressively.org.uk/

leaders in curating Black collections in the United States and they will be instrumental in helping to design an impactful project. The individual experts who will participate in our forums are trusted professionals with deep knowledge of the topic area and we are confident their expertise will lead to a successful forum. The target community for *Archiving the Black Web* are archivists, working at Black collecting institutions, scholars studying the Black experience online, and Black content creators online who might be interested in how their content is being archived and preserved for the long term. We believe the project will be successful if we are able to host the attendees at the forums and at the workshops. We will also solicit feedback from the workshop and forum attendees to assess the impact of the events and content presented. Another indicator of success will be the production of the strategic plan and the formation of the Black Web Archiving Collective. The development of the website and the publication of the project outputs on the website will also be an indicator of success. All project outputs will be shared on the newly developed project website. We believe that the project outputs including the strategic plan, white paper, workshop agenda and materials, and listserv will be instructive to the professional community especially because this will be the first time such activities will take place.

Deliverables

Website and Blog - Fall 2020 - Fall 2021 - A vital component to Archiving the Black Web is building a community of practice. To make our collective of institutions coalesce around this issue, an online space in the form of a project website will allow us to create a community before we convene the meetings. Another tool that will facilitate cohesion is our proposed listserv. Throughout the project, we intend to use blogging to both build awareness and educate our target audience. Featuring leading researchers and practitioners, the blog posts will highlight issues pertinent to practitioners within institutions dedicated to the study and preservation of Black history and culture and what they should be considering as they work to build infrastructures to collect, preserve, and make accessible the digital content created by and about people of African descent.

*Forums and Workshop - Winter 2021 and Spring 2021 -*The major component of the project will be hosting the two forums with attendees and stakeholders from black collecting public libraries, HBCUs, and community based cultural memory organizations. Led by foremost researchers, technologists, and archivists, the first forum will serve as a type of environmental scan on the state Black people in digital spaces and the archiving of analog and digital content related to Black history and culture.

The second forum convening will feature a full day hands-on workshop that includes introductory training and skill building in the form of web archiving concepts, practices, and technologies used for the capture and management of content. Through guided discussions, we will also develop and outline key areas of a strategic plan for institutions hoping to build Black web archives. Finally, using design thinking the second forum will include a half-day session to also allow us to flesh out details in order to establish a

(inter)national collective to build a collaborative web archive that is representative of the diversity of the digital Black experience.

Community Web Archiving Event - October 2021 - To collectively participate in American Archives Month, participants will host events to engage their publics (i.e. local organizations, institutions, and researchers) who are invested in Black history and culture with community workshops around the importance of preserving their presence and contributions to the world wide web how that is possible through the practice of web archiving.

White Paper and Strategic Design Plan - December 2021 - To document the official findings of Archiving the Black Web we will publish a white paper led by the project advisor with contributions from our named collaborators/institutions. Within the white paper, the outline of the strategic plan created at the second convening will be fleshed out providing substantive direction for under resourced institutions to build capacity towards incremental steps to manage the paradigm shift within archival collecting practices. This seminal document will include our findings from the grant addressing the issues and challenges and providing recommendations to ensure future efforts regarding digital curation of the Black Web as well as the perpetuity of the established support network of the Black Web Archive Collective.

Diversity Plan

The African American Research Library and Cultural Center has both a circulating collection as well as a special collection with over 100,000 items in total. Some of the jewels of our special collection's archive include the personal book collection of bibliophile Dorothy Porter Wesley as well as a collection of unpublished manuscripts of literary giant, Alex Haley. As social practices and culture shift from analog to digital expressions, the African American Research Library and Cultural Center sees the urgency of why we must act now to create a future that includes web-archiving practices as a collection development initiative. Web archiving as a practice will help to ensure the preservation of digital black content enabling organizations who have committed to collecting Black content to stay true to their mission. *Archiving the Black Web* will focus specifically on strategies for collecting and preserving Black history online. All the partner organizations invited to participate will primarily collect Black history materials and the strategies designed during the forums will be informed by issues that specifically relate to the Black experience on the web and the needs of Black collecting institutions. *Archiving the Black Web* will also be led by public libraries focused on collecting Black history and Historically Black Colleges and Universities. These organizations have a long history of building collections that document the Black experience and hold the largest amount of materials on this topic. They are well positioned to address collecting Black history online and their experience more than qualifies them to lead the discussion into this form of collecting about Black history. Representatives from each of our partner organizations were involved in the grant writing and program design and will be instrumental in deciding how the national forum is implemented.

