The Library Copyright Institute: Developing a Sustainable Model of Copyright Education for All Librarians

Narrative

Statement of Broad Need

Librarians need to understand copyright law. The American Library Association has long identified copyright as a "core competency"[1] and it remains central to many of the most pressing issues in librarianship today. Now-routine library activities such as digitization, course reserves, and interlibrary loan raise significant copyright questions, and emerging new library services require thoughtful and nuanced understanding of the law.

As the current COVID-19 outbreak has demonstrated, librarian copyright expertise is now more pressing than ever. Faculty and students increasingly look to librarians to resolve copyright issues to support online teaching and remote access to collections. In just the last several weeks, thousands of educators have sought out guidance from librarians on issues ranging from reading course materials aloud over Zoom to providing scans of course materials on course websites.[2] Academic librarians handle "copyright issues on an almost daily basis. It makes sense, therefore, that libraries and librarians should be the 'go to' place on campus for copyright information."[3] To meet these needs, many well-resourced libraries now employ experts with significant legal training to address these issues.[4]

Unfortunately, these positions for individuals with legal training remain rare, and thus mostly within the purview of well-resourced institutions. Many librarians must provide copyright

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[1] ALA's Core Competencies of Librarianship (revised January 2009), http://www.ala.org/educationcareers/sites/ala.org.educationcareers/files/content/careers/corecomp/corecompetences/finalcorecompstat09.pdf.

[2] *See Ryan Clough, Digitization in an Emergency: Fair Use/Fair Dealing and How Libraries Are Adapting to the Pandemic,* ARL, April 1, 2020, https://www.arl.org/blog/digitization-in-an-emergency-fair-use-fair-dealing-and-how-libraries-are-adapting-to-the-pandemic/; Meredith Jacob et al., Reading Aloud: Fair Use Enables Translating Classroom Practices to Online Learning, InfoJustice, March 31, 2020, http://infojustice.org/archives/42134.

[3] Jefferey Graveline, *Launching a Successful Copyright Education Program,* 18 College & Education Libraries 92 (2011), https://doi.org/10.1080/10691316.2011.550534.

[4] Dick Kawooya, Amber Veverka & Tomas Lipinski, *The Copyright Librarian: A Study of Advertising Trends for the Period 2006–2013*, 41 J. Academic Librarianship 341 (2015), https://doi.org/10.1016/j.acalib.2015.02.011.

education to their colleagues and community without the benefit of adequate copyright training. Scholars such as Cross and Edwards have documented the rare, patchwork, inconsistent, and elective nature of copyright education in LIS programs.[5] IMLS-funded work such as the OER+ScholCom project (LG-72-17-0132-17) and our 2018 planning grant (RE-87-18-0081-18) have documented the significant gaps remaining for librarians looking for a holistic understanding of copyright.

This proposal leverages the expertise of five lawyer-librarian co-PIs in the Triangle Research Library community: David Hansen (Duke, lead PI), Arnetta Girardeau (Duke), Anne Gilliland (UNC Chapel Hill), Will Cross (NCSU), and Patrick Roughen (NCCU). It builds on their work under IMLS Planning Grant RE-87-18-0081-18, through which they hosted the first *Library Copyright Institute,* a three-day, in-person copyright training seminar in the Research Triangle with 8 national copyright expert instructors and 30 librarians, mostly from HBCUs, community colleges, and other small regional universities. That initial program demonstrated a highly successful model of delivery, measured both by participant surveys and learning assessments, which showed marked improvement in participants ability to recognize, analyze, and resolve copyright questions. Those same participants indicated high levels of satisfaction with the overall approach of the pilot Library Copyright Institute as a model for copyright education, with 95% of participants ranking the pilot Institute either a 9 or 10 on a 10 point scale, in response to the question "How likely are you to recommend the event to a friend or colleague?"

The pilot Institute also confirmed the significant need for copyright education of this type. More than three times as many qualified applicants applied to the program as there were seats, even with minimal advertisement. And in a survey conducted for the pilot that was distributed nationally to all types of librarians, 93 out of 176 respondents indicated that copyright is a "regular" (twice a week or more) or "everyday" part of their job for which they need training. These results are consistent with other research. Librarians in all kinds of libraries are hungry for and need copyright training.

