

Democratizing online learning: sustainable e-learning for community-based archives

Summary

The South Asian American Digital Archive (SAADA), in partnership with the Texas After Violence Project (TAVP), requests \$100,000 for a one-year National Leadership planning grant (Community Catalyst category) to explore methods, processes, and models for community-based archives (CBAs) to develop accessible educational materials based on their archival collections, and create learning opportunities using online educational resources (e-learning) for their communities, target audiences, and the general public. Driven by our shared commitment to the values of community-based archives, the primary goals of this project are to explore, develop, and share resources that will help CBAs involve community members as decision-makers about the creation, purpose, and pedagogy of archival educational materials, integrate accessible and sustainable e-learning platforms, and be recognized as leaders in the growing movement to centralize the stories and other materials from marginalized groups in knowledge production, teaching, and learning. Our project goes to the heart of the IMLS Strategic Plan goal of increasing public access to information by breaking down barriers to widespread access to archival collections. While large educational institutions have made great strides in recent years in their e-learning capabilities, CBAs with limited resources are often unable to integrate sustainable e-learning initiatives. To help address these disparities, SAADA and TAVP are committed to widely sharing the results of the project with other CBAs across the United States.

Statement of National Need

Community-based archives hold some of the most valuable materials documenting the lives, histories, and cultures of marginalized people, and mostly reside in spaces outside of traditional academic and government-run cultural heritage institutions. By disrupting the hierarchical models in place in traditional archives, these repositories prompt community members to view collections as belonging to the community and challenge dominant practices and conceptions of custody, description, and ownership. In community archives, archival work is done *by* and *with* the community, and not just *for* the community. Despite their importance to collecting, preserving, and sharing stories of marginalized people, many CBAs face difficulties growing their operations, keeping their doors open, and enhancing their programming and collections activities. Often formed in response to being shut out of dominant historical narratives, the stark reality is that materials preserved and made accessible by CBAs mostly fall outside the scope and collecting interests of traditional archival repositories and would likely be erased from public consciousness if not for their work.

Consider, for example, the collection donated to SAADA by Rani Bagai. Hers was among the very few South Asian families allowed to enter the U.S. in the early-1900s, a period of restrictive immigration policy that made it almost impossible for anyone but single men from South Asia to enter the country. After arriving in the U.S. in 1915, Rani's grandparents established an import business and general store in San Francisco and settled down to raise their children. Sadly, the family's story took a tragic turn following the unanimous 1923 Supreme Court decision that barred South Asians from becoming American citizens. Feeling trapped and without a country to call his own, Rani's grandfather committed suicide in 1928, leaving behind his wife and three

young sons. By working with Rani, SAADA was able to digitize and provide public access to a previously hidden trove of archival materials and raise public consciousness about the tangible human impact of immigration policy.

Another example is a collection of records donated to TAVP related to the death penalty in Texas between 1923 and 1964 that have not previously been digitized or made available online to the public. TAVP spent months evaluating, organizing, digitizing, and uploading records to an open-access Omeka site to make them available to educators, students, and the public. These records have substantial educational value because they provide a glimpse into the cultural, political, and ideological shifts happening across the US in the early twentieth century, a period when states and localities centralized state-sanctioned punishment in order to move away from the practice of judicial hangings and extrajudicial lynchings in localities. Even though the shift from hangings to the electric chair was championed as a more “humane” method of capital punishment, this archival collection shows how state-sanctioned punishment continued to be used to protect white supremacy in the South. On the first night the electric chair was utilized in Texas, it was used to put to death five young Black men.

This glaring shadow over the voices, perspectives, memories, and experiences of marginalized communities in dominant historical narratives is exacerbated when materials from CBAs are left out of classrooms, teaching guides, curricula, exhibits, and other educational materials. In addition to expanding educational use, widespread access to archival materials created by marginalized communities are essential for advocates, organizers, policymakers, health practitioners, artists, journalists, and community members interested in cultivating deeper, nuanced, and more complete understandings of pressing social and moral issues that impact these communities. However, because many CBAs are under-resourced and struggle to secure sustainable funding, there are often little or no resources to expand dissemination efforts by creating educational materials based on community-based archival collections. In addition to a lack of time and funding to create educational materials, additional challenges faced by CBAs are navigating technical barriers to creating or implementing autonomous (independent of institutions) e-learning platforms to host these materials. This is especially true for organizations like TAVP that are dependent on partnerships with institutions for access to digital infrastructure but otherwise receive no financial resources to support collection development, maintenance, or dissemination.

