In Frame: Centering the Underrepresented in Moving Image Archives

Summary: Driven by a shared commitment to change the culture of how film institutions work with materials by and about underrepresented communities, the Academy Foundation/Academy of Motion Picture Arts and Sciences, on behalf of a consortium of the Academy Film Archive, American Film Institute, Black Film Center/Archive at Indiana University, Library of Congress, National Film Preservation Board, and the UCLA Film & Television Archive, respectfully submits a $100,000 one-year planning grant request to support the consortium project *In Frame: Centering the Underrepresented in Moving Image Archives.*

In Frame will contribute to the Community Catalyst category by collaboratively building a **free Searchable Public Database** that will allow end users and peer institutions to research individual names and film titles related to underrepresented communities, specifically with respect to social, gender, racial, ethnic, ability, sexual orientation, and cultural identities. The project will make a timely contribution to American film culture by helping to **reassess and change how underrepresented materials are identified in the nation's film collections, located in public, private, and academic libraries and archives across the country**.

As its overall goal, the project will foster new scholarship that will:
- Increase the visibility of individuals and films that have been historically marginalized or excluded from the American film canon
- Identify strengths and gaps of representation in film content
- Examine the evolution of terminology and language as it relates to identity
- Study the intersectionality of underrepresentation among many filmmakers and films
- Accelerate the discovery of underrepresented films and filmmakers over the past 130 years of film history.

Ultimately, end users will be able to search across tens of thousands of individual names and film titles—including studio and independent features, documentaries, animated films, and short films—using a rich set of index terms. The project's initial dataset took shape in 2018 at the Academy Film Archive (AFA). It currently comprises 12,296 citations from 36 secondary sources and will continue to grow throughout the planning phase. Entries range from early cinematic depictions of People with Disabilities in the silent film *The Miracle Man* (1919)[1] to representations of Black, Korean, and Puerto Rican communities in *Do the Right Thing* (1989)[2] to descriptions of gay life during Castro-era Cuba in *Before Night Falls* (2000) [3][4].

The project draws on multiple secondary sources to gather a wide range of information, documenting shifts in the identification of underrepresented communities over time, and ultimately provide end users with numerous access points into the dataset. Using secondary sources also places project researchers in the role of **aggregators instead of arbiters,** alleviating a major concern in asking them to determine the identities of individuals and groups in regard to gender, race, ethnicity, ability, and sexual orientation, along with the relevance of related films.

Secondary sources referenced include Chon A. Noriega's *Chicanos and Film: Essays on Chicano Representation and Resistance* (1992), Peter X. Feng's *Screening Asian Americans* (2002), B. Ruby Rich's *New Queer Cinema: The Directors Cut* (2013), and Maya Montañez Smukler's *Liberating Hollywood: Women Directors and the Feminist Reform of 1970s American Cinema* (2019), among others. Each text is analyzed, and records are created for every relevant individual and film title, independent from holdings in any consortium partner's collection. Records also include a **quoted excerpt** used by these sources to explain each name or film

[1] Norden, Martin F. *The Cinema of Isolation: A History of Physical Disability in the Movies*. New Brunswick, NJ: Rutgers University Press, 1994.
[2] Guerrero, Ed. *Framing Blackness: The African American Image in Film*. Philadelphia: Temple University Press. 2006.
[3] Daniel, Lisa, and Claire Jackson. *The Bent Lens: A World Guide to Gay and Lesbian Film*. Los Angeles: Alyson Publications, 2003.
[4] Baugh, Scott L. *Latino American Cinema: An Encyclopedia of Movies, Stars, Concepts, and Trends*. Santa Barbara: Greenwood, 2012.

title's relevance to underrepresented communities. The project's growing bibliography of source texts is included as a work sample, and the process for source selection is described in Planning Phase Activities.

