

## **Abstract**

The Internet Archive, working with the New York Art Resources Consortium (NYARC), requests \$97,716 for a one-year National Forum Grant in the Curating Collections project category of the National Leadership Grant program. The National Forum will serve to catalyze collaboration among art libraries in the stewardship of historically valuable art-related materials published on the web. Materials such as auction catalogs, art gallery communications, and exhibition catalogs that were once only published in print are now primarily or solely made available via the web. The migration of this valuable primary source material from analog to born-digital format, as well as its dissemination via the web, is forcing cultural heritage institutions to undertake new collection and access methods to ensure this material is preserved for research. This shift has unique ramifications on art libraries, which often have resource and technology constraints due to their size and collecting focus and thus can greatly benefit from shared services and infrastructure.

This project addresses the concern that vital art resources are not being collected and preserved for future scholarship by organizing a National Forum, and conducting additional research, training, and network development activities, to advance shared services for art and museum libraries to archive web-published materials. A National Forum and workshop will convene librarians, archivists, curators, and researchers from a diverse group of organizations to coordinate current collection development practices, assess resource and program needs, provide training on current technologies, and map out a national network for future collaborations and service models.

The grant will begin with an initial round of research and reporting that summarizes the key challenges, opportunities, and working areas. This research and community engagement will inform the forum and workshop and will build upon other emergent efforts to form alliances and catalyze a community of practice focused on collaborative models. A smaller, action-oriented stakeholders meeting after the forum will involve foundational partners roadmapping an implementation plan for a national network model to support shared services and infrastructure for web archiving in art and museum libraries. All research reports, forum and workshop materials, and strategic planning documents will be published with an open access license and released both online and through the materials repository of the Art Libraries Society of North America (ARLIS/NA). The set of activities and deliverables featured in this proposal advance the mission of the art and museum library community to serve its 21st century stakeholders, seed a national-scale effort towards cooperative curation and services, and advance the overall stewardship of born-digital collections within this community.

## 1. Statement of Need

The web is now the de-facto platform for individual artists, galleries, arts organizations, and others to publish resources, audio-video, creative outputs, and other primary source records crucial to art historical scholarship. This proposal, *Advancing Art Libraries and Curated Web Archives: A National Forum*, submitted in the category of Curating Collections, addresses the reality that if these web resources -- which by their nature are highly ephemeral -- are not captured and saved for posterity, they will be lost forever, thus leaving a “digital black hole” in the art historical record. This project will build upon the Internet Archive’s more than 20 years of experience in web archiving and community building around digital stewardship, as well as the New York Art Resources Consortium (NYARC)’s successful program of art-specific web archiving to leverage our joint expertise with a plan of action to catalyze the art and museum library community and create a roadmap for a sustainable national program of art-specific web archives. A coordinated effort on program development at a networked level will ensure that at-risk born-digital art documentation and information will be collected, preserved, and remain accessible as a vital resource for current and future research. We intend to achieve this goal by bringing together leading art information professionals from museums and libraries across the United States at a National Forum. Beyond the Forum itself, this proposal includes additional work to inform and mobilize a sustained community effort to advance web archiving in art and museum libraries through preliminary research and community engagement, a two-day National Forum event featuring presentations, discussions, and hands-on technology training, a follow-on meeting of key stakeholders to seed a national network, and published outcomes summarizing program activities and outlining a roadmap for future collaboration and implementation.

Web archiving is a growing component of library and archive collection development strategies to ensure that relevant web content is preserved for future research by students, scholars, and the public. The National Digital Stewardship Alliance (NDSA) Web Archiving Survey has documented substantial growth in new web archiving programs between its beginning in 2011 and its most recent report, published in 2017.<sup>1</sup> Archive-It, the Internet Archive’s widely-used, non-profit web archiving service, also continues to experience around 30% annual growth in the number of partner organizations starting new web archiving programs. This growth, however, is largely made up of libraries and archives at colleges, universities, and government organizations. Few libraries specializing in the study of art, architecture, and design have established web archiving programs and this organization type remains underrepresented in the larger web archiving community. Of the 104 respondents to the latest NDSA web archiving survey, only 2%

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<sup>1</sup> National Digital Stewardship Alliance (NDSA). “Web Archiving Surveys.” <http://ndsa.org/publications/>