The ability of CBAs to develop formalized e-learning opportunities based on their archival collections would thus help address two major needs of CBAs across the US: 1. democratizing online learning for the communities they serve and represent by co-creating accessible educational materials that meet the needs of community members, and 2. creating impactful e-learning opportunities for audiences outside these communities, which could serve a double purpose of generating much-needed revenue to support the work and mission of CBAs through fee-for-service trainings, workshops, or training material development.

The target audiences for these educational materials and e-learning platforms will depend on the specific focus and mission of the CBA. SAADA’s audience includes educators, students, artists, activists, journalists, and other community members. Materials from SAADA’s archive are often included in lesson plans and curricula by educators, primarily at the collegiate level, interested in

including primary source materials in their teaching. SAADA has recently begun creating curricular resources to disseminate stories from the archive, such as its forthcoming book for high school readers, *Our Stories: An Introduction to South Asian America*, which includes short essays on a variety of topics related to the South Asian American community authored by more than 60 individual authors. Members of SAADA's Academic Council have also created lesson plans sharing how they employ the archive in their classrooms. Based on the response to these pedagogical resources, it is evident that there is wide interest in additional e-learning materials from SAADA that would broadly explore histories of immigration and community formation. Additionally, materials from SAADA's archive are often used by journalists to inform reporting on the South Asian American community and its history. Peter Manseau at Slate Magazine, for example, used a 1907 newspaper clipping from the archive for a story on the history of anti-Sikh violence in the Early-20th-Century Pacific Northwest; and, Mayukh Sen used photographs from SAADA for a Food52 story on the Patel Brothers, the largest Indian grocery chain in America.

TAVP's audience also includes educators, students, artists, activists, journalists, as well as people whose lives have been directly impacted by violence and criminal justice reform advocates across the US. Making TAVP's educational materials easily and widely accessible through e-learning platforms is one of the best ways to reach the organization's audiences. Doing so eliminates common barriers people face when trying to engage with materials in brick-and-mortar archives, which can often be inaccessible and exclusionary for historically oppressed and marginalized communities. Many educators at high school, colleges, and universities across the US use materials from TAVP's collection in their classrooms including, for example, a year-long course at an international high school in San Antonio, Texas, that worked with a different item from TAVP's archive every week. Many researchers and scholars also use TAVP's archive regularly. For example, a briefing paper published in *Penal Reform International* in 2017 brings attention to the overlooked issue of the traumatic impacts of state-sanctioned executions on prison guards in countries around the world with an active death penalty.

In addition to meeting the needs of their communities and target audiences, CBAs can also create educational materials for audiences outside their communities or target audiences, which could generate much-needed revenue to support their work and mission. Earned income initiatives such as this were championed as effective and viable strategies for CBAs to integrate at the 2018 Architecting Sustainable Futures gathering, which focused on developing sustainable funding models for CBAs. After participating in the Architecting Sustainable Futures gathering, TAVP developed a series of online trainings using materials from its archival collection that are free for community members and available for a fee for professionals such as lawyers and mental health clinicians. TAVP's offerings range from ethics-based trainings on mitigating risks when documenting personal narratives of violence and disrupting trauma-organized systems, to skills-based trainings on trauma-informed life history interviewing and working in clinical settings with the families of people sentenced to death or executed.

Strategic Partnership

For the last twelve years, SAADA has been at the forefront of pioneering a distributed, post-custodial community-driven approach to archival collecting. SAADA's collection of more than 3,900 items is the largest publicly accessible South Asian American archive. The materials in

SAADA's archive consistently enable academics, artists, journalists, students, and community members to write books, create new content, and shape public understanding about the South Asian American community. SAADA's innovative approach has been recognized with awards from the Society of American Archivists and the American Historical Association, and grants from The Andrew W. Mellon Foundation, National Historical Publications & Records Commission, Pew Center for Arts & Heritage, Society of American Archivists Foundation, and National Endowment for the Humanities, among others. SAADA's work has also been highlighted by *The New York Times*, *The Atlantic*, NPR, and other national and international media.