Project Design

In order to meet this need, we propose the development of a sustainable, localized Institute that will be regularized and refined in the Research Triangle and piloted in other regions of the

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[5] William M. Cross & Phillip M. Edwards, Preservice legal education for academic librarians within ALA-accredited degree programs. 11 *portal: Libraries and the Academy* 533 (2011), https://muse.jhu.edu/article/409892.

country. We propose to also use this project to explore partnerships with professional organizations and gatherings, with the goal of building business relationships that will allow the program to develop a sustainable future. This proposal builds on the success of the 2019 IMLS-funded *Library Copyright Institute* (LCI) pilot (RE-87-18-0081-18), the basic premise of which was that, to provide adequate training, certification of expertise, and seed extensible change at the national level, the LCI must be led by a network of experts, develop a cohesive cohort, and offer in-depth training.

The 2019 Pilot offered three days of intensive training and community building. It began with a social gathering and then moved to laying a foundation of copyright fundamentals and scope. The second full day focused on limitations and exceptions to copyright such as fair use, and the final day concluded with three community-focused tracks so that small groups could discuss practice on the ground in their roles as reference and instruction librarians, special collections librarians and archivists, or administration. In addition, participants were invited to social gatherings each evening and to join an online community to sustain community support and information-sharing.[6]

This current proposal extends that model to meet two main goals: 1) firmly establish regularized copyright training for librarians and, 2) do so through a model that has a sustainable long-term future. To firmly establish regularized copyright training, the project will host a minimum of six additional Library Copyright Institutes—comprehensive, introductory copyright training for librarians—over a three-year period. This project will also host a minimum of three specialized, advanced level training sessions focused on special issues and tailored to specific communities of practice and on specific topics in librarianship such as music copyright or open education.

The three-year plan of work sustains the core model by offering annual LCI events each summer in North Carolina's Research Triangle. These events will be used to build on the momentum of the 2019 LCI by establishing regularized Institutes and developing a sustainable model for the Institute grounded in the local community, with an increased emphasis on PI-led workshops (rather than bringing in as many national experts) using the open curriculum developed with the larger group of national presenters in 2019. We will continue to call on a number of the same national experts who enthusiastically participated in the pilot, though going forward—to reduce costs and aim toward a more sustainable model—we would plan to include only three non-local instructors for LCIs offered under this grant. For each LCI institute we will work with

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[6] All materials from the pilot Institute including slides, presurvey, and a final report are available at osf.io/bx45z/.

these non-local experts to refine the materials developed under the pilot grant, covering a similar set of core copyright issues, while remaining flexible to adapt content to the needs of the selected cohort for each event. A proposed agenda is included as a Supporting Document to this application to illustrate the proposed approach. At the close of these events, the PIs and invited facilitators will gather to debrief from the event and refresh the curriculum for the next year.

At the conclusion of the project, we will also host a more robust roundtable meeting that will include invited experts in copyright education and sustainable educational models to facilitate ongoing discussions about how to make the LCI financially and socially sustainable as well as how to bring the LCI's commitment to inclusion and accessibility to other copyright education projects. Among these collaborators are Rina Pantalony (Columbia University) who has spearheaded an online copyright education effort,[7] and Kyle Courtney (Harvard University) (letter of support as Supporting Document), who has created the Copyright First Responders program. A proposed agenda and goals document for this roundtable is attached as a supporting document.

In the fall and winter of each year the LCI will go on the road to pilot regional workshops in different parts of the United States. These events will be led by one or two of the co-PIs and by recruited local facilitators who can build on the core LCI curricular materials and localize for the needs of their communities. These local instructors will be recognized experts in library copyright issues and reflect the diversity of their communities. These may include some of the same instructors who already enthusiastically participated in the pilot Institute. The specific sites for the regional Institutes are still being negotiated, but we have identified partner institutions in Northern California (letter of support included as a Supporting Document) as well as in Texas. We are also in preliminary conversations with libraries in the community college system in Florida to host such an Institute. In addition to offering the LCI to communities that were not able to participate the 2019 Institute, these regional events will be used to pilot and refine a sustainable, transferrable model for local Institutes that can be hosted with lightweight support from the co-PIs, reducing costs and highlighting local expertise that can offer sustainable guidance and community-building in every corner of the nation.