(2-3 respondents) identified as being from a museum.<sup>2</sup> Similarly, of approximately 570 total institutional users of Archive-It, only 20 (3.5%) are art or museum libraries.<sup>3</sup>

Art and museum librarians have expressed their interest in using web archiving to avoid a significant gap in the art historical record since at least 2013, the date of a pilot study conducted by the Artist Files Special Interest Group of the Art Libraries Society of North America (ARLIS/NA) to collect and preserve the ephemeral web presences of geographically dispersed art galleries.<sup>4</sup> NYARC, funded by two grants from the Andrew W. Mellon Foundation, has since established what is likely the largest and most robust program to collect art-related web content.<sup>5</sup> In so doing it has established a model for planning, developing, managing, documenting, and preserving specialist art historical web archives. However, the NYARC archive is by necessity quite focused, given existing staffing levels and the specific collecting and geographic scopes of its member institutions, the Frick Art Reference Library, the Brooklyn Museum Libraries and Archives, and the Museum of Modern Art (MoMA) Library and Archives. What is needed in order to expand national capacity for curating art-related resources is a collaborative and coordinated network of libraries that incorporate web archiving into their collection development and strategic services.

NYARC project consultants' reports identified some of the reasons that adoption of web archiving as a core service for art libraries in particular have not moved forward.<sup>6</sup> One factor is a much slower "tipping point" from analog to predominantly digital publications in art compared to other disciplines. This delay has resulted in a hybrid collection of print and born digital that strains the limited staff and material resources of art libraries. In addition, focus groups revealed that museum staff, art historians, and other patrons of art libraries have a false sense that web-based information important to their research will be preserved by the publishers. A perceived high barrier-of-entry because of the technical complexity and a lack of collection development alignment are further impediments for building web archives of art, architecture, and design resources. All NYARC reports strongly recommended that the next steps towards building sustainable and scalable collections of born-digital resources must involve collaborative efforts in order to adequately serve present and future research in art history and the art market.

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<sup>2</sup> Bailey, J., Grotke, A., McCain, E., Moffatt, C., & Taylor, N. (2017). Web archiving in the United States: A 2016 survey. [http://ndsa.org/documents/WebArchivingintheUnitedStates\\_A2016Survey.pdf](http://ndsa.org/documents/WebArchivingintheUnitedStates_A2016Survey.pdf)

<sup>3</sup> The art and museum libraries using Archive-It can be seen via the Archive-It public access portal, <https://archive-it.org/explore?fc=organizationType%3AmuseumsAndArtLibraries>

<sup>4</sup> Deutch, S., & McKay, S. (2016). The future of artist files: Here today, gone tomorrow. *Art Documentation*, 35(1), 27-42.

<sup>5</sup> Pregill, L. (2013). "Mellon Award Funds Web Archiving Program," <https://www.nyarc.org/content/mellon-award-funds-web-archiving-program>

<sup>6</sup> Kempe, D. (2016). Making the black hole gray: Implementing the web archiving of specialist art resources. Final report to the Andrew W. Mellon Foundation.

[https://www.nyarc.org/sites/default/files/making\\_the\\_black\\_hole\\_gray\\_final\\_report.pdf](https://www.nyarc.org/sites/default/files/making_the_black_hole_gray_final_report.pdf)

The art and museum library community is eager to work collaboratively, across institutional, disciplinary, and/or regional boundaries, in order to meet the unique challenge posed by the ephemerality of web resources and technical complexity of archiving web-published materials. This was most recently demonstrated at ARLIS/NA's 2017 annual meeting, at which 45 attendees participated in a short, preliminary discussion of ways to kickstart nationwide action on the issue, a far larger number of attendees than was expected by the organizers. As the organizers of this preliminary meeting are the authors of this proposal, we are well positioned to leverage this interest, scale it to a national level, and advance its implementation. A National Forum is the ideal venue to launch such an effort. In addition to the preliminary discussions, over 30 attendees participated in an introductory technology workshop and planning meetings convened by the ARLIS/NA's Web Archiving Special Interest Group (SIG) in 2017. Combined with the growth of the SIG itself, formed in 2016,<sup>7</sup> these events demonstrate the growing interest in the field of web archiving and point to the need for a national-level event to formulate strategic coordination and shared services development.

