

Abstract: The University of Connecticut’s Greenhouse Studios and Asian and Asian American Studies Institute seek \$149,999 for a 24-month IMLS National Leadership Planning Grant to design a replicable collecting model and technical proof-of-concept for accessible community-engaged storytelling through a remote email- and letter-based journaling program. The test bed for this work will be the Fudeko project, an online journaling program for survivors of Japanese American World War II incarceration. In keeping with NLG Goal 2.1, this journaling program will strengthen community collaboration by developing participants’ comfort with storytelling, and, in recording first-person experiences of a historical moment that represents one of the worst civil rights violations in U.S. history, will foster civic discourse and education. The technical proof-of-concept will take the form of an open-source Omeka plugin for collecting and managing these serial narratives. Designing the proof-of-concept for Fudeko’s target demographic will push us to accommodate a wide range of technological skills and cultural sensitivities in our technical designs as we adhere to a trauma-informed collecting approach. Close attention to respondents’ comfort with the journaling model and technical proof-of-concept, including quarterly surveys, will help us refine and iterate our collecting methods and the Omeka plugin in keeping with these ends. At project’s end, the work of the planning grant will serve as groundwork for additional development and widespread distribution of these tools and methods for use by diverse library, archives, and public historical practitioners and projects.

1. PROJECT JUSTIFICATION

Project Need

In recent years, staff at libraries, archives, and museums have been seeking—with increasing urgency—new ways to engage diverse audiences and build up their collections to ensure that they accurately reflect the communities they serve. However, as the IMLS’ [“Community Catalyst Initiative”](#) report argues, doing so “requires knowledge and skills that are not typically part of the training or qualifications for those who work in libraries and museums. Such engagement may also require new institutional structures and processes, and new approaches to funding participatory, collaborative efforts.” (5) Digital/remote journaling is an innovative method that allows libraries and archives to engage community members while also adding to their digital collections. The model’s flexibility and adaptability also offers significant potential to intentionally strengthen libraries and archives’ relationships with marginalized communities and address the shortcomings of institutions’ collections by collaboratively working toward the preservation of community-based historical memory with knowledge holders. While one-off digital journaling projects exist, there is currently no replicable model or toolset for doing so, let alone one that is open-source and guided by oral history, accessibility, and archival best practices.

Other Models

Two programs—[Storyworth](#), a for-profit company, and the [Pandemic Journaling Project](#) (PJP), a UConn and Brown University collaborative—have somewhat similar designs but have significant limitations for scalability, adaptability and replicability. Both face difficulties in scaling up for programs that might wish to cater to dozens—or even hundreds—of participants. A Storyworth subscription costs \$99 per user, which would quickly become financially unsustainable and, likely, cost prohibitive for many community-based organizations. In addition, it is designed for users with one or two participants at most: the questions each person receives have to be updated and monitored individually. This would quickly become time-consuming with more participants.

Rather than building its own platform, PJP relied on Qualtrics to run surveys. This made sense for them: the platform had already been built so they could launch quickly, the platform is regularly used to run double-blind research studies and could cater to that need. However, according to a conversation with Dr. Sarah Willen, PI for the project, the team has to run about 150+ surveys simultaneously because people are in different spots in the program. This requires [a large research team](#) that includes—in addition to the two PIs—four core staff members, 17 research assistants, and 2 associated and consulting researchers. Very few public history institutions have the staff capacity for that model. Even with this large team, the

project is limited to sending the same questions in the same order to each cohort of participants—there is no room for user preference to opt out of questions or for tailoring prompts for a subgroup of users.

In exploring the possibilities of collaborating with Storyworth and/or PJP, it soon became clear that neither program was adaptable or scalable in a way that could accommodate the Fudeko Project's needs. Storyworth is geared at a broader public and does not accommodate the needs and sensitivities of specific communities, for example, the Fudeko Project's trauma-informed approach. PJP, meanwhile, was designed using an ethnographic approach rather than one that attends to ethics that oral historians have long agreed upon, namely the importance of attribution as a form of recognition for the labor put in by the interviewee as a co-author. Still, the fact that UConn is a co-host of the PJP has allowed us to benefit from Dr. Willen's insight on and experience with leading a similar project. Dr. Willen was actually the first to discourage us from using Qualtrics for the Fudeko Project, noting that the team—primarily of anthropologists who often had prior experience with Qualtrics and survey methods—had found it to be extremely time-consuming and challenging to work with.

While we considered running the Fudeko Project manually or using pre-existing tools like Qualtrics or Storyworth, we quickly realized that we would hit significant limitations in capacity almost immediately. We ultimately decided that we would be better served developing a prototype that would facilitate a digital journaling project specifically because of our goal to ensure that the project was widely accessible to anyone who was interested in participating. In addition, as public historians, we were committed to ensuring that whatever tools we developed would be shared with other practitioners who might wish to use a similar methodology for their projects and communities.

Our Project

For the last year, the Fudeko Project has been developing a new digital/remote journaling methodology for a weekly email- and letter-based journaling program for survivors of Japanese American World War II incarceration. We have designed our project to accommodate specific demographics' interests and needs, in particular those who are elderly, lower-income, uncomfortable navigating technology, lacking reliable internet access, and coping with trauma or intergenerational trauma.

