

The University of Southern California Libraries (USC); Gerth Archives and Special Collections at California State University, Dominguez Hills (CSUDH); and Oviatt Library at California State University, Northridge (CSUN) respectfully request \$680,395 in IMLS support for the *L.A. as Subject Digital Residency and Training Program*, a 3-year **Continuing Education** project under the **Curating Collections** category and the **Project Grant** funding category. The partners will provide \$318,218 of in-kind support. Our residency and training program will transfer critical skills for building digital library collections based on community archives and provide training, mentoring, and hands-on learning in digital collections management to 150 staff and volunteers at 30 community archives in the L.A. as Subject (LAAS) research alliance and 3 digital residents who will be recent MLIS graduates.

CSUDH, CSUN, and USC (the “hubs”) will each host, train, and mentor one resident, who will consult intensively with and train 50 staff and volunteers at 10 archives in the hub’s geographic and collecting areas. The residents will also work with staff and volunteers at LAAS archives and hub personnel to implement a collaborative digital library project to publish less-visible primary historical materials from LAAS archives via the Digital Public Library of America. The demonstration project, titled “L.A. Community Voices,” will provide hands-on learning for all participants and improve LAAS archives’ readiness for digital library projects.

The 30 LAAS archives include the Tom & Ethel Bradley Center, the California African American Museum, Campo de Cahuenga, the Compton 125 Historical Society, CSU L.A.’s East L.A. collections, Glendale Public Library Arts & Culture Department, the Historical Society of Long Beach, the Japanese American National Museum, Los Angeles Police Museum, Pasadena Museum of History, Rancho Dominguez Adobe, the San Fernando Valley Historical Society, the San Gabriel Mission Playhouse, San Pedro Bay Historical Society, Tradeswomen Archives, and J. Michael Walker (*All the Saints of the City of the Angels*). We will select 14 additional archives that reflect the diverse communities, organization types, and subject areas of the LAAS research alliance of 230 community and neighborhood archives from the Southern California region.

Community archives safeguard less-visible but essential aspects of America’s historical record. However, community-based institutions lack IT infrastructures and expertise in building digital collections. Their staff and volunteers often do not have MLIS degrees or experience in imaging, metadata, rights issues, and related areas. Yet their experiences with unique materials in their care and their strong community ties should inform how America’s digital libraries are developed. Because of the potential benefits for all parties, there is a strong national need for collaborations between larger academic, research, and public libraries and smaller archives. In turn, these can inform national efforts to empower community- and neighborhood-based archives to publish their materials in national digital platforms and join national conversations about our shared experiences, histories, perspectives, and values.

Our curriculum is based on 6 areas prioritized by Digital Public Library of America training programs and 14 managerial competencies identified by the Library Leadership and Management Association. Our performance goals fall under the Content and Collections IMLS agency-level goal. We hope to improve management and care of collections held by community archives by facilitating their digitization per the Federal Agencies Digital Guidelines Initiative (FADGI), the creation of metadata for national platforms, and their stewardship according to national digital library standards and best practices. We will measure performance via individual learning and skills acquisition reported by participants in pre- and post-surveys, interviews, 360-degree reviews, and other measures and the perceived readiness of 150 staff and volunteers at 30 LAAS archives to undertake projects that publish materials via national digital platforms.

University of Southern California Libraries (USC); Gerth Archives and Special Collections at California State University, Dominguez Hills (CSUDH); and Oviatt Library at California State University, Northridge (CSUN) respectfully request \$680,395 in IMLS support for the *L.A. as Subject Digital Residency and Training Program*, a 3-year **Continuing Education** project under the **Curating Collections** category and the **Project Grant** funding category. Our proposed residency and training program will transfer critical skills for building digital library collections based on community archives. We will provide \$318,218 of in-kind support for the program, which will provide training, mentoring, and hands-on learning in digital collections management to 150 staff and volunteers at 30 community archives in the L.A. as Subject (LAAS) research alliance and 3 digital collections residents who will be recent MLIS graduates. CSUDH, CSUN, and USC (the “hubs”) will each host, train, and mentor one resident, who will consult with and train at least 50 staff and volunteers at 10 archives in the hub’s geographic and collecting areas. The residents will also work with staff and volunteers at LAAS archives and their mentors and experienced hub institution personnel to plan and implement a collaborative digital library project that will publish less-visible primary historical materials via the Digital Public Library of America and other national digital platforms. The demonstration digital library capstone project, titled “L.A. Community Voices,” will provide a hands-on learning experience for all program participants and build skills and cooperative relationships that will enable the participating LAAS member archives to undertake similar projects and build digital collections on national platforms in the future.

Statement of Broad Need

Community archives play essential roles in the preservation of our nation’s diverse cultural heritage. Smaller archives include many less-visible but essential aspects of America’s historical record. The diverse LAAS membership includes the California African American Museum, the Tom and Ethel Bradley Center, Campo de Cahuenga, the East Los Angeles collections at CSU Los Angeles, the Chinese Historical Society, the Compton 125 Historical Society, Dominguez Rancho Adobe, the Ethnic Resource Centers at the L.A. County Library, the Glendale Public Library Arts and Culture Division, Go for Broke National Education Center, the Historical Society of Long Beach, the Japanese American National Museum, the Latino Baseball History Project, ONE National Gay & Lesbian Archives, San Fernando Valley Historical Society, the Tradeswomen Archives, Workman and Temple Family Homestead Museum, and collectors like David Boule (citrus industry), Wally Shidler (transportation history), J. Michael Walker (creator of *All the Saints of the City of the Angels*), and Marc Wanamaker (film history). Like small archives across the U.S., LAAS members are home to distinctive collections of one-of-a-kind primary materials on African-American, Asian-American, Latino, and Native American experiences; arts, labor, and political organizations; neighborhoods such as L.A.’s Boyle Heights, Venice, and the San Gabriel Valley; industries from citrus to motion pictures; and pastimes such as baseball. Despite this rich cultural legacy held by America’s community- and neighborhood-based archives, much is absent from U.S. digital libraries and resources like the Digital Public Library of America (DPLA).

In addition to lacking IT infrastructures to publish and preserve materials in online digital libraries, community-based institutions lack expertise in building digital collections and resources for training their staff and volunteers—who often do not have MLIS degrees or experience in imaging, metadata, rights issues, and related areas. Yet their direct experiences with the unique materials in their care and strong community ties and awareness of sensitivities in building digital collections should inform how our nation’s digital libraries and similar resources are developed. Because of the potential benefits for all parties, there is a strong national need for collaborations between larger academic, research, and public libraries and smaller archives that safeguard important but less-visible primary materials related to our shared heritage.

Our proposed residency and training program will educate and mentor archivists who will take leading roles in building community-based digital collections and—via consultations, hands-on training sessions, workshops, and training materials created through this project—build capacity among community archives in the L.A. as Subject research alliance of 230 archives to create, manage, preserve, and provide access to digital library collections. It therefore supports an IMLS agency-level goal from *Creating a Nation of Learners*:

“IMLS supports exemplary stewardship of museum and library collections and promotes the use of technology to facilitate discovery of knowledge and cultural heritage.” Our project also aligns closely with the broader strategic goals outlined in *Transforming Communities*, the IMLS 2018-2022 strategic plan. Specifically, it builds capacity at under-resourced community and neighborhood archives; promotes lifelong learning by intergenerational knowledge exchange between recent MLIS graduates and older staff and volunteers at community and neighborhood archives; and provides skills, training, and assessments that will increase free online public access to the holdings of community archives via national digital platforms such as DPLA.

