WGBH Educational Foundation
IMLS Laura Bush 21st Century Librarian Program
Public Broadcasting Preservation Fellowship
March 2021

WGBH Educational Foundation is applying for a Master's Level National Digital Infrastructures and Initiatives Project Grant that is designed to Build Capacity in Recruitment, Training, and Development of Library and Museum Workforces.

Statement of Broad Need: The audiovisual records of the 20th century are increasingly at risk. A 2014 study from AVPreserve estimated that collecting institutions across the United States held over 254 million unique and valuable sound items, of which, at the time, only 17% had been digitized. Factoring in video could easily double or triple the estimate for sound. In 2012, experts estimated that at maximum a 15-20 year window of opportunity remained for the preservation of legacy audio and video. Moreover, "audiovisual materials are the fastest-growing segment of our nation's archives and special collections," as reported by the Library of Congress.

However, the level of education available around audiovisual preservation has not kept pace with the increasing need for skilled practitioners to manage this content. Of more than 50 American Library Association-accredited programs in the US, only eleven offer audiovisual preservation courses and only four provide an opportunity to specialize in audiovisual preservation: New York University's Moving Image Archiving and Preservation program; the Selznick School of Film Preservation at University of Rochester (film only); the University of California Los Angeles (UCLA) MLIS with specialization in Media Archival Studies; and the EBSCO Scholarship in Audiovisual Preservation and Archiving offered by University of Alabama (now in its first year). Moreover, only two -- UCLA and the University of Alabama -- offer the opportunity to connect with the moving image archival community through an active Association of Moving Image Archivists (AMIA) student chapter.

WGBH Educational Foundation (GBH) seeks to address this workforce problem by creating funded graduate fellowships in partnership with non-specialized Library and Information Science (LIS) University programs towards the digital preservation of audiovisual materials. The first round of the Public Broadcasting Preservation Fellowship (PBPF) ran in 2018 and provided students at five graduate programs with the opportunity to preserve targeted collections of at-risk materials from local public broadcasting organizations. As a result of that program, partner schools built relationships with nearby public media organizations and increased their capacity to offer audiovisual internship opportunities for students; participating students launched full-time careers in multimedia preservation at organizations such as the Hoover Institution Library and Archives, the Walt Disney Corporation, and the Waffle House Museum and Archives; and the University of Alabama partnered with GBH to develop an EBSCO Scholarship program built on the PBPF model. This second iteration of the program will increase the number of partner schools and extend the Fellowship over two semesters, allowing new partners to leverage the experience of other universities in the cohort in supporting audiovisual preservation education for enrolled students, as well as providing increased opportunities for Fellows to connect with the field and develop professional skills.

Public broadcasting organizations, whose primary focus is on production of new material, frequently do not have a mandate to invest in preservation of their older works, or the funds to do so even if they did. Of special concern are materials from states that are underrepresented in the American Archive of Public Broadcasting (AAPB), or stations which provide content for, by, and about under-represented communities: i.e., rural stations and organizations that offer a platform to marginalized voices. A strong need exists for preservation intervention to ensure that these unique and valuable audiovisual materials do not disappear from our historic record.

GBH is in a key position to support these preservation initiatives due to our role as co-steward of the AAPB, a collaboration between GBH and the Library of Congress (the Library) to coordinate a national effort to preserve significant historical content created by public media over the past 70+ years. By prioritizing public broadcasting organizations holding under-represented content as host sites for Fellows, the Fellowship will play a key role in ensuring that these voices are represented in the AAPB as well as providing the Fellows with the opportunity to work with unique, valuable, and at-risk material. The Fellowship will also place a key focus on building Fellows' capabilities in leadership, project management, and cultural competency through guidance and training, as these skills are central to the LIS profession and will be marketable professional skills that the Fellows can incorporate into their future work.

Project Design: GBH's goal with the PBPF is to build upon the previous PBPF grant, as well as the ongoing EBSCO Scholarship collaboration with the University of Alabama, to support LIS programs to build capacity for supporting audiovisual preservation education. The program will create opportunities for current graduate students to launch careers in audiovisual preservation by providing hands-on training and connecting them to a network of professionals in the field; additionally, it will allow universities to work collaboratively with other schools and with local media organizations to develop resources and provide ongoing student opportunities in audiovisual preservation work.