Each week, participants receive three prompts via email or mail. They choose one and respond to it. We minimize barriers to entry by relying on familiar tools (email and the postal services) and use the one-prompt-a-week method to easily fit into participants' pre-existing routines, making it accessible to individuals with mobility problems or other disabilities. The mail-in option ensures that the program is accessible to those without email, and allows us to accommodate varying levels of internet access. We hypothesize that this method of collecting short responses over time and building in opportunities for user choice will build up comfort and positive associations with the storytelling process over time and confidence in advocating for their needs and their stories. In addition to being able to choose which prompt to answer, participants are able to write their own prompts, opt out of prompts they are uninterested in, and skip a week or two as needed. The prompts are ranked by relative familiarity, level of difficulty, and positive/negative associations and ordered to increase in difficulty over time. Because participants see two prompts they don't answer each week, they also get to familiarize themselves with prompts before they choose to answer them.

Our project is firmly grounded in the [ethics of public history, notably around the importance of recognition for interviewees' work](#). In fact, our approach goes further than most oral history projects: while oral histories are often treated as co-authored documents, our release form ensures that the materials produced through and shared with the Fudeko Project remain the intellectual property of the participants, as recommended by [Dr. Jack Dougherty](#). Making the participants the sole copyright holder of their journaling efforts empowers the participants as advocates for their stories, which is particularly important when participants come from marginalized communities that have been treated as "subjects" of research

rather than as authors/knowledge producers in their own right. Additionally, we offer the ability to release responses to the group or to the public—both anonymously or with attribution—on a response-by-response basis so they can keep some responses private while releasing others. They can also release responses after completing the program, when they have had more time to reflect on the decision. Designed in consultation with Japanese American oral historians and a Japanese American psychologist who researches intergenerational trauma and community-based healing, these features are meant to empower a community dealing with trauma as they share their stories.

While it might seem counterintuitive to test a digital humanities prototype with a participant group that consists primarily of elders with highly varying levels of familiarity with technology, it is actually a strength of the project design: creating the prototype with their needs in mind has forced us to consider different levels of internet access, technological knowledge/comfort, and how to accommodate the needs of a group that is dealing with various disabilities including arthritis (which can impede one's ability to write or type), as well as hearing-loss and sight-impairment that can significantly impact how one uses email and communicates with the world around them. In addition, it has pushed us to prioritize developing a method and prototype that is designed to meet the needs of a marginalized community and is not only culturally-sensitive but also trauma-informed.

Despite the rapidly increasing rates of [tech adoption among Asian American seniors](#), technology is an underexplored avenue for building elder social support. It holds great potential for Japanese Americans because of their dispersal across the country after the war. Their social isolation, in tandem with a lack of access to culturally-sensitive care and [intergenerational trauma](#), is all the more concerning because Asian American seniors are [less likely to seek out mental healthcare](#). In contrast, social support has been shown to [reduce early mortality among Japanese American seniors](#). Our program helps participants build digital social networks and develops their comfort with storytelling and technology.

Because these elders are in their eighties and older at this point, there is an urgent need to record their stories while there is still time. From its inception, this project will play a crucial role in recording the first-person narratives of an important moment in this country's history, while also developing an exciting new tool for libraries, archives, and public history institutions to record and create community-engaged digital collections.

National Impact

This project will create an open-access tool that will make digital journaling projects and community-engaged digital collection-building efforts significantly easier to manage for archives, libraries, and museum staff at both small and large institutions. It will also generate a new collection of first-person accounts documenting the extensive and long-lasting harms of one of the worst civil rights violations in U.S. history. This collection will shed new light on the diversity of survivors' experiences by providing access to easy-to-use, widely accessible storytelling tools to those who are not good candidates for oral history and by allowing those who have done oral histories to reflect on and document their stories in a new medium that can engage them over an extended period of time.

Past Work & Future Goals

This past fall, the Greenhouse Studios' team developed a minimum viable product (MVP)—an initial version of the proof-of-concept that lacks many long-term features but has allowed us to launch our first 10-person cohort in early February 2024. We have run tests with student workers at Greenhouse Studios and are working with our first cohorts of Japanese American elders to get their feedback to refine the program method and prototype design. This prototype is still being developed but it can already allow us to launch new participants as they sign up. The limitations on web participants are fairly minimal and we anticipate being able to accept any web participants soon after they register. The process for mailing out forms to mail/post participants is a bit more time consuming and the grant will allow us to appoint staff

and dedicate time to building our capacity in this direction. Should interest come to exceed capacity at any point, we will put potential participants on a waitlist for future cohorts that will be organized first-come, first-served.

Our goals for the IMLS National Leadership planning grant can be divided into two categories: community engagement and technology development. The community engagement plan involves 1) recruiting participants for the Fudeko Project to test the prototype as widely as possible and add new first-person narratives to the digital collections of the incarceration, 2) seeking out feedback on the program and analyzing the prototype's ease-of-use for participants, 3) building relationships with archivists and archives that could serve as host sites for other programs 4) developing sub-programs for Japanese American descendants and 5) analyzing the need and feasibility for the prototype for American Indians whose lands were impacted by the incarceration.

