

## **Virtual Belonging: Assessing the Affective Impact of Digital Records Creation in Community Archives**

### **Summary**

The Texas After Violence Project (TAVP), in partnership with the UCLA Community Archives Lab and the South Asian American Digital Archive (SAADA), requests \$750,000 for a three-year Research in Service to Practice National Leadership Grant to conduct empirical research and develop tools to assess the affective impact of digital technologies on the creation of records documenting minoritized communities by community-based archives (CBAs).<sup>1</sup> This research project is the next phase of the successful IMLS-funded project “Assessing the Use of Community Archives” (IMLS# RE-31-16-0117-16) completed by Michelle Caswell (Director of the UCLA Community Archives Lab) in 2018, which resulted in several publications (Zavala, Migoni, Cifor, Geraci Caswell 2017; Caswell, Gabiola, Brilmyer, Zavala Cifor 2018; Brilymer, Gabiola, Zavala, Caswell 2019) and the creation of a toolkit for CBAs to collect, analyze, and leverage information about the affective impacts of their work on the communities they serve and represent (Caswell et al, 2018b). By expanding the initial framework to address both the *creation of records* (rather than just their use) and the *impacts of digital technologies* (rather than just analog archives), the proposed project scales up Caswell’s initial research and addresses many of the emerging needs of archives, especially the growing recognition of the need to mitigate potential harms for record creators and users, and the growing dependence on digital technologies across the archives, museum, and LIS fields in the wake of the COVID-19 pandemic (see Appendix #3 for letter of support from WITNESS archivist Yvonne Ng).

The proposed project thus directly aligns with the IMLS strategic goal of helping libraries, museums, and archives build capacity to improve the well-being of their communities by sharing and adopting best practices and innovations, serving as trusted spaces for community engagement and dialogue, and ensuring informed decisions about their practices. The project will also be a significant contribution to the work, missions, and long-term sustainability of CBAs across the U.S. Notably, the project is led by two CBAs, with an academic institution serving as an equal partner, reversing the traditional research relationship that too often extracts from rather than enriches community-based organizations and ensuring that community needs always remain the central focal point. By centering the voices of minoritized communities and community archives that represent and serve them, the project will contribute to scholarship and practice where equity and social justice intersect with the work of archives, museums, and library and information science.

The project employs community-led participatory action research (PAR), an iterative process by which communities play leading roles in every aspect of research design and implementation (Chevalier and Buckles, 2013). In this case, the research questions, project design, and implementation emerge from equal partnerships between UCLA’s Community Archives Lab, TAVP, SAADA, and community members that have participated in TAVP’s Oral History and Archives Program and SAADA’s Archival Creators Fellowship Program. Moreover, TAVP’s Community Advisory Council, a group of community archivists and community members, and SAADA’s Academic Council, comprising 19 scholars from institutions around the country, will also play a key role in project design and implementation. Prior to the start of the grant period, TAVP and SAADA community stakeholders will participate in co-design workshops as part of TAVP and SAADA’s current 2020-21 IMLS-funded project (LG-246415-OLS-20) that will inform the topics, issues, and challenges we focus on for this research project, especially related to affective impact of creating digital records related to violence, trauma, and marginalization, with a focus on best practices for mitigating harm for record creators.

The proposed project will also have significant impact for libraries, museums, and archives interested in practicing an ethics of care that center the needs, agency, and dignity of donors, users, and record creators. TAVP is regularly contacted by community- and institutional-based documentation and archival initiatives to

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<sup>1</sup> To see a list of works cited throughout this proposal, see Appendix #1.

learn more about TAVP’s trauma-informed, participatory oral history and archives practices and protocols. From a community archive conducting oral histories with survivors of violence to a Smithsonian Institution project conducting oral histories with undocumented immigrant activists, TAVP regularly offers guidance on mitigating harms or risks to record creators and users, especially in the context of violence, trauma, and grief. Archival studies scholar Jennifer Douglas (see Professor Douglas’ letter of support in Appendix #3) has studied the intimate relationship between record creation, record-keeping, and grief (Douglas, 2019). She builds on research of scholars such as Geoff Wexler and Linda Long, who have written about the complexity of working with donors at the end of their lives (Wexler & Long, 2009). This research corresponds with feedback Texas After Violence Project has received from several of its interviewees, one of whom wrote (when releasing previously-restricted portions of his interview to be published) “It’s important to me that the entire interview be represented on the TAVP web site because I am certain that document will be the definitive statement of my life’s work.” Likewise, interviewees who have lost loved ones to violence have been acutely aware of the interview as a mark point in their journey of grief. For example, one narrator chose to schedule her interview on the anniversary of her brother’s execution. This anecdotal evidence of the deep affective impact of record-creation, combined with the recent scholarship by scholars like Jennifer Douglas, will ground our project.