The design of the project will be loosely based on the previous PBPF program, which concluded in 2018, and the University of Alabama program, which began in 2019. The initial IMLS-funded PBPF grant paired students in LIS and Archival Science programs at five universities with Host Stations from areas or communities that are under-represented in the AAPB. The PBPF grant ran for two semesters with a total of nine students across both semesters, and addressed the need for audiovisual training and resource-sharing by pairing students and faculty with archival knowledge with nearby stations with equipment and audiovisual expertise. Fellows, Faculty Advisors, and Station Mentors participated in a weeklong "Immersion Week" held in Boston to train in audiovisual preservation, cataloging, archival systems, and use of the command line. Along with digitizing materials, Fellows also created a handbook for use in future audiovisual training, wrote blog posts about their experiences, curated a special collection for the materials they worked with, and attended the SAA 2018 Annual Meeting. Fellows and faculty advisors participating in the original PBPF were highly enthusiastic about the outcomes, with faculty advisors reporting invigorated interest in audiovisual preservation at the schools, and participating students all marking themselves as 'satisfied' or 'very satisfied' with the program and expressing encouragement about its continuation. As one participating student from the 2018 program

wrote to GBH in 2020: "I use a lot of the information I used from the Fellowship in my current position, especially the formats and what goes into simply 'digitizing'. My ability to identify AV is sadly unique here, so I am hoping that the Fellowship continues, as we need more people in the field who understand formats and preservation."

The ongoing collaboration with the University of Alabama's School of Library and Information Studies began in 2019 and is based on our takeaways from the first PBPF grant. The University of Alabama offers a distance degree in LIS, with students geographically distributed across the country but connected through the University. As in the PBPF, the Alabama Fellows underwent a weeklong "Immersion Week" training at the University of Alabama campus and were also grouped in cohorts, paired with stations near them to perform digitization, and expected to create special collections for their digitized materials. As a result and continuation of that collaboration, the University of Alabama is now offering EBSCO Scholarships for students interested in audiovisual preservation and archival work, with the scholarship paying for up to 50% of the students' tuition for their entire LIS degree.

In the initial PBPF, GBH developed partnerships with LIS and Archival Science programs at five universities: University of North Carolina at Chapel Hill, University of Missouri, University of Oklahoma, San Jose State University, and Clayton State University. Each school has already identified a faculty member (the Faculty Advisor) who has demonstrated investment in furthering audiovisual preservation education at the school and has gained experience through participation in the original PBPF. For this new program, GBH has also developed partnerships with the University of Tennessee, Kent State University, and the University of Hawai'i. Each school has provided a letter of commitment explaining their commitment to the project. The new University partners will benefit from the experiences of the original five as they set up digitization stations and develop documentation. Each school (the Graduate Program) will be paired with a public media organization that will serve as a host site (the Host) for the duration of the Fellowship. The Fellowships will run over two semesters, from January-April and June-August of 2022.

The Graduate Programs have been selected due to their interest in providing opportunities for students from diverse communities to gain expertise in handling audiovisual material and their proximity to public media organizations with historically significant content from regions or communities under-represented in the AAPB. Public media organizations targeted to participate in the project include Georgia Public Broadcasting in Atlanta, Georgia; KGOU in Oklahoma City, Oklahoma; KOPN in Columbia, Missouri; the Center for Asian American Media (CAAM) in San Francisco, California; WUNC in Chapel Hill, North Carolina; East Tennessee PBS in Knoxville, Tennessee; WKSU in Kent, Ohio; and PBS Hawai'i in Honolulu, Hawai'i.

Phase One: Planning: At the start of the Project, each Graduate Program will identify a Faculty Advisor. The Faculty Advisor will serve as the primary contact with GBH and the Host, join the Fellows in attending the virtual audiovisual training events and webinars provided by GBH over the course of the Fellowship, and work with the Fellows to develop documentation and curriculum materials around the management of audio and/or audiovisual media. The Faculty Advisor will also be responsible for guiding the Graduate Program to provide audiovisual preservation training to other students as a result

of the grant. Meanwhile, the Host will also identify a staff member who will orient each Fellow to the station's content, and serve as the Fellow's supervisor while they are onsite. Additionally, after the start of the project, GBH and the Graduate Program will identify an external Local Advisor in the region of the host site who is currently active in the field of audiovisual preservation to serve as an additional resource for the Faculty Advisor, the Host and the Fellow, and provide connections to the broader audiovisual preservation community. Each Local Advisor will receive a stipend for their participation in the project. All mentors and host sites, as well as GBH staff working with the Fellows, will participate in a mentorship training webinar that will include an introduction to cultural competence and humility; guidance on mentoring across differences, mentoring black, indigenous, and people of color (BIPOC) mentees, and supporting mentee professional growth and self-care; and guidelines and logistics for mentorship through the PBPF program.