National Impact

Archiving the Black Web is an attempt to balance out inequities in web archiving, with a focus on increasing Black web archive collections and closing the skills and knowledge gaps in Black archiving organizations. *Archiving the Black Web* is proposing several deliverables that will have broad national and some international impact. Specifically, the strategic plan on Black web archiving will be developed with insight from Black web content creators, Black archivists, and Black history scholars interested in documenting the Black experience on the web. The plan will lay the groundwork forward for smaller, less resourced spaces, to address issues such as training, tools, ethics, and best practices for web archiving. The plan will be made publicly available on the *Archiving the Black Web* website. The listserv and the Black Web Archives Collective will have significant national impact by providing a first of its kind space where Black archivists can network about web archiving and begin to communicate consistently to strategize about future work in this archiving area. The web-archiving workshop will reach 20-30 archivists interested in archiving Black web content for their organizations and will cover web-archiving tools, collection development for web archiving collections, and ethical considerations for web archiving communities of color. This will be the first such web-archiving workshop to be held in the United States specifically for this audience and content type. This historic workshop will have a significant impact of closing the web archiving skills gap for Black archivists. The materials developed for the workshop will be publicly shared on the project website and we hope it will serve as a model for similar workshops. The community web-archiving event, forum white paper, and the blog posts will all be shared publicly. Because these events and tools will be the first of their kind to specifically address Black web archiving at Black collecting institutions in the United States, we are confident they will all serve as models for future work. The tools we develop to implement the project and the project deliverables will be shared broadly with Black archivists and organizations on the project website.
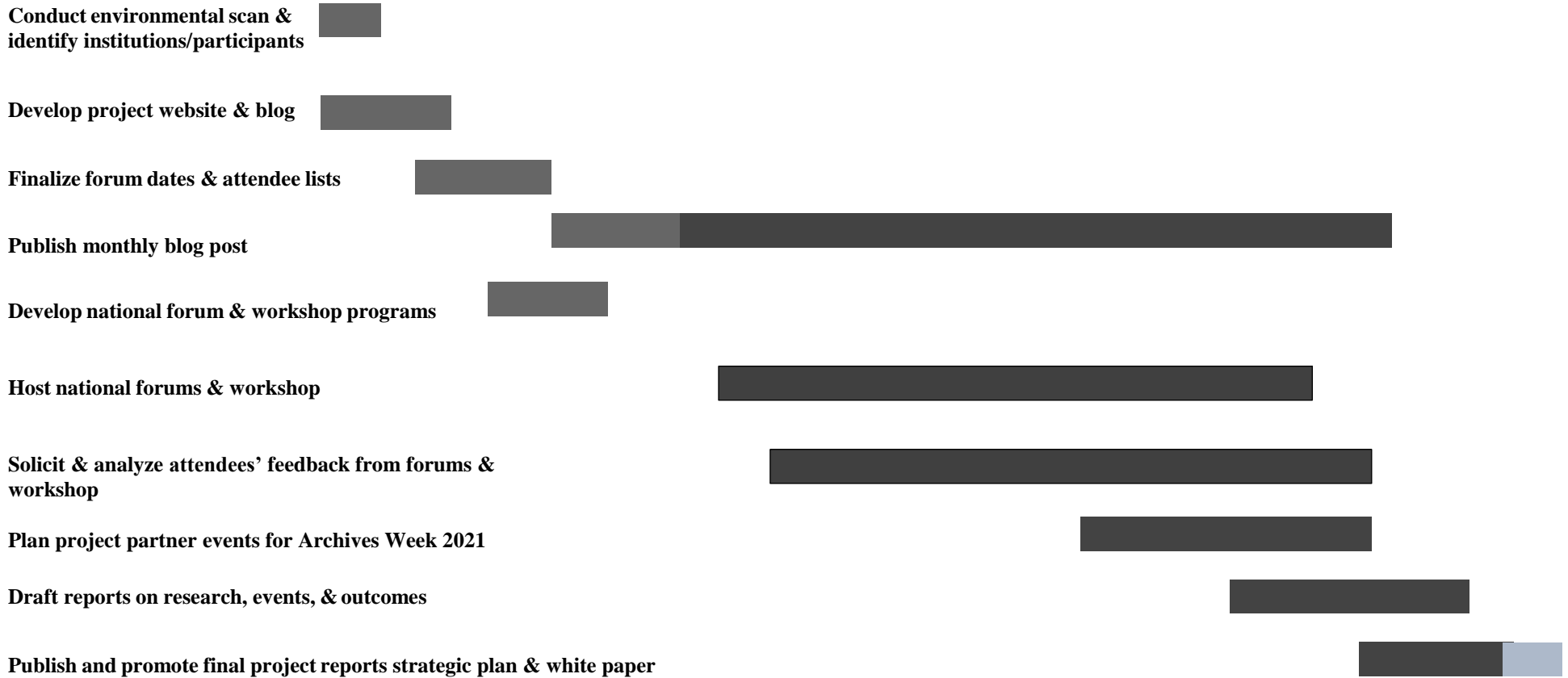
Indicators of Success, Risks, and Mitigations