As part of the cataloging methodology, each record is assigned one or more broad areas of focus within social, gender, racial, ethnic, ability, sexual orientation, and cultural identities, referred within the project as Focus Categories. These initial categories include: 1) African Diaspora/African, 2) Asian Diaspora/Asian, 3) Indigenous Peoples, 4) LGBTQIA, 5) Latina/o/x and Latin American, 6) Middle Eastern or North African/MENA Diaspora, 7) Multiracial, 8) Pacific Islander, 9) People with Disabilities, and 10) Women. In creating the dataset, the decision was made to analyze texts across all Focus Categories at once, rather than one category at a time, to encourage a more holistic and intersectional approach to identity and description.

Guided by an eight-person advisory panel of cultural leaders and archival experts, the consortium will use the **one-year planning phase** to:
- Build a network of community leaders to advise on cultural nuances and best practices in preparing the dataset for public access
- Work with an index development consultant to recommend the structure of the Database's index
- Devise a strategy for authority control of names and film titles
- Create the Database's initial design mock-up
- Work with a legal consultant to ensure copyright accessibility
- Begin discussing how to make the data freely available to peer film institutions for upload into their Content Management Systems. It is hoped this will eventually allow archives to strategize individually or collectively on new material acquisitions and preservation projects, especially for films that have been historically excluded from archival collections.

The consortium has met regularly since 2019 and continues to develop the project with considerable momentum and enthusiasm.

Statement of National Need: Historically, available information on films and related individuals from underrepresented communities has been limited in scope across the nation's film archives. During the past century, subjective decisions made by film archives to prioritize the acquisition and preservation of certain titles over others have dramatically impacted available research material and the historical understanding of American cinema. In her 2011 article, "Discovering Black Film History: Tracing the Tyler, Texas Black Film Collection," University of Chicago professor and newly appointed Academy Museum of Motion Pictures chief artistic and programming officer Jacqueline Stewart examines how questions of race can be used to investigate film histories that have largely been ignored or remain invisible.[5] This exclusionary past has dramatically impacted the scope of American film culture and has shaped the dominant understanding of the nation's film history. Stewart calls for scholars and archivists to collaboratively produce more effective searches and to work through larger questions of why certain materials in the nation's film collections continue to be underrecognized in significant ways.

Relationship to other works: Several related projects focus on specific communities, time frames, and needs. They include consortium partner AFI's *Women They Talk About* survey on gender-parity in feature films; the LGBTQ Digital Archives Project by the Smithsonian and the ONE Archives Foundation, the largest repository of LGBTQ materials in the world; and consortium partner UCLA Film & Television Archives' *L.A. Rebellion* project, highlighting the contributions of two decades of Black film students. Other projects include the International Federation of Film Archives (FIAF) Treasures Database of silent films at member institutions highlighting several early pioneers in underrepresented communities, the Mujeres Latinas Project at the Iowa Women's Archives, and an online tool that catalogs the representation of People with Disabilities in motion

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[5] Stewart, Jacqueline. "Discovering Black Film History: Tracing the Tyler, Texas Black Film Collection." *Film History*, 23.2 (2011), 147–73.

pictures, created by The Iris Center at Vanderbilt University's Peabody College of Education and Human Development. However, no single project **brings together the nation's film institutions to collaboratively address complex issues of identity and representation.**

In Frame consortium project: The project will ultimately create a free online resource that can be used by researchers, archivists, and librarians to generate new scholarship, fostering a more authentic and inclusive film history from multiple perspectives. For example, when launched, the Database will enable the study of topics such as:

- Evolution of terminology and language as it relates to identity
- Intersectionality of underrepresentation among filmmakers and subject matters that reshape traditional film history narratives.

Example 1. Evolution of terminology and language: Scholars, archivists, librarians, and other Database users can research the evolution of terms and language about identity by comparing quoted excerpts from multiple scholarly sources, with a range of publication dates and fields of discourse. The first screenshot in the Supporting Documents details search results from three different sources for *A Florida Enchantment* (1914), a silent film displaying gender nonconformity. The first entry from 1981 describes the film as "a sex reversal comedy" with "male impersonations."[6] The 2003 quote describes the film instead as the "change [of] a woman into a man and a man into a woman."[7] Finally, two 2016 quotes demonstrate how terminology has changed towards an exploration of "cross-dressing" and the "long tradition of gender-disguise romantic comedies."[8] The Database will help to enrich research by introducing varying perspectives and terms for further inquiry. By visually bringing together different scholarly works on the same film, the Database can help to reveal outdated language, document the evolution of more inclusive terminology, and demonstrate the reclamation of historical terms by subsequent generations.