The two primary beneficiary groups for the *L.A. as Subject Digital Residency and Training Program* are 1) staff and volunteers at community archives and 2) recent MLIS graduates who are interested in working in community archives and gaining skills and experience in the management of digital library projects based on community histories. New MLIS graduates often face obstacles in finding entry-level positions, and smaller archives often cannot offer paid, full-time professional employment. Additionally, digital library and library management skills difficult to acquire during MLIS programs, but they are significant advantages for career advancement. We identified the needs of and challenges faced by our two primary beneficiary populations through a number of pathways, including our recently completed, IMLS-supported archival residency program; symposia, meetings, and other convenings of LAAS members dedicated to planning our proposed project; surveys of LAAS members; and planning efforts with the California Digital Library, the Los Angeles Public Library, and San Francisco Public Library to develop a California-based service network for the DPLA via the *Becoming California* project. During our previous residency program, we trained 7 recent MLIS graduates in archival skills via a series of 3-month rotations in 18 LAAS archives, where they worked closely with more than 60 staff and volunteers on a range of archival projects, such as processing collections, planning exhibitions, and small-scale digital library projects. At their home institutions, the residents received archival training and mentoring from an experienced archivist. During this program, we heard repeatedly from both the residents and LAAS archives that they wanted 1) direct, comprehensive focus on the skills relating to digital collections and digital library management and 2) lasting learning outcomes for staff and volunteers at LAAS archives that will build their capacity for future digital library projects at community archives. (See Supporting Document 2 for selected planning and needs assessment documents that informed our proposed project design.)

Accordingly, our proposed residency and training program focuses on digital library- and management-related skills identified by DPLA training programs such as the Public Library Partnerships Project and the Library Leadership and Management Association (LLAMA), intensifies our focus on staff and volunteers at community archives, and follows the maxim that the best way to learn is by doing. A demonstration project that will be completed according to archival standards and digital library best practices is therefore at the heart of our proposed program. This collaborative digital library project will allow all participants to apply their skills and learning to a tangible, real-world project drawing on the collections of at least 12-15 LAAS archives. Our program also addresses a need identified by the L.A. as Subject executive committee and members to encourage intergenerational dialogue between new MLIS graduates entering the archival profession and collectors, staff, and volunteers who are working to safeguard their community and neighborhood histories at smaller archives.

Along with our project team and advisory board’s experiences with the prior LAAS archival residency program, the 3 partner institutions—CSUDH, CSUN, and USC—draw on substantial experience with large-scale, collaborative digital library projects in which project team members play significant roles. At CSUDH, for example, Greg Williams oversees the development and implementation of the [California State University Japanese American Digitization Project](#) (CSUJAD) which draws on the holdings of 14 CSU universities and works in close partnership with smaller organizations such as the Go for Broke National Education Center, the Japanese American National Museum, and Nissei veterans organizations. CSUJAD has received support from the California State Library, NEH, NHPRC, and the National Parks Service. At CSUN, Ellen Jarosz and Steve Kutay oversee CSUN’s role in CSUJAD and collaborate with 6 Southern California institutions on the CLIR- and Mellon-supported [Digitizing Southern California Water Resources project](#). Kutay worked closely with Williams to develop the guidelines and standards employed for imaging and metadata in the CSUJAD project.

At USC, Deborah Holmes-Wong has been PI or Co-PI on NEH- and NHPRC-supported digital library projects and a newly launched, Mellon-supported dance heritage project drawing on the at-risk recordings of culturally significant performances at 50 dance companies and dance archives across the U.S.. Holmes-Wong has played significant leadership roles in NEH- and Templeton-supported digital library projects that included multiple, smaller religious orders, missionary societies, and other organizations in North America and Europe, the [Pentecostal and Charismatic Research Archive](#) and the [International Mission Picture Archive](#). Her work for these projects has included assuring uniform imaging and metadata standards in multisite projects involving many smaller and less-resourced organizations.

As outlined below, our residency and training program will provide training, mentoring, and hands-on learning on digital collections management to 150 staff and volunteers at 30 community archives in the L.A. as Subject (LAAS) research alliance and 3 digital collections residents who will be recent MLIS graduates. In turn, this will strengthen ties between larger and smaller institutions in the LAAS research alliance and cultivate self-sustaining communities of practice to continue building digital collections based on L.A. area community history materials. Beyond our project participants in the L.A. region, our program will offer a replicable model that can be adapted by a variety of cultural heritage organizations, including local history societies or consortia; universities with partnerships with community archives; and city-, state-, regional, and national digital libraries that are seeking to improve access to community history materials and build capacity at smaller institutions. As shown by our support letters from DPLA curation and education strategist Franky Abbott, UCLA Department of Information Studies professor of archival studies Michelle Caswell, UNC Chapel Hill Library director of the Southern Historical Collection Bryan Giemza, WGBH Media Library and Archives associate director Casey Kaufman, Occidental College special collections librarian and college archivist Dale Ann Stieber, Los Angeles County Records Management and Archives Department manager Edward D. Sumcad, and California Digital Library (CDL) OAC/Calisphere data services manager Adrian Turner, our program joins broader efforts nationwide to bring more holdings from community archives into U.S. digital libraries and national digital platforms like DPLA. (See Supporting Document 1 for letters of support and institutional letters of commitment from our hub institutions and participating LAAS member archives.)

Our proposed digital residency and training program shares the goals of education and training programs like the IMLS-supported Curating Community Digital Collections project by Wisconsin Library Services (WiLs), the Tribal Digital Stewardship Cohort Training Program at Washington State University (WSU), and the Hui'ekolu: Bridging Educational, Cultural, and Technical Exchange among Native and Public Libraries in Hawai'i project at the University of Hawai'i-Manoa (UHM). It also aligns with education efforts by DPLA and its state or regional hubs and programs like the Roving Archivist Program created by the Massachusetts State Historical Records Advisory Board. In ways appropriate to their goals, regional settings, participant groups, and existing cooperative partnerships, these programs all support hands-on knowledge- and skills-exchange to aid management of community-based collections and the surfacing of community stories via national digital platforms. Several, including the WiLs and WSU programs, also combine these efforts with training and mentoring of new library professionals in digital skills—employing frameworks that are similar to the IMLS National Digital Stewardship Residency Program (NDSR). (See Supporting Document 3 for the research bibliography informing the design of our proposed residency program.)

Our *L.A. as Subject Digital Residency and Training Program* shares the broader ambitions of these education and training programs cited above. Distinctive features of our program include: 1) a focus on management skills identified by LLAMA and digital library skills identified by DPLA, 2) education and training workshops tailored to the specific needs identified at the 30 participating community archives during intensive consultations with their staff and volunteers during the project, 3) a 24-month period for the intensive training and mentoring of the 3 residents and their consultations with the 30 participating L.A. as Subject archives, 4) the cooperative ties linking the 230 member archives of L.A. as Subject, and 5) the emphasis on a demonstration digital library project and the production and dissemination of digital library training materials via the LAAS website.

Project Design

Goals and Success Measures: Our proposed 3-year project (Oct. 1, 2018 to Sept. 30, 2021) emerges from our results and the feedback we received during our recently completed residency program and our ongoing efforts to improve the accessibility of LAAS collections via the DPLA, the California Digital Library, and similar free online resources such as digital libraries at CSUDH, CSUN, and USC. The feedback on our prior residency program included a final report prepared by evaluation consultant Cynthia Mediavilla and our discussions with L.A. as Subject stakeholders—ranging from smaller member archives to larger institutions and including members of the executive committee, digital library leaders, library school faculty, former residents and mentors, and Franky Abbott of DPLA—in a symposium held during the summer of 2017 (See Supporting Document 2). The two primary directives that emerged from our feedback were 1) focusing on skills related to building digital collections and management and leadership competencies in a digital library context and 2) directly addressing the needs of staff and volunteers at smaller, less-resourced archives. To achieve these goals, we also want to provide high-quality, intensive hands-on learning experiences for all of the project participants, including 3 recent MLIS graduates who are interested in working in community archives while also gaining relevant skills related to digital library projects and management.