Founded in 2007, TAVP is a community-based archive and documentation project that uses oral history and multimedia to cultivate deeper understandings of the impacts of violence on individuals, families, and communities. TAVP's mission is to build an archive of stories and other materials that serve as resources for community dialogue and cultural change. TAVP's growing archival collection includes 400+ hours of video oral histories, correspondence, case records, photographs, news clippings, video footage, and other records. TAVP also supports partner collections that serve and represent marginalized communities, including the Inside Books Project Archive and the Forced Trajectory Project Archive. TAVP's education and training program offers educational materials to its community members, advocates, attorneys, mental health professionals, and others interested in ending cycles of violence in our communities. TAVP is supported by recent grants from The Andrew W. Mellon Foundation, the Progressive Multiplier Fund, the Judith Filler Foundation, the Open Philanthropy Project, and Shield-Ayres Foundation.

After meeting at the 2018 Architecting Sustainable Futures gathering, the executive directors of SAADA and TAVP, Samip Mallick and Gabriel Solis respectively, have built a strong collaborative relationship. Recognizing the need for CBA practitioners to have opportunities to learn from each other and address shared challenges, in 2019 SAADA and TAVP partnered with Densho and Interference Archive to form the Community Archives Collaborative. The Community Archives Collaborative formalizes partnerships between CBAs by creating a space for practitioners across the country to collaborate, share skills, trainings, and best practices, leverage pooled resources, and provide peer-to-peer mentoring in order to support long-term sustainability and growth at these institutions. With a planning grant from the National Historical Publications & Records Commission (NHPRC), the partner institutions organized a three-day workshop in Chicago in November 2019 to explore areas of common interest, engage in joint capacity-building, and create a roadmap for the next stages of the Community Archives Collaborative. Through the planning process, they also created a database of more than 250 CBAs around the country and conducted a national survey of CBAs to gather insight on challenges that these institutions encounter related to sustainability and growth. The partners have applied for an implementation grant from NHPRC to expand the group further, including organizing an annual convening of CBAs from around the country.

SAADA and TAVP are leaders in the growing network of CBAs that are interested in doing community memory work ethically, inclusively, sustainably, and without dependence on large institutions. This project is rooted in SAADA and TAVP's shared interest in activating our

archival collections through the development of impactful and accessible educational materials for the communities we serve, as well as for a range of audiences outside our communities.

Project Design

The project will be carried out over three phases during the one-year planning grant period: a research phase; a consultation phase; and a dissemination phase. To ensure effective project management and success in achieving our overall project goals, SAADA and TAVP staff and project consultants will meet weekly via videoconference to implement the project plan, track progress on project goals, and adapt the project design or work plan based on the team's evaluations during the grant period, if necessary. The project team will also communicate regularly through a Slack channel.

During the research phase (September 2020-February 2021), the project team will address four main research questions. First, what are the needs of SAADA and TAVP to successfully and sustainably develop digital educational materials and integrate e-learning platforms on their websites? Second, what are the needs of the communities SAADA and TAVP serve (for example, for educational, advocacy, and activist needs)? Third, what are the needs of other CBAs across the US to develop digital educational materials and integrate e-learning platforms, and what obstacles (financial, technical, etc) do they face? Fourth, what are the existing methods, processes, or models for developing educational materials and using e-learning platforms that are relevant to the needs and obstacles faced by CBAs?

To answer these questions effectively, the project team will work in consultation with an expert in community-based nonprofit social impact during this early stage to help determine a) how e-learning initiatives can be maximally impactful for the CBAs and the communities they serve, and b) what organizational infrastructure needs to be in place for CBAs to be best prepared to develop and integrate new e-learning initiatives in ways that are effective and sustainable. Too often, community-based nonprofits with limited resources invest significant financial and human resources into developing new programs only to see them fizzle out when seed funding is exhausted. To prevent this from happening to CBAs interested in developing and integrating new e-learning initiatives, there are several important preliminary steps that CBAs should take to increase success and sustainability, such as evaluating the learning needs of their communities and target audiences, completing a comprehensive inventory of their archival learning content, assessing their existing organizational infrastructure to identify strengths and deficiencies (for example, updated lists of users and collaborators), and developing internal processes and protocols for creating and disseminating learning content. Working with a social impact consultant at the early stage of the project will allow the project team to integrate these considerations into the entire planning process.