These last three goals gesture to our intention to build replicability into the prototype's longterm design: while many of our partner organizations have archivists on staff that we will consult with (including Caitlin Oiyee Coon at Densho, as well as JANM and HMIC staff), we will also build relationships with other archivists through presentations at conferences that cater to archives practitioners and by spreading the word about the project in publications for this audience. These relationships will help us locate potential partner institutions that might wish to host a project using the prototype in the future and can advise on the prototype's ability to address their needs and ensure its adherence to digital collections management best practices and extensibility across various institutions. Future grants will allow us to work with them in implementing these projects and refine the prototype further based on their feedback.

In the meantime, we are also thinking about more immediate possibilities for expanding the program's replicability. A program for descendants expands our audience significantly and addresses a request that we have already received from Japanese American community members and partner organizations. It requires very little lifting since the proposed audience will already be familiar with the program and may actually increase the number of incarcerated participants, since their children will be more familiar with the program themselves. At the same time, it allows us to test the prototype's effectiveness at running several programs simultaneously and demonstrates the program's ability to address the specificities of different subgroups' experiences. We will also hold initial conversations and develop plans for a program for American Indians impacted by the camps (namely, the Colorado River Indian Community, the Gila River Indian Community, the Navajo Nation, as well as those who had been formerly dispossessed from other sites). Closely related to the project theme, this program will similarly help record the history of Japanese American incarceration but also expands the audience to a community with drastically different needs and histories. Maruyama is currently writing a book on the ways U.S. settler colonialism shaped Japanese American incarceration and will bring her expertise and work with Native communities and nations to the project. In addition, Two Bears, one of our advisors, is a Diné descendant of Leupp Boarding School (which was later converted into an isolation center for Japanese Americans). We will also consult extensively with these communities to develop the program in ways that are helpful to them and will eventually go through the Tribal Councils' IRB processes to ensure that we have fully considered the program's potential impacts on their members. As such, we will spend a considerable amount of this planning period ensuring that the program is built in an ethical way, addresses the needs and desires of the Tribal Councils' and community members, and is thoughtful to how the prototype can be accessible to Indigenous nations which often have lower rates of internet access on reservations, lower levels of education and literacy, and higher rates of disability, incarceration, and poverty—all of which will significantly impact access to a program designed with our prototype. This sub-program will push us to consider and incorporate their needs into the prototype design early on and evidences our deep commitment to ensuring that the final version of the prototype is widely useful and accessible across various communities, particularly among those who have been marginalized in public institutions and are coping with intergenerational trauma.

In terms of technology development, we plan to develop and refine our initial MVP for use with Omeka. Currently built on Google Forms and Sheets, the MVP has allowed us to begin our community outreach and collecting and test drive our journaling methodology, but it lacks essential collections management tools, standardized metadata, preservation and access features, and does not integrate with prevailing public history, digital humanities, library and archives tools and workflows. During the planning period, we will build and begin testing a proof of concept Omeka plugin that replicates the workflow of the Google MVP, but can be easily adopted for use by other projects and integrated into pre-existing library and archival collections and preservation practices. Throughout this development process, we will work with our community partners, advisory council, and the Omeka open source development community to incorporate their feedback into the proof of concept.

The work of this planning grant—both the collecting work and the technology development—therefore will serve as proof of the project’s viability and strong support for future grant applications, including with the IMLS National Leadership implementation grant program, the NEH Digital Humanities Advancement grant program, and the Japanese American Confinement Sites grant program, among others.

2. PROJECT WORK PLAN

The Fudeko Project proof-of-concept development will include two phases: Planning & Testing (Phase 1) and Implementation (Phase 2). This proposal seeks support for Phase 1 and will

1. refine the initial MVP and develop the Omeka proof-of-concept plugin
2. continue recruiting participants for the Fudeko Project to build a critical mass of support in order to test the prototype as widely as possible, build up the project’s reputation as a community-engaged public history project, and add new first-person narratives to to the digital collections of the incarceration
3. seek out feedback on the program and analyzing the proof-of-concept’s ease-of-use for participants
4. develop sub-program for Japanese American descendants
5. analyze the need and feasibility for the prototype for American Indians whose lands were impacted by the incarceration.

Pilgrimages: A major focus of Maruyama’s time will be attending Japanese American pilgrimages. These are often well-attended by former incarcerated and descendants and are one of the best ways to raise awareness about the project’s work, recruit Japanese American former incarcerated to participate in the project, get informal feedback on the project/suggestions for developing the project, and compile an interest list of descendants who might be interested in participating. She will make contact several months in advance of the pilgrimages to inquire about possibilities to present about the project’s status/work and lead workshops for prospective participants and family members to give them an idea of how the methodology works. She will also meet with community partners and advisory council members who are in attendance to keep them informed on the project’s progress and continue dialogs about how their institutions would like to see their involvement in the project develop over time.

Year 1: *Year 1 will focus on developing and refining the initial prototype on the prototype development end, and building up the participant list for the incarcerated program, developing an interest list for the descendant subprogram, seeking out community comments and feedback on the program to help determine future directions.*

Whole Team

February 2025: Team hosts community partners and advisory board members at UConn. Using structured activities and unstructured small group time, we will create a list of principles and objectives that will guide the project development. Other questions to consider: How can the project fit into their

institutional goals? What are their community members' priorities and how might the project assist in advancing those priorities? We will also brainstorm the descendant program design, and possible collaborations to engage current and new participants in their local communities (readings, writing workshops, etc.). This will also mark the one-year anniversary of the project's first cohort launch. We may ask participants to join us, share a reading of one of their entries, and offer comments on what worked for them.