The success of our proposed training and residency program will be measured by the numbers of staff and volunteers we include in the project from LAAS archives, the feedback we receive about the value of the hands-on training and education from all of our project participants, the learning outcomes we measure through survey instruments given to the residents and staff and volunteers at community archives, and the changes in the readiness reported by the 30 participating LAAS archives to undertake digital library projects after the conclusion of the 36-month project. Our target for participants is 150 staff or volunteers from 30 archives, measurable improvements in core skills identified by DPLA and LLAMA among staff and volunteers at community archives and the 3 residents, and measurable improvements in perceived readiness to build digital collections at the 30 participating LAAS archives.

Mitigating Risks: Based on our experiences in our previous community archives residency program, we have identified two primary project risks. First, we found many smaller, less-resourced institutions—precisely the organizations we hope to reach through this program—lack bandwidth and capacity to participate in a formal residency program or digital library projects. Second, a risk of any fixed-term residency program is turnover as residents find permanent positions. Similarly, turnover or leadership changes at LAAS archives can impede their participation in a multiyear program. The structure and strong ties within the LAAS organization, as well as our preparation for this project, is helping to mitigate the first risk. We have secured commitments from 16 of 30 LAAS archives and will select our remaining 14 archives from a larger pool of 100 LAAS archives we identified for targeted outreach. Since our project will include assessments of collections for planning of future digital projects, smaller organizations will be able to participate—even if they have largely unprocessed collections and are grappling with more foundational archival issues. We purposely designed our program to minimize the prior preparation, facilities, and resource commitments required from LAAS archives.

To mitigate the risk of turnover among our 3 residents, we are offering a 24-month commitment and salary and benefits commensurate with other starting permanent positions in the Southern California area. We also believe the unique learning experience—and skills development in community-based digital library projects and management—will help with retention efforts. In addition to securing commitments from residents to stay for their entire terms, we will have job descriptions and our recruiting and hiring process in place if a resident leaves prior to the completion of their term. If any of the participating LAAS archives withdraw from the program, we are able to recruit a replacement from the pool of 100 archives we have identified and the larger membership of 230 LAAS archives.

Project Team: Our team draws on our recent, successful community archives residency program and many years of experience in library management and digital library projects. PI Marje Schuetze-Coburn is Associate Dean for Faculty Affairs and Research Dean at the USC Libraries. Program manager Marianne Afifi, who is Associate Dean Emerita at CSUN Libraries, will oversee the daily operations of the program and

monitor learning experiences for the residents and staff and volunteers at LAAS archives. Co-PIs Greg Williams (director of archives at the CSUDH Library), Ellen Jarosz (head of special collections at CSUN Library), and Rachel Mandell (metadata librarian at the USC Digital Library) will lead project implementation at each hub. At each hub, experienced digital librarians Thomas Philo (archivist, CSUDH), Steve Kutay (digital services librarian, CSUN), and Deborah Holmes-Wong (director of the USC Digital Library) will also aid with project implementation and support the learning experiences of residents and staff and volunteers from LAAS archives. Residents will be mentored by Williams (CSUDH), Jarosz (CSUN), and Holmes-Wong (USC). Their daily work will be supervised by Philo (CSUDH), Kutay (CSUN), and Mandell (USC). The team is joined by Liza Posas, the L.A. as Subject coordinator at the USC Libraries and head of research services and archives at Autry Museum of the American West. Posas will engage LAAS archives, recruit participants, and assist Afifi with monitoring the quality of their learning experiences. USC Libraries archivist Claude Zachary will lend his expertise in mentoring, and USC Libraries project manager Timothy Stanton of USC will assist the PI and Co-PIs with logistics, project milestones, and program oversight. Experienced library consultant and evaluator Cynthia Mediavilla—who was program manager of our recently completed community archives residency program—will oversee all survey design and evaluation activities. They will be assisted by our advisory board, comprised of LAAS members, library educators, digital librarians, residents and mentors in our prior LAAS residency program, and representatives of organizations like DPLA that are also building community digital collections. (See Supporting Document 4 for a list of our advisory board members and Supporting Document 5 for descriptions of job competencies and responsibilities for the residents, the program manager, and the evaluator and a sample resident job description that will be posted by the USC Libraries.)

Curriculum: Residents will receive training and mentoring in skills for building digital collections from DPLA training programs (project planning, selection of materials, rights issues, metadata, digital reformatting and file management, and promotion). These foundational skills, which were distilled into modules for the [DPLA Public Library Partnerships Project](#), will be embedded in local practice and systems at each of the hubs. In turn, these will provide content and structure for our hands-on training sessions, workshops, and consultations by the residents at LAAS archives. Residents will also receive training and mentoring in [14 managerial competencies](#) identified by the Library Leadership and Management Association (LLAMA): communication, change management, team building, collaboration and partnerships, emotional intelligence, problem solving, evidence-based decision making, conflict resolution, budgets, forward thinking, critical thinking, ethics, project management, marketing and advocacy. We have identified 7 of these 14 skills for prioritization (communication, collaboration, emotional intelligence, problem solving, critical thinking, ethics, project management), but all 14 skills will be used as a framework for guided discussions between mentors at each of the hubs and residents. Additionally, they will be used as reference points depending on situations that arise during resident site visits and collaborations with LAAS members. As detailed below, outcomes will be measured by self-assessment surveys from residents and LAAS archive staff and volunteers, as well as 360-degree-style surveys of mentors and others who work closely with residents during their terms. (See Supporting Document 6 for our program components, including roles and responsibilities for the hub institutions and participating LAAS archives, mentoring guidelines, and the DPLA and LLMA curricular components.)

Project Activities: Our proposed project period is October 1, 2018, through September 30, 2021. As outlined in our Schedule of Completion, we will consult with the LAAS executive committee and membership as well as our advisory board, finalize all project components, curricular content, and participating LAAS members during the fall of 2018. We will then recruit and hire 3 residents to begin work on May 1, 2019, at CSUDH, CSUN, and USC for 24-month terms ending April 30, 2021. During the remainder of the project period ending September 30, 2021, we will complete our evaluation and reporting. The project team will meet monthly for the duration of the grant period and schedule additional in-person or virtual meetings as needed to hire residents, solve problems, finalize content for training sessions, and complete project deliverables.

Residents will be recent MLIS graduates with an interest in building digital collections in community archives and gaining management skills for careers at digital libraries. After an orientation boot camp, each of

the 3 residents will receive education, training, and mentoring from digital library professionals at their hubs; consult with at least 10 LAAS archives about their collections, needs, and capacity for building digital collections; lead workshops and instructional sessions on digital library skills for at least 50 staff and volunteers at 10 LAAS archives; and work with other residents on a collaborative digital library project drawing from 9-15 LAAS members' collections. Along with the capstone project and presentations at conferences and professional development opportunities, we will create a structured cohort experience for the residents via collaboration tools such as Basecamp, programmatic elements such as joint site visits and team-taught workshops, and regular meetings—both formal and informal—between residents, their mentors, and our project team.

In addition to the orientation boot camp, the residents will receive hands-on training at their hubs from mentors and supervisors in the workflows, procedures, and systems at the CSUDH, CSUN, and USC digital libraries respectively. Hub mentors and supervisors (e.g. Williams and Philo at CSUDH, Jarosz and Kutay at CSUN, and Holmes-Wong and Mandell at USC) will also advise residents prior to site visits and contacts with the LAAS archives and provide overviews of other multi-site, community-based projects at each hub institution.

