

Abstract

The Fort Sill Chiricahua/Warm Springs Apache Tribe's *Apache Prisoner of War Audio Collection Digitization and Processing Project* will process, catalogue, and make accessible for tribal library users the recorded sound heritage of the Apache prisoners of war seized with Geronimo in 1886. Not captured in any history book, these recordings are fundamental documents of local history and culture that address Chihene Apache experiences on the Warm Springs reservation (circa 1870-1878, in what was later called New Mexico); in the Sierra Madres with the Nednai Apaches (1881-1883); after seizure as Apache prisoners of war (1886-1914); and throughout twentieth century post-imprisonment Oklahoma life and Federal tribal recognition (1914-1970s).

The Fort Sill Apache tribe's 600+ hours of instantaneous discs, reel-to-reels, and cassettes are currently being digitized to current archival standards (24-bit/96kHz) by NEDCC and Media Preserve under a CLIR Recordings at Risk grant. Once digitized, flat transfer master files will be stored on the Digital Preservation Network (DPN) through a recently established partnership with that organization.

Upon return of digitized master duplicate files to the Fort Sill Apache tribe, project goals are:

1. To process flat-transfer audio files (24-bit/96kHz) into item-level song and oral history files (WAV and MP3) usable by both Fort Sill Apache cultural programs and the community.
2. To establish a sustainable collection database and catalogue processed file metadata.
3. To promote Fort Sill Apache community interest in cultural preservation work and provide community access to its recorded sound heritage.

With IMLS Enhancement Grant Preservation and Revitalization funding, the Fort Sill Apache tribe will hire a Contractor/Collection Processor for a 2-year period to process digital master duplicate files into song and oral history segments and catalogue contents. Across this period, the Collection Processor will host quarterly consult-and-advise review sessions with Fort Sill Apache Music Consultants to more accurately identify and document recorded item contents. The Collection Processor will consult-and-advise with the Fort Sill Apache Cultural Coordinator and Tribal Historian throughout. The ultimate aim is the completion of a finding aid, complete and efficient cultural program and community access via database search, and promotion of the collection to enrolled tribal members both within the southwest Oklahoma service area and throughout the nation.

Subsidiary objectives of this grant include the stabilization of original master recordings (instantaneous discs, reel-to-reels, and cassettes); the establishment of infrastructure to promote future interest and training in cultural preservation work; and initial deliberation about possible future public access via Murkurtu, or other regional/national brick-and-mortar archives.

Narrative

1. Statement of Need: The Fort Sill Chiricahua/Warm Springs Apache Cultural Program Office is located in our tribal headquarter offices, just north of Apache, Oklahoma in rural Caddo County, southwest Oklahoma. Regional Kiowa-Comanche-Apache (KCA), Wichita-Caddo-Delaware (WCD), and Cheyenne and Arapaho (C&A) reservations faded after the late 19th century land seizure of the Dawes Act. So, the Fort Sill Apache Cultural Program office serves a decentralized Fort Sill Apache community living within the tribal jurisdictional area including surrounding Caddo, Comanche, and Grady counties. Administrated by Lori Gooday Ware, the Fort Sill Apache tribe operates a Cultural Programs office that manages a reading library and cultural archive (including community-based recorded sound, photographs, documents, and artworks). The tribal library and cultural archives are available to the tribal community Monday through Friday, from 9 a.m. to 4:30 p.m. It serves regional tribal members, generally, and headquarter office staff, secondary-to-college-age students, and retirement-age elders visiting daily nutrition center lunches, specifically.

The Fort Sill Apache tribe currently has 771 enrolled tribal members. The tribe also maintains a 30-acre reservation near our ancestral homelands, near Deming, New Mexico and tribal members live throughout the nation. This proposal nonetheless focuses solely on services available in our southwest Oklahoma service area. Our vibrant tribal economy is founded on the endeavors of Fort Sill Apache Industries, LLC and our Fort Sill Apache Casino in Lawton, Oklahoma. We also operate our own housing program.