Community Engagement Team (led by Dr. Maruyama)

August 2024: Design first quarterly survey. Survey drafts will be sent to stakeholders for feedback.

September 2024: Maruyama to begin working with undergraduate and graduate student staff to develop content for project website and begin developing a social media presence that can introduce the project to prospective participants and strengthen relationships with the Japanese American community, public historians, history buffs, and more.

September 2024: Survey sent out to current participants. Analyze data from the project's first six months and first quarterly survey on the project methodology (drop-off rates; response lengths; prompt difficulty; qualitative analysis of participants' responses). Compile a report on the program's success, challenges, and recommendations.

October 2024 (Date TBD): Maruyama attends Poston pilgrimage to recruit new participants and build relationships with the Poston Pilgrimage Committee and the Colorado River Indian Community Museum & Archives. She will try to fly into Phoenix and meet with the Gila River Indian Community Huhugam Heritage Center staff to ascertain possibilities for an off-shoot project there.

October 2024: Community engagement team disseminates report to community partners and advisory board members for their feedback. Begins organizing January/February 2025 gathering at UConn.

November 2024-January 2025: Community engagement team implements marketing strategy targeting Japanese American and Asian American publications to stir up interest in the project through interviews with team members, sharing of select participant materials/their responses to the project, to drum up interest from publications with related audiences.

December 2024: Launch second quarterly survey to participants.

March 2025: Create summary document of meeting to be disseminated to participants for feedback with next report. Launch third quarterly survey to participants. Maruyama to attend the Manzanar Pilgrimage.

April 2025-August 2025: Maruyama to work on program for descendants including question list, ratings, incentives/tactics to maintain/generate interest, recruitment strategy.

May 2025: Maruyama to attend the Granada/Amache Pilgrimage.

June 2025: Launch fourth quarterly survey to participants. Maruyama to attend the Jerome/Rohwer pilgrimage.

July 2025: Maruyama to attend the Minidoka Pilgrimage.

Prototype Development Team (led by Dr. Scheinfeldt)

August-September 2024: Tom Lee to analyze MVP workflow, further possibilities for automating the process, and develop a plan for where to devote staff time to be added to the fall 2024 report. Work toward adding in requested features.

August 2024-June 2025: Brooke Foti-Gemmell to build up web presence with content provided from the community-engagement team. This should include a blog where we can share select participants' responses and guest blog posts from writers/storytellers of the incarceration sharing tips with participants. Having regular new content to share on the website will help direct traffic to our site and New website to launch in February 2025.

Foti-Gemmell will also design a cohesive front-end experience for the participants' personal webpages that is easy to maneuver for our audience while also protecting their privacy, and looks engaging and professional so that participants feel proud to share their writing with their loved ones.

March 2025: Identify proof-of-concept development priorities based on user feedback on MVP and planning meeting discussions. Draft roadmap for completing those goals.

April 2025-May 2025: Deep-dive assessment of Omeka in consultation with Omeka staff at Corporation for Digital Scholarship to review the structure of the platform and the rationale behind that structure.

June 2025-July 2025: Refine development roadmap for Omeka proof-of-concept based on research and consultation.

Year 2: *Year 2 will shift our focus from refining the MVP workflow to developing the proof-of-concept in Omeka; building the relationships necessary to ensure the project's viability beyond the Japanese American community; and preparing a plan for the implementation phase starting in August 2026.*

Whole Team

Year 2: Maruyama and Scheinfeldt to submit proposals for conference presentations including the Digital Library Federation Forum, Library and Information Technology Association, the American Library Association, the Society of American Archivists, the National Council for Public History, the Oral History Association, the American Alliance of Museums, and the Association for Asian American Studies. These presentations will be used to build relationships with archivists and librarians at institutions that might be interested in hosting a project using the Omeka proof-of-concept in its next phase. We will add new members to our advisory council/community partners to reflect this shift in direction.

August 2025: Team-wide discussion on progress made toward developing the Omeka proof-of-concept and work remaining to be done. Part of this discussion will include whether any digital components are developed enough to be of possible use to other developers. If so, they will be released on GitHub and we will develop a strategy to spread the word about these new tools (and their current limitations) through Greenhouse Studios social media channels (Instagram, Twitter, Mastodon, etc.); as well as public channels such as the DH Slack community, H-Net listservs; code4lib, and the DH+Lib community, as well as a recorded webinar demonstrating how to use the tools and discussing plans to develop the tools further.

March 2026: Team to host remote meetings with prospective host institutions to gain insight on their needs from the prototype in anticipation of an in-person large group meeting during the implementation phase.

April 2026: Maruyama and Scheinfeldt to develop long-term funding and sustainability strategy and begin planning applications and timeline for IMLS National Leadership implementation grant, NEH Digital Humanities Advancement grant, and Japanese American Confinement Sites grants to fund next phase of the project.

July 2026: Maruyama and Scheinfeldt to compile final report on the project's first two years, prototype's present status and future plans, plans to further develop the existing programs, plans for future programs. They will convert the report into a journal article about our community-engaged project design, initial results of the program's methodology, the workflow and proof-of-concept, and plans to further develop the project. Some journals that might be interested in publishing such an article include the *Public Historian*, the *Oral History Review*, the *American Archivist* and the *International Journal on Digital Libraries*.