In addition to these dispersed local Institutes, this project aims to develop partnerships with a variety of co-sponsors to help make the LCI sustainable and meaningful for diverse

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[7] Rina E. Pantalony and Roger C. Schonfeld, *Copyright Education in Libraries, Archives, and Museums: A 21st Century Approach: A Summary Report of Roundtable Discussions at Columbia University Ithaka S+R*. January 22, 2020, http://sr.ithaka.org?p=312596.

communities in librarianship. In the spring of 2020, the PIs partnered with the HBCU Academic Librarians Open Educational Resources Project to support a full-day copyright-focused preconference for the IMLS-funded HBCU-Library Summit on Open Educational Resources (RE-36-19-0089-19). Following this model, each spring we plan to offer specialized and advanced Institutes in partnership with library organizations. We are still developing these partnerships but would anticipate working with groups such as the HBCU Library Alliance, Special Libraries Association, and Association of College and Research Libraries. In the same vein as the HBCU Library Alliance Institute, we plan to coordinate with these organizations to develop tailored Institutes that align with the needs of these communities.

We are currently exploring whether specialized Institutes could be held in conjunction with disciplinary gatherings such as the ACRL and SLA annual conferences as well as with organizations such as DPLA and the SILS/SLIS programs at the University of North Carolina and North Carolina Central University. A core part of the project will be to develop those alliances to identify and refine a sustainable, shared method of supporting library copyright instruction. We envision this sustainability model will both work to reduce costs (for example, by limiting travel by organizing Institutes in conjunction with those partners' events), as well as sharing costs (for example, identifying ways to subsidize under-resourced participants through partner scholarships and other programs, while moving to cost-recovery model for other participants).

We have budgeted for three specialized trainings over the course of the project, each of which may be hosted in conjunction with the above organizations. To give a general sense of how such a program would operate, we include a draft agenda as a Supporting Document, though we anticipate these trainings to be highly customized to the specific needs of the librarians and their membership organization with whom we are partnering. An agenda for a program with community college librarians, for example, would look markedly different from a conference oriented toward subject specialists in a defined area such as music. The former would likely emphasize general copyright teaching support, while the latter would highlight the highly complex music licensing legal environment. While we are only requesting funding for three specialized trainings under this grant, we fully intend to explore partnership options with established library organizations to identify low-cost trainings that could be supported with other funds.

For each of these programs, we intend to build out ways for participants to continue to engage with each other on copyright issues, with the idea that the best and most responsive approach to most questions is to work with others who are in similar situations. In the Pilot Institute we did this by using simple follow-up tools—establishing a cohort listserv and hosting a handful of

follow-up web-conference calls with participants to raise new questions that they encountered months after their attendance at the institute. We plan to refine this follow-up method as we work through each Institute and tailor the methods to the needs of the actual participants.

Finally, we intend to build evaluation and assessment into each phase of the Institute. At the 2019 LCI, we were deliberate about soliciting written evaluations as well as administering pre- and post-tests to better understand both educational outcomes and participants' experiences. We will continue this dual approach to evaluation of the events and assessment of participant learning at all Institutes. For local events, we will also conduct follow-up interviews with local hosts and facilitators to assess their experiences as well as to support ongoing local training and community-building. Finally, we will conduct ongoing assessment of the sustainability of the Institutes grounded in the contexts of the local, regional, and partner-led events. As with the Pilot Institute, we intend to be transparent about what we learn so that the broader library community can learn from these efforts. We will publish these materials as outlined in our Digital Product form in a secure, open repository under an open license, as well as make them available through the project website, http://library.copyright.institute/.

At the end of the third year, we expect to have a clear path towards a sustainable annual Institute to be hosted in North Carolina's Research Triangle that serves the southeast. We also expect to have a sustainable model for developing and supporting regional Institutes at all four corners of the country and a set of demonstrated models for partnerships aligned with disciplinary and practitioner communities that can be offered as needed, on a recurring basis, or as part of sustainable local and regional Institutes. While we are very open to learning lessons about sustainability, for example, through the adoption of innovative business models, our focus at the outset is on building sustainability by integrating training with established library organizations whose members are currently expressing intense need for developing this expertise. Thus, the project focuses throughout on developing partnerships and relationships over the course of the grant.