The key risk factors that could potentially impede the completion of the project's activities and goals within the proposed grant period include the inability to attract enough attendees to the forums and workshop and the inability to host the meetings in the proposed locations due to the unavailability of space or national disaster. To mitigate these risk factors we have secured a meeting space free of charge for the first forum to be held in Fort Lauderdale and we have received confirmation from sites, including one partner organization in Atlanta, that we will be able to use their space. We have secured participation from our project partners and we are confident that there will be a large group of individuals interested in this topic from our previous engagements with and events hosted by the Documenting the Now project.

Schedule of Completion

	2020	2021	2022

| Sep | Oct | Nov | Dec | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sept | Oct | Nov | Dec | Jan |

Activities

Conduct environmental scan & identify institutions/participants

Develop project website & blog

Finalize forum dates & attendee lists

Publish monthly blog post

Develop national forum & workshop programs

Host national forums & workshop

Solicit & analyze attendees' feedback from forums & workshop

Plan project partner events for Archives Week 2021

Draft reports on research, events, & outcomes

Publish and promote final project reports strategic plan & white paper

DIGITAL PRODUCT FORM

INTRODUCTION

The Institute of Museum and Library Services (IMLS) is committed to expanding public access to digital products that are created using federal funds. This includes (1) digitized and born-digital content, resources, or assets; (2) software; and (3) research data (see below for more specific examples). Excluded are preliminary analyses, drafts of papers, plans for future research, peer-review assessments, and communications with colleagues.

The digital products you create with IMLS funding require effective stewardship to protect and enhance their value, and they should be freely and readily available for use and reuse by libraries, archives, museums, and the public. Because technology is dynamic and because we do not want to inhibit innovation, we do not want to prescribe set standards and practices that could become quickly outdated. Instead, we ask that you answer questions that address specific aspects of creating and managing digital products. Like all components of your IMLS application, your answers will be used by IMLS staff and by expert peer reviewers to evaluate your application, and they will be important in determining whether your project will be funded.

INSTRUCTIONS

If you propose to create digital products in the course of your IMLS-funded project, you must first provide answers to the questions in **SECTION I: INTELLECTUAL PROPERTY RIGHTS AND PERMISSIONS.** Then consider which of the following types of digital products you will create in your project, and complete each section of the form that is applicable.