Beginning in the fall of 2021, the Faculty Advisor will work with the department to promote the Fellowship to their currently enrolled students. The process of identifying Fellows may look different for each Graduate Program, but each program will work with the Host and GBH to ensure that selection takes into account the importance of diversifying the profession by providing opportunities for students from historically marginalized communities. Prospective Fellows will also be selected based on interest in audiovisual preservation and/or understanding of the media perspectives represented by the Host (for example, in the case of CAAM, preference may be given to applicants with a knowledge of Asian-American history and culture.) Fellows will be selected and notified by December 2021.

During the fall of 2021, GBH will also work with the Host to identify an appropriate collection for the Fellows to focus on during their time at the Host. Each collection will contain at least 60 hours of historically significant audio or video content on analog tape, which will be made available through the AAPB at americanarchive.org. Materials for digitization will be prioritized based on historical significance and representation of marginalized voices, as well as technical format (materials should be at-risk, but not present an unrealistic challenge for the Fellow.)

Based on the physical format of these collections, the Project Coordinator will also support the Graduate Programs in the installation, identification, or upgrade of a digitization station that the Fellows will use to digitize the materials. Through the grant, GBH will provide the funding for equipment that can play back the physical format(s) of the collection, an analog-to-digital converter, associated cables, and engineer services to set up the station, as well as hard drives to store the digitized content for submission to the AAPB. The Graduate Program will provide a computer and software (to be recommended by GBH), and arrange for physical space for the digitization station. The Graduate Programs that have already participated in a previous iteration of the grant will also have some funding available to them to replace any failing equipment or add capacity to digitize more formats, increasing the educational value of the digitization station. In most cases, the digitization station will be located on the Graduate Program campus to provide students with easy access, while the two online education programs (Clayton State University and San Jose State University) will continue their partnerships with local archival organizations (Georgia Archives and Bay Area Video Coalition) to provide a physical location for the equipment as well as increased archival support and mentorship for local students.

As in previous PBPF programs, the Fellowship will begin with an Immersion Week to prepare Fellows and Faculty Advisors for the project. To plan the Immersion Week, GBH will virtually convene the Local Advisors to review previous curricula and identify any areas of improvement for the workshops and program. The team will identify and select instructors, create and share the agenda, identify and select facilities for the workshops, and coordinate Fellow and instructor room and board. The team will also develop a contingency plan in the event that COVID-19 restrictions or weather events make an in-person meeting inadvisable. Although in-person events are preferable to allow hands-on training and cohort bonding, the University of Alabama PBPF program will be holding a virtual digitization training this summer which can be used as a model for a virtual Immersion Week event. If the Immersion Week pivots to virtual, travel funds will be reallocated towards virtual speaker fees and student professional development. Information about Immersion Week and a project calendar, as well as information about the host sites and project partners, will be made available online by December 2021 through the PBPF project website.

Phase Two: Fellowship: Immersion Week will be hosted in January 2022 (before the beginning of the spring semester) by the Project Team at GBH in Boston. The Project will cover costs for Fellows to travel to Boston for the five-day instructional program. Immersion Week topics will include a.) identification and assessment of audiovisual formats; b.) digitization of audiovisual formats; c.) audiovisual metadata standards; d.) digital preservation on the command line; e.) AAPB digital ingest workflows; and f.) copyright considerations around access and reuse. Presentations and documentation from Immersion Week will subsequently be made openly available on the project website.