Diversity Plan

At its core, the LCI seeks to diversify the number of librarians who have extensive training on the copyright laws that govern distance education support, e-reserves, digitization, and other services that are critical to modern library users. Our selection process and our ability to tailor our content will ensure that librarians in minority-serving, rural, and regional institutions will benefit. As research institutions in the Southeast, we necessarily focused our efforts on the institutions and diversity particular to our region; thus HBCUs, rural institutions, community colleges, and under-resourced regional institutions formed the cornerstone of our first cohort.

Our participants reflect the communities they serve. Moreover, they have an exponential impact on those communities, which rely on them not only to support classroom instruction and research, but also for job skills, entertainment, and access to justice. For example, one participant from our Pilot institute is from a rural community college that is digitizing documents related to the labor movement, and another participant came from an HBCU law library that provides support to the school's online community law classes. As we move into the national phase of the project, we expect participants to more broadly reflect the diversity of the United States.

Rather than target any single group as representative of diversity, we will continue to incorporate the diversity principles of our institutions[8] into the selection of participants with a threefold approach. First, we will continue to take into account that many of our participants and the communities they serve align roughly with the legally protected classes of race, gender, age, and national origin; we will also take into account geographic and financial diversity. In addition, we will follow the example of Harvard Law School's Copyright X program, allowing each cohort (at least for the North Carolina-based Institutes) to make nominations for the next cohort, which we believe will help us identify those who are both most in need of training and who will be most engaged in learning. Finally, we will partner with library organizations and institutions that attract members who are black, indigenous, and people of color (BIPOC), as well as members from rural and small institutions.

We will enlist our partners to host institutes and to amplify our call for participants. Some of the library organizations we hope to partner with include: ALA (Office of Diversity, Diversity Council, Black Caucus, American Indian Library Association, REFORMA, Chinese Librarian Association, Asian American Librarians Association, Association of Rural and Small Libraries, Joint Council of Librarians of Color); ARL's diversity officer and diversity training program alumni; ACRL (Diversity Alliance, Community and Junior College Libraries Section); Association of Public and Land Grant Universities; SAA (Diversity Committee, Archives and Archivists of Color Roundtable); and state library organizations, which are the primary source of continuing education for many librarians in rural and small institutions. We have engaged with some, though not all, of these groups already. We will also engage diverse points of view from our partners, and tailor our resources to unique institutional and organizational needs such as

[8]NCSU https://www.lib.ncsu.edu/diversity-inclusion-statement; UNC https://library.unc.edu/about/diversity/; Duke University Libraries https://library.duke.edu/about/diversity; NCCU (HBCU) Mission Statement https://legacy.nccu.edu/discover/mission.cfm

music and digitization. We will look to the host institutions and organizational membership as a means of connecting to the needs of their communities.

We will make intentional efforts to include community-based participants and local perspectives as well. For example, we hope to take the LCI to Texas, and would work closely with the University of Texas system, which serves a large number of rural students, Hispanic/Spanish-speaking students, and others. We also hope to work with two additional systems in California and Florida which serve similar populations. These institutions also support substantial populations of military students, recent immigrants, first-generation students, older students, indigenous students, and non-English-speaking student bodies (including Haitian Creole and wide variety of others). We are especially excited to include community college librarians, who serve rural states where professional development opportunities are rare and widely dispersed. By making copyright instruction available to these librarians, we hope to support librarians who will make a difference in their institutions and communities with very real, practical needs regarding the utilization and creation of intellectual property. We will learn from and incorporate the expertise of our BIPOC, community college, rural, and regionally focused participants, and empower them to create their own communities of practice that best serve their communities.   The Laura Bush 21st Century Librarian Program goal of "broaden[ing] participation in the library and archival field and enhanc[ing] diversity in the workforce" will be realized in all levels of our project, from selection of personnel, instructors, and partners, to location, participant selection, and implementation.

Broad Impact

This work will enable the successful Library Copyright Institute model to be scaled to a national audience and connected with professional organizations so it can be more deeply embedded into librarianship. It will also connect to allied programs such as Harvard's Copyright First Responders and the work of Columbia University Library as documented in its LYRASIS-funded Feasibility Study on the Creation of a Virtual Center for Copyright Education for Professionals in Libraries, Archives, and Museums and the follow up work on that project, funded by the Alfred P. Sloan Foundation. By building a sustainable, regularized local model and piloting tailored workshops, this project assures that the LCI will be a reliable, extensible resource for emerging librarians and the library community as a whole.