Each resident will consult closely with at least 10 LAAS member archives in their hub's geographic neighborhood or area of collecting focus. At CSUDH, the resident will consult, complete collections assessments, provide hands-on training, and develop a collaborative digital library project with the Compton 125 Historical Society, the Historical Society of Long Beach, the Japanese American National Museum, Rancho Dominguez Adobe, San Pedro Bay Historical Society, Tradeswomen Archives, and 4 other LAAS member archives selected jointly by the project team, our advisory board, and the LAAS executive committee after consultative discussions with prospective LAAS participants. At CSUN, the resident will work closely with the Tom & Ethel Bradley Center, Campo de Cahuenga, Glendale Public Library Arts & Culture Department, Pasadena Museum of History, San Fernando Valley Historical Society, and 5 other LAAS member archives selected jointly per procedures above. At USC, the resident will work with the California African American Museum, California State University Los Angeles' East L.A. collections, the Los Angeles Police Museum, the San Gabriel Mission Playhouse, collector and creator of the All the Saints of the City of the Angels project J. Michael Walker, and 5 other LAAS member archives selected per procedures outlined above.

In our preliminary selection of 16 LAAS members for this project, we identified a cross-section of institutions representing different sizes, areas of focus, community ties, relationships with larger entities. All are home to cultural materials that contribute to a complex understanding of the diverse peoples and experiences of the L.A. region, and all lack sufficient expertise and resources to undertake comprehensive digital projects that publish materials for free online public access via national platforms such as DPLA. In discussions with LAAS members and the executive committee, initiatives at each of the 3 hub institutions, and surveys—conducted by LAAS as well as the USC Digital Library during joint planning efforts with the California Digital Library, Los Angeles Public Library, and San Francisco Public Library for a California Service Network for DPLA, we have identified a larger pool of 100 LAAS archives. Through discussions with this group and consultations with other project stakeholders, we will finalize group of 30 LAAS participating archives for this project.

During their terms, the residents will survey the broader membership of LAAS to assess the readiness of the 230 member archives to undertake digital projects and assess the members' training and education needs more broadly. Each resident will 1) Conduct site visits to complete assessments of archival collections and staff and volunteer training needs for digital projects at 10 or more LAAS archives, 2) Work closely with the resident cohort, their mentors, and 3-5 LAAS members to plan and complete a capstone project ("L.A. Community Voices") to publish items on their hub's digital library and DPLA, 3) Create project plans, budgets, and case statements for top priority digital projects of 3-5 LAAS members, 4) Develop workshops and training materials to meet needs identified at the 10 LAAS archives and via surveys of the LAAS membership, 5) Offer at least 6 workshops and training sessions for LAAS member archives, working jointly with other residents and experts from other organizations when appropriate, and 6) Create at least one 7-10 training video on a topic identified as a significant need among the LAAS membership for dissemination via the LAAS website. We will integrate the capstone project into an exhibition, public programs, K-12 education, and digital humanities projects in

collaboration with CSUDH, CSUN, USC, and other mission-aligned organizations such as the Autry Museum of the American West, the California Digital Library, the California Historical Society, Los Angeles County Records Management and Archives Department, and Occidental College.

Each of the 3 residents will lead workshops and instructional sessions for 50 staff and volunteers at 10 LAAS archives. These will be tailored to needs identified by residents, mentors, and LAAS members during site visits and address areas in the DPLA curriculum and LLAMA competencies. The workshops will either be conducted at LAAS archives or the hub campuses. We will encourage the residents to work together to develop new and adapt existing curricula for the workshops. We anticipate holding a preliminary workshop for LAAS member archives held by project team members once the funding is secured and before residents are hired. This workshop would provide the LAAS members a baseline of knowledge and share publicly available tools. Once the residents are hired, each will conduct at least 2-3 workshops per year. In addition to workshops, residents will lead informal instructional sessions and consultations at LAAS member sites. We will also develop online instructional materials for LAAS member archives in core areas of need that we identify throughout for digital collections, project design and leadership. These will be hosted on the LAAS website at www.laassubject.org.

Project Evaluation: Working closely with our evaluation consultant Cynthia Mediavilla, we developed a plan to measure learning and skills acquisition in the DPLA and LLAMA competencies by our primary target populations: 3 residents and 150 staff and volunteers at LAAS archives. We will also measure perceived readiness to undertake digital library projects at the 30 participating LAAS archives.

For residents, we will include the following measures and tools: 1) Skill/knowledge acquisition measured through pre- and post-test surveys administered before the residents begin their terms and after they complete them. Mediavilla will also complete a mid-program survey to assess what's been learned by the end of the first year of the residents' terms, 2) One-on-one interviews by Mediavilla with residents every six months, 3) A 360-degree review instrument that measures the residents' performance—to be completed by supervisors, mentors, and program manager Marianne Afifi once a year. Follow-up with one-on-one interviews as needed, 4) Mediavilla and/or Afifi will observe a select number of resident-led workshops to assess their training ability and observe their work at LAAS member sites.

For staff and volunteers at LAAS archives, we will include the following measures and tools: 1) Pre- and post-test surveys administered directly before and after all resident-led workshops to measure immediate learning gains, 2) A SurveyMonkey survey of directors of all participating LAAS sites—to assess long-term impact of the workshops and project accomplishments, 3) Follow-up with one-on-one interviews as needed, and 4) Observations of resident-led workshops and work at LAAS partner sites.

Dissemination of Results and Findings: Our project team will share the results of our work broadly and update project stakeholders—including LAAS members and leadership and personnel at CSUDH, CSUN, and USC—as we meet key milestones. This will include presentations and displays at the annual Los Angeles Archives Bazaar, which draws 1,500 visitors (including archivists, educators, students, and the public) to the USC campus, and complement our ongoing cooperation with LAAS members on a number of initiatives. These include digital library projects, projects to improve an online directory of LAAS member collections, and the planning efforts we now have underway with CDL, LAPL, and SFPL to create a California service network for the DPLA. Along with sharing our findings with L.A.-area partners and our project advisory board, we will also share our results in journal articles, conference presentations, and meetings with DPLA working groups as well as similar venues that are seeking to digitize community- and neighborhood-based historical materials for the American public. As with our previous project, we will encourage residents to participate in giving conference presentations, writing journal articles, and sharing information about the program at the Archives Bazaar. We will also make freely available via the L.A. as Subject website (www.laassubject.org) and open data repositories all electronic training materials created through this project along with our summary survey findings.

Project Resources: As outlined in our budget justification, we are respectfully requesting \$680,395 in IMLS funding to support our 36-month project. The project partners CSUDH, CSUN, and USC will contribute \$318,218 of in-kind resources to ensure the success of the project. IMLS funding of \$461,380 will provide

salaries, benefits, professional development, relocation costs, local travel costs, and laptops for the 3 L.A. as Subject residents. Additional IMLS funds totaling \$218,015 will support 850 hours of work by our program manager Marianne Afifi, 150 hours of work by evaluation consultant Cynthia Mediavilla, travel costs for the team members to attend professional conferences, wages and benefits for student assistants on digital library projects at the 3 hub institutions, project supplies, digital preservation costs in the USC Digital Repository, and indirect costs. The project partners will contribute the time and effort of all other named project personnel and indirect costs as detailed in the budget and budget justification. At each hub, a Co-PI will devote 5% of their time and effort for the duration of the project, and a digital librarian supervisor will devote 7% of their time. All other named personnel will devote 5% of their time for the duration of the project. Other costs related to the completion of digital library projects will be borne by the three hub institutions.

Diversity Plan

L.A. as Subject is dedicated to preserving and sharing access to the complex histories of underrepresented communities and neighborhoods in the greater L.A. region. 230 LAAS member archives document the stories of numerous Southern California populations as well as their shared experiences, worldviews, and interactions with other communities. In keeping with the diverse membership and larger mission of LAAS, our project team will work with personnel at the 3 hubs to ensure a diverse group of participants in our *L.A. as Subject Digital Residency and Training Program*. Our diversity plan spans three distinct areas: recruitment and selection of participants, inclusion of cultural heritage materials, and the content for our workshops and training sessions.