Example 2. Intersectionality: The second screenshot in the Supporting Documents illustrates search results for *Duel in the Sun* (1946), a major studio Western known for its sensational portrayal of an interracial love triangle. A scholar may discover the title while researching Indigenous representation in Hollywood Westerns. A subsequent search of the Database for *Duel in the Sun*, however, will produce results focused not only on Indigenous Peoples, but also on representations of Latina/o/x communities and People with Disabilities. This intersectionality can reveal different perspectives in scholarship, such as highlighting a "Hispanic American female"[9] lead character, an "Indian mother,"[10] and a character "using a wheelchair."[11] A lens of intersectionality can also reveal alternative, nuanced, or layered interpretations. For example, further research would show that the female lead character was played by a white actor, pointing to a historical lack of opportunities for Latina actors to play Latina roles. Scholars can also use the Database to unpack the representation of disability. In the film, actor Herbert Marshall, who lost his leg during WWI, portrays an able-bodied person, and actor Lionel Barrymore, who used a wheelchair in real life, portrays a character who uses a wheelchair.

As the first quote in the screenshot notes, *Duel in the Sun* is characterized as unique for its "Spanish-surnamed"[12] female lead character. This detail may provoke further research on film productions of the era. Additional external research of the film, coupled with writings on the main female protagonist, may lead to discussions about the confluence of Latina/o/x and Indigenous identities. Researchers can also look further into the Database to explore other films from the 1940s, which in turn may access other names and film titles and indicate other potential frameworks for research.

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[6] Russo, Vito. *The Celluloid Closet: Homosexuality in the Movies*. Harper & Row, 1981, 11.
[7] Daniel, Lisa, and Claire Jackson. *The Bent Lens: A World Guide to Gay and Lesbian Film*. Alyson Publications, 2003, 164.
[8] Horak, Laura. *Girls Will be Boys: Cross-Dressed Women, Lesbians, and American Cinema, 1908-1934*. New Jersey: Rutgers University Press, 2016, 93-95.
[9] Reyes, Luis, and Peter Rubie. *Hispanics in Hollywood: A Celebration of 100 Years in Film and Television*. Hollywood: Lone Eagle Publishing Co., 2000, 111-112.
[10] Ibid.
[11] Norden, Martin F. *Cinema of Isolation: A history of physical disability in the movies*. New Jersey: Rutgers University Press, 1994, 160.
[12] Reyes and Rubie, *Hispanics in Hollywood*, 111-112.

Project Design: As its **ultimate goal**, the consortium will immediately follow the proposed planning phase with an implementation phase to create the fully-realized project comprising: 1) a free Searchable Public Database of individual names, film titles, quoted excerpts, bibliographic citations, and index terms related to underrepresented communities, gathered from secondary sources, and 2) a Shared Data Platform to make this dataset freely available to peer archives, film institutions, libraries, and museums.

Sequence of activities:

Consortium formation: Prior to the establishment of the *In Frame* project, all consortium partners were actively addressing issues of diversity and inclusion through individual projects. While effective in their various micro-environments, these individual efforts did little to help unify and address a long-term need to increase access to moving images by and about underrepresented communities nationwide. One spark for the project came at the 2018 Joint Conference of Librarians of Color when AFA staff began to discuss how a diversity, equity, and inclusion focus could help to transform the Academy's collection.

In October 2018, AFA staff started internal conversations to create the project methodology that uses both historical and contemporary community-driven key words and phrases derived from secondary sources to describe underrecognized individuals and film titles. In 2019, the AFA began to hire part-time project researchers and graduate students with specific subject specializations and lived experiences to create the dataset that forms the basis for the *In Frame* project. Entries were made for all relevant individuals and films listed in each secondary source, whether or not the Academy had collection holdings.