After Immersion Week, Fellows will return to their Graduate Program and begin their Fellowships at the host sites, working 16 hours a week for 14 weeks in the spring semester and 22.4 hours a week for 10 weeks in the summer semester. The Fellows will: a) inventory and assess the selected material (20 hours); b) digitize the materials using the equipment setup prepared during the Planning phase of the project (~140 hours); c) create detailed catalog records for the digitized material (during digitization); d) collaborate with the AAPB archivist to implement the AAPB's workflow for submission of the materials, including the creation of proxy files, generation of preservation and technical metadata, and ingest of metadata into AAPB's Archival Management System (100 hours); e) research the significance of the collection and create a special collection for the AAPB as well as a blog post promoting their work (40 hours); f) collaborate with the Faculty Advisor to document their audiovisual preservation work with the creation of a 3-5 page handbook and a video tutorial for the benefit of future students (60 hours); g) plan an audiovisual preservation workshop for students in their program to be held during the fall semester (40 hours); and h) develop a digital preservation plan for their host station to preserve master digitized materials in the long term (40 hours). Fellows will also be encouraged to work with their host stations to promote digitized materials to community members. Fellows will receive a regular stipend for their work, distributed bi-weekly for a total of $10,304.

Fellows will keep in touch with each other throughout their Fellowships virtually through online collaboration tools, allowing for continual collaborative learning and the development of shared resources. Fellows will also be invited to join a broader Fellowship and alumni community through collaboration with the Alabama PBPF, the AMIA Pathways, Academy Gold, and BAVC. Fellows will

have bi-weekly check-ins with their supervisor at the Host and regular meetings with their Faculty Advisor and Local Advisor; their Local Advisor will also connect them with other professionals in the field for informational interviews to support the Fellows in their career aspirations. Fellows will attend three webinars developed and scheduled by the Project Coordinator, along with their Faculty Advisor. After each webinar, the Project Coordinator will solicit feedback from the Fellows and Faculty Advisors on the Project's educational programming and incorporate that feedback into collaborative resource development with other Fellowship programs. Fellows, Graduate Programs, and the GBH project team will provide project updates to the digital stewardship and moving image and audio archiving community via the project blog, hosted on the website, and social media.

Additionally, during this phase GBH will collaborate with other ongoing audiovisual Fellowship programs to develop collaborative virtual educational and professional development opportunities between the Fellowships. Specifically, if both the PBPF and AMIA Pathways fellowship proposals are funded, between April 2022 and August 2022 (while both fellowships overlap) GBH and AMIA will 1) create a shared Slack/Discord channel for Fellows in both fellowships, 2) organize Fellow roundtables and events with alumni from both programs to share experiences and lessons learned; 3) submit applications for conference presentations and support collaborative publications; 4) provide opportunities for the Fellows to present webinars/skill-shares to AMIA and others in the audiovisual archiving community; and 5) organize a series of four webinars focusing on critical topics such as leadership and project management. Collaborative virtual events will focus not only on archival skills, but on cultural sensitivity, ethical conduct, and DEI issues within the field; alumni of previous Fellowship programs will also be invited to present their experiences and lessons learned. Such events will provide opportunities for Fellows across various programs intended to increase equity in the field to connect with each other and build a broader cohort and community. If the AMIA Pathways Fellowship program is not funded, GBH will still plan to support these professional development activities within the PBPF program and will collaborate where possible with other ongoing AV fellowship programs.

The PBPF will culminate with a presentation and celebration at the AMIA conference in the fall of 2022. Fellows will be fully funded to attend the conference and share their work with the broader archival community as a capstone event for the Project. In addition, each Fellow will receive a professional development stipend to attend another conference, take a course or continuing education program in the field of archival media studies.

By the end of the Fellowships, the Fellows will have successfully digitized a collection of public broadcasting material for long-term preservation and made it available through the AAPB; they will also have researched digital preservation needs for a working production environment, generated extensive documentation to support ongoing audiovisual preservation training at their university, and built knowledge and interest in the preservation of sound and audiovisual materials among their fellow students by hosting a training event. Beyond the practical, hands-on experience that they will gain through the fellowship, they will leave the program with enhanced competencies in leadership, project management, cultural humility and ethical awareness. They will have presented at conferences; shared their skills through webinars and forums, and built professional networks within the program, as well as

across other fellowship programs and more broadly throughout the field of audiovisual preservation and public media.