Fort Sill Apaches are originally a southern Athabaskan people that lived in and shared culture with the Apache, Navajo, and other peoples of the American southwest. US General Nelson Miles seized our ancestors as prisoners of war in 1886 (an act that resulted in Geronimo's subsequent capture), however, and they were consequently imprisoned in Pensacola and Saint Augustine, Florida; Mount Vernon Barracks, Alabama; and finally, at the Fort Sill Indian Reservation in southwest Oklahoma over a period of 28 years. The Apache prisoners of war split upon release in 1913, when the majority population relocated to the Mescalero reservation in New Mexico. The minority population of 80 predominantly Chihene/Warm Springs Apaches remained imprisoned until 1914, at which time this group, today known as the Fort Sill Apache, received allotments upon which to continue our community.

So, the Fort Sill Apaches are a small, southwestern isolate exiled within a predominantly Plains (KCA and C&A) and Eastern Woodlands (WCD) cultural region. Fluency in our Chihene/Chokonon Apache dialect ended with the passing of imprisonment generation survivors in the early 1980s. There are a number of 20th century histories and anthropological writings about the Apache prisoners of war, much of which focuses on "Chiricahua" culture or the most famous Apache prisoner of war: Geronimo. But, we are not all "Chiricahua," nor Geronimo's "people." The important thing about our tribal library and archival collection is this: Fort Sill Apache audio recordings, photographs, artworks, and documents tell a consistent and important story that the history books have not yet caught up with. As a small community, however, it is important to preserve our significant cultural heritage for our tribe, first, before

strategically connecting it outward for broader regional and national access, awareness, and pride.

For that reason, we propose an archival project to process, identify, and catalogue Fort Sill Apache audio collections. Cultural Programs is currently digitizing 600+ hours of instantaneous discs, reel-to-reels, and cassettes by both the Northeast Document Conservation Center (NEDCC) and MediaPreserve under a CLIR Recordings at Risk grant. Once digitized, redundant duplicate copies will be stored on the Digital Preservation Network (DPN), an organization we have initiated a partnership with to assure the long-term preservation of our important recorded sound collections. Our collections consultant and processor Chris Aplin will store a duplicate hard drive off-site at his Pasadena, California office. Dr. Aplin will use yet another redundant duplicate to begin processing and cataloguing our collection.

These recordings include fundamental oral histories by former Apache prisoners of war, such as Sam Haozous' oral life history recorded at the end of his life in which he describes his memories stretching from his ancestral Chihene/Warm Springs home (1870-1878); his life in the Mexican Sierras with Nednai Apaches between 1882 and 1883; his subsequent 28 years as prisoner of war (1886-1914); and his post-imprisonment struggle to return to his Chihene homeland in New Mexico (circa 1909-1957). They also contain oral histories by twentieth century leaders including Benedict Jozhe, Jr. and Moses Loco, as well as with Dan Nicholas, a tribal member instrumental in assisting anthropologist Morris Opler in writing his seminal works on Apache culture. They also document oral history sessions with tribal matriarch Blossom Haozous, many of which are derived from linguistic interviews that will benefit the language program hosted at the Fort Sill Apache headquarters.

2. Project Design:

Recordings held by the Fort Sill Apache are homegrown documentation of public events and family gatherings. This deep commitment to recorded heritage is less common to other American families and communities. But, it is nowhere as prevalent or dearly held as in Native America—these recordings are the extension of the oral tradition into recorded sound and a preferred traditional method for transmission of cultural knowledge.

The oral histories contained in Fort Sill Apache collections were part of a concerted effort by mid-twentieth century leaders to document prisoner of war history and memory from a specific Chihene perspective. They determinedly recorded language—and especially song—in the hope that it would endure. And music is not only one of the most prominent ways that ancestors transmitted this heritage, but a primary form in which history and language endures for the community today. Because Fort Sill Apache leadership and music has always distinguished the tribe among regional peers, this recorded tradition is a tremendous aspect of our culture and heritage.

Generally, this project uses Fort Sill Apache recorded sound collections as a starting point to begin setting broader archival holdings (including photograph, documents, and artwork collections) on firmer footing. But due to the vital historical importance of these recordings, we propose this project to achieve 3 specific goals:

4. To process flat-transfer audio files (24-bit/96kHz) into item-level song and oral history files (WAV and MP3) usable by both Fort Sill Apache cultural programs and the community.
5. To establish a sustainable collection database and catalogue processed file metadata.
6. To promote Fort Sill Apache community interest in cultural preservation work and provide community access to its recorded sound heritage.

Goal 1: Process 600+ hours of flat-transfer audio files (24-bit/96kHz) into item-level song and oral history files usable by both Fort Sill Apache cultural programs and the community.