> ### SECTION II: DIGITAL CONTENT, RESOURCES, OR ASSETS
> Complete this section if your project will create digital content, resources, or assets. These include both digitized and born-digital products created by individuals, project teams, or through community gatherings during your project. Examples include, but are not limited to, still images, audio files, moving images, microfilm, object inventories, object catalogs, artworks, books, posters, curricula, field books, maps, notebooks, scientific labels, metadata schema, charts, tables, drawings, workflows, and teacher toolkits. Your project may involve making these materials available through public or access-controlled websites, kiosks, or live or recorded programs.
>
> ### SECTION III: SOFTWARE
> Complete this section if your project will create software, including any source code, algorithms, applications, and digital tools plus the accompanying documentation created by you during your project.
>
> ### SECTION IV: RESEARCH DATA
> Complete this section if your project will create research data, including recorded factual information and supporting documentation, commonly accepted as relevant to validating research findings and to supporting scholarly publications.

SECTION I: INTELLECTUAL PROPERTY RIGHTS AND PERMISSIONS

A.1 We expect applicants seeking federal funds for developing or creating digital products to release these files under open-source licenses to maximize access and promote reuse. What will be the intellectual property status of the digital products (i.e., digital content, resources, or assets; software; research data) you intend to create? What ownership rights will your organization assert over the files you intend to create, and what conditions will you impose on their access and use? Who will hold the copyright(s)? Explain and justify your licensing selections. Identify and explain the license under which you will release the files (e.g., a non-restrictive license such as BSD, GNU, MIT, Creative Commons licenses; RightsStatements.org statements). Explain and justify any prohibitive terms or conditions of use or access, and detail how you will notify potential users about relevant terms and conditions.

The website will fall under a Creative Commons License.

A.2 What ownership rights will your organization assert over the new digital products and what conditions will you impose on access and use? Explain and justify any terms of access and conditions of use and detail how you will notify potential users about relevant terms or conditions.

A.3 If you will create any products that may involve privacy concerns, require obtaining permissions or rights, or raise any cultural sensitivities, describe the issues and how you plan to address them.

We will seek clearance from blog post contributors to web archive their blog post.

SECTION II: DIGITAL CONTENT, RESOURCES, OR ASSETS

A.1 Describe the digital content, resources, or assets you will create or collect, the quantities of each type, and the format(s) you will use.

We will create a project website to share information about grant activities and educational writings in the form of blog post.

A.2 List the equipment, software, and supplies that you will use to create the digital content, resources, or assets, or the name of the service provider that will perform the work.

Through the support of Shift Design, they will support and host the website.

A.3 List all the digital file formats (e.g., XML, TIFF, MPEG, OBJ, DOC, PDF) you plan to use. If digitizing content, describe the quality standards (e.g., resolution, sampling rate, pixel dimensions) you will use for the files you will create.

Standard files necessary to create a dynamic website XML, TIFF, MPEG, OBJ, DOC, PDF)

Workflow and Asset Maintenance/Preservation

B.1 Describe your quality control plan. How will you monitor and evaluate your workflow and products?

N/A

B.2 Describe your plan for preserving and maintaining digital assets during and after the award period. Your plan should address storage systems, shared repositories, technical documentation, migration planning, and commitment of organizational funding for these purposes. Please note: You may charge the federal award before closeout for the costs of publication or sharing of research results if the costs are not incurred during the period of performance of the federal award (see 2 C.F.R. § 200.461).

> We intend to web archive the content from the website through our partner Schomburg Center for Research in Black Culture as well as working with the Internet Archive to web archive the website

Metadata

C.1 Describe how you will produce any and all technical, descriptive, administrative, or preservation metadata or linked data. Specify which standards or data models you will use for the metadata structure (e.g., RDF, BIBFRAME, Dublin Core, Encoded Archival Description, PBCore, PREMIS) and metadata content (e.g., thesauri).