In both web archiving and broader digital library platform developments, joint services and knowledge sharing have allowed like-minded organizations such as university consortia and public libraries to build out community-wide efforts, helping institutions of all sizes and resource levels to start web archiving programs.<sup>8</sup> A similar model can align the unique needs of art and museum libraries with networked efforts to build subject-based web archives at scale. A Forum for public librarians recently convened by the Internet Archive demonstrated the value of engaging targeted individuals and institutions to collectively move forward on web archiving goals. A similar National Forum focused on building historical resources for the study of art will be a crucial catalyst for creating a lasting primary source for a wide variety of people seeking information about the domain of art in 21st-century America.

## **2. Project Design**

### **GOALS AND OBJECTIVES**

Based upon the identified needs, the primary goal of this project is to mobilize the art and museum library community to integrate web-published, born-digital records into their broader curatorial collection building through a planned program of discussion, training, and strategic roadmapping. The three major objectives of this project will be to assess and document barriers to entry and functional and institutional requirements, gather stakeholders for discussion and education to meet these requirements, and, finally, to provide a long-term plan for seeding a

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<sup>7</sup> Announcement of ARLIS/NA Web Archiving SIG, <https://www.arlisna.org/news/news-events/853-new-special-interest-group-web-archiving>

<sup>8</sup> Examples of coordinated university library consortial collaborations include OCUL & COPPUL working with the Internet Archive, <https://blog.archive.org/2017/08/02/canadian-library-consortia-ocul-and-coppul-join-forces-with-archive-it-to-expand-web-archiving-in-canada/>. Examples of public library networks include the current IMLS-funded Community Webs project, <https://archive-it.org/blog/projects/community-webs/>

national network of continued collaboration and resource alignment amongst art and museum libraries for collecting web-based resources.

A chief outcome of the project will be the convening of 50 key stakeholders from the art and museum libraries and the web archiving communities for focused discussion on building relevant born-digital collections. The associated workshops will provide hands-on training to most of these attendees. A smaller, action-oriented, follow-on stakeholders meeting will take the outcomes of the Forum and develop a plan for implementation and collaboration amongst a set of foundational partners that will promote cooperative web collection, alignment on resource sharing, and community network sustainability. Published outcomes will include the preliminary research and surveys, all Forum presentations, meeting notes, and workshop training materials, and a final project report that summarizes the Forum discussions, details current practices, and provides a roadmap for future national alliances and program growth.

## **PROJECT WORK PLAN**

The project will begin in July 2018 and encompass three, four-month phases of work. The project team, consisting of Internet Archive employees Jefferson Bailey, Lori Donovan, and Karl-Rainer Blumenthal as well as Frick Art Reference Library staff Deborah Kempe and Sumitra Duncan will share work on research and planning, event execution, and reporting and promotion of outputs for a combined total of .25 FTE over the course of the year. This team has experience with collaborative program development, building multi-institutional networks and initiatives, grant management, symposium and forum event hosting, needs assessment, and strategic planning.

### *Phase 1: Research and planning, July 2018 - October 2018*

Phase 1 will enable the project team to plan and program a successful National Forum and workshop by assessing the state of the community and its needs. Team members will conduct an initial survey of art and museum library representatives and stakeholders and produce an environmental scan that summarizes the key challenges, opportunities, and working areas moving forward for a national coalition of web archiving partners. The phase will include the open publication of this research and its distribution to Forum and workshop attendees, as well as content development and event planning for the National Forum and workshop to address its findings and outcomes.

#### **Phase 1 Activities:**

1. Conduct Community Outreach and Research (July - August 2018)

The project team will conduct a preliminary environmental scan and community survey to consolidate current challenges, catalyze interest in the project's goals, identify areas for discussion at the meeting of stakeholders, and nurture interest in further national coalition building. This will consist of at least two community webinars and a literature

review. Research will preliminarily answer the questions: who is and should be involved in a networked approach to web collection development, management, and preservation among art and museum libraries; what technical, educational, infrastructural, and/or financial obstacles must be overcome to this end; and what will constitute success to this community?

2. Write and Publish Summary Report (September 2018)  
Outcomes from the environmental scan and community survey will be published as a summary report via a joint blog post and disseminated to attendees prior to the Forum and workshop events.
3. Begin event planning (September - October 2018)
  - a. The project team will use results of the research to determine topics for discussion and recruit expert speakers and key stakeholders to a two-day National Forum and community workshop.
  - b. The team will select a date and east coast location based on availability of venues of a suitable size, ease of travel for invited attendees and timing of conferences or events that might pull from a similar attendee pool, including ARLIS/NA, whose 2019 conference dates have not yet been announced.
  - c. The project team will finalize a list of invited individuals for the Forum, and send invitations. A preliminary institutional invite list is included in the supplementary materials. Up to 10 additional spaces will be made available on an application basis. Applications will be publicized via art and museum library listservs and reviewed by the project team.
  - d. Plan catering, A/V requirements, and other event logistics with the selected host venue.