Over the three-year grant period, project partners will:

1. Design and implement a multi-phased participatory research project that centers the experiences and needs of record creators and community members in developing new archival practices.
2. Complete new oral history and digital memory projects as part of research design, including up to 150 new oral histories with TAVP and SAADA community members.
3. Create and disseminate a follow-up toolkit to the 2018 “Assessing the Affective Impact of Community Archives Toolkit” to both assess affective impact on records’ creators and to leverage that impact for the long-term sustainability of community archives.
4. Create resources and training materials, including e-learning materials, for archivists, CBA practitioners, and others working in libraries and museums that center project findings on the affective impact of digital records creation and best practices for mitigating harm for record creators.<sup>2</sup>
5. Coordinate outreach strategies among project partners and their respective networks to maximize dissemination of research findings and best practices throughout the three-year grant period. This includes publishing guidelines for best practices based on research findings on the UCLA Community Archives Lab website; publishing at least five peer-reviewed open access articles that report findings and influence archival theory and practice; engage audiences through additional dissemination avenues such as regular social media posts, brief updates and reflections on Medium, and free online webinars to broadly share updates on research process, practices, and findings.

### **Statement of National Need**

Complex issues related to understanding and mitigating potential harms for record creators are highly relevant to library and archival services, especially as repositories increasingly recognize the importance of building collections related to historical and contemporary events of violence, trauma, and marginalization. This research will address these complex issues head on. Moreover, over the past decade, research in archival studies has been transformed by a new focus on independently operated, community-based archival organizations (Bastian &

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<sup>2</sup> The use of e-learning materials and platforms to disseminate findings and best practices from this research project will build on the findings of TAVP and SAADA’s 2020-21 collaborative project, “Democratizing online learning: sustainable e-learning for community-based archives” (IMLS# LG-246415-OLS-20).

Alexander, 2009; Flinn & Stevens, 2009; Flinn, Stevens, & Shepherd, 2009; Mander, 2009; Daniel, 2010; Cook, 2013; Gilliland, 2014) (See Appendix 1 for full Works Cited list). While definitions of community are contextual and shifting, Flinn, Stevens, and Shepherd (2009) define community as “any manner of people who come together and present themselves as such, and a ‘community archive’ is the product of their attempts to document the history of their commonality” (p. 75). Archival communities can materialize around ethnic, racial, or religious identities (Kaplan, 2000; Daniel, 2010; Caswell, 2014a), gender and sexual orientation (Barriault, 2009; Sheffield, 2015), economic status (Flinn & Stevens, 2009), and physical locations (Flinn & Stevens, 2009).

These community archives are framed as grassroots alternatives to mainstream repositories through which communities can make collective decisions about what is of enduring value to them, shape collective memory of their own pasts, and control the means through which stories about their past are constructed. Power is central to this ongoing conversation. The majority of the staff and volunteers of these community archives are members of minoritized groups. In maintaining independence and encouraging participation, these archives strive to provide a platform in which previously marginalized groups are empowered to make decisions about archival collecting on their own terms. This need to provide a platform for minoritized voices distinguishes community-based archives from historical societies based solely on geography rather than identity (Caswell, 2012). Indeed, Flinn, Stevens and Shepherd (2009) found that political activism, community empowerment, and social change were prime motivating factors for those who volunteer at these organizations.

The archival profession is only now beginning to address this burgeoning community archives phenomenon. Cook (2013) declared that the recent emphasis on community constitutes a paradigm shift in the field, akin to previous conceptual guideposts like evidence and memory. In the realm of practice, the rise of community archives has meant reframing the functions of appraisal, description and access to align with community-specific priorities, reflect contingent cultural values, and allow for greater participation in archival decision-making (Shilton & Srinivasan 2007; Krause & Yakel, 2007; Huvila, 2008; Caswell, 2012; Caswell 2014b; Caswell & Mallick, 2014; Zavala et al 2017). Taking community-based practices seriously has transformed dominant archival theory and practice. For example, what Caswell and Mallick (2014) call “participatory digital microhistory projects” challenge dominant western archival theories of records as “neutral by-products of activity,” instead compelling communities to create new records reflecting their own experiences. Building on decades of oral history theory and practice, these projects leverage digital technologies to increase participation, expanding whose voices get recorded in archives and preserved for future generations.

UCLA’s Community Archives Lab has published significant research on the users of community archives and the affective or emotional impact of these archives on the communities they serve and represent (Caswell et al 2016, 2017, 2018). Recognizing that most CBAs lack the methods to systematically track the impacts of their memory work on the communities they serve and represent, the Community Archives Lab developed tools for CBAs to collect, analyze, and leverage information about the affective impact of their work. Focused on assessing how members of minoritized communities *use* archival records, the Lab collected and analyzed empirical data about how community members respond to full and complex representation of themselves and their communities in collections of pre-existing records, yielding the valuable concepts of “symbolic annihilation” (feelings of being under- or misrepresented, or absent in archives) and “representational belonging” (feelings of seeing yourself in archives) to assess affective impact.