Community Engagement Team

September 2025: Share proposal and contents for descendent program with relevant stakeholders and request feedback via email or in remote, optional meetings. Launch fifth quarterly survey to participants.

October 2025: Maruyama to attend Crystal City pilgrimage. Compile annual report on project growth, progress toward recommendations, project finances from the February 2025 meeting and timeline for other features.

November 2025: Share annual report with advisory council and community partners for feedback. Set optional meetings for stakeholders to share their thoughts verbally as well.

December 2025: Review quarterly survey format and revise to better ascertain project success where necessary. Launch sixth quarterly survey to participants.

January 2026: Maruyama and American Indian archive/museum partners meet for brainstorming session for program for American Indian communities impacted by the camps.

March 2025: Launch seventh quarterly survey to participants.

June 2026: Maruyama to attend Topaz pilgrimage.

July 2026: Maruyama to attend the Tule Lake Pilgrimage.

Prototype Development Team

December-February 2025: Tom Lee in conversation with Densho archives team to lead environmental scan of similar digital collecting efforts to identify trends in current description practices, relevant controlled vocabularies, survey similar open-data technologies at use in the public history field and beyond.

August 2025-April 2026: Lee and Scheinfeldt develop Omeka proof-of-concept, including data model, workflow, and front- and backend code and design. Release to Omeka developer community for feedback.

May 2026-July 2026: Develop budget, timeline, development and sustainability roadmap for full, final version of Omeka plugin to be built in subsequent phases.

Personnel

Project Director Dr. Hana Maruyama (she/her) has worked extensively with Japanese American seniors both as a researcher and as a public historian. She co-created/produced [Densho's podcast *Campu*](#), worked as a research fellow for [American Public Media's *Order 9066*](#), and formerly worked for the [Smithsonian Asian Pacific American Center](#) and the [Heart Mountain Interpretive Center](#). She is a descendant of Heart Mountain, Jerome, and Gila River incarceration camps.

Co-Director Tom Scheinfeldt is a leader in the field of software development for online collecting of historical materials. Dr. Scheinfeldt has worked on several large online collecting efforts, including the [September 11 Digital Archive](#), [Hurricane Digital Memory Bank](#), and the [Bracero History Archive](#). He has also advised on the Marathon, April 16, and many other online collecting efforts. He was the original Principal Investigator on Omeka, a software platform that facilitates the collection, display, and preservation of born-digital collections currently in use by tens of thousands of libraries, archives, museums, and public historians. He currently directs UConn's Greenhouse Studios, an interdisciplinary research unit at UConn that uses art and technology to expand the boundaries of humanities scholarship and learning.

Greenhouse Studios staff, **Brooke Gemmell**, design technologist, and **Thomas Lee**, technology strategist, design strategists will create the prototype and design assets. Lee uses web, interactive and digital art technologies to design creative, informative and engaging experiences to bring humanities scholarship to new audiences. With an M.A. in Digital Media & Design, Gemmell is a creative director and visual problem-solver on collaborative projects, managing branding and outreach. She draws from a range of experience in the arts, engineering and design in her work.

We are also in the process of hiring UConn undergraduate and graduate students for work-study/grant-funded work assisting with the design strategy, prototype development, and community-engaged historical interpretation. This will provide a crucial opportunity for students to gain professional experience working with digital collections, public history, social/web communications, and community-engaged programs that will serve them well as they go on to careers in the field and beyond.

Project Advisors

Our project advisors bring expertise in Japanese American intergenerational trauma and oral history, as well as mental health considerations for digital journaling programs. **Dr. Lisa Nakamura** is a clinical psychologist who researched the role of Japanese American community events in intergenerational healing. **Barbara Takei** has extensive experience conducting oral histories with Japanese Americans. **Shō Yamagushiku**, a Japanese American and Okinawan oral historian and filmmaker, has recorded oral histories with Japanese American and Alaska Native former incarcerated and descendants in Alaska and will help ensure that the project is also useful to those incarcerated and descendants whose voices are less well documented in existing oral history collections.

We developed our advisory council with an eye not only to the project's success within the Japanese American community but also to the prototype's extensibility. UConn has a robust oral history program through the Engaged Public, Oral and Community Histories (EPOCH) program led by **Dr. Fiona Vernal**, and is co-host to the Pandemic Journaling Project (discussed more below), led by **Dr. Sarah Willen**. Dr. Vernal offers expertise in oral history with Black and Caribbean communities and will help us think through how to make the prototype replicable so that it can meet other communities' needs. Dr. Willen brings her experience as PI with the Pandemic Journaling Project to help us understand the mental health issues that might arise in digital journaling programs under stressful conditions. In addition, Dr. Maruyama works with American Indian and Alaska Native communities, and will work with advisory council member **Dr. Davina Two Bears** to develop an off-shoot project geared at American Indian nations impacted by Japanese American incarceration. Dr. Two Bears is a Diné archaeologist and oral historian who researches American Indian boarding schools, namely Leupp Boarding School. During World War II, Leupp was shut down and converted into an isolation center for Japanese American "troublemakers." This will also allow us to develop a program with the needs of Native community members in mind, an intentional starting point for developing the project's broader extensibility because of how Native Americans and Indigenous people more broadly have been marginalized in archives, academia, and public history institutions. Her expertise and connections will be crucial as we seek out Tribal Councils' recommendations and incorporate them into the prototype development, and for navigating Tribal Historic Preservation Offices and Indigenous nations' Institutional Review Boards (IRB). While oral history is exempted from the IRB in academic institutions, Indigenous nations often have their own criteria and will almost certainly wish to review project materials.