Our 3 hubs, CSUDH, CSUN, and USC, have well-established and defined inclusive hiring policies and HR policies and active commitments to diversity supported by dedicated offices and university-wide initiatives. We will make every effort to recruit and hire a cohort of 3 residents who reflect the diverse communities of the L.A. region and hope our program can be a vehicle for supporting the entry of underrepresented groups into the library and archives profession by providing an immersive experience that will develop skills in digital libraries and library management among recent MLIS graduates. Additionally, by working with smaller archives that hold a wealth of stories from many different L.A. communities and neighborhoods, we hope residents will develop skills and competencies related to cross-cultural and inter-generational collaboration during their 24-month terms. We are putting measures in place to encourage a national pool of applicants for the residency program and create inclusive conditions for applicants from underrepresented groups. As part of our project budget, we are requesting funding for relocation expenses to encourage applicants from outside Southern California. In our job descriptions, we ask that applicants have a demonstrated interest in community and neighborhood histories and working with people from diverse backgrounds. In addition, we will share the job postings widely via the L.A. as Subject organization as well as nationally via the ALA JobLIST/Plus Diversity Sites, the ALA Office of Diversity, the ALA Black Caucus, the American Indian Library Association, ARL Diversity Recruitment and Leadership Programs, the Chinese American Librarians Association, CEAL, the Gay/Lesbian/Bi Network, REFORMA, and the ACRL Diversity Alliance.

In selecting our 30 LAAS member archives, we will ensure a broad, diverse representation of people, communities, subjects, and organization types. Our initial selection of 16 LAAS archives reflects a number of underrepresented and less-visible community histories. For example, the Tom & Ethel Bradley Center is home to historic photographs of African-American communities created by African-American photographers from the 1910s to the present. The Historical Society of Long Beach documents the city's large Cambodian immigrant community. The San Gabriel Mission Playhouse holds costumes and ephemera documenting early 20th century mission plays and their mythmaking about California's indigenous and Spanish colonial past. Many staff and volunteers at these archives belong to or identify strongly with the groups whose histories they preserve. So we anticipate our participants in workshops and training sessions will reflect the demographics of the L.A. region. In addition, our initial group of 16 LAAS archives is reflective of the LAAS membership, which includes neighborhood historical societies, individual collectors, smaller units of larger organizations, arts organizations with archives, and archives focused on industries or trades. During our selection of the remaining 14 LAAS

archives, we will consult closely with the archives, the LAAS executive committee, and our advisory board to ensure we meet our goals for including a diversity of communities, organization types, and subject matter—and that archives and their staff and volunteers will benefit substantially from participating. In addition to an open call for participation to the LAAS membership, we will conduct targeted outreach to smaller organizations to ensure they feel included in the process and welcomed as participants despite their resource limitations and—as is reflected in our surveys and conversations with smaller LAAS archives—self-perceived lack of readiness for building digital collections based on their primary archival materials. Although some LAAS archives digitize materials, very few undertake digital library projects that make them available via national platforms or follow national standards for imaging, metadata, and digital preservation.

Along with our participants and the community histories represented in our project, our diversity plan also includes the content of our workshops and training sessions. To begin with, the training sessions will be developed in consultation with the LAAS archives based on their sense of the educational needs of their own staff and volunteers as well as the unique features of the materials in their care (e.g. costumes, audiovisual materials, provenance and rights issues), and relations with their communities and neighborhoods. During our planning for this proposal, we also identified several topics for workshops and training sessions that will have unique relevance to several of the participating LAAS archives. These include topics such as inclusive metadata practices (e.g. using the preferred terms in Japanese American communities for historical events like the WWII incarceration of Japanese Americans rather than euphemisms such as “relocation” or “internment.”) They also include best practices for metadata for digital collections that include non-English materials. Residents, along with organizations such as the County of Los Angeles Public Library system and our team members who worked on the CSU Japanese American Digitization project and related initiatives, will lead these workshops. In the process, they will learn a great deal from LAAS participants who work regularly with relevant materials (e.g. 1980s Khmer-language newspapers for the Long Beach Cambodian community). Via our consultative selection of topics for workshops and training sessions, we will create an inclusive environment for LAAS participants that will be relevant to their own experiences and the collections under their stewardship.

Broad Impact

Our project will have broad impact—and longevity—regionally via the L.A. as Subject organization of 230 archives and strengthened organizational ties between the 3 hub institutions and 30 LAAS archives via shared digital collections, workflows, and pathways to DPLA and other national platforms. Through knowledge and skills exchange between digital librarians and mentors at our hub institutions, our cohort of 3 residents, and 150 staff and volunteers at LAAS archives, we will cultivate a self-sustaining community of practice that can share knowledge with other LAAS member archives and continue building digital collections based on L.A.-area community- and neighborhood-history materials. The educational and training materials that we develop through this project will be published via the LAAS website, and workshop content will be repurposed for the larger LAAS membership. Similarly, we will offer workshops and training opportunities in building digital collections at the annual Los Angeles Archives Bazaar, which draws 1,500 members of the Southern California archival and local history community to explore other collections and attend workshops and public programs.

Additionally, this residency model can be replicated and adapted freely as the USC Libraries work with the California Digital Library (CDL) and Los Angeles and San Francisco Public Libraries (LAPL and SFPL) to create a California DPLA service network. The USC Digital Library is working on complementary initiatives that are gathering information about collections and digital project readiness at Southern California community archives as part of this DPLA collaboration. These have included site visits, surveys, and networking with both LAAS member archives and other Southern California community- and neighborhood-archives. USC is also seeking funding for a broader survey and census of Southern California archives and a community history platform that will provide improved access to community-based collections. These efforts have educational and training components, and they will create further opportunities for sharing knowledge on digital library projects and training materials developed through this project. Community-based initiatives are also underway at

CSUDH and CSUN that include knowledge exchange and transfer between larger institutions with digital library infrastructures and smaller institutions that will benefit significantly from sharing access to holdings via national digital platforms. All of these efforts will benefit substantially from our work during this proposed project and will provide more opportunities for extending its impact via the educational components in other LAAS digital library initiatives at the USC Libraries and work by CSUDH and CSUN on projects related to CSUJAD and the Digitizing Southern California Water Resources project.

Nationally, we will share the results of our program via professional conferences, articles, and DPLA working groups. We consulted closely with DPLA and CDL personnel while planning our residency program and believe it can be a model for knowledge exchange between large and small institutions in other U.S. cities and regions. During our recently completed archival residency program, we gave presentations at regional and national conferences and shared information with other organizations who were interested in planning archival residencies that provided exposure to community archives and leveraged the resources and expertise of larger institutions such as university and public libraries. We will conduct similar activities as part of this project, involving residents and other participants when possible. As shown by our support letters from representatives of the California Historical Society, CDL, DPLA, UNC Chapel Hill Library, and WGBH, there are state- and nation-wide efforts to bring more of the cultural heritage legacy held by community and neighborhood archives into our national conversations about our shared histories and values. As part of this project, we will continue our conversations with people and regional and national organizations actively engaged in this work and share our results and workshop content and training materials freely via the avenues listed above.

Performance Goals: Our performance goals for this project fall under the Content and Collections IMLS agency-level goal. Specifically, we hope to 1) Improve management of the Nation's content and collections and 2) Improve preservation, conservation, and care of the Nation's content and collections. In particular, we hope to improve the management of collections held by community archives by facilitating their digitization per the Federal Agencies Digital Guidelines Initiative (FADGI) and the creation of metadata for national platforms. As our project is focused on education and training, we will measure our performance via the individual learning and skills acquisition reported by participants in the surveys, interviews, 360-degree reviews, and measures created by our evaluation consultant Cynthia Mediavilla and the self-perceived readiness of the participating archives to undertake projects that publish their materials via national digital platforms. These measures will be administered before and after our education and training as outlined above and use Likert scales (1-5) to assess the participants' self-identified knowledge and skill gains. We will supplement the surveys with interviews and reviews. Included in our survey instruments will be the 3 performance measure statements employed for the IMLS performance goal under "Learning" for training museum and library professionals. We will judge our training sessions to be successful if more than 50% of participants answer affirmatively that their understanding, interest, and ability to apply what they know has increased due to the training or education activity. We will also include measures related to the DPLA education areas and LLAMA competencies into our pre- and post-surveys as appropriate to measure progress in specific areas (e.g. rights issues) related to each workshop.