*Phase 2: National Forum and Community Workshop, November 2018 - February 2019*

The project team will use the above research products to develop a program of presentation and discussion topics for a National Forum and training materials for a technology, policy, and best practices workshop. They will recruit and facilitate the attendance of key representative stakeholders and experts at these live events. All participants will be asked to evaluate these events, identify their strengths and gaps, and prioritize topic areas for the open calls and final project report to be completed in Phase 3.

**Phase 2 Activities:**

1. National Forum and Workshop (November 2018 - February 2019)  
The project team will complete planning and the National Forum and Community Workshop will be held. The Forum's program will include both presentation and discussion of the key web archiving issues and questions facing museums and art

libraries as demonstrated by the products of Phase 1 and by the benchmarks achieved by institutions working in this field to date. Talks will highlight themes specific to art and museum libraries around curatorial issues, program development, and digital preservation and access. Guided discussion will facilitate further brainstorming on network building and shared services development. The workshop will then provide hands-on, introductory training in web archiving concepts and a variety of collection management, capture, and access technologies with which participants may carry the work forward at their home institutions and/or collaboratively. These would include not only collection management and capture tools like Archive-It<sup>9</sup>, or Webrecorder<sup>10</sup> but also collection development tools like the in-progress, IMLS-funded project Cobweb<sup>11</sup> which may offer potential methods or platforms for facilitating the collaboration of attendees as part of follow-on network building and shared resource development.

2. Post-event Survey (February 2019)

The project team will send an online post-event survey to attendees in order to assess the success of the Forum and workshop and gather feedback for the final phase of the project.

*Phase 3: Reporting and sharing, March 2019 - June 2019*

Phase 3 will begin with a smaller, more action-oriented key stakeholders meeting which will build upon the outcomes of the Forum and help draft a roadmap for ongoing growth and collaboration. Reporting on all project activities, findings, outcomes, and action recommendations will commence with the sharing of initial outcomes with and facilitation of feedback from the broader community in two open-invitation webinars. The project will conclude with the publication of all research materials, including the summary report, Forum presentations, workshop training materials and the final project report. All outputs will be published online with an open access license.

**Phase 3 Activities:**

1. Stakeholders meeting (March - April 2019)

The project team will plan and execute a one day meeting among 10-15 key stakeholders identified during the Forum to set priorities and form an action plan moving forward.

This event will further inform the open calls, and the action plan developed here will be included in the final project report.

2. Host open call (April 2019)

The project team will host two open webinars in order to report out on Forum, workshop, and stakeholder meeting outcomes, solicit further community input, and facilitate

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<sup>9</sup> [www.archive-it.org](http://www.archive-it.org)

<sup>10</sup> [Webrecorder.io](http://Webrecorder.io)

<sup>11</sup> <http://www.cdlib.org/cobweb/>

coalition building. Open calls will be publicized via art library and museum listservs, and project blogs.

3. Writing of reports (April - May 2019)

The project team, in conjunction with ARLIS/NA, will compile Forum presentations, workshop training materials, and produce a final project report on the outcomes of the Forum, workshop and stakeholders meeting. The final project report will include summary and analysis of the Forum, feedback from the open calls, and an action plan for future collaboration and collection development as discussed in the stakeholders meeting.

4. Publication and promotion of outputs (May - June 2019)

The project will conclude with the publication of all research materials and event products, including the summary report, Forum presentations, workshop training materials and final project report. All outputs will be made available online in the ARLIS/NA Learning Portal.<sup>12</sup> The Learning Portal is ARLIS/NA's open access platform for sharing electronic content created by members and affiliates. A dedicated space will be created within the portal for "Art Libraries and Curated Web Archives" and it will contain documentation from the Forum panels, webinar and presentation files, and workshop materials. As is evident by ARLIS/NA's support for this project and detailed in the Digital Products form, the Learning Portal will ensure this documentation will remain available for participants and the art community. They will be promoted via relevant listservs, conference and interest group presentations, blogs, and webinars.