> N/A

C.2 Explain your strategy for preserving and maintaining metadata created or collected during and after the award period of performance.

> N/A

C.3 Explain what metadata sharing and/or other strategies you will use to facilitate widespread discovery and use of the digital content, resources, or assets created during your project (e.g., an API [Application Programming Interface], contributions to a digital platform, or other ways you might enable batch queries and retrieval of metadata).

Access and Use

D.1 Describe how you will make the digital content, resources, or assets available to the public. Include details such as the delivery strategy (e.g., openly available online, available to specified audiences) and underlying hardware/software platforms and infrastructure (e.g., specific digital repository software or leased services, accessibility via standard web browsers, requirements for special software tools in order to use the content, delivery enabled by IIIF specifications).

Share links through various professional networks and linked from partners websites.

D.2. Provide the name(s) and URL(s) (Universal Resource Locator), DOI (Digital Object Identifier), or other persistent identifier for any examples of previous digital content, resources, or assets your organization has created.

https://sketchfab.com/AARLCC

SECTION III: SOFTWARE

General Information

A.1 Describe the software you intend to create, including a summary of the major functions it will perform and the intended primary audience(s) it will serve.

N/A

A.2 List other existing software that wholly or partially performs the same or similar functions, and explain how the software you intend to create is different, and justify why those differences are significant and necessary.

N/A

Technical Information

B.1 List the programming languages, platforms, frameworks, software, or other applications you will use to create your software and explain why you chose them.

N/A

B.2 Describe how the software you intend to create will extend or interoperate with relevant existing software.

N/A

B.3 Describe any underlying additional software or system dependencies necessary to run the software you intend to create.

N/A

B.4 Describe the processes you will use for development, documentation, and for maintaining and updating documentation for users of the software.

N/A

B.5 Provide the name(s), URL(s), and/or code repository locations for examples of any previous software your organization has created.

N/A

Access and Use

C.1 Describe how you will make the software and source code available to the public and/or its intended users.

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N/A
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C.2 Identify where you will deposit the source code for the software you intend to develop:

Name of publicly accessible source code repository:

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N/A
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URL:

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SECTION IV: RESEARCH DATA

As part of the federal government's commitment to increase access to federally funded research data, Section IV represents the Data Management Plan (DMP) for research proposals and should reflect data management, dissemination, and preservation best practices in the applicant's area of research appropriate to the data that the project will generate.

A.1 Identify the type(s) of data you plan to collect or generate, and the purpose or intended use(s) to which you expect them to be put. Describe the method(s) you will use, the proposed scope and scale, and the approximate dates or intervals at which you will collect or generate data.

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N/A
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A.2 Does the proposed data collection or research activity require approval by any internal review panel or institutional review board (IRB)? If so, has the proposed research activity been approved? If not, what is your plan for securing approval?

N/A

A.3 Will you collect any sensitive information? This may include personally identifiable information (PII), confidential information (e.g., trade secrets), or proprietary information. If so, detail the specific steps you will take to protect the information while you prepare it for public release (e.g., anonymizing individual identifiers, data aggregation). If the data will not be released publicly, explain why the data cannot be shared due to the protection of privacy, confidentiality, security, intellectual property, and other rights or requirements.

N/A

A.4 What technical (hardware and/or software) requirements or dependencies would be necessary for understanding retrieving, displaying, processing, or otherwise reusing the data?

N/A

A.5 What documentation (e.g., consent agreements, data documentation, codebooks, metadata, and analytical and procedural information) will you capture or create along with the data? Where will the documentation be stored and in what format(s)? How will you permanently associate and manage the documentation with the data it describes to enable future reuse?

N/A

A.6 What is your plan for managing, disseminating, and preserving data after the completion of the award-funded project?

N/A

A.7 Identify where you will deposit the data:

Name of repository:

URL:

A.8 When and how frequently will you review this data management plan? How will the implementation be monitored?

N/A