In mid-2019, the AFA further discussed culturally equitable and inclusive cataloging methodologies with its peers. This included informal meetings at the 2019 FIAF Conference in Lausanne, Switzerland and the 2019 Film Librarians Conference, hosted by the Academy's Margaret Herrick Library. These conversations confirmed the need for a unified approach to help document complex issues of identity and representation throughout American film history. This led to the formation of a consortium to further develop the cataloging methodology as a foundation for a Searchable Public Database and to form a vision to exchange metadata among consortium partners and other institutions.

The need for a **planning phase** arose when the consortium determined that an accessible end-user search tool would require a more involved and nuanced index development process than simply exporting a list of terms. The planning phase will be used to research and propose three or four different index models, focusing specifically on the workflow and budget required for each, and the consortium will then choose the model that best fits the needs and capacity of the project. During the subsequent implementation phase, the consortium will build the index and any attendant taxonomies and controlled vocabularies and design a compatible user interface. The AFA continues to create dataset records as the consortium prepares for the planning phase.

Completed consortium work: From 2019 to 2020, all consortium partners and supporters, including the Museum of Modern Art, secured internal approvals for participation, and the consortium's first meeting was held in December 2019. The consortium now meets regularly and has already:
- Reviewed and revised the project's cataloging methodology
- Formed a consortium Cataloging Working Group (AFA and Margaret Herrick Library, American Film Institute, Library of Congress, UCLA) to provide a detailed methodology review, examine challenging entries, and ensure the dataset meets the needs of scholars and eventually film institutions
- Formed and concluded an Advisory Panel Selection Committee to identify and establish the project's current advisory panel (AFA, AFI, UCLA, NFPB, MoMA)
- Recommended the need for additional input from underrepresented communities
- Formed a Source Selection Working Group (AFA and Margaret Herrick Library) to evaluate source texts
- Held ongoing discussions on project updates, additional source types, and planning phase next steps.

Steering Committee: With input from the advisory panel, all major decision-making during the planning phase will be the responsibility of the existing steering committee comprising 1-2 representatives from each consortium partner and a five-person Academy Film Archive core team that provides daily project management and consortium administration. Many consortium members also participate in one or more working groups, as described below.

Planning phase activities: During the proposed one-year planning phase (August 2021 to July 2022), the consortium will complete the following activities. A work plan is also attached.

Consortium working groups: With an internal structure based on the current Cataloging Working Group and Source Selection Working Group, the consortium will form two new working groups: a Community Network Working Group and a Legal Working Group. Each group will comprise consortium members and advisors and will be managed by AFA staff.

Community Network Working Group (August 2021 to July 2022)
- Under the regular oversight of AFA senior specialist, public access, Leeroy Kang, this group of consortium partners and advisors will:
  - Research, solicit, and build a network of approximately 20 recognized scholars and community leaders (two representatives from each of the ten Focus Categories) to provide guidance and insight on cultural nuances, terminology and language, and accessibility, with stipends offered for their time. This working group will create a consultant profile and coordinate the involvement of each community consultant.
  - Engage the community consultants to advise on the selection of additional source texts.
  - Organize community consultant focus groups to test index models proposed by the Index Development Consultant, as described below.

Cataloging and Index Development Working Group (August 2021 to June 2022)
- Under the regular oversight of AFA cataloging manager Mike Brostoff and metadata specialist Raphael Rosalen, this already-existing working group comprises Academy Film Archive and Margaret Herrick Library, AFI, Library of Congress, and UCLA consortium members who are full-time catalogers, metadata specialists, and taxonomists with extensive authority control experience. Advisory panel members will be added to the group during the planning phase.