After creating a plan for the research phase with the input of the social impact consultant, SAADA and TAVP staff will each organize and facilitate two focus groups with members of their communities to get a better understanding of how they currently engage with the archival collections, as well as the kinds of pedagogical materials that SAADA and TAVP can create to enhance the awareness and use of these materials. Each focus group will consist of 8-10 participants drawn from audiences that SAADA and TAVP hope to engage through the creation

of their e-learning resources. For SAADA this will include focus groups with high school educators and journalists; for TAVP this will include focus groups with college-level educators and advocates interested in breaking cycles of violence and trauma. In addition to exploring shared areas of interest to learn more from our communities, the focus groups will allow SAADA and TAVP to learn more about specific issues relevant to their respective organizational missions and goals.

For example, SAADA knows that materials from its archive are used widely by college educators, but is specifically interested in understanding how they can be packaged for use at the high school level, what kinds of contextual information should be provided for the stories and materials in the archive, and how they can align with existing state and national standards for curriculum development. SAADA has also seen its collections used by journalists to inform a number of stories about the South Asian American community, but seeks to understand how to inform mainstream reporting on current news issues, such as when there is a breaking story about immigration policy that could be informed by historical context from SAADA's archive.

TAVP's collection is used for a variety of purposes related to research, teaching, advocacy, and efforts to reform justice systems. As such, its focus groups will include questions about how TAVP can create, curate, and share online educational materials that are maximally impactful for our community and other users who often have practical, time-bound needs when they access our archive (for example, a survivor-activist working on a campaign to fight the construction of a new women's jail might hope to quickly create graphics about the experience of giving birth while incarcerated using quotes from our archive). TAVP's community needs quick, user-friendly access to TAVP's archival materials, as well as educational and interactive tools to engage with these collections to support their needs.

In addition to four focus groups (two each) with SAADA and TAVP's communities, the project team will also conduct a fifth virtual focus group with representatives from other CBAs across the US to learn more about their interests and needs in developing and integrating e-learning initiatives, their current processes of creating and disseminating educational materials, and the obstacles (financial, technical, skills) they face in activating their collections in these ways. This focus group will include 8-10 representatives from CBAs that participated in the Architecting Sustainable Futures and Community Archives Collaborative gatherings, including Densho, Interference Archive, Shorefront Legacy Center, Southern California Library, and others.

To prepare for the consultation phase (March 2021-May 2021), the project team will identify and retain two consultants, one with expertise in instructional design using archival collections, and another with expertise in Learning Management Systems (e-learning platforms). To meet the project goal of providing resources for CBAs to integrate e-learning effectively and sustainably, it will be crucial for the project team to recruit consultants who have experience working with small or midsize nonprofit groups with limited financial and human resources since this is the organizational structure shared by most CBAs.

During the consultation phase, the project team will work with consultants on instructional design and e-learning integration both to meet the needs of SAADA and TAVP, and the needs of other CBAs as determined by the responses in the CBA focus group. To ensure success during

this phase of the project, the project team will work closely with the consultants throughout the three-month consultation phase, during our weekly project meetings and the two-day work session in Philadelphia at the beginning of the consultation phase, where the project team will provide an overview of overall project goals; update findings from background research, focus groups, and input from social impact consultant; and create an action plan and timeline of activities to ensure the project team and consultants are effectively relaying information to achieve the project goals. The workshop agenda will be created collaboratively with the consultants and will also include background sessions from the consultants on their respective areas of expertise.