- Receive digitized files from NEDCC and Media Preserve in November 2018; manage DPN deposit of master flat transfer files; distribution of duplicate hard-drives of digitized master files between Cultural Programs and Collection Processor Aplin.
- Collection Processor Aplin will edit digitized master files into individual oral history units (based on session and topical content) and song units (based on individual rendition and genre).
 - Key Project Staff will prioritize resulting files for potential restoration and post-production editing based on historical significance and audio-quality need.
 - Chace by Deluxe Restoration of three (3) priority recordings (oral histories and music prioritized by need and historical value).
- Collection Processor Aplin will catalogue processed files into an Excel spreadsheet according to Dublin Core MES.
- Collection Processor Aplin will work with Amblin Entertainment and Angel City Data staff to establish database for Fort Sill Apache recorded sound collections.
 - Key project staff Gooday-Ware and Darrow provide on-going distance communications with Aplin regarding Dublin Core MES headings, establishment of database, and public access needs throughout processing and cataloguing activities.

Goal 2: To establish a sustainable collection database and catalogue processed file metadata.

- Amblin Entertainment and Angel City Data staff assist Aplin, Gooday Ware, and Darrow to refine Dublin Core MES headings; design database; and migrate spreadsheet data into File Maker database system.
- Aplin performs on-going processing and cataloguing data entry upon completion of database.
- Acquire laptop, cassette player, Apogee digital converter, and Audacity digital audio editor platform (or, “digitization package”) for on-going digitization of “good-to-excellent” condition community-based cassette recordings.
 - Assign tribal Music Consultants to digitization packages. Digitization packages are for check-out via Cultural Programs office.

- Key Project Staff will explore possible future partnerships with Murkurtu (for digital delivery of curated cultural collections) and other brick-and-mortar archives for possible research access and storage of analog master recordings.
 - Key Project Staff and Tribal Business Committee will hold detailed discussion about Traditional Knowledge ownership in terms of family and tribe-based attribution and the implications of possible future public access within the public domain.

Goal 3: To promote Fort Sill Apache community interest in cultural preservation work and provide community access to its recorded sound heritage.

- Creation of recorded sound collection finding aid for easy access and review by Cultural Programs.
- Designation of computer work station for recorded sound searches in Cultural Programs office.
- Aplin, Gooday Ware, and Darrow conduct 3-quarterly, four (4)- day workshop sessions (travel Monday, Tuesday-to-Friday) during both project-years to work with:
 - Music Consultants to assure accuracy in identifying song genres, performers, historical/contextual/interpretive details, and lyrical translation (as appropriate).
 - Sessions will be open to tribal attendance and exchange.

To enact our proposed work plan, Key Project Staff member Gooday Ware will manage day-to-day administrative operations relating to this project. She will provide general Fort Sill Apache tribal oversight on this project. Her responsibilities will include overseeing and advising Collection Processor Aplin in his assigned tasks. She will manage budget disbursements for this project as head of the Cultural Programs office. She will act as hoteling/concierge contact for the purposes of setting up meeting space for quarterly meetings between Key Project Staff and Music Consultants. Ms. Ware and Mr. Darrow will act as on-going representatives of Fort Sill Apache needs regarding database construction; musical and oral history identifications and documentation; Cultural Programs and Fort Sill Apache privacy and ownership concerns; and concerns and interests regarding possible future public access. Key Project Staff will also communicate this project to the community via the Fort Sill Chiricahua/Warm Springs Apache website, tribal Facebook page, in the tribal newsletter, and through personal communication around the headquarters and Annual Dance.

The Collection Processor's primary responsibilities will include audio processing, cataloguing data entry, and ultimate write-up of a finding aid, supporting documents, and IMLS reports. He will also act as an intermediary between Cultural Programs and database vendors. He will organize and run quarterly meetings with Music Consultants. He is responsible for administrative management of grant and write-up of reports. He will be responsible for on-going communications with and reports to Key Project Staff via phone, e-mail, and during quarterly meetings.