Phase Three: Evaluation: Over the course of the Fellowships, GBH will provide performance reports to IMLS assessing the project's effectiveness, efficiency, quality, and timeliness:

A	B	C	D
Effectiveness	**Efficiency**	**Quality**	**Timeliness**
quantifying impact in terms of publicly available project output (digitized materials, blog posts, special collections, documentation, education plans, etc.)	comparing costs (digitization equipment, travel) against budgeted estimates	surveying participants to gain an estimate of how well the project has met their needs and expectations	comparing project milestones against the plan presented in the proposal

After the end of the Fellowships, the Faculty Advisor will create an open plan describing the steps they have already taken in utilizing the resources provided by the PBPF to develop training programs in audiovisual preservation at the Graduate Program, and how they intend to continue leveraging them in the future. All documentation created by the Fellows and Faculty Advisors will be shared through the project site and the partner universities; it will also be made available as part of a suite of openly licensed (i.e. Creative Commons) and collaborative resources developed by the ongoing Fellowship programs (Alabama PBPF, ADIFP, BAVC, etc.) in collaboration for the benefit of anyone entering the field of audiovisual preservation.

GBH will conduct a final review of all materials ingested into the AAPB by the Fellows over the course of the project and publicize the AAPB special collections created by the Fellows, highlighting historic content preserved through the Fellowship program. GBH will also hold an RFP process to identify a third-party professional in the field of audiovisual digital stewardship who will conduct a summative evaluation report of the project by gathering data from the Fellows, Hosts, Local Advisors, Faculty Advisors, and instructors in the form of interviews and questionnaires about the effectiveness of the Project, the education and growth of the Fellows, and the impact on equity in the field. The results of the evaluation will be collected in the form of a report and shared with project partners, and will also be included in the final performance report to IMLS.

Diversity Plan: The Project is designed to provide opportunities for students to learn about the preservation of time-based media in areas of the country which have previously had little access to dedicated audiovisual preservation education, with the goal of growing capacity and increasing the diversity of the field. Until recently, dedicated audiovisual training was only available through programs in New York and California; the new distance learning scholarship program through University of Alabama, while providing more opportunities for students around the country, is only in its first year and will be strengthened by collaboration with other programs. The proposed project will provide hands-on

experience and training in these skills for students and faculty in various regions including the South, Midwest, Southwest, and Hawai'i.

The field of audiovisual archiving is not yet representative of the population or the communities documented in the collections that we steward. In a 2020 survey issued by the Association of Moving Image Archivists and the National Film Preservation Board, only 17% of the 545 respondents identified as non-white, while 33% of non-white persons make up the current U.S. workforce. To support the increase of needed representation of Black, indigenous and other people of color in the audiovisual preservation field, preference will be given to candidates who are BIPOC or identify with another underrepresented community or group (people with a disability, neurodivergent, transgender, etc.) Students selected to participate in the Project will have the opportunity to utilize local knowledge of their communities during the course of their Fellowships by working to preserve regional public media content.

Hosts for the project have been selected with consideration of the need to include under-represented perspectives in the AAPB and expand the record of the nation's public broadcasting history. At the time of the first PBPF program, there was no content in the AAPB that had been produced in either Georgia or Oklahoma, and the need to preserve content from these regions remains extremely high; currently the AAPB only holds 60 digitized items produced in Georgia and 74 digitized items from Oklahoma, all digitized as part of the initial PBPF project. As a result, Georgia Public Broadcasting will be participating in the project as a host station for the second year, while Oklahoma radio station KGOU will provide the first audio content from Oklahoma in the AAPB. The AAPB also has very little content from Hawai'i -- only 56 digitized items -- which is especially concerning given the importance of representing Hawai'i's unique population and culture as part of the national archive, and GBH is enthusiastic about the opportunity to partner with PBS Hawai'i to digitize more of its historic content. Although Nashville Public Television has contributed a significant amount of content to the AAPB, the AAPB currently holds no television content from East Tennessee, which represents a culturally distinct region of the state as a part of Appalachia. While the AAPB does hold public television content from North Carolina, no radio content from the state is currently represented other than 217 WUNC tapes digitized as part of the last PBPF grant; moreover, WUNC maintains the only full-time station-based reporter in the South devoted to covering issues important to communities of color. KOPN in Missouri was selected as a host station for its historical significance as a community radio broadcaster and the first source in the region for "programming by and about women, African-Americans, seniors, children, rural citizens, environmentalists, and many other populations often ignored by conventional local media." In Ohio, WKSU was selected as a host station in part due to the content it holds from Kent State's historic protest era in the 1960s, and in San Francisco, the Center for Asian-American Media was selected as a host organization due to its organizational commitment to "presenting stories that convey the richness and diversity of Asian American experiences."