The long-term effect of this project will be to provide a sustainable model for copyright training embedded in LIS communities. Among other positive benefits, this will ensure that staff at under-resourced libraries can rely on a cohort of librarians who work within that specific community to turn to when they have questions. This long-term community will provide them

with a channel for learning about changes in the law, court cases, and practice; the availability of new resources that may be adapted to their communities; and identification of and access to experts. This meets a clear and ongoing need in the field, preparing librarians who may not otherwise have the necessary training to meet a core competency of their work.
These new cohorts will be better prepared to respond to the day-to-day challenges of librarianship. They will also be empowered to meet the emerging grand challenges in the field.

Libraries are also grappling with many new developments that have significant legal ramifications. Controlled Digital Lending, HathiTrust's Emergency Temporary Access Service, and the National Emergency Library—all new initiatives rolled out over the last several years and months—are incredibly powerful tools for libraries, but engaging with them requires informed copyright analysis and risk assessment. The LCI's training prepares under-resourced institutions to participate in these exciting (and often cost saving) programs. There is a similar downstream effect for the researchers and instructors supported by these librarians. Emerging scholarly practices such as text and data mining (TDM) and the digital humanities require substantial understanding of copyright issues, and librarians who have participated in the LCI can support researchers in these new practices, offering a boost to institutions who might otherwise be left out of these scholarly discussions and communities.

This training is particularly significant for libraries and librarians serving underrepresented communities. As libraries grapple with ownership, access, and acknowledgement in their collections that include local community materials and traditional knowledge materials, a more sophisticated understanding of copyright rules and purpose will be critical for building a copyright and library practice that recognizes and elevates local and underrepresented voices.

Likewise, as the library community continues to work at the national and global level, building communities of copyright-trained librarians from under-resourced and underrepresented communities is critical to be sure that they have a seat at the table so their voices and perspectives can be heard and valued. Political advocacy around open access, amicus briefs regarding copyright's coverage and exceptions, and best practice documents articulating the application of fair use all require diverse and inclusive perspectives. Expanding copyright literacy will make the profession more reflective of the needs of all librarians and their patrons. By supporting a sustainable, localized LCI, this project can help build an empowered and more equitable library practice and ultimately a library copyright law that is more reflective of the needs of all libraries and librarians.

Tasks (Start September 1, 2020)	September	October	November	December	January	February	March	April	May	June	July	August		Phases
Outreach to partner organizations and prospective speakers	■	■												Expanding LCI Curriculum
Introductory LCI workshop			Texas or California LCI	■	■	■					NC LCI			Exploring Partnerships and Making Current LCI Sustainable
Evaluation of workshop: written, post-test, interview with hosts						■						■		Developing Advanced LCI Workshop
Advanced LCI workshop								E.g., with ACRL Annual						Evaluation and Assessment
Evaluation of workshop: written, post-test, interview with hosts									■					
Reporting writing and outward reporting												■		

Tasks (Start September 1, 2021)	September	October	November	December	January	February	March	April	May	June	July	August		Phases
Hire graduate student and onboarding														Expanding LCI Curriculum
Introductory LCI workshop		California or Texas									NC			Exploring Partnerships for Current LCI
Evaluation of workshop: written, post-test, interview with hosts						■						■		Developing Advanced LCI Workshops
Advanced LCI workshop					E.g., with HBCU Alliance	or SILS				E.g., with SLA				Evaluation and Assessment
Evaluation of workshop: written, post-test, interview with hosts							■				■			
Reporting writing and outward reporting												■		

Tasks (Start September 1, 2022)	September	October	November	December	January	February	March	April	May	June	July	August		Phases
Development of partnerships and instructors														Expanding LCI Curriculum
Introductory LCI workshop			FL or potentially the NE or NW	▓	▓	▓					NC			Exploring Partnerships for Current LCI
Evaluation of workshop: written, post-test, interview with hosts						■						■		Developing Advanced LCI Workshops
Advanced LCI workshop		E.g., with HBCU Alliance	or UNC SILS		▓	▓								Evaluation and Assessment
Evaluation of workshop: written, post-test, interview with hosts				■			■							
Host Copyright Sustainability Roundtable												▓		
Reporting writing and outward reporting									■	■	■	■		

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?