While this initial research on the affective impact of archival *use* was very successful, it also demonstrated the need for further research on the affective impact of *record creation*. TAVP, for example, works with community members to create and steward oral histories related to violence, trauma, and healing, while SAADA has a variety of participatory projects, such as its First Days Project (sharing stories from immigrants and refugees about their arrival in the U.S.), Road Trips Project (sharing stories of travel to reframe an American tradition), and Letters from 6’ Away (documenting South Asian American experiences of the COVID-19 pandemic), through which community members document their own experiences by creating

written, video, or audio records. Yet archivists and archival studies scholars have yet to fully understand *what it feels like* for community members to create records, *why* they create records to be included in community archives, and what the affective impact is of having one's records be stewarded by community archives. Furthermore, the shift to online technologies to record oral histories and other forms of storytelling (hastened, in many cases, by COVID-19 restrictions), has raised important and still-unanswered questions about the emotional impact of online technologies on record creators.

With the goal of addressing these gaps, the proposed project centers the following research questions:

- **RQ1:** What is the affective impact for members of minoritized communities to share their stories or create records for inclusion in archives?
- **RQ2:** What is the affective impact of the quick adaptation to new digital technologies (e.g. online video recording tools) due to the COVID-19 crisis on record creators? Does it feel different to participate in online memory projects?
- **RQ3:** Building on the findings of RQ1 and RQ2, how can archives, including community archives, develop new tools and methods that best meet their communities' needs as memory projects increasingly go digital-only?

The intended audience for this project is three-fold: information studies scholars; community archives volunteers and staff; and practicing librarians and archivists in “mainstream” or “traditional” university and government repositories who would like to acquire records from minoritized communities. As the literature review has shown, there is increasing interest in community archives among IS scholars, but a gap in empirically understanding the donors of materials to such archives. Archivists from community archives often function in a vacuum of the needs and priorities of their own communities, without the time to examine potential or possible uses of their collections or to compare practices across organizations. Thirdly, university and government repositories have not historically conducted very many outreach efforts aimed at bringing in records documenting marginalized communities. By providing a thorough explanation of who creates records for community archives, how, and why at the two research sites, this study seeks to build knowledge about non-traditional archives creators, with the ultimate goal of improving services to such creators across types of information institutions. For example, the study may uncover that members of marginalized communities create archival materials for the personal affective reasons described as ontological and epistemological impact in the aforementioned model (Caswell, Cifor, & Ramirez, 2016), or for community-building purposes, or for scholarship, or activism, or community-building, or the creation of art, and/or education. Archives may then tailor outreach efforts and services for those kinds of record creators as a result, with the ultimate goal of reaching more communities.

### **Project Design**

The partners have designed the research project to centralize the experiences and needs of community record creators by building in three consecutive rounds of oral history memory projects followed by focus groups and one-on-one interviews facilitated by the UCLA research team. Understanding and addressing the needs of the diverse communities that SAADA, TAVP, and other CBAs serve is at the heart of the project design. All community member participants will be compensated for their participation in the research focus groups and interviews (each community participant will receive a \$100 stipend for their participation in a one-hour session). Data collection has been approved by UCLA's Institutional Review Board.

TAVP's community participants are majority BIPOC people who are directly impacted by violence and the criminal legal system. SAADA's participants includes community members who are working class, undocumented, LGBTQ+, Dalit, Indo-Caribbean, and from other groups that have been traditionally marginalized and excluded from dominant narratives of the South Asian American community.


TAVP and SAADA will also recruit oral history fellows from their communities. TAVP will open its call for fellows to practitioners in the library, museum, and archives fields, as well as to community memory workers who may not have formal LIS credentials or are interested in pursuing further LIS education. In addition to professional LIS practitioners, TAVP will prioritize inviting fellows to join the research project that are directly impacted by TAVP's core issue areas, including from communities that are disproportionately impacted by violence. Groups within the South Asian American community that have been traditionally marginalized and excluded are the most challenging to include in SAADA because of the uniquely vulnerable status of these communities. For example, there is practically no information available to the public about the more than one-half million undocumented South Asians in the country today. At a time of increased deportation and heightened uncertainty around immigration status, collecting stories and materials from these populations is only possible through partnership with those from within and with deep existing relationships in these communities. SAADA's Archival Creators Fellowship 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.

Throughout the three-year grant period, the project team will widely and strategically disseminate research findings, information about its implications for library and archival practice, and other project-related trainings and materials to archives, museums, and LIS practitioners across the US (listed in the national impact section). In addition to publishing peer-reviewed research articles, the project team will also engage practitioners, professionals, and scholars through additional dissemination efforts such as social media posts, updates on Medium, and free online webinars to share updates on research process, practices, and findings.

Each year of the project includes repeating data collection phases led by TAVP and SAADA and research and analysis phases led by UCLA. The following tables break down the overall project design by these phases.