Our project has two levels of Music Consultants: the first is composed of regional service-area advisors, the second is composed of advisors located at the Mescalero Apache reservation in New Mexico. Regional service-area Music Consultants will assist this project by

advising collections processor Aplin during quarterly workshops (three per year [Spring, Summer, and Fall] across two [2] project-years, or six [6] total) and via distance communications regarding workshop findings; song genre and performer identifications; linguistic meaning; and/or historical significance. Music Consultants resident at Mescalero, New Mexico have historical, family, and cultural ties to southwest Oklahoma. As senior advisors, they will advise Collection Processor Aplin during the Fall workshops (or, once per project year, or two [2] total) and via distance communications regarding workshop findings regarding recorded sound collection contents, as described above.

There are a few specific project questions for our team as we implement this work, most relating to how projects like this can contribute to tribal community cultural infrastructure and knowledge. Questions include: How do communities like the Fort Sill Apache tribe leverage community input to assure accuracy of historical memory through collections cataloguing?; How can tribal communities share historically significant collections with public archives, researchers, and broader public in a protective, deliberate, and responsible way?; and, How do we build a community-based training program that draws on elders' knowledge and invests in developing next-generation leaders and interns in a sustainable manner?

A number of recent successes have laid the groundwork for planning this proposed project. The Fort Sill Apache tribe engaged Collection Processor Aplin in 2017 and funded him to begin initial cataloguing of collections based on existing MP3 and CD-quality digital files. The Grammy Foundation (now, Grammy Museum) funded a full inventory of Fort Sill Apache audio collections in April 2017. The Council for Library Information Resources subsequently enabled the full digitization of these collections in November 2017. In early 2018, Mary Molinaro and Steven Morales at the Digital Preservation Network (DPN) proposed a partnership with the Fort Sill Apache tribe through which 2TB of preservation master files could be secured on their system as a guard against catastrophic loss.

Our substantial success is shared with the team of archival and academic advisors that have consistently supported collection processor Aplin and the Fort Sill Apache tribe, including:

Anthony Seeger, University of California, Los Angeles/Smithsonian-Folkways Records (Emeritus)
John Vallier, Head of Media/Ethnomusicology Curator, University of Washington
Stephen Davison, Head of Digital Library Development, California Institute of Technology
Nora Yeh, Archivist, American Folklife Center, Library of Congress (Retired)
Aaron Bittel, Archivist-Librarian, University of California, Los Angeles Ethnomusicology Archive
Charlotte Heth, UCLA Ethnomusicology/National Museum of the American Indian (Retired)
Shannon Speed, Director, and the UCLA American Indian Studies Center

3. Impact:

Through this project we hope to ensure the long-term preservation of Fort Sill Chiricahua/Warm Springs Apache analog and digital cultural heritage. Through detailed cataloguing of item-level collection contents, we hope to enable Fort Sill Apache community-based access to cultural heritage. We hope to stimulate tribal interest in our history through engaging with this heritage, using it to support existing cultural programs, and to continue

deliberations about possible future paths to sharing these materials for a general public knowledge that would benefit greatly from their wisdom.

Most importantly, these recordings will enrich our community by sharing the experiences and knowledge of our ancestors that experienced imprisonment. They can help clarify what it means to be Chihene/Warm Springs in a way that no history book does at present. These collections have much to tell us about our community's post-imprisonment strides toward economic self-sufficiency and cultural development within our vibrant intertribal southwest Oklahoma community. Our past, we hope, will also set a path for younger generations to continue to learn, dream, build, and grow in a similar fashion well into the future by expanding the role of the archive within the community and growing awareness about Information Sciences (and related academic fields) as a means to not only preserve our history, but to build job infrastructure for the future.

Success on this project will be defined by achieving the three (3) goals we stated above in a sustainable, long-term manner that lays the foundation for future efforts across other photographic, document, and artwork collections.

4. Communications Plan:

Lori Gooday Ware, specifically, and Michael Darrow will be responsible for communicating about this project to the community via the Fort Sill Chiricahua/Warm Springs Apache website, the tribal Facebook page, as well as in the tribal newsletter and through personal communication around the headquarters and Annual Dance. Music Consultants will likewise act as ambassadors for this project and communicate its activities through similar social-networking and personal communication channels.

Collection processor Aplin will communicate the outcomes of this project to the Cultural Program office via various documents, including IMLS reports; the finding aid; an informative packet detailing digitization process for those community individuals checking out the laptop from the Cultural Program office; and via documentation of vendors for the digitization of fragile media (instantaneous discs, reel-to-reels, and cassettes), as well as funding sources for any future digitization projects.