We are confident our project will have a national impact via our cooperative ties with organizations like CDL and DPLA and the efforts of other organizations to build digital collections based on U.S. community histories. We are gratified to see growing interest in this area and look forward to productive exchanges with mission-aligned peers as we undertake this work together. We are also confident that this program will help to establish a self-sustaining community of practice in the L.A. region. Because of the robust LAAS organization with its 230 member archives, public programs like the Archives Bazaar and the Emmy-nominated TV series [*Lost L.A.*](#) that the USC Libraries co-produce with KCET-TV, and collaborative digital library projects focused on community histories, we are creating a shared framework for preservation of and access to digital collections based on community histories. As a result, the training and education activities we undertake through *L.A. as Subject Digital Residency and Training Program* will live on through the cooperative ties strengthened between the 3 hubs and our 30 participating LAAS archives and a larger horizon of shared archival and digital library practice made real and tangible through the diversified activities of the L.A. as Subject organization.

Pre-Project Planning: July 1 to September 30, 2018

Our project team is meeting monthly and arranging for calls and videoconferencing to resolve logistical issues and finalize our plans for the *L.A. as Subject Digital Residency and Training Program*. We continue to identify prospective LAAS archives to participate in our program and integrate our findings for complementary work being undertaken by our 3 partner, or “hub” institutions and the efforts by the LAAS organization to gather more information about the needs of its 230 member archives. This work will accelerate after the notification of the grant award. At that time, we will lay the groundwork for establishing subawards from USC to CSUDH and CSUN and other administrative details such as bringing Afifi and Mediavilla onboard as independent contractors at USC. The team will reach out to prospective LAAS participants, gather further information on members’ continuing education needs, and share project updates at LAAS meetings.

Project Period: October 1, 2018, to September 30, 2021

Planning and Recruiting: October 1, 2018, to April 30, 2019

We will continue regular meetings with the project team (PI Marje Schuetze-Coburn, Marianne Afifi, Co-PI Gregory Williams and Thomas Philo at CSUDH, Co-PI Ellen Jarosz and Steve Kutay at CSUN, Co-PI Rachel Mandell and Deborah Holmes-Wong at USC, Liza Posas, Timothy Stanton, Claude Zachary, and Cynthia Mediavilla). In consultation with the LAAS executive committee and our advisory board, we will finalize our program plans, orientation bootcamp, participating LAAS archives, and the job descriptions for the three residents hired at CSUDH, CSUN, and USC. With Mediavilla, we will finalize our evaluation plan. We will also share information about the newly launched program at the Los Angeles Archives Bazaar in October of 2018 and spread the word to LAAS archives and prospective residents.

After the subawards are established at CSUDH and CSUN, we will post 3 resident positions and begin our recruiting efforts. These will include sharing information about the positions with the ALA JobLIST/Plus Diversity Sites, the ALA Office of Diversity, the ALA Black Caucus, the American Indian Library Association, ARL Diversity Recruitment and Leadership Programs, the Chinese American Librarians Association, CEAL, the Gay/Lesbian/Bi Network, REFORMA, and the ACRL Diversity Alliance. Hiring committees at each hub will include the mentors and supervisors (e.g. Mandell and Holmes-Wong at USC and Marianne Afifi if permitted by hub human resources policies). Our project team, and Posas in particular, will recruit our remaining 14 LAAS participating archives. With input from LAAS leadership and our advisory board, we will finalize our 30 LAAS archives and request summary information about their collections and survey them about their state of readiness for digital library projects. Each hub will work with 10 LAAS archives in its geographic and/or collecting area during our project.

By the end of March of 2019, our hiring committees will complete its initial review of the residency applications and recommend 9-12 finalists for interviews. The hiring committees will complete all of the interviews and recommend 3 applicants for residency positions at CSUDH, CSUN, and USC. Our residents will begin their 24-month terms no later than May of 2019.

Residency – Year One: May 1, 2019, to April 30, 2020

As the residents join their home institutions, we will offer an orientation bootcamp and kick-off experience, where they will meet each other, the project team, and some of the participating LAAS archives, and get an overview of their activities during the next 24 months. We will use

the framework from DPLA educational programs and LLAMA managerial competencies to structure the orientation. As part of the bootcamp, residents will meet their mentors, and both mentors and residents will complete an orientation session on their roles and responsibilities and our mentoring guidelines. Residents will complete a self-assessment and provide qualitative input about their expectations, and we will provide collaboration tools (e.g. Basecamp) and a structure of regular meetings to ensure they have a robust cohort experience. Afifi will remain a resource for residents for the duration of the program, checking in with them and their mentors regularly and ensuring evaluations are completed.

At their hub institutions, residents will receive training in local practice for digital projects and learn more about the 10 LAAS archives they will work with. In keeping with our mentoring guidelines, residents will begin monthly meetings with their mentors (Williams, Jarosz, and Holmes-Wong at CSUDH, CSUN, and USC respectively), who will also provide guidance about their professional development activities during the residency. Afifi will oversee the learning experiences of residents and work closely with the mentors, site supervisors (Philo, Kutay, and Mandell at CSUDH, CSUN, and USC respectively), and Posas on preparing them to work closely with the LAAS members. After an initial training period, and with guidance from their mentors and other hub personnel, the residents will meet with staff and volunteers at the 10 LAAS archives; learn more about their collections, needs, and circumstances; and work with the residents at the other hubs on a survey instrument for the larger LAAS membership. During this information gathering phase, the residents will also conduct site visits and begin developing needs and collections assessments for the 10 LAAS archives affiliated with their hub.

In consultation with the LAAS archives, hub personnel, and our project team, they will develop recommendations for training and education programs to meet the needs of staff and volunteers at the 10 LAAS archives and the broader LAAS membership based on their survey results. They will also identify at least 3-5 LAAS archives per hub for a collaborative demonstration digital library project exploring the theme of “L.A. Community Voices.” They will give a presentation about their experiences at the Archives Bazaar in October of 2019 and, encouraged by their mentors, identify professional conferences, additional training, meetings with other L.A. area organizations, and other professional development activities. If feasible, they will also lead a workshop at the Archives Bazaar in an area identified as a priority among the larger LAAS membership in planning and executing digital library projects.

At the 6-month point of their terms, or November of 2019, the residents will complete interviews with Mediavilla and Afifi and finalize their planned program of training activities for 10 LAAS archives at their hubs. In consultation with their mentors and the project team, they will offer a series of workshops based on the needs identified among staff and volunteers at the archives and based on DPLA education areas (e.g. rights issues) and special topics that will be relevant to the LAAS archives they are consulting with (e.g. inclusive metadata). As appropriate, residents will develop and lead workshops collaboratively and include other project team members and L.A.-area organizations with special expertise. Surveys and assessments will be given to LAAS staff and volunteers, and Mediavilla and Afifi will observe training sessions as appropriate. Each resident will lead at least 2-3 training workshops during the first year.

Also starting in November, the residents will finalize plans for the “L.A. Community Voices” hands-on demonstration digital library project. This will include finalizing the selection of at least 3-5 LAAS archives, identifying priority collections at the archives, and working with hub personnel to create project plans with budgets, staffing recommendations, and timetables. The residents will involve staff and volunteers at the 3-5 LAAS archives in the project, providing

a hands-on learning experience and helping to build comfort and familiarity with digital library projects among the participants.