#### **Data collection, research, and analysis:**

<b>Period</b>	<b>Action</b>	<b>Description</b>
<b>Sep. 2021</b> <b>Sep. 2022</b> <b>Sep. 2023</b>	TAVP, SAADA, and UCLA project team check-in meetings	Further planning; touching base to evaluate progress, challenges, etc; ensuring research and practice are aligned.
<b>Sep. 2021</b> <b>Sep. 2022</b> <b>Sep. 2023</b>	TAVP and SAADA recruit oral history fellows through an open call process	TAVP will recruit two oral history fellows per year. SAADA will recruit three oral history fellows per year.
<b>Oct. 2021</b> <b>Oct. 2022</b> <b>Oct. 2023</b>	TAVP and SAADA host fellows for two-day workshops in Austin and Philadelphia	Fellows will receive training on oral history methodology, informed consent, and other topics to ensure successful implementation of the oral history collection process.
<b>Oct. 21 - Apr. 22</b> <b>Oct. 22 - Apr. 23</b> <b>Oct. 23 - Apr. 24</b>	TAVP and SAADA fellows collect oral history interviews	Under the guidance and supervision of TAVP and SAADA staff, oral history fellows will conduct interviews with community members for inclusion in archival collections.

<b>Jan. - Mar. 2022</b> <b>Jan. - Mar. 2023</b> <b>Jan. - Mar. 2024</b>	SAADA launches participatory micro-history project for online story collection	Examples of past SAADA micro-history initiatives include the First Days Project, Road Trips Project, and Letters from 6' Away.
<b>Jan. 2022</b> <b>Jan. 2023</b> <b>Jan. 2024</b>	TAVP, SAADA, and UCLA project team check-in meetings	Touching base to evaluate progress, challenges, etc; ensuring research and practice are aligned.
<b>Apr. 2022</b> <b>Apr. 2023</b> <b>Apr. 2024</b>	UCLA research team conducts focus groups and one-on-one interviews	Via Zoom. Two focus groups at each site. 6 community participants per focus group. Seven one-on-one interviews at each site.
<b>Apr. 2022</b> <b>Apr. 2023</b> <b>Apr. 2024</b>	TAVP, SAADA, and UCLA project team check-in meetings	Touching base to evaluate progress, challenges, etc; ensuring research and practice are aligned.
<b>May 2022</b> <b>May 2023</b> <b>May 2024</b>	UCLA research team transcribes recordings from focus groups and one-on-one interviews	With the consent of participants, interviews and focus groups will be recorded and recordings will be transcribed using software transcription services like Temi.
<b>May 2022</b> <b>May 2023</b> <b>May 2024</b>	SAADA fellows organize collection events to share oral histories with the public	Events will be held in a location where members of the represented community will be able to directly participate in the event.
<b>Jun. 2022</b> <b>Jun. 2023</b> <b>Jun. 2024</b>	UCLA research team codes data for recurring themes	Using co-axial coding through NVIVO software.
<b>Jul. 2022</b> <b>Jul. 2023</b> <b>Jul. 2024</b>	UCLA research team presents in-progress findings to TAVP and SAADA to solicit feedback	
<b>Aug. 2022</b> <b>Aug. 2023</b> <b>Aug. 2024</b>	TAVP and SAADA adapt interviewing and archiving protocols based on findings	
	TAVP and SAADA recruit oral history fellows, to restart the data collection, research, and analysis cycle	

The project team will also continuously and widely disseminate research findings to the public, especially focusing on ensuring that other CBAs can learn from and incorporate project results into their own work.

**Dissemination:**

Period	Action	Description
<b>Continuous</b>	TAVP, SAADA, and UCLA share research findings through social media, email lists, and blog posts	
<b>Aug. 2022</b> <b>Aug. 2023</b> <b>Aug. 2024</b>	TAVP, SAADA, and UCLA host two public webinars to share research findings	<p>Possible Year 1 topics include: Community archives responses to COVID; Participatory action research with community archives.</p> <p>Possible Year 2 topics include: Ethically documenting trauma; Preliminary findings: Affective impact of record creation.</p> <p>Possible Year 3 topics include: Introducing the toolkit for digital participation; Community archives and academic research: challenges and opportunities</p> <p>UCLA will send evaluation surveys to attendees after webinars.</p>
<b>Oct. - Dec. 2022</b>  <b>Oct. - Dec. 2023</b>	TAVP designs new resources based on research findings for library, museum, and archives fields	New resources will be co-designed in collaboration with TAVP's Community Advisory Council and will focus on ethically and responsibly documenting and archiving materials related to violence and trauma. These resources will build on previous resources created by TAVP on trauma-informed oral history interviewing and mitigating risks of documenting and archiving in the aftermath of violence and trauma.
<b>2022-23</b>  <b>2023-24</b>	Project team presents at at least two professional conferences in each 2022-23 and 2023-24	Conferences may include SAA, ALISE, AERI, ALA, or iconference
<b>2022-23</b>  <b>2023-24</b>	UCLA research team submit articles to peer-reviewed journals	Three articles in 2022-23; two articles in 2023-24; journals may include <i>The American Archivist</i> or <i>Journal of Contemporary Archival Studies</i>

SAADA, TAVP, and UCLA's Community Archives Lab 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. 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 nineteen 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. (See Appendix 3 for a letter of support from past SAADA fellow Gaiutra Bahadur.)