The Project will be widely marketed to enrolled students at participating Graduate Programs. Hosts will be encouraged to play a role in selecting the Fellows, prioritizing those who have an investment in the diverse and historic content. University partners will be encouraged to promote the Fellowship widely among various platforms and affinity groups to diversify the applicant pool and actively recruit BIPOC

candidates and others who identify with underrepresented groups within the field. Students will be well compensated for their participation in the Project at a rate of $23/hour, with all associated travel costs covered by the program, allowing a wide array of students to apply for the position regardless of their financial resources.

Broad Impact: The 2018 PBPF program had a significant impact on the Graduate Programs and Hosts involved in supporting the Project -- raising awareness of audiovisual preservation, creating best practices and workflows for audiovisual preservation by students, and gaining the attention of administrators and educators at both the Graduate Program and the Host. University partners in the first program have continued to leverage the equipment and documentation to provide new audiovisual training opportunities for students: University of Missouri has developed an ongoing collaboration with KOPN to provide digitization internships of public broadcasting content; UNC has built a closer collaboration between SLIS staff and audiovisual preservation experts at the University Library to provide audiovisual preservation training for students; and the University of Oklahoma has transformed its practices by deciding to offer student digitization internships at the Julian P. Kanter archive on-campus rather than sending material out to be digitized by vendors. Additionally, PBPF collaborators at the Bay Area Video Coalition and University of Alabama have developed additional programs, expanding opportunities for preservation education within the field.

However, the short period of the initial Fellowships -- ten weeks for each fellow -- and the challenges that the Fellows experienced in getting their digitization equipment up and running required the Fellows and their mentors to prioritize digitization and technical challenges over documentation and training throughout the course of their project. The 2022 PBPF will extend the Fellowships over two semesters, giving each Fellow more time to work with their Faculty Advisor on creating resources for preservation education, as well as ensuring the digital preservation of the materials at their Host Stations. Faculty Advisors at schools that have previously participated in the program will have the opportunity to build upon their existing resources to develop sustainable programs for audiovisual preservation education, while new university partners will benefit from participating in a cohort of universities that have already taken the first steps towards training students in audiovisual preservation and digitization and take advantage of the lessons they have learned.

By the time the project ends, each participating Graduate Program will have access to a digitization station that allows for reformatting of at least one common analog format; extensive documentation, created and refined by the Fellows, that will form the basis of curriculum materials for coursework in audiovisual and digital preservation; strong partnerships with local public media institutions and audiovisual preservation professionals; and a faculty member that has worked closely with a Fellow over the course of at least two semesters to develop pedagogical methodologies around audiovisual education. As a result of the broad distribution of participating Graduate Programs, including schools located in the South, Southwest, Midwest, West Coast, and Hawai'i, students already enrolled in these programs will have a significantly greater exposure to the skill set required for A/V preservation, and students interested in A/V archives as a career path will have a wide array of options to pursue training opportunities.

Students will also be invited to join a national network of diverse Fellows from across the country through collaborations with the Alabama PBPF, AMIA Pathways, Academy Gold, and BAVC Fellowships. Peer groups and opportunities to form a broad base of support within the field are key to ensuring that young professionals have the power to advocate for themselves in the field; encouraging strong connections between the programs will increase the opportunity for these Fellowship programs to have a transformative impact on the field as a whole.

The resources created by the Project will also benefit multiple institutions beyond those participating in the Project. The documentation created by the Fellows and the plans created by Faculty Advisors for incorporating audiovisual preservation education into future coursework will be made publicly available through the project website and through the Graduate Program's web platforms, and shared collaboratively with the network of Fellowship partners (AMIA, BAVC, Academy Gold) for broad reuse and collaborative development. All project materials, excluding the digitized video and audio content, will be made available under a Creative Commons CC-BY-4.0 license.

Finally, the digitization of significant content created by underrepresented voices around the country will also allow the AAPB to build an ongoing relationship with the Hosts, encouraging them to continue the work of preserving their at-risk content through the AAPB and providing lasting value to researchers, educators, and the public. All metadata created by the Fellows will be made available in the public domain. All digitized video and audio will remain copyrighted by the station (unless more broadly shared through a CC license or public domain), but materials will be made available online for research, educational and informational purposes in the AAPB Online Reading Room (ORR), on-location at GBH, ingested into the Digital Public Library of America (DPLA), and preserved at the Library of Congress for posterity.