All our advisors have reviewed our process and correspondence materials to ensure we are proactively anticipating potential challenges. They have also offered guidance on integrating psychological best practices around mental health into the program, such as framing prompts to assist participants in incorporating the incarceration into their life story, adding social dimensions including a pen pal program to strengthen participants' networks broadly, and facilitating the sharing of storytellers' works-in-progress with loved ones.

Community Partners

Chief among our community partners is **Densho**, which will serve as the longterm digital repository for the public-facing portion of the project's collection. We are actively working with **Caitlin Oiyee Coon**, an archivist at Densho, to strategize the creation of the prototype to ensure its utility to practitioners and its adherence to digital collections best practices. Other community partners will help us address the wide geographic scale of the diaspora, offering expertise on communities in under-represented regions like Alaska, Arizona, and the Midwest, in addition to the major population hubs on the West Coast: **the Japanese American Museum of Oregon, the Heart Mountain Interpretive Center, the Japanese American National Museum, the Chicago Japanese American Historical Society, the Arizona JACL, the Amache Pilgrimage Committee**. We will bring these stakeholders to UConn for a planning meeting to brainstorm how the plugin and program can serve their communities' needs. We have applied

for funding through the Japanese American Confinement Sites grant program to allow community partners to host events for storytellers to write together, workshop writing, and share it with the public to bring further awareness of the Fudeko Project methodology to our audience.

3. PROJECT RESULTS

The IMLS National Leadership grant will enable two main outcomes: 1) the creation of a new digital archive of personal narratives, and 2) the development of a proof-of-concept of a generalized, open source journaling plugin for the Omeka content management system that will facilitate and streamline work on similar projects. Taken together, the two outcomes will deliver a new model for community-based narrative data collection.

The archive of personal narratives will present a new source of information for the history of Japanese internment during World War II. Just as importantly, however, it will present a new opportunity for the community of aging Japanese Americans who experienced internment the opportunity to tell their stories through a new technology enabled journaling process. The collection will be released, where contributor permissions allow, on the Fudeko Project website for researcher access and deposited with both the UConn Archives and Densho for longterm preservation. Participants will sign a non-exclusive, world-wide, perpetual license granting the Fudeko project the ability to use and maintain their contribution and will be able to release parts or all of their narrative for public/educational access to these interviews on a Creative Commons license. Other outputs that will help build awareness of the project include the journal article, the conference presentations, the webinar, the progress reports. The journal article will be submitted first to open-access journals to ensure the widest possible access and distribution. The webinar will be recorded and shared on the Fudeko Project website and the Greenhouse Studios blog. Reports will be made available on the Fudeko Project website for distribution to the archives, libraries, and public history communities; participants, audiences, and stakeholders; and the general public.

The journaling plugin proof-of-concept will enable this work, allowing for the scheduling and responsive selection of prompts for users; the automatic launching of new cohorts of contributors; and the aggregation of participants' collected answers on a single, shareable page (with metadata) so that participants can quickly see the impact of their work. As development continues, the plugin will allow us to design follow-up programs for specific camps (the events, programs, people, and spaces unique to them) or sub-groups (LGBTQ incarcerated, women, or mixed-race incarcerated, etc.); other spin-off programs might specifically target Japanese Peruvians and Panamanians deported to the U.S. who were ineligible for reparations; Japanese Americans outside of the exclusion zone; the experiences of Japanese diasporas across the Americas and Australia.

The plugin will, moreover, allow others to conduct similar journaling projects with other communities of interest. Built for Omeka, the plugin will provide a familiar standards-based management environment that can be easily integrated into preexisting digital collections and workflows. The Omeka Classic content management system and its LAMP (Linux, Apache, MySQL, PHP) architecture will gather, upload, store, and serve these responses, along with item- and collection-level metadata generated by contributors and project staff, via the World Wide Web. On the front-end, the use of email/the postal system will make our methodology and prototype easy to use and widely adaptable, particularly for lower-income communities with less reliable internet access. As one of the founders of Omeka and a veteran of several large online collecting efforts, Co-PI Scheinfeldt will lead the project's technology development. Custom themes and plugins for the Omeka Classic platform will be written in PHP, HTML, and CSS and will be released back to the Omeka community via an AGPL open-source license. We will announce the availability of these tools through Greenhouse Studios social media channels (Instagram, Twitter, Mastodon, etc.); public channels (DH Slack community, H-Net listservs; code4lib, and the DH+Lib community); and possible conference presentations (National Council for Public History, the Oral History Association, and the Digital Library Federation Forum). (See also Digital Products Plan.)