Because poor and working-class communities of color are disproportionately impacted by state-sanctioned violence, TAVP ensures that these communities are central decision-makers in TAVP's documentation and archival projects. Although TAVP has always worked closely with its community, this year TAVP is formalizing these collaborations by launching a community advisory council 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 council will also be involved in implementing this 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.

### **National Impact**

Addressing the research questions central to this project will have a significant national impact on the fields of archives, museums, and library and information science. This research will transform not only how archivists at community archives understand the experiences and needs of record creators and donors of materials, but how archivists and librarians at university and government information institutions understand how to best conduct



outreach to marginalized populations. University and government archives as a whole have not historically been successful at collecting materials that reflect and attract users from marginalized communities. By understanding how community archives do this through three consecutive rounds of memory projects followed by careful research information gathering, this project will provide archivists from university and government repositories new ideas and tools about how to successfully conduct outreach and build services that meet the needs of marginalized communities. For example, if the research uncovers that specific documentation, archival, or dissemination practices negatively or positively influence the affective dimensions of record creation within marginalized communities, then archivists from all kinds of institutions can factor those findings into oral history programs, acquisition strategies, and appraisal policies. Moreover, once completed, this project will serve as a demonstration of a successful community-led participatory action research initiative that can serve as a foundation for library, museum, and archives professionals in *genuine* community-centered memory work. From project planning to research focus groups to co-designing resources to launching new memory projects, TAVP and SAADA community members are at the heart of this project.

From the community archives perspective, community archives often struggle financially and are unable to fully and systematically articulate the value of their work to funding agencies and donors. Building on the UCLA Community Archives Lab's successful IMLS-funded 2018 project "Assessing the Use of Community Archives" (IMLS# RE-31-16-0117-16), the proposed project will further provide community archives with a way to assess and discuss their impact so that they can communicate their value to community members, funders and other stakeholders. The initial research on which this project is based (Caswell, Cifor, & Ramirez, 2016), has already been put into use in this way; the South Asian American Digital Archive has employed the ontological/epistemological/social impact model in several successful grant proposals and fundraising initiatives.

Throughout the three-year grant period, the project partners will broadly share research findings, as well as less formal updates and reflections on project progress. A core objective of this project is to make the research findings and resulting reports, toolkit, articles, and training resources as discoverable and impactful as possible for libraries, museums, and archives in general, and community-based archives in particular. The materials and models generated by this project will be publicized and made available to community archives across the country representing a diversity of communities who are looking to better understand their users and assess and articulate their impact. Such assessments can be used to create services and policies that best met the needs of specific groups of users (such as artists, activists, and educators) who traditionally have not been well-served by mainstream archives, to create outreach plans to attract more users to archives, and to articulate the value of community archives in grant proposals and reports to funders and stakeholders. Furthermore, archivists from more traditional archival spaces such as university or government repositories may also use the findings to attract more users from marginalized communities.

### **Strategic Partnership**

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 to promote restorative and transformative justice. TAVP's growing archival collection includes 400+ hours of video oral histories, historical records, correspondence, photographs, creative works, and other materials. 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 on ethical documentation and archiving to community members, memory workers, advocates, attorneys, mental health professionals, and others. These trainings include "Trauma-Informed Life History Interviewing," "Mitigating Risks of Documenting and Archiving Narratives of Violence," and "Informed and Ongoing Consent." In 2020, TAVP partnered with WITNESS, a global human rights

documentation initiative, to create resources for responsibly documenting and archiving materials related to police violence and Black Lives Matter protests happening across the US. TAVP is supported by grants from The Andrew W. Mellon Foundation, the Heising-Simons Foundation, Progressive Multiplier Fund, and Open Philanthropy Project.

For the last thirteen years, SAADA has been at the forefront of pioneering a distributed, post-custodial community-driven approach to archival collecting. SAADA collects, preserves, and shares stories of South Asian Americans, and through its post-custodial digital archives, participatory storytelling initiatives, and educational outreach shapes public understanding about the more than 5.4 million people in the U.S. whose stories have been excluded from traditional repositories. SAADA's collection of more than 4,100 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 2016, UCLA's Community Archives Lab formalized the research team that Michelle Caswell had been directing since her start as a faculty member at UCLA in 2012. Drawing on Professor Caswell's experience as a co-founder of SAADA, the Lab conducts research that aims to understand, theorize and nurture community archives practice; builds tools that are of use to community archives; administers paid internships; supports students from minoritized communities interested in engaging in community archives work; and advocates for community archives' fiscal sustainability. The Lab has been supported by IMLS, California Humanities Council, and the Andrew W. Mellon Foundation, and has produced award-winning scholarship published in *Archivaria*, *The American Archivist*, *Archival Science*, *The Journal of Critical Library and Information Studies*, and other peer-reviewed journals. The Lab's research is guided by the needs of community archives, rooted in decades plus collaborations with sites like SAADA. The UCLA research team will consist of Professor Caswell and a Graduate Student Researcher.