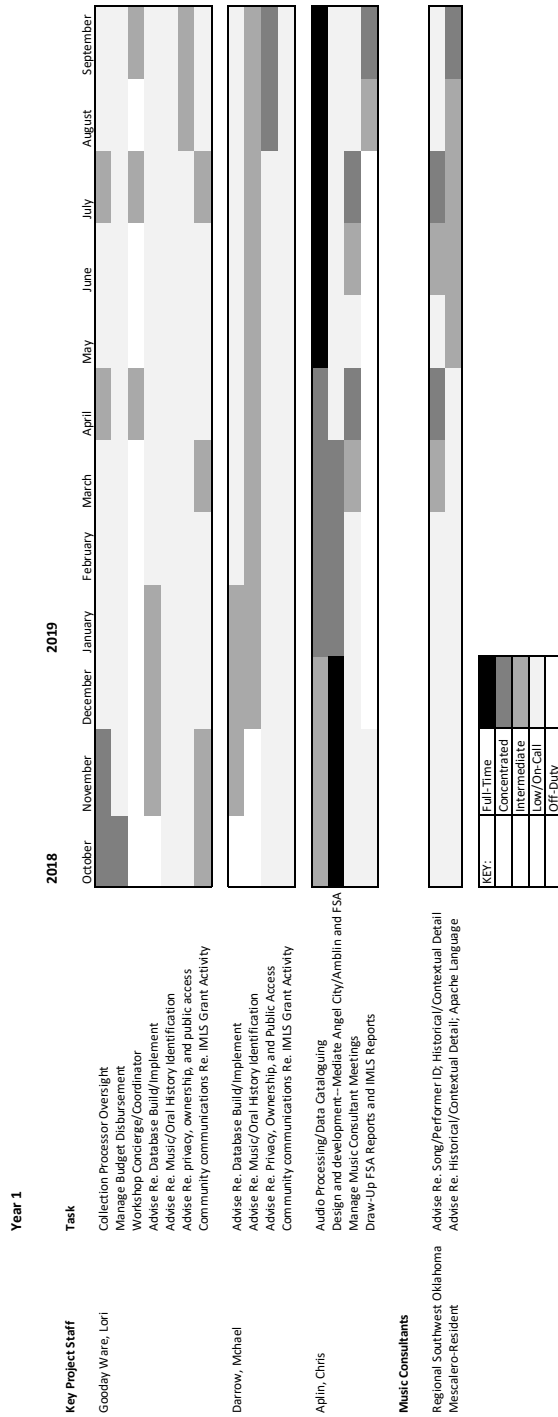
5. Sustainability:

The Fort Sill Chiricahua/Warm Springs Apache tribe has the potential to build a Cultural Program as impressive and capable as its historical leadership—including Talbot Gooday, Sam and Blossom Haozous, Benedict Jozhe, Moses Loco, Mildred Cleghorn, and Ruey Darrow—has been. Tribal Chair Jeff Haozous, Historian Michael Darrow, and Cultural Coordinator Lori Gooday Ware are visionary administrators that understand and value the significance of their cultural heritage. Rising cultural leaders have in the past, without cultural infrastructure or prompting, made remarkable steps toward preserving and advancing Fort Sill Apache recorded sound heritage. This project is constructed around unifying established tribal administration, elders, and youths in common purpose. Given ancestral commitment in both imprisonment and beyond, this community holds the intellectual capability to perpetuate these collections in a way both “traditional” *and* forward-looking.