  The group's primary activity during the planning phase will be to identify, hire, and advise the work of an **Index Development Consultant.** A full job description is included in the Supporting Documents. The consultant will be a professional cataloger versed in authority control and index development, as well as in culturally equitable and inclusive approaches to that work. The AFA will manage the daily work of the consultant, who will:
  - Model three to four different potential Database indexes. This will include analyzing the relationship of dataset entries to existing vocabularies and ontologies, such as Wikidata, Library of Congress's Linked Data Service, Homosaurus, Getty Vocabularies, and those used by PBS, FIAF, and MovieLabs' proof-of-concept model, as well as likely exploring the possibility of a Linked Open Data model.
  - Develop a name and title authority control strategy and determine universal identifiers of names and titles (such as EIDR, LCNAF, and VIAF) that will facilitate cross-referencing and linking among multiple film catalogs and databases.
  - Create timelines and budgets for each proposed index model, including both labor and technology.
  - Mobilize their expertise to begin discussions for a Shared Data Platform that will eventually allow peer film institutions to freely download and upload metadata into their Content Management Systems.

Source Selection Working Group (August 2021 to July 2022)
- Under the regular oversight of AFA senior cataloger Jessica DePrest, this already-existing working group comprises Academy Film Archive and Margaret Herrick Library staff. During the planning phase, this group will expand to include consortium members and will:
    - Continue to assess secondary sources that have been suggested by project researchers, consortium partners, and community consultants
    - Create a road map for future efforts to expand the scope of credible sources beyond scholarly books, journals, and websites.

Legal Working Group (January 2022 to May 2022)
- Under the regular oversight of film archivist Kate Dollenmayer and senior vice president, preservation and foundation programs Randy Haberkamp, this working group will issue a request for proposal to hire a **Legal Consultant** to advise on best practices for citing published source texts and to recommend terms and conditions of Database use. Hiring and daily work will be managed by the AFA, with the collaboration and guidance of consortium partners. A job description is included in the Supporting Documents.

Consortium and advisor meetings (August 2021, April 2022, July 2022)
Under the oversight of Leeroy Kang, the AFA will organize and host two formal virtual meetings and one in-person wrap-up meeting with consortium partners and advisors. These meetings will establish the working groups and make final decisions regarding their recommendations. The final in-person meeting may be hosted by the AFA at the new Academy Museum of Motion Pictures in Los Angeles. A contingency plan will reorganize the in-person meeting as a third virtual meeting, per COVID-19 safety guidelines. The consortium partners and advisors will also provide feedback on an AFA-staff-drafted final report that will document the planning phase outcomes.

Academy Film Archive contribution (August 2021 to July 2022)
As part of its project contribution throughout the planning phase, Academy staff will provide daily management of the project and administrative support for the consortium, as well as:
- Daily management of the dataset by a metadata specialist, a full-time AFA position dedicated exclusively to the project
- In-house IT and technical support and management of the dataset and all digital infrastructure
- Continue to hire paid interns and/or part-time researchers to create dataset entries from additional secondary sources, and Academy staff will continue to review dataset entries.

Cataloging methodology overview: The cataloging methodology was developed to place project researchers in the role of aggregators instead of arbiters, creating records for each relevant individual and film referenced within each text. Individuals include directors, writers, actors, producers, cinematographers, editors, costume designers, production designers, composers, and more. Film titles include studio and independent feature releases, documentary films, animated films, short films, and more. As documented in screenshots in the Supporting Documents, each record consists of:

- Focus Category - Each record is assigned one or more broad areas of focus within social, gender, racial, ethnic, ability, sexual orientation, and cultural identities. Preliminary Focus Categories that have been implemented in the project and will be discussed further in the planning phase with consortium partners and advisors include: 1) African Diaspora/African, 2) Asian Diaspora/Asian, 3) Indigenous Peoples, 4) LGBTQIA, 5) Latina/o/x and Latin American, 6) Middle Eastern or North African/MENA Diaspora, 7) Multiracial, 8) Pacific Islander, 9) People with Disabilities, and 10) Women.