Recognizing the need for CBAs to learn from each other and address shared challenges, SAADA and TAVP have become leaders in the growing network of CBAs that are interested in doing community memory work ethically, inclusively, and sustainably. In 2019, SAADA and TAVP partnered with Densho and Interference Archive to form the Community Archives Collaborative (CAC), which aims to formalize and strengthen 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 November 2019 to explore areas of common interest, engage in joint capacity-building, and create a roadmap for the next stages of the CAC. 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 CAC received an implementation grant from NHPRC to expand the collaborative in 2021 and to organize an annual convening of CBAs from around the country.



*Schedule of Completion*

**Year 1**

	2021				2022							
	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug
TAVP, SAADA, and UCLA project team check-in meetings	■				■			■				
TAVP and SAADA recruit oral history fellows through an open call process	■											
TAVP and SAADA oral history fellows participate in fellowship workshops		■										
TAVP and SAADA oral history fellows collect oral history interviews		■	■	■	■	■	■	■				
SAADA launches participatory micro-history project for online story collecting					■	■	■					
UCLA researchers conduct focus group and 1-on-1 interviews with record creators								■				
UCLA researchers transcribe recordings from focus group and 1-on-1 interviews									■			
SAADA fellows organize collection events to share oral histories with the public										■		
UCLA researchers code data for recurring themes											■	
UCLA researchers present in-progress findings to TAVP and SAADA												■
TAVP and SAADA adapt interview protocols and practices based on findings												■
TAVP, SAADA, and UCLA host two webinars to share research findings												■
TAVP, SAADA, and UCLA share findings through social media, email lists, and blogs		■	■	■	■	■	■	■	■	■	■	■

**Year 2**

	2022				2023							
	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug
TAVP, SAADA, and UCLA project team check-in meetings	■				■			■				
TAVP and SAADA recruit oral history fellows through an open call process	■											
TAVP and SAADA oral history fellows participate in fellowship workshops		■										
TAVP and SAADA oral history fellows collect oral history interviews		■	■	■	■	■	■	■				
TAVP creates new resources based on research findings		■	■	■								
SAADA launches participatory micro-history project for online story collecting					■	■	■					
UCLA researchers conduct focus group and 1-on-1 interviews with record creators								■				





## 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.

**TAVP:** Record creators retain full copyright over their materials and voluntarily agree to share with TAVP all rights, titles, and interest in and to the Work, including literary rights and copyright. This means that TAVP and the may both use, publish, and distribute the Work and related materials in part or in whole for educational purposes, and make the Work available to researchers, scholars, and the general public via any format, including print or public programming. Record creators determine whether or not their materials are ultimately made publicly available, and when that occurs their materials are made public under Creative Commons Attribution-Non Commercial-No Derivatives 4.0 International License. Although TAVP shares copyright, we respect the rights of the record creator to determine the future of their materials and will remove their materials from our collection at any point in time if they decide they no longer wish to have their materials publicly available.

**SAADA:** Record creators will retain their copyright over their materials, which fits with the ethos of SAADA's community-based and post-custodial approach to archival collecting. SAADA will request a non-exclusive, worldwide, royalty-free, perpetual and irrevocable right and license to make oral history interviews, participatory microhistory submissions, and other archival materials created through this project freely available online for research, educational, and personal use. As part of the license, SAADA will also be able to use the interview for non-profit purposes (online exhibits, press, etc.) and allow relicensing of the interviews. The copyright holder may exert their intellectual rights over the interview in any

way they choose, so long as it does not interfere with the license granted to SAADA.

**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.

**TAVP:** We impose restrictions solely at the request of the record creators, and will make some or part of their materials private according to their wishes. We do not use tiered access, and therefore materials are either publicly available (in full or in part) or entirely restricted. Each item is made available with an accompanying Rights statement that establishes the creative commons license and links to the [creative commons explanation](#) for how this material may be used.

**SAADA:** All materials in SAADA are made freely accessible to the public without fee for research, educational, and personal use. Further use, particularly for commercial purposes, requires the permission of the record creator, who remains as the copyright holder of the materials. Each item in SAADA includes a copyright and takedown notice to protect copyright holders. The notice states: "This digital object may not be sold or redistributed, copied or distributed as a photograph, electronic file, or any other media without express written consent from the copyright holder and the South Asian American Digital Archive (SAADA). The user is responsible for all issues of copyright. If you are the rightful copyright holder of this item and its use online constitutes an infringement of your copyright, please contact us by email at [copyright@saada.org](mailto:copyright@saada.org) to discuss its removal from the archive." SAADA does not assert ownership over materials other than those created by SAADA staff in the course of their work.

**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.

**TAVP:** Because our materials often describe highly sensitive subjects, we have developed a careful and slow practice of making these materials available publicly. We work closely with record creators to review all materials before they are made publicly available, and we edit out any aspect of the material that the record creator wishes to keep confidential for any reason. We also go over what it means to publish something online at every opportunity (in conversations before, during, and after our interviews, and in our consent form and interview information sheet), so that record creators understand that once materials are available online, we cannot control how someone else may use them. That being said, if a record creator determines changes they want to make after an item has been published online, we'll work with them to implement those changes anywhere that we control.