While the team will work with the consultants to define the focus and parameters of their consultation on the project, SAADA and TAVP have identified areas of interest to address with the consultants. For instructional design, we are interested in learning more about a) the process of assessing broad archival collections to identify potential learning content (for example, assessing how oral histories and personal records donated by victims or survivors of violence might be used in a lesson plan about the ways justice systems succeed or fail to meet the needs of victims and their loved ones); b) how to effectively involve members of our communities in the process of assessing our collections through a learning lens as well as the process of designing learning content; c) translating “raw” archival materials into learning content that is proven to be pedagogically effective (for example, using a collection of first-person narratives to create an interactive learning module that introduces students to new ways to think critically about complex social issues to race, ethnicity, and immigration); d) how to create learning content that our target audiences can easily use or adapt for their specific needs (for example, creating a learning module for high school students comprised of content elements that can be easily rearranged or combined with other content to create a learning module for law students).

For integrating effective and sustainable learning management systems (LMS), SAADA and TAVP are interested in learning more about a) skills and technological resources required to integrate LMS into existing CBA websites or digital repositories (web development, server capacity, etc); b) the landscape of existing LMS available for license purchase or subscription and which of these LMS options are best suited for the needs of CBAs (cost, usability, permissions, compatibility with content management systems such as Mukurtu); c) ability for LMS licenses or subscriptions to be shared (content creation, management, and access) among multiple CBAs; d) ability of LMS to offer tiered-access to meet the needs of CBAs that seek to make some content open-access (e.g. for their communities) and other content to generate revenue (e.g. to other target audiences); e) other LMS options outside of existing LMS offerings, (e.g. CBAs partnering to develop their own LMS that meets their specific needs).

In the dissemination phase (June 2021-August 2021), the project team will ensure that the findings of the planning process are incorporated into each organization’s strategic plans for further development of e-learning resources and shared widely so that other community-based archives will also benefit from the planning process. In June 2021, SAADA and TAVP will publish a report online detailing the process, step-by-step, that they went through in the planning phase, so that this process can be replicated by other CBAs interested in identifying the appropriate e-learning platforms for their organizations. The report will include details like the methodology for constituting focus groups, the questions asked in the focus group meetings, and

the results of those meetings. It will share the results of consultations with the social impact, instructional design, and learning management systems consultants and what the project team learned from those interactions. It will also present a rubric with factors that may be considered by CBAs when making a determination about an e-learning platform for presenting materials from their collections.

In July 2021, the project team will organize a one-hour webinar for community-based archives practitioners on how CBAs can begin creating e-learning resources for their communities and answer questions about the planning process. This webinar will be open to the public and promoted widely, including to the database of more than 250 CBAs maintained by the Community Archives Collaborative. The audience for the webinar will include representatives from the organizations that participated in the CBA focus group in the planning phase and other CBA practitioners across the country.

In August 2021, the SAADA and TAVP Project Directors will travel to Anaheim, CA to present the project's findings at the Society of American Archivists' Annual Meeting. The panel will be of interest to CBA practitioners, as well as archivists at other institutions that are interested in engaging diverse and underrepresented communities through their work. During the dissemination phase, the partners will also submit an article to an archival studies journal with an executive summary of the project findings. The report, webinar and SAA panel will be promoted widely by SAADA, TAVP, and the Community Archives Collaborative on their social media, email lists, and respective websites. The project team will also ask scholars of community-based archives, such as Dr. Michelle Caswell and Dr. Marika Cifor, and advocates of CBAs, such as Bergis Jules and Dr. Bethany Nowviskie, share the project results with their extended networks. These deliverables will also be shared directly with program officers at agencies such as The Andrew W. Mellon Foundation, NHPRC, NEH, and IMLS so that they may guide future funding directions for community-based archives.

Diversity Plan

SAADA and TAVP are deeply invested in ensuring that diverse and underserved communities are reflected in their work, and in the practices, principles, and decision-making of the organizations themselves. South Asian Americans have been a presence in the United States for more than 130 years. Early immigrants worked on farms, helped build railroads, fought for India's freedom from British rule, and struggled for equal rights in their new home. Today, nearly 5.4 million individuals in the U.S. who trace their heritage to South Asia (i.e. India, Pakistan, Bangladesh, Sri Lanka, Bhutan, Maldives), yet this community's stories are not found in textbooks, taught in classrooms, or reflected in popular media. SAADA is deeply rooted in the South Asian American community, and the leadership and support for the organization come primarily from the community itself. SAADA's staff and board of directors are all of South Asian heritage. SAADA's Academic Council consists of twenty scholars of South Asian American studies based at academic institutions around the country.