## **OUTCOMES AND SUCCESS METRICS**

The products of this project will be evaluated primarily for their ability to constructively answer the questions raised among community stakeholders in its initial research and planning phase, and in so doing to inform a feasible path forward for the community. Indicators of success beyond the life of the project will include co-operations among art and museum libraries in creating web collection development and outreach plans, access points, training and education resources, and/or preservation storage networks. These developments will advance and expand upon the accomplishments of web archive program modelling by ARLIS/NA members and by NYARC supported by other funders and in prior cycles. However, all research instruments, events, and reporting products will intentionally elicit the input and amplify the voices of a diverse community of stakeholders, representative of different patron bases, geographic locations, collecting scopes, technical literacies, and available resources.

We will track progress towards our goals and objectives by conducting a survey following the Forum and workshop to assess how these events helped to break down barriers to adopting a web archiving program and encouraged collaborative collection-building. We will also solicit

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<sup>12</sup> <https://www.pathlms.com/arlisna>



feedback via open calls to help assess the impact of the Forum and its outputs on a broader range of art and museum libraries who may not have attended the Forum.

## **RISKS AND MITIGATION**

Risks to a project built around a National Forum style event are largely centered on the efficacy of the attendees, the orientation of the program, and the mechanisms for ensuring Forum-motivated next steps are actualized. This proposal has activities in place to address and mitigate all of these risks, including extensive preliminary, in-event, and follow-on activities not featured in many IMLS-funded National Forum grants. First, the project will undertake preliminary environmental scanning, research, and community engagement through open calls and webinars to solicit input from art and museum libraries on the topics and strategies best featured at the Forum. This input will also inform the roadmapping activities in the later half of the project. The Forum itself will be structured around presentations as well as facilitated and guided discussion and breakouts, to encourage attendee interaction to foster later-stage partnership development. The attendees will be selected through both invitation, thus targeting known decision-makers at “ready to go” institutions, and through a number of spots reserved for applicants, to allow for the participation of a diverse and motivated set of attendees.

The Forum will also feature a second-day of hands-on, practical workshops on technologies, policies, and best practices lead by the project team from a curriculum developed in response to community feedback. Finally, by including a post-Forum “key stakeholders” meeting, the program design address the risk of insufficient follow-through by using the Forum and other project activities to best identify those institutions with the resources and motivation to immediately advance a sustainable national network. Broader risks include ensuring the Forum’s content addresses any emergent issues around resource limitation, program advocacy, technical limitations, or other barriers of adoption that could inhibit subsequent network building. An iterative program design that features research and participation prior to Forum scheduling and content development will mitigate these risk and ensure the Forum, workshop, and other published deliverables address these and any other community concerns.

### **3. Diversity Plan**

Given that art and museum libraries are at present largely underrepresented in the established web archiving community, a key objective of this project is to bring together a diverse body of organizations and uniquely address the hurdles they face in implementing web archiving programs for art resources. Thus far, through the ARLIS/NA Web Archiving Special Interest Group (SIG), a range of art and museum libraries have been identified as potential participants in a National Forum, spanning both large and small museums, galleries, foundations, archives, and study centers throughout the country. We seek to facilitate greater participation from a diverse geographic range encompassing both coasts, the Midwest, and the southern United States, and

we will identify additional geographically dispersed organizations to invite to participate through conducting an environmental scan and community survey in phase one of the project. The attendees, both those invited and those who apply to attend, will encompass librarians and archivists, scholarly researchers, gallerists, curators, digital humanists, and technologists. Additionally, a key objective will be facilitating the lowering of barriers to entry in order to promote the preservation of born-digital output from a diverse range of artists, scholars, and galleries, including those whose focus is on the representation of women and artists who identify as part of a minority group.

Web archiving sessions and discussions at the 2017 ARLIS/NA annual meeting in New Orleans drew a broad range of interest from diverse institutions, both public and private, such as The Huntington Library, Corning Museum of Glass, Museum of Fine Arts Houston, Getty Research Institute, Kansas City Art Institute, Honolulu Museum of Art, Sterling and Francine Clark Art Institute Library, Virginia Commonwealth University, Smithsonian Institution, L.A. Louver Gallery, and the Metropolitan Museum of Art. Participants in the discussions at ARLIS/NA expressed uncertainty as to realistic methods to incorporate web archiving into their collecting practices due to the technical complexity and lack of alignment with their collection development policies for analog materials. These barriers exist for art librarians and curators at both large and small institutions, although resource limitations pose a particular challenge to solo librarians and archivists, as well as those without the support of academic institutions or larger museums. We will address barriers to entry via focused discussions as part of the National Forum and we will additionally reach a diverse audience virtually via free webinars and open access dissemination of reports and webinars via the ARLIS/NA Learning Portal.