- Index Terms - Key words and phrases capture specific terminology each source uses to describe, represent, or relate to a more specific group or individual name. Index Terms may describe the identity or identities of

an individual or group within a Focus Category (e.g. *Black*, *Asian American*), geographic locations relevant to a Focus Category (e.g. *South America*, *India*), relevant medical conditions (e.g. *Paralysis, Artificial hand*, *HIV/AIDS*), relevant film genres and forms (e.g. *Experimental*, *Blaxploitation*), stereotypes (e.g. *Femme fatale*, *Disabled villain*), or associated subjects relevant to a specific Focus Category's culture and scholarship (e.g. *Immigration*, *Cross-dressing*).

Outdated and derogatory terms are entered verbatim from secondary sources. These are noted broadly and encompass anything questionable, such as offensive terms, negative stereotypes, and slurs. Researchers check a Derogatory Term box that allows terms to be filtered. The models proposed by the Index Development Consultant during the planning phase will address how to provide access to these terms, with guidance from community consultants and advisors.

- Public Notes - This field contains a quoted excerpt from each source text that explains the relevance of an individual or work to a Focus Category and that includes one or more Index Terms.

- Bibliography - Identifying source information, including publisher and publication year, using Chicago Manual of Style.

Quality Control: As noted in the Digital Product Form, each record is reviewed by primary and secondary reviewers before approval, with the consortium Cataloging Working Group serving as the final decision maker if a record or issue is still in discussion after two reviews. As documented in screenshots in the Supporting Documents, review status is noted in dedicated drop-down fields in each record as follows:

Primary Approval Options:
- Entry approved: Data entry is correct, there are no issues with the author's text, and the source's description is acceptable.
- Entry needs correction: Data entry does not adhere to guidelines. The selection of quote does not provide sufficient rationale for inclusion or justification of the Focus Category or Index Term.
- Entry requires further action: Data entry is correct and there are no issues with the author's text. However, the entry raises challenges to the methodology and better guidelines are necessary for how this information should be represented or included in the project.
- Ready for re-review: The primary reviewer had flagged this entry for correction. The project researcher has made the correction or stated a rationalization for the entry.

Secondary Approval Options:
- Matches approval status of primary reviewer.
- Entry requires further action.

Nature and importance of sources: Secondary sources provide the essential information that forms the *In Frame* dataset. For this reason, the selection of sources is a crucial and ongoing element, reflecting ever-evolving scholarly and community discourses about identity. Each potential source is reviewed and discussed by the Source Selection Working Group using criteria developed for the project, including publisher information, number of scholarly citations, text structure (e.g. survey, series of case studies), publication date, and the author's relationship to their subject. Sources have been and will be suggested by community consultants, consortium members and advisors, project researchers, and internal Academy staff. A bibliographic database tracks selected and potential future secondary sources and now contains 361 records. This source list will be made publicly accessible in a format to be determined during the planning phase. A current and select future source listing is included in the Supporting Documents.

During the planning period, the consortium will also discuss the possible inclusion of other types of sources, such as film festival and distributor catalogs. Additional source types will expand the Database beyond films and filmmakers referenced by published texts. The Academy's Margaret Herrick Library maintains comprehensive files on film festivals that include hard-to-find catalogs and will assist in gathering these resources during the planning phase.

Project resources: Requested funds will support consortium costs of community leader and focus group stipends, possible consortium and advisor meeting travel, part-time researchers for new dataset entries, legal consultant fees, outside conference costs, and dedicated AFA administrative support. The AFA will contribute at least an equal cost share to include all server costs, IT and technical staff, other staff time for source text and archival input, data entry review, and consortium support. An NEH HCRR planning grant request was submitted in July 2020 to support the project's Index Development Consultant and project advisor fees.

Key Academy Foundation staff includes Randy Haberkamp, senior vice president, preservation and foundation programs, who will provide overall leadership for the project, and Michael Pogorzelski, director, Academy Film Archive, who oversees all AFA initiatives. Both have been involved since the project's inception. Former National Film Preservation Board consortium member and current Academy Museum chief artistic and programming officer Jacqueline Stewart now serves as an internal advisor to the project. During the planning phase, she will continue to contribute her academic expertise, as well as a museum perspective to the project's development. Karen Barcellona, director, digital management services, leads project IT efforts. The five-person AFA core team comprises Kate Dollenmayer, film archivist, and Mike Brostoff, manager, cataloging, both of whom provide daily project management; Leeroy Kang, senior specialist, public access, oversees consortium partner and advisor meetings and communications; Jessica DePrest, senior moving image cataloger, manages all source texts; and Raphael Rosalen, metadata specialist, manages daily metadata aggregation needs and works with AFA project researchers. Estimated contributed hours and additional Academy Foundation staff are listed in the Budget Justification.