SAADA also ensures that the most marginalized groups within the South Asian American community are included in its collections. In a community known for its high educational attainment many are surprised to learn that there are more than one-half million undocumented

South Asians in the U.S. and more than 10% of the community lives under the poverty line. SAADA emphasizes the importance of including those who are working class, undocumented, LGBTQ+, Dalit, Indo-Caribbean, or from other groups that have been traditionally marginalized and excluded from the South Asian American narrative. SAADA's Andrew W. Mellon Foundation-supported *Archival Creators Fellowship Program*, for example, supports community members in becoming active participants in proposing, designing, appraising, curating, and creating archival collections that reflect the histories and perspectives of the most marginalized groups within the South Asian American community

TAVP's executive director is Latinx, seven out of nine of our board or directors are women, and our team of collaborators who help lead our work are a majority people of color. Because poor and working-class communities of color have been--and continue to be--disproportionately impacted by violence, especially state-sanctioned violence such as over-policing, immigration enforcement, and mass incarceration, TAVP ensures that these communities are decision-makers in TAVP's documentation and archival projects. Although TAVP has always worked closely with members of its community, this year TAVP is formalizing these collaborations by launching a community advisory board so community members whose life experiences, perspectives, and worldviews are reflected in TAVP's archive can regularly advise TAVP on its programming, documentation, collection, and dissemination practices. Because the e-learning initiative will involve several areas of TAVP's day-to-day work, the community advisory board will also be involved in implementing this planning project and helping track its progress.

Through a thoughtful ethics of care in TAVP's documentation and archival practices, TAVP opens a space for its community to tell their stories in their own words and on their own terms. Our interviewing protocol and multi-step process of ongoing consent gives community members full control and autonomy over when and to what extent their stories (and other records) will be added to our archive and publicly disseminated. Even after community members have donated their materials to our public archive, they maintain ownership and copyright over their materials and always have the option of removing their content from our collection. TAVP embraces a participatory action approach to our documentation and archival projects. One example is TAVP's 2018-19 oral history archival project on the impacts of incarceration on individuals and families. After a planning phase in which TAVP staff worked closely with formerly incarcerated people and their loved ones to discuss the scope and goals of the project, TAVP facilitated trainings for project participants on conducting trauma-informed oral history interviews, operating audio-video equipment, post-production editing, creating metadata, and other digital archiving processes.

Understanding and addressing the needs of the diverse communities that SAADA, TAVP, and other CBAs serve is at the heart of this planning process. By beginning the project with input from focus groups, SAADA and TAVP will ensure that community input informs the entire planning process. The four focus groups (two per organization) will be intentionally constituted to include broad representation from underserved groups. The fifth focus group, with CBA practitioners will include organizations that also work in other historically marginalized communities, such as Densho (serving Japanese Americans), Southern California Library (serving Black communities in South Los Angeles), etc. During the dissemination phase of the

project, the partners will share the discoveries of the planning process with other CBAs, ensuring that the findings can benefit diverse and underserved communities across the country.

National Impact

This project is an important step in ensuring that materials from community-based archives, which represent stories from the most marginalized, vulnerable, and underrepresented groups in the country, are reflected in the educational resources available to the public. The planning process will prepare SAADA and TAVP, two leading organizations in the CBA space, to implement e-learning platforms so that materials from their collections, representing two distinct communities, are more readily accessible to educators, advocates, and journalists. By incorporating the input of CBAs into the project through a focus group, the partners will ensure that the results of the planning process are directly applicable and readily adaptable to the needs of other community-based archives. As online platforms become the preferred method for delivering educational resources, it is critical that under-resourced organizations are not left behind. By disseminating the findings planning process widely, through a report, webinar, presentation at SAA, scholarly publication, and direct outreach, this project will make a significant contribution to the national dialogue about how to address critical gaps in pedagogical and informational resources available for and about diverse communities.