Institute of Museum and Library Services Laura Bush 21st Century Librarian Program				
Funding Opportunity Number: LG-248655-OLS				
WGBH Educational Foundation				
Proposal: Public Broadcasting Preservation Fellowship				
Schedule of Completion - 09/01/2021 - 12/31/2022				

Legend:
- ■ Project Staff (red)
- ■ Graduate Programs (blue)
- ■ Stations (green)
- ■ Fellows (purple)
- ■ Local Advisors (yellow)

Activity	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Phase 1: PLANNING																
Graduate Programs identify Faculty Advisors	Blue															
Project Team and Graduate Programs identify Local Advisors	Yellow															
Graduate Programs finalize application requirements for Fellowship	Blue															
Project Coordinator updates program website	Red															
Graduate Programs promote Fellowship to enrolled students		Blue														
Hosts identify collection and physical formats for digitization		Green														
Project Team purchases components for digitization station		Red														
Graduate Programs install digitization station for use of Fellows		Blue														
Project Team convenes Local Advisors for curriculum planning			Yellow													
Graduate Programs and Hosts meet to discuss Fellowship applications			Blue/Green													
Graduate Programs select and notify Fellows				Purple												
Project Coordinator finalizes Immersion Week and event curriculum				Red												
Project Coordinator posts curriculum to project website				Red												
Phase 2: FELLOWSHIP																
Immersion Week					Green/Blue/Purple											
Fellows inventory and assess of materials					Purple											
Fellows digitize and catalog materials						Purple	Purple	Purple	Purple	Purple	Purple					
Project Team hosts Webinar 1						Red										
Fellows prepare and submit materials for ingest into the AAPB								Purple	Purple	Purple	Purple					
Project Team hosts Webinar 2								Red								
Project Team collaborates with AMIA Pathways on shared curriculum								Red	Red	Red	Red	Red				
Fellows and Faculty Advisors create documentation and video tutorials										Purple/Blue	Purple/Blue	Purple/Blue				
Project Team hosts Webinar 3										Red						
Project Team QC materials and complete ingest											Red	Red				
Fellows create special collection and write blog post												Purple				
Fellows create digital preservation plan												Purple				
Fellows check in biweekly with Hosts						Green	Green	Green	Green	Green	Green	Green				
Fellows check in biweekly with Faculty Advisors						Blue	Blue	Blue	Blue	Blue	Blue	Blue				
Fellows meet monthly with Local Advisors						Yellow	Yellow	Yellow	Yellow	Yellow	Yellow	Yellow				
Phase 3: EVALUATION																
Project Team distributes CFP for Independent Evaluator											Red					
Project Team hires independent evaluator												Red				
Faculty Advisors create sample plans for a/v curriculum integration												Blue	Blue	Blue		
Fellows host event for other enrolled students in their program														Purple		
Project Team publicizes special collections created by Fellows														Red		
Independent evaluator conducts interviews with Fellows														Purple		
Project Team and Fellows attend and present at AMIA 2022															Red/Purple	
Project Team analyzes results and writes final report																Red

DIGITAL PRODUCT FORM

INTRODUCTION

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

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

INSTRUCTIONS

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

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

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

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

SECTION I: INTELLECTUAL PROPERTY RIGHTS AND PERMISSIONS

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

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

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

SECTION II: DIGITAL CONTENT, RESOURCES, OR ASSETS

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

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

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

Workflow and Asset Maintenance/Preservation

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

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

Metadata

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

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

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

Access and Use

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

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

SECTION III: SOFTWARE

General Information

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

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

Technical Information

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

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

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

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

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

Access and Use

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

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

Name of publicly accessible source code repository:

URL:

SECTION IV: RESEARCH DATA

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

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

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

A.3 Will you collect any sensitive information? This may include personally identifiable information (PII), confidential information (e.g., trade secrets), or proprietary information. If so, detail the specific steps you will take to protect the information while you prepare it for public release (e.g., anonymizing individual identifiers, data aggregation). If the data will not be released publicly, explain why the data cannot be shared due to the protection of privacy, confidentiality, security, intellectual property, and other rights or requirements.

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

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

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

A.7 Identify where you will deposit the data:

Name of repository:

URL:

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