**SAADA:** SAADA always prioritizes the safety of its community members when making

decisions about which materials to make available to the public. All oral history interviewees and record creators are appraised of the potential implications of making their stories available to the public. They are also given the opportunity to use either a pseudonym or remain entirely anonymous when their oral history is published. With SAADA's past experience working with groups that have been historically marginalized and excluded, including those impacted by incarceration, Dalit community members, and LGBTQ+ members, we have developed a careful practice of informed consent. Finally, record creators are always given the right to request that their story and materials be removed from the SAADA website if any concerns arise. SAADA removes materials from public view within 24 hours from when a request is made.

## **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.

**TAVP:** Through this project, TAVP fellows will create 45 oral history interviews from individuals who have been impacted by state violence. These interviews will be conducted in-person or online depending on the needs of the interviewee, and any safety concerns at the time the interview is conducted. The interviews will be recorded in MP4 format, and uncompressed WAV format audio files will also be created and preserved digitally by Texas After Violence Project and our archival partner, the Human Rights Documentation Initiative (HRDI). If record creators choose to share additional archival materials, those will be digitized using Library of Congress standards for digitization, i.e. uncompressed at least 300dpi TIFF format scans, which will also be preserved by Texas After Violence Project and the HRDI.

**SAADA:** Through this project, SAADA fellows will collect 90 oral history interviews from groups in the South Asian American community that have been historically overlooked and marginalized. Depending on the circumstances, these interviews will either be conducted in-person or online. Audio files will be created in an uncompressed WAV format and preserved digitally by SAADA. Additionally, fellows will collect at least 5 images of archival artifacts per interview they conduct, resulting in the addition of 450 new items in SAADA's archive. Whenever possible, images will be digitized using Library of Congress standards for digitization, i.e. uncompressed at least 300dpi TIFF format scans. Additionally, SAADA will collect stories through three digital participatory microhistory initiatives. The number of stories submitted through these projects will vary, but past SAADA projects serve as a helpful guide: the First Days Project includes 546 submissions, the Road Trips Project includes 95 submissions, and Letters from 6' Away includes 162 submissions.

**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.



**TAVP:** In person interviews will be recorded using a Sony Handycam FDR-AX1 4k camcorder video camera with a Sennheiser external microphone. Additional WAV audio files will be created with a Zoom H5 Handy recorder. Remote, online interviews will be conducted using Zoom video conferencing recording technologies.

**SAADA:** Oral history fellows will be trained by SAADA staff and advisors on collecting high quality audio for oral history interviews. In-person interviews will be recorded using a Zoom H4N recorder. Remote online interviews will be conducted using Zoom video conferencing recording technologies.

**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.

**TAVP & SAADA:**

- MOV video files, 1080p x 1920 (in-person interviews)
- MP4 video files, 1289 x 720 (remote interviews)
- WAV audio files, 24bit / 44.1 KHz
- TIFF images, 300dpi or higher resolution images

**Workflow and Asset Maintenance/Preservation**

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

**TAVP:** Fellows will work closely with TAVP staff and will receive training in oral history interviewing and data management. They will meet regularly with TAVP staff to provide updates and receive feedback and support. Digital files will be transferred to TAVP via DropBox and then stored on external hard drives and submitted to the Human Rights Documentation Initiative for long-term preservation. A spreadsheet will be used to track the progress for each oral history interview, interview rights statuses, whether files have been uploaded. A separate spreadsheet will be created for metadata maintenance.

**SAADA:** Fellows will be guided and supported in their oral history interviewing by SAADA staff and advisors. Fellows will meet biweekly with SAADA staff to provide updates on their progress and ask any questions they may have. Digital files will be transferred to SAADA using DropBox and then added to SAADA's digital preservation systems. An upload tracker spreadsheet will be used to track the progress for each oral history interview, including whether rights agreements have been signed, whether audio files have been uploaded, whether metadata has been created, etc.

**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).

**TAVP:** Materials will be preserved long-term through our partnership with the Human Rights Documentation Initiative, which ensures that all of our materials are written to LTO tape by the University of Texas Libraries and regularly maintained according to preservation standards. We provide archival masters of all materials we create to the Human Rights Documentation Initiative on a regular basis.

We also preserve and maintain local copies of our materials on a Drobo 5N Network Attached Storage device that stores and backs up all of our digital materials.

**SAADA:** SAADA uses the LOCKSS principle developed by Stanford University to ensure long-term digital preservation of archival materials. Digital objects are stored in triplicate, using Amazon S3 and Backblaze B2 for cloud storage and local hard drives.

## **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).

**TAVP:** Item level metadata is created using the Dublin Core metadata specifications.

**SAADA:** Item-level metadata in SAADA is created using the Dublin Core metadata specifications. Collection-level finding aids are created using EAD standards.

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

**TAVP:** An updated finding aid will be created by HRDI and included in the Texas Archival Resources Online finding aid database. We also practice regular and ongoing metadata maintenance in conversation with the Human Rights Documentation Initiative.