Residency – Year Two: May 1, 2020, to April 30, 2021

At the conclusion of the first year of their terms, residents will complete another interview with Mediavilla and Afifi, and Mediavilla will oversee a 360-degree review of the residents and a mid-program survey to assess what has been learned. If feasible, residents will share information about their experiences via a blog for the LAAS website and social media. We will encourage them to give conference presentations and collaborate on journal articles with our project team. All three project partners (CSUDH, CSUN, and USC) will publish news articles and blog posts to mark project milestones such as the start of new residents' terms.

By May of 2020, residents will oversee imaging and metadata for the "L.A. Community Voices" project. They will assist with supervising student workers at their hubs and solve logistical and other problems as they arise in consultation with hub and LAAS archive personnel. Student workers will complete imaging, and the residents will create metadata from information provided by the LAAS members. The project will be completed by April 30, 2021, and all materials will be published via their hub's digital library and DPLA. The residents will work with their mentors and the project team to integrate "L.A. Community Voices" with an exhibition and other public programs as well as digital humanities projects highlighting materials from LAAS archives.

The residents will continue offering consultations and training sessions and workshops for the 10 LAAS archives during the second year of their terms. Our assessments will continue as outlined above with surveys and observations of training sessions. The residents will offer 2-3 workshops, including a team-led workshop at the October 2020 Archives Bazaar. In addition, they will complete collections assessments and offer recommendations to the 10 LAAS archives for further resources and education for digital projects. For at least 3-5 LAAS archives, they will complete budgets, staffing recommendations, project plans, and case statements for digital library projects based on their highest priority collections. Finally, each resident will complete at least one 7-10 minute training video on an area of community-based digital library projects (e.g. getting started, identifying rights issues, or inclusive metadata). These videos will be hosted on the LAAS website and suitable for sharing via social media.

At the six-month point of the second year, Mediavilla and Afifi will interview the residents, and Mediavilla will complete another 360-degree review process for the residents and a end-of-program survey to assess what has been learned. She will also interview LAAS archives to gauge changes in self-reported readiness to undertake digital library projects.

Evaluation and Reporting: May 1 to Sept. 30, 2021

After the completion of the residents' terms and Mediavilla's assessment activities, we will finish all follow-up interviews and begin drafting our final report and a journal article on our findings. We will also host a symposium on the results of our program and share information with LAAS members via presentations at LAAS meetings. We will report our results to all project stakeholders, including our advisory board, other institutions like DPLA, CDL, UNC Chapel Hill, and WGBH engaged in similar efforts, IMLS, and leadership at CSUDH, CSUN, and USC. We will continue to track residents' career development and digital library projects based on the holdings of our 30 participating LAAS archives.

DIGITAL PRODUCT FORM

Introduction

The Institute of Museum and Library Services (IMLS) is committed to expanding public access to federally funded digital products (i.e., digital content, resources, assets, software, and datasets). The products you create with IMLS funding require careful stewardship to protect and enhance their value, and they should be freely and readily available for use and re-use by libraries, archives, museums, and the public. However, applying these principles to the development and management of digital products can be challenging. 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

- Please check here if you have reviewed Parts I, II, III, and IV below and you have determined that your proposal does NOT involve the creation of digital products (i.e., digital content, resources, assets, software, or datasets). You must still submit this Digital Product Form with your proposal even if you check this box, because this Digital Product Form is a Required Document.

If you ARE creating digital products, you must provide answers to the questions in Part I. In addition, you must also complete at least one of the subsequent sections. If you intend to create or collect digital content, resources, or assets, complete Part II. If you intend to develop software, complete Part III. If you intend to create a dataset, complete Part IV.

Part I: Intellectual Property Rights and Permissions

A.1 What will be the intellectual property status of the digital products (content, resources, assets, software, or datasets) you intend to create? Who will hold the copyright(s)? How will you explain property rights and permissions to potential users (for example, by assigning a non-restrictive license such as BSD, GNU, MIT, or Creative Commons to the product)? Explain and justify your licensing selections.

All intellectual property rights to the underlying works held by LAAS archives and digitized for free online public access via CSUDH, CSUN, or USC digital libraries and the Digital Public Library of America will remain with their original owners. With our LAAS members, we will select materials that can be published with minimal risk via online digital platforms and reused for educational purposes. Metadata will reflect the contributing LAAS repositories and provide contact information for publication-related inquiries. New content such as training videos created through this project will be made freely available for non-commercial use and will be assigned Creative Commons licenses permitting broad adaptation and reuse.

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.

There will be no access or reuse terms imposed by CSUDH, CSUN, or USC on digital products created through this project. Ownership remains with the contributing LAAS institution. Users are notified through rights and use notices in the metadata of each digital object. All digital collections will be made freely accessible via national digital platforms and the open digital libraries of CSUDH, CSUN, and USC. Similarly, we will provide free online public access to training videos and permit broad adaptation and reuse.

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 anticipate creating no digital products that raise special privacy or ethical concerns. However, our project team members include experienced digital librarians and archivists who have worked extensively with cultural materials that involve cultural sensitivities and privacy considerations. During the CSU Japanese American Digitization Project, for example, CSUDH and CSUN personnel navigated these issues and evolving attitudes on privacy across several generations of Japanese Americans. As with CSUJAD, we will avoid digitizing materials for this project if they are determined in consultation with LAAS archives to raise cultural sensitivities or privacy issues that bar us from ethically publishing items for free online public access. We will work consultatively with LAAS members and consult among the project team to make any such determinations.

Part II: Projects Creating or Collecting Digital Content, Resources, or Assets

A. Creating or Collecting New 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 format you will use.

As part of the “L.A. Community Voices” digital library project, each hub institution will create digital files in standard archival formats for documents, photographs, and a small number of audiovisual materials. These archival files, which will be preserved in perpetuity using the USC Digital Repository, will include TIFF, WAV, and losslessly compressed JPEG2000 files. Access files in appropriate formats (PDF, JPEG, mp3, FLV) will be created per the local practice of each hub institution. Our practice will conform with national standards for digital library projects and best practices defined by the Federal Agencies Digital Guidelines Initiative (FADGI), NARA, the California Digital Library, and other organizations. We will determine the quantity and formats of the digital objects in consultation with the participating LAAS archives and after reviewing their collections. Based on our previous experiences in overseeing digital library projects comprised largely of two-dimensional materials (e.g. photographs, paper documents, and ephemera), we anticipate the “L.A. Community Voices” project will include 10,000 to 15,000 digital objects including their associated metadata.

We also anticipate creating training materials in digital document formats (PDF) and at least 3 training videos of 7-10 minutes in digital formats (JPEG2000 and FLV or mp4). All surveys, evaluation data, and reports will be created and retained in PDF formats.

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

The equipment and software in use at each hub varies, and the equipment used will vary by the type of materials included in the project, but all imaging, metadata creation, and publishing will be completed in-house rather than by outside service providers. At USC, two-dimensional materials are imaged to FADGI standards using a camera capture method that employs a Nikon D800e camera. For larger collections of paper records, an auto-fed Fujitsu fi-6400 scanner is employed. At CSUN and CSUDH, staff employ Epson 11000 and Bookeye flat-bed scanners for many projects involving paper and photographic materials. As part of quality assurance procedures, the hubs use Adobe Photoshop, Bridge, and Acrobat to review digitized files and correct minor issues in images or page order in documents. For metadata creation and publishing of digital objects, the three hubs use the CONTENTdm back-end system for our digital libraries. For the creation of training materials, residents and the project team will use computing equipment and cameras borrowed from their hub institution.

A.3 List all the digital file formats (e.g., XML, TIFF, MPEG) you plan to use, along with the relevant information about the appropriate quality standards (e.g., resolution, sampling rate, or pixel dimensions).