*Consortium partners***:** All consortium partners participate in the decision-making process, with additional insight to be gathered from project advisors. Lead consortium representatives include Sarah Clothier, manager, American Film Institute Catalog, American Film Institute; Terri Francis, director, Black Film Center/Archive, Indiana University; Gregory Lukow, chief, NAVCC – Packard Campus, and Andrea Leigh, head, Moving Image Processing Unit, Library of Congress; and Dennis Doros, National Film Preservation Board and president, Association of Moving Image Archivists, with a second NFPB representative to be appointed in April 2021. Consortium members from the UCLA Film & Television Archive include May Hong HaDuong, director and former AFA *In Frame* core team member, and Annette Doss, cataloging supervisor. All consortium members will participate in meetings and working groups, as well as provide ongoing feedback.

*Advisors***:** The *In Frame* advisory panel includes Melissa Adler, Information & Media Studies, Western University; Rahul Bhargava, School of Journalism and Department of Art+Design, Northeastern University; Raymond Drewry, principal scientist at MovieLabs and EIDR co-founder; Maryam Kashani, Dept. of Gender and Women's Studies and Asian American Studies, University of Illinois; Safiya Umoja Noble, UCLA Dept. of Information Studies and Dept. of African American Studies and author of *Algorithms of Oppression: How Search Engines Reinforce Racism* (2018); Edward James Olmos, filmmaker and Academy Member; Catherine H. Phan, University of Wisconsin-Madison Archives; and Yvonne Welbon, founder of Sisters in Cinema, filmmaker, and Academy Member. Advisors will participate in consortium meetings, connect the project with community consultants, and provide ongoing feedback. Biographies are included in the Supporting Documents.

Target community: The project's **primary audience** resides within film scholarship and education, including scholars, researchers, archivists, and cultural producers, such as curators, artists, filmmakers, and programmers. This audience also includes university and K-12 educators, education staff at cultural heritage institutions, and

students. After launching the Searchable Public Database, the consortium will work to make the data available on a Shared Data Platform that will allow its **secondary audience** of union catalogs and peer film institutions—including film archives and film information institutions, as well as cultural organizations who hold moving images in their permanent collections—to freely download and integrate metadata into their Content Management Systems. It is also hoped that other institutions will upload metadata in collaboration. During the planning phase, the perspectives and contributions of the target community will be incorporated into the project design and proposed index models through focus groups of community consultants and peer researchers, as mentioned in the Community Network Working Group description above.

To accommodate Database users who are Blind/low-vision, the final design will incorporate the best practices of the newly designed Academy Museum website, currently in development for the museum's September 2021 opening. The Academy is committed to meeting accessibility guidelines as outlined by the World Wide Web Consortium (W3C) and will update its digital platforms in response to the ongoing evolution of accessibility tools, techniques, needs, and requirements recommended by the Web Accessibility Initiative (WAI).

Indicators of success: At the end of the one-year planning phase, the *In Frame* project will have:
- Engaged a network of community consultants to advise on cultural nuances and best practices and to recommend additional source texts for dataset entries.
- Selected the Database's index model, through the recommendations of the Index Development Consultant.
- Devised a strategy to provide ongoing authority control for individual names and film titles.
- Designed a preliminary Database mock-up, with development and launch taking place in the subsequent implementation phase.
- Ensured Database accessibility in terms of copyright through the work of a Legal Consultant.
- Begun discussions for a Shared Data Platform to make data freely available to peer film institutions.
- Positioned the consortium to immediately begin the implementation phase, as described below.