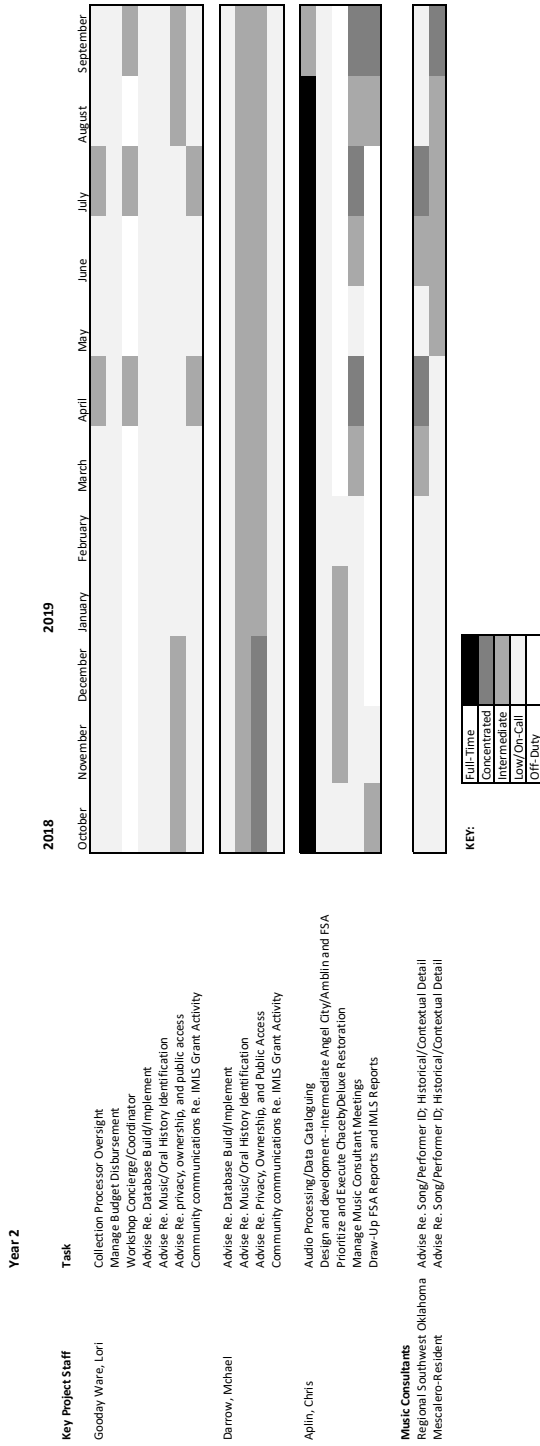
Collection Processor Aplin has dedicated 18 years of his professional life to Fort Sill Apache music and historical research. He will continue discussions with Murkurtu contact Michael Wynne regarding community-based digital delivery and possible curated public access; his American Folklife Center, Library of Congress contacts including Native and Federal Cylinder Project specialist Judith Grey and acquisitions head Todd Harvey; as well as his team of archival and academic advisors into the future. He recognizes not only the historic weight of the materials housed within these collections, but the Fort Sill Apache tribe's rightful exercise of sovereignty and stewardship over the materials contained within. He remains committed to the Fort Sill Apache's Cultural Programs office recorded sound collection.

As previously noted, this recorded sound project is a test pilot for other Fort Sill Apache photograph, document, and artwork collections. Given the strength of the tribe's administrative systems and the balance of community-based, academic/institutional, and granting agency support we have accumulated, this work can at its best be a model for regional Kiowa-Comanche-[Kiowa] Apache, Wichita-Caddo-Delaware, and Cheyenne-and-Arapaho people, as well as other Native communities across the state and nation.

6. Schedule of Completion:



Institute of Museum and Library Services
2018 Enhancement Grant Program, Preservation and Revitalization



DIGITAL PRODUCT FORM

Introduction

The Institute of Museum and Library Services (IMLS) is committed to expanding public access to federally funded digital products (i.e., digital content, resources, assets, software, and datasets). The products you create with IMLS funding require careful stewardship to protect and enhance their value, and they should be freely and readily available for use and re-use by libraries, archives, museums, and the public. However, applying these principles to the development and management of digital products can be challenging. Because technology is dynamic and because we do not want to inhibit innovation, we do not want to prescribe set standards and practices that could become quickly outdated. Instead, we ask that you answer questions that address specific aspects of creating and managing digital products. Like all components of your IMLS application, your answers will be used by IMLS staff and by expert peer reviewers to evaluate your application, and they will be important in determining whether your project will be funded.

Instructions

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

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

Part I: Intellectual Property Rights and Permissions

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

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.

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

A. Creating or Collecting New Digital Content, Resources, or Assets

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

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

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

B. Workflow and Asset Maintenance/Preservation

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

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

C. Metadata

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

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).

D. Access and Use

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

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

Part III. Projects Developing Software

A. General Information

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

IMLS-CLR-F-0032

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

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

B. Technical Information

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

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

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

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

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

C. Access and Use

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

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

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

Name of publicly accessible source code repository:

URL:

Part IV: Projects Creating Datasets

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

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

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

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

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

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

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

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

Name of repository:

URL:

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