**SAADA:** All metadata is backed up in triplicate daily using Pantheon's automated web service.

**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).

**TAVP:** As an archival partner of the Human Rights Documentation Initiative, a copy of our finding aid is available through Texas Archival Resources Online (TARO), and our metadata is searchable through the HRDI website. Currently, we are also creating a secondary archival site under our own control using Mukurtu CMS. All of the metadata and digital content created during our project will be available and searchable through the HRDI-maintained site and TAVP's Mukurtu site. Note: We may not publish specific materials at the request of the individual record creator.

**SAADA:** All metadata in SAADA is fully keyword searchable and browsable using the Apache Solr module for the Drupal content management system, which is used for SAADA's website.

## 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).

**TAVP:** All digital content will be openly available online using Mukurtu CMS and an embedded Vimeo video player. This will be accessible by all standard web browsers and mobile devices. Furthermore, TAVP's archival partner, HRDI, will maintain a separate platform, also openly available online. Note: We may not publish specific materials at the request of the individual record creator.

**SAADA:** All digital content will be openly available online through SAADA's website, which was built using the Drupal content management system.

**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.

### TAVP:

TAVP & HRDI Collection (inactive\*):

<http://av.lib.utexas.edu/index.php?title=Category:Texas After Violence Project>

Sheltering Justice Collection (active):

<https://shelteringjustice.texasafterviolence.org>

\*Note: In 2020, the Human Rights Documentation Initiative began an initiative to replace their existing site with a new platform. Although TAVP's metadata (including full transcripts) is still publicly available and fully searchable, video content is temporarily unavailable, but will be online again in spring of 2021.

## **SAADA:**

E.g. John Boopalan oral history interview:

<https://www.saada.org/item/20200402-6166>

## **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.

*Not applicable for this project*

**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.

*Not applicable for this project*

### **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.

*Not applicable for this project*

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

*Not applicable for this project*

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

*Not applicable for this project*

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

*Not applicable for this project*

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

*Not applicable for this project*

## **Access and Use**

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

*Not applicable for this project*

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

Name of publicly accessible source code repository: *Not applicable for this project*

URL: *Not applicable for this project*

## **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.

We will generate transcripts of 42 interviews (14 each year) and 12 (4 each year) focus groups with participants at TAVP and SAADA over three years. Data will be collected throughout the year as appropriate. The recordings will be transcribed using a transcription service like Temi and checked for accuracy by the UCLA graduate student researcher. The UCLA team will then conduct co-axial coding on the transcripts using NVIVO software.

As part of the UCLA research team's consent process, we will ask focus group and interview participants if they wish to be identified by name in subsequent publications or if they wish to remain deidentified. For those who wish to remain de-identified, we will assign numeric values (Participant #1, for example) in the coded transcripts. Those who wish to be identified by name will be identified by name in the coded transcripts.

**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?

Yes, the data collection requires IRB approval from UCLA's IRB. Caswell has secured IRB approval, UCLA IRB#21-000238, "Assessing the Affective Impact of Record Creation." If IMLS funding is obtained, the IRB application will need to be updated to include the new graduate student researcher and expanded number of participants.

**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.

Researchers will not be collecting any proprietary information or intellectual property. Our research is guided by the principle of consent. We aim to give participants options for how they wish to be identified, if at all, while also maintaining their privacy. A critical element of respecting privacy is not enabling decontextualized reuse by outside researchers. Our research is fully embedded within community contexts. We believe reuse of data by researchers disembedded or disconnected from the communities represented may be harmful to participants. Therefore, we are not publicly sharing the data in a public repository. We aim to protect the privacy of our research subjects, particularly those at TAVP who have experienced trauma. At the same time, we wish to acknowledge their intellectual contributions to the project, hence we will ask them in writing during the consent process if they would like to be identified by name or not in subsequent publications. For those who wish to remain de-identified, every effort will be taken to ensure confidentiality. We will assign numeric values (Participant #1, for example) in the coded transcripts. Those who wish to be identified by name will be identified by name in the coded transcripts.

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

The interviews will be recorded using the digital recorder on the researchers' iPhones and the record function via Zoom. The resulting digital files will be stored on the researchers' hard drives and on an external harddrive stored in the UCLA Community Archives Lab office on UCLA Campus. We will need to use NVIVO software (or a similar software) to conduct coaxial coding.

**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?

UCLA researchers will have consent forms in word docs stored on hard drives. UCLA researchers will also create a codebook using NVIVO that will also be stored on the researchers' hard drives and an external hard drive. The codebook will be in a word doc format. We do not want the data to be reused by external researchers in order to protect the privacy of the research participants.

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

UCLA researchers, TAVP, and SAADA do not want the data to be reused by external researchers in order to protect the privacy of the research participants. Two years after the completion of the project, UCLA researchers will destroy all data collected in order to preserve the privacy of our research participants.

**A.7** Identify where you will deposit the data:

Name of repository: We will not deposit the data in a repository, but we will deposit open access copies of any published research in UC's e-scholarship repository.

URL: <https://escholarship.org/>

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

This data management plan will be reviewed at the end of each fiscal year during the 3-year grant period: September 2022, September 2023, September 2024.