Evaluation: The consortium will report on the IMLS's four categories of performance measurements at the end of the planning phase as follows:

Effectiveness	Data used to measure the indicators of planning phase success will include semi-annual surveys of all advisors and community consultants, administered by AFA staff with results analyzed by the consortium steering committee. Other measurements will include completion of the planning phase deliverables of a final index model, authority control strategy, Database mock-up, recommended best copyright practices, and a Shared Data Platform discussion.
	As scholars and researchers regularly access archives, libraries and museums for collections research, the long-term success of the Searchable Public Database and Shared Data Platform will be measured through the number of new academic journal articles, newly preserved films, collaborative preservation and restoration projects between film institutions, and scholarly citations generated by the project's use as a research tool. In addition, documentation such as manuals for researchers, a style guide for citation entries, and a complete timeline of project milestones will encourage user feedback and further improvements.
Efficiency	Project design and feedback to optimize available resources and minimize costs will be tracked through the number of new community and archival partnerships developed during the planning and implementation phases, along with adhering to planning and implementation phase budgets and work plans.
Quality	After implementation, audience expectations for the Searchable Public Database will be measured through regular pop-up user surveys, as well as solicited and unsolicited anecdotal feedback. Peer archives, libraries, and museum audience expectations for the Shared Data Platform will be measured through direct conversations and anecdotal feedback.

Timeliness	The planning phase's workflow will be evaluated through monthly milestones determined by the consortium at its first advisory meeting.

Project findings: By design, the project's accessibility will lend itself to a variety of outreach activities, both virtual and in person. During the planning phase, consortium members will continue to share the project through existing peer relationships, external meetings, and conferences. The AFA will also promote the project through peer activities with the opening of the new Academy Museum. Consortium staff will deliver collaborative presentations at moving image-focused conferences, such as the Association of Moving Image Archivists' annual conference, FIAF, and the Society for Cinema and Media Studies. Once implemented, the Searchable Public Database will also be promoted within preservation-focused groups, such as L.A. as Subject. A communications plan to generate awareness for the Database among film scholars and researchers will be determined by the consortium during the implementation phase.

Implementation phase: It is anticipated that the project's implementation phase will immediately follow the planning phase. During the implementation period, the consortium will: 1) implement the selected index development plan and authority control strategy, 2) develop, test, and launch the Searchable Public Database, 3) expand the team of project researchers to analyze additional sources and continue to aggregate metadata, 4) create and activate outreach plans to promote the Database to target audiences, 5) develop the Shared Data Platform to make the dataset available to peer institutions.

National Impact: When launched, the online resource will significantly contribute to ongoing systemic equity and inclusion efforts that are taking place throughout the national archival, library, and museum fields. End users will be able to freely access the Database to explore secondary source materials and the intersections among them that will help to generate new scholarship on individuals and films that have been historically marginalized or excluded from the American film canon. This work can also be used to identify disparities in representation in existing film content and to increase the visibility of underrepresented films and filmmakers through resulting journal articles, educational curricula, public programs, and museum exhibitions. It is hoped that *In Frame* will enable national institutions and organizations to collaboratively share metadata or unique holdings—and individually or collectively strategize on new material acquisitions and film restorations.

The consortium will use the planning phase to establish standards that will ensure the Database and Shared Data Platform can be adapted and used by other institutions, as well as to incorporate the feedback of community consultants and peer researchers on the index model and authority control strategy. At its completion, the project's outcomes will be disseminated through conference papers and presentations, press releases, targeted social media campaigns, and other communications to be determined during the planning and implementation phases. The Shared Data Platform will be disseminated to peer libraries, archives, and museums through professional organizations and networks, as well as future conference presentations and papers.

Sustainability: As increased accessibility to films by and about underrepresented communities remains a priority for film archives and film institutions, the *In Frame* project is envisioned as an extensible standards-based platform and is expected to have a long and impactful life cycle. As part of its consortium contribution, and to ensure the project remains viable, the Academy will maintain the final Database within its secure hosting infrastructure and hire additional project researchers to continue to enlarge and enrich the dataset. The consortium will continue to work together to