SAADA and TAVP are committed to jointly pursuing funding to implement the strategic vision for e-learning that will be created through this planning process. Possible funding sources may include a project grant proposal to IMLS' National Leadership Grants for Libraries program, or requests to The Andrew W. Mellon Foundation, Ford Foundation, NEH, or NHPRC, which have all demonstrated an interest in supporting community-based archives. By also exploring avenues for earned revenue generation through this planning process, the partners will ultimately seek to sustain these e-learning initiatives beyond the lifecycle of grant funding.

The underlying partnership for this joint proposal springs from SAADA and TAVP's ongoing commitment to collaborative approaches to addressing shared challenges and leveraging common resources for the benefit of many. Through initiatives to bring community-based archives together, like the Diversifying the Digital Historical Record and Architecting Sustainable Futures forums, and the Community Archives Collaborative that emerged from them, community-based archives are working together to ensure that marginalized communities are more fully represented in our shared understanding of the historical record.



Schedule of Completion

| | 2020 | | | | 2021 | | | | | | | |
|---|------|-----|-----|-----|------|-----|-----|-----|-----|-----|-----|-----|
| | Sep | Oct | Nov | Dec | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug |
| Research Phase | ■ | ■ | ■ | ■ | ■ | ■ | | | | | | |
| Identify & hire social design consultant | ■ | | | | | | | | | | | |
| Plan focus groups & identify participants | | ■ | ■ | | | | | | | | | |
| Conduct focus groups (5 total) | | | | ■ | ■ | ■ | | | | | | |
| Identify & hire additional consultants | | | | | | ■ | | | | | | |
| | | | | | | | | | | | | |
| Consultation Phase | | | | | | | ■ | ■ | ■ | | | |
| Workshop for project staff & consultants | | | | | | | ■ | | | | | |
| Continuing work with consultants | | | | | | | ■ | ■ | ■ | | | |
| Complete draft of project findings report | | | | | | | | | ■ | | | |
| | | | | | | | | | | | | |
| Dissemination Phase | | | | | | | | | | ■ | ■ | ■ |
| Publication of report with project findings | | | | | | | | | | ■ | | |
| Promote report and webinar widely | | | | | | | | | | ■ | ■ | |
| Webinar with project findings for CBAs | | | | | | | | | | | ■ | |
| Share project findings with networks | | | | | | | | | | | ■ | |
| Presentation at SAA in Anaheim, CA | | | | | | | | | | | | ■ |
| Submission to archival publication | | | | | | | | | | | | ■ |

Note: Project staff from SAADA and TAVP will meet weekly via videoconference to coordinate activities. During the research and consultation phase these weekly meetings will also include the project consultants.



DIGITAL PRODUCT FORM

INTRODUCTION

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

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

INSTRUCTIONS

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

SECTION II: DIGITAL CONTENT, RESOURCES, OR ASSETS

Complete this section if your project will create digital content, resources, or assets. These include both digitized and born-digital products created by individuals, project teams, or through community gatherings during your project. Examples include, but are not limited to, still images, audio files, moving images, microfilm, object inventories, object catalogs, artworks, books, posters, curricula, field books, maps, notebooks, scientific labels, metadata schema, charts, tables, drawings, workflows, and teacher toolkits. Your project may involve making these materials available through public or access-controlled websites, kiosks, or live or recorded programs.

SECTION III: SOFTWARE

Complete this section if your project will create software, including any source code, algorithms, applications, and digital tools plus the accompanying documentation created by you during your project.

SECTION IV: RESEARCH DATA

Complete this section if your project will create research data, including recorded factual information and supporting documentation, commonly accepted as relevant to validating research findings and to supporting scholarly publications.

SECTION I: INTELLECTUAL PROPERTY RIGHTS AND PERMISSIONS

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

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

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

SECTION II: DIGITAL CONTENT, RESOURCES, OR ASSETS

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

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

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

Workflow and Asset Maintenance/Preservation

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

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

Metadata

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

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

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

Access and Use

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

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

SECTION III: SOFTWARE

General Information

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

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

Technical Information

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

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

Access and Use

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

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

Name of publicly accessible source code repository:

URL:

SECTION IV: RESEARCH DATA

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

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

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

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

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

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

A.7 Identify where you will deposit the data:

Name of repository:

URL:

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