#### **4. National impact**

This project will transform web archiving practice among art and museum libraries, vitally enriching the art historical record for future scholarship, by translating stakeholders' expressed needs for collaboration and support into a national service model. It builds upon a foundation of, regionally or curatorially-specific efforts, planning conversations, and technical workshops, to define the needs, roles, and implementation and service models among art and museum library collaborators. It will improve management of the Nation's content and collections by enumerating and facilitating the most impactful opportunities for art and museum libraries to contribute human, curatorial, technical, and/or financial resources to a nationwide network of support for collecting, preserving, and providing access to art historical web resources.

The preliminary research conducted for, discussions at, and final report from this project's Forum and workshop will meet this national community's aspirations for a networked approach to web archiving by defining roles and responsibilities for its diversely missioned institutions, collectors, curators, and technicians moving forward. They will reflect the perspectives and input

of stakeholders representative of the community's spectrum of institution size, curatorial scope, regional specificity, and technical capacities. National Forum and workshop attendees will be surveyed to evaluate the events' success at addressing core issues as identified by preliminary research. This environmental scan and the subsequent feedback to preliminary event reports will furthermore be conducted among art and museum library representatives regardless of their ability to attend in-person. All products delivered online via the ARLIS/NA Learning Portal as CC0-licensed open access resources will ultimately have direct applicability to this wider audience of stakeholders around the Nation. They may then carry the work forward with colleagues present for the National Forum and workshop, using program model assessments, technology guides, success metrics, and implementation plans adapted to site-specific collections.

Overall success of the Forum and published outputs would be demonstrated by at least 60% of Forum attendees reporting that they have a plan to overcome institutional barriers and establish a web archiving program, with the support of the national network developed during the course of the project. Additionally we intend to compile and report on access statistics for the published resources on the ARLIS/NA Learning Portal and continue to track these numbers as ongoing success metrics after the completion of the grant.



## 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.

The project's primary digital products will be a set of reports and training materials, such as training videos, case studies, and associated educational materials and will be released as CC0 -- fully public domain.

**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.

The Internet Archive will assert no ownership rights to the new digital products created in the project and will impose no conditions on access 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.

The project will not create any products that involve these issues.

## 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.

Digital content will include summary and final reports, presentation slides from the forum, and training videos. Written materials and slides will be published in PDF format, while training videos will be mp4s.

**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.

Materials will be created by the Internet Archive, in conjunction with NYARC, forum attendees and ARLIS/NA, who will be hosting the materials in their open access Learning Portal. Written materials will be generated using desktop publishing software and training videos will be created using Camtasia or similar software.

**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).

Training videos will be in .mp4 and digital print materials will be disseminated in .pdf.

## **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).

All products will be evaluated for completeness and quality by the project team and reviewed regularly to ensure ongoing quality control once they have been made publicly available

**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).

In addition to storage and hosting by ARLIS/NA, all materials created in the course of the project will be preserved by the Internet Archive, with multiple copies stored in geographically distributed IA datacenters.

## **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).

Digital products will utilize Dublin Core metadata where appropriate.

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

Metadata will be maintained following the same protocols described in section B.2.

**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).

Project outputs will be promoted and publicized via art and museum library listservs and content will be discoverable via search engines.

## **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 materials will be openly available online, and stored/accessible both via archive.org as well as the ARLIS/NA Learning Portal, as mentioned in their letter of support.

**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.

Archive-It user forum at <https://support.archive-it.org/hc/en-us>

Internet Archive: <https://archive.org/>

ARLIS/NA Learning Portal: <https://www.pathlms.com/arlisna>

## **Part III. Projects Developing Software**

### **A. General Information**

OMB Control #: 3137-0092, Expiration Date: 7/31/2018

IMLS-CLR-F-0032

**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.

**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.

## **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.

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

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

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

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

## **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.

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

**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:

## 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.

**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?

**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).

**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.

**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).

**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?

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

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

Name of repository:

URL:

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