We will follow FADGI and other national standards for the creation of all digital files as part of this project. Archival digital file formats include TIFF, WAV, and JPEG2000. Photographs and paper documents will be imaged at a minimum of 600 pixels per inch and raw files will be rendered into 16bit RGB TIFF files with Adobe1998 color files or grayscale as appropriate. For sound recordings, we will 1) Record unmodified sound from original recordings, 2) Create WAV files with pulse code modulation at 96kHz/24bit resolution, 3) Create MPEG-1 Audio Layer 3 (mp3) audio files at 44.1kHz/192kbps resolution for public access, and 4) Embed filenames in keeping with our hubs' technical and metadata standards. For video recordings, we will 1) Record video output from archival-quality VHS playback decks or film output from archival-quality 16mm film projects, 2) Create archival-quality MOV digital files using Motion JPEG 2000 video encoder and PCM 48 kHz at 16 bit audio encoder, 3) Create Flash video files (.FLV) using On2 VP6 video encoder and mp3 at best data rate audio encoder for web-access copies, and 4) Embed filenames in keeping with each hub's technical and metadata standards.

B. Workflow and Asset Maintenance/Preservation

B.1 Describe your quality control plan (i.e., how you will monitor and evaluate your workflow and products).

Experienced personnel at all 3 hubs have had oversight over complex digital projects involving diverse materials held by smaller archives. As part of these projects, they had to maintain FADGI-compliant imaging and meet the standards of national granting agencies such as NEH, NHPRC, and NPS. The three hub institutions maintain the quality of digital products via regular meetings, open communication, quality control regimens, and review of digital objects by supervisors. For two-dimensional materials, Adobe Photoshop is used to review digitized files and correct minor issues as part of established workflows. For audiovisual materials, imaging lab staff review the digital files to verify whether errors existed in original source recordings or were introduced during the conversion process. If errors are detected, staff will correct the issues or restart the capture process using original source recordings as appropriate. At each hub, supervisors review all metadata records and digital objects prior to publication using CONTENTdm. For training materials, mentors and our project team will review all materials created by residents prior to finalizing them and publishing them for free online public access.

B.2 Describe your plan for preserving and maintaining digital assets during and after the award period of performance. Your plan may 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 will ensure the long-term preservation of all archival digital files and metadata records in the USC Digital Repository, which was developed to protect in perpetuity the 52,000 video testimonies from Holocaust survivors collected by the USC Shoah Foundation Institute. With 40 petabytes of capacity, the USC Digital Repository (USCDR) can ensure the secure, long-term preservation of the digital products created via this project. Its quality-assurance systems detect bit-variance in digital files and restore original files from back-up copies to ensure no information is lost. The USCDR automatically migrates files to new data tapes every three years or whenever errors are detected on any individual piece of storage media. Its long-term plans include migrating digital content to new preservation technologies as they become the industry standard. More information about its preservation systems is available at <http://repository.usc.edu>. All training materials, including training videos, will be preserved according to a similar standard. At the discretion of personnel at CSUDH and CSUN, they may elect to preserve digital products created through this project using systems with equivalent capabilities.

C. Metadata

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

All 3 hubs use the CONTENTdm backend system for the creation of metadata records using the Qualified Dublin Core metadata standard and appropriate controlled vocabularies and thesauri based on the materials from LAAS archives that are selected for our collaborative digital library project. For an example of how our project team members approached metadata in a previous project, see CSUJAD guidelines at <http://csujad.com/practices.html>.

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

As with the digital objects created through this project, we will preserve all metadata records in perpetuity using the USC Digital Repository or systems with equivalent capabilities.

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).

We will provide multiple access pathways to the digital products created through this project. We will make our metadata available via OCLC's Worldcat and share metadata via the Open Archives Initiative Protocol for Metadata Harvesting. We will publish the collections on the Digital Public Library of America and via CDL's Calisphere in addition to the hubs' digital libraries.

D. 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).

All digital collections created through this project will be published for free online public access via standard web browsers. Similarly, all training materials will be made freely accessible online.

D.2 Provide the name(s) and URL(s) (Uniform Resource Locator) for any examples of previous digital content, resources, or assets your organization has created.

CSUDH

<http://digitalcollections.archives.csudh.edu/digital/>

CSUN

<http://digital-library.csun.edu/>

CSUJAD

<http://csujad.com>

USC

<http://digitallibrary.usc.edu/>

Part III. Projects Developing Software

A. 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.

Not applicable.

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

Not applicable.

B. Technical Information

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

Not applicable.

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

Not applicable.

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

Not applicable.

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

Not applicable.

B.5 Provide the name(s) and URL(s) for examples of any previous software your organization has created.

Not applicable.

C. Access and Use

C.1 We expect applicants seeking federal funds for software to develop and release these products under open-source licenses to maximize access and promote reuse. What ownership rights will your organization assert over the software you intend to create, and what conditions will you impose on its access and use? Identify and explain the license under which you will release source code for the software you develop (e.g., BSD, GNU, or MIT software licenses). 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.

Not applicable.

C.2 Describe how you will make the software and source code available to the public and/or its intended users.

Not applicable.

C.3 Identify where you will deposit the source code for the software you intend to develop:

Name of publicly accessible source code repository:

URL:

Not applicable.

Part IV: Projects Creating Datasets

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

Our data collection as part of this project will be minimal, consisting solely of the evaluation activities completed by Cynthia Mediavilla of participants' learning and skills acquisition and the residents' survey of LAAS members. Our purpose will be evaluating the effectiveness of the project, needs assessment, and making recommendations for future education and training programs. Data will be gathered as detailed in the project plan.

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?

No, but each hub will consult with their IRB prior to the start of the project to confirm any institution-specific requirements. We have well established relationships with our IRBs and defined procedures for clearing data collection activities.

A.3 Will you collect any personally identifiable information (PII), confidential information (e.g., trade secrets), or proprietary information? If so, detail the specific steps you will take to protect such information while you prepare the data files for public release (e.g., data anonymization, data suppression PII, or synthetic data).

The only personally identifiable information collected will relate to interviews and performance reviews of the 3 residents. That will be kept confidential by mentors, Mediavilla, and Afifi. It will not be published.

A.4 If you will collect additional documentation, such as consent agreements, along with the data, describe plans for preserving the documentation and ensuring that its relationship to the collected data is maintained.

Not applicable.

A.5 What methods will you use to collect or generate the data? Provide details about any technical requirements or dependencies that would be necessary for understanding, retrieving, displaying, or processing the dataset(s).

We will administer on-site surveys and online surveys using tools like Qualtrics or SurveyMonkey, conduct interviews, and conduct 360-degree reviews of the 3 residents. All results will be output as PDF documents for retention by the project team and preservation in the USC Digital Repository or equivalent systems.

A.6 What documentation (e.g., data documentation, codebooks) will you capture or create along with the dataset(s)? Where will the documentation be stored and in what format(s)? How will you permanently associate and manage the documentation with the dataset(s) it describes?

We will preserve a copy of our project plan and evaluation plan with the project data to provide context.

A.7 What is your plan for archiving, managing, and disseminating data after the completion of the award-funded project?

We will not disseminate the interviews or reviews with personally identifying information about participants. We will share the summary report of our findings with no personally identifiable information about participants on the L.A. as Subject website and publish articles and give conference presentations. We will also share the results of surveys of the LAAS membership and summary results of learning outcomes at our training activities via the LAAS website, meetings, and the Archives Bazaar and deposit survey data with the Open Science Framework. All data and reports will be preserved using the USC Digital Repository and equivalent institutional repositories at CSUDH and CSUN.

A.8 Identify where you will deposit the dataset(s):

Name of repository: [Open Science Framework](#)

URL: <https://osf.io/>

A.9 When and how frequently will you review this data management plan? How will the implementation be monitored?

We will review our data management plan at project kickoff. We will then review our implementation at each monthly meeting and then review our plan at the start of each project year to make any needed adjustments. PI Marje Schuetze-Coburn and program manager Marianne Afifi will monitor implementation with Co-PIs Gregory Williams, Ellen Jarosz, and Rachel Mandell at each hub.