SCHEDULE OF COMPLETION

Annual Calendar	2024					2025							2026																		
Grant Calendar	Year 1							Year 2																							
Task ▾	Month ▷							8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7
Digital components design/updates	Foti-Gemmell							Foti-Gemmell							Foti-Gemmell																
Update prototype design plan	Lee							Lee																							
Implement prototype design plan			Lee							Foti-Gemmell																					
Omeka infrastructure assessment								Lee																							
Environmental scan								Lee																							
Initial prototype release strategy													Lee																		
Initial prototype release															Lee																
Longterm Implementation Plan													Maruyama, Scheinfeldt, Lee																		
Pilgrimages			Maruyama					Maruyama					Maruyama					Maruyama													
Summary of key meeting takeaways								Maruyama																							
Program design for descendants								Maruyama																							
Biannual Financial/Progress Reports					Maruyama					Maruyama					Maruyama																
In-person stakeholder gathering							Maruyama, Students																								
Planning for stakeholder meeting	Maruyama, Students																														
Quarterly Surveys	Maruyama, Students					Maruyama, Students					Maruyama, Students					Maruyama, Students															
Social/web strategy/development	Maruyama, Students																														
Social/web dissemination						Maruyama, Students																									
Conference proposals/outreach													Maruyama, Scheinfeldt, Lee																		
Final report/Journal article draft																		Maruyama, Scheinfeldt, Lee													

Maruyama, Scheinfeldt, Lee: ■
 Maruyama, Scheinfeldt: ■
 Lee: ■
 Foti-Gemmell: ■
 Maruyama: ■
 Maruyama, Students: ■

DIGITAL PRODUCTS PLAN

Two main digital products will be produced during the planning grant period: A prototype Omeka-based website for collecting and displaying Fudeko participant contributions and a generalized open source journaling plugin for Omeka for adoption by broader library, archives, and digital humanities communities.

Prototype Website

Type: The prototype oral history and digital journaling portal will collect and display participant contributions. It will incorporate a scalable prompt assignment and distribution system that will personalize prompts based on participants' place in the program. This will allow participants to build up their comfort as storytellers by gradually increasing the difficulty of their prompts and by filtering out their previously-answered prompts and those they have opted out of answering. The website will feature both participant and administrative accounts, allowing participants to edit and maintain control over their contributions and staff to manage collections. These will be designed in coordination with key stakeholders across multiple communities, both to support the culturally-specific trauma-informed approach of the Fudeko project and with an eye toward the extensibility of the open-source Omeka plugin. The website will be built on the Omeka content management system, which runs on the LAMP (Linux, Apache, MySQL, PHP) and designed in HTML, CSS, and Javascript. Collected journal entries will consist mainly of plain text (along with occasional associated image files in JPG format, audio recordings in MP3 format, and video files in MP4 format) and accompanying Dublin Core metadata.

Availability: The primary audience for the website is Japanese American former incarcerated and others who were exempted from the incarceration, along with family members and friends who will help these audiences with their journaling activities. A significant part of the work of the project will be outreach to these communities to encourage them to record their stories. The website will be designed primarily for these communities, but will be generally available on the Web for viewing by members of the general public and interested scholarly and library communities. A program of more general outreach via social media, conference presentations, and publications will be targeted at these audiences.

Access: The website itself will be built according to Section 508 accessibility and W3C web design standards. Data collected from contributors will be displayed according to choices made by contributors themselves. Contributors will stipulate how they want their data to be used by the project and the conditions of its dissemination to third parties. By default, contributed data will be private to participants unless they explicitly give permission to share it. They will be able to determine if their contributed materials should be 1) password protected and/or 2) available to the public. Should they choose, they will have the opportunity to designate a Creative Commons licensing level that will facilitate researchers' use of and public/educational access to these interviews for other projects or research. They will also have the opportunity to specify a different release level for individual responses and to increase the release level later. While we cannot retroactively "decrease" the release level, we will offer the ability to retroactively "take down" a contribution so that it will no longer be visible on our website, even as we acknowledge that we cannot control the ways the response has already been used. These per-contribution

permissions and privacy settings will be managed through the Omeka platform. Contributors will hold the copyright to their contributed data, but they will provide a release with their contribution granting the Fudeko project a non-exclusive, world-wide, perpetual license to use and maintain it. Most contributors to the Fudeko project will be in their 70s or older, though some will partner with younger family members to provide this data. We will restrict family member participation to ages 13 and over per federal COPPA requirements.

Sustainability: The Fudeko website will be hosted by Greenhouse Studios, which has a nearly 10 year track record of maintaining access to its web products. It will be hosted on the Reclaim Hosting service, a not-for-profit service dedicated to providing robust, low-cost hosting to members of the academic community. Reclaim Hosting has provided hosting support for the Omeka platform for more than 15 years. After the period of active development and upkeep of the website, contributor responses and associated metadata and permissions information will be transferred from the active Omeka workspace to both the Densho project and UConn Library's preservation-oriented, Fedora-based digital repository for long term preservation and access (see also Data Management Plan).

Omeka Plugin

Type: The journaling system developed for the Fudeko project will be generalized and released as a generic journaling plugin for the Omeka content management system. The plugin will be built in PHP, HTML, CSS, and Javascript and will include an administrative backend to allow users to customize the journaling prompts, their frequency, and permissions information. It will store contribution data in the main Omeka database according to Dublin Core metadata standards. Pre-releases of the plugin will be distributed to the Omeka development community via the Omeka forums for community discussion and input.

Availability: The Omeka journaling plugin will be freely available via the Omeka plugin directory. It will include detailed installation and configuration instructions, including a support email address where users can access personalized help from our developers. We will publicize the launch and subsequent updates of the plugin via the Omeka forums, through social media, and on relevant listservs such as Code4Lib and Slack channels such as DH and DH+Lib. We will also present the plugin to academic and library audiences at conferences such as the National Council on Public History and the DLF Forum.

Access: The plugin will be publicly available for free download from the Omeka website under an open-source GPLv3 license (the same license as Omeka itself). It will follow all relevant Section 508 accessibility and W3C web design standards.

Sustainability: The primary reason for developing the collecting technology for this project on top of Omeka is sustainability. Greenhouse Studios on its own has a track record of sustaining its projects, and we are committed to doing so in this case. But we also aim to take advantage of the large community of Omeka users to help maintain the codebase. By putting the plugin in the hands of developers who can help suggest improvements, find bugs, and develop new features, we aim to build a community of use – use being the best guarantor of sustainability when it comes to digital products.

Data Management Plan

Roles and Responsibilities: This data management plan will be implemented and managed by Greenhouse Studios, led by Co-Project Director Tom Scheinfeldt. The project will pursue a two-fold preservation strategy. First, where contributor permissions and copyright allow, all project data will be transferred at closeout from its active Omeka workspace both to UConn's preservation-oriented digital repository, which will meet all federal data management requirements. Second, again where contributor permission allows, public-facing portions of the collections will be transferred to Densho, the premier online source for digital materials related to Japanese internment so that they may be displayed in context with related collections.

Expected Data, Formats, and Dissemination Pathways

The data for this project falls into 6 categories:

1. Contributor responses. This project will generate individual narrative responses and associated media files from each of its participants. Responses may include a combination of plain text database entries, image files in JPG format, audio recordings in MP3 format, and video files in MP4 format. We will use the Omeka Classic content management system and its LAMP (Linux, Apache, MySQL, PHP) architecture to gather, upload, store, and serve these responses, along with item- and collection-level metadata generated by contributors and project staff, via the World Wide Web. Most contributors will be in their 70s or older, though some will partner with younger family members to provide this data. We will restrict family member participation to ages 13 and over per federal COPPA requirements.

Contributors will hold the copyright to their contributed data, but they will provide a release with their contribution granting the Fudeko project a non-exclusive, world-wide, perpetual license to use and maintain it. The release will allow contributors to stipulate how they want their data to be used by the project and the conditions of its dissemination to third parties. By default, contributed data will be private to participants unless they explicitly give permission to share it. They will be able to determine if their contributed materials should be 1) password protected and/or 2) available to the public. Should they choose, they will have the opportunity to designate a Creative Commons licensing level that will facilitate researchers' use of and public/educational access to these interviews for other projects or research. They will also have the opportunity to specify a different release level for individual responses and to increase the release level later. While we cannot retroactively "decrease" the release level, we will offer the ability to retroactively "take down" a contribution so that it will no longer be visible on our website, even as we acknowledge that we cannot control the ways the response has already been used. These per-contribution permissions and privacy settings will be managed through the Omeka platform.

Subsequent to the grant period, contributor responses and associated metadata and permissions information will be transferred from the active Omeka workspace to UConn Library's preservation-oriented, Fedora-based digital repository for long term preservation and access (see also Data Storage and Preservation and Access, below). Public-facing collections will also be transferred to Densho, the premier digital archive of

materials related to Japanese internment, which will allow for communities to explore the collections in context of other related materials.

2. User account information, including that of contributors, will be stored in Omeka's MySQL database hosted on Reclaim Hosting (<https://reclaimhosting.org>) and managed according to a strict privacy policy to be drafted in consultation with UConn General Counsel, the project advisory council, and community members prior to the project's launch. This privacy policy will be both sensitive to the particular needs of the contributor community and consistent with other University of Connecticut privacy policies, all of which conform to state, federal, and EU (GDPR) standards.
3. Custom themes and plugins for the Omeka Classic platform will be written in PHP, HTML, and CSS and will be released back to the Omeka community via an AGPL open-source license. Subsequent to the grant, any original code will be deposited in the UConn Library's digital repository for long term preservation and access.
4. User support ("help" and "FAQ") materials will be authored in and made available via the project's website in plain text and served through the Omeka website. These materials will also be formatted as downloadable PDF documents for user convenience and reference. Subsequent to the grant, all user support materials will be deposited in the UConn Library's digital repository for long term preservation and access.
5. Documentation explaining the preservation process and the relationship between elements deposited by the project in the UConn Library's digital repository and with Densho will be written and deposited in both locations in plain text.

Data Storage and Preservation and Access

PI Maruyama along with Co-PI Scheinfeldt will begin discussions with UConn Libraries and Densho staff regarding long term data preservation and access at the beginning of the grant to insure ample time for this management plan to be implemented in full by the end of performance period. At closeout, project data will be transferred from active workspaces to the UConn Libraries' preservation-oriented, Fedora-based digital repository which will meet all federal data management requirements.

UConn's digital repository is managed by the University Archives & Special Collections in partnership with the Connecticut Digital Archive (CTDA), a service of the UConn Libraries. The repository adheres to the highest digital archival community standards and features descriptive metadata management related to discovery and, at the repository-wide level, indexing and discovery tools, including external harvesting via OAI-PMH protocol, which enables regular search engine crawling and indexing. Any privacy and security issues will be identified pre-ingest into the repository and managed as required. UConn Libraries stand prepared to retain deposited data in perpetuity with recurring appraisal cycles. For more information about the UConn digital repository and CTDA technology see [s.uconn.edu/ctda-resource-center](https://uconn.edu/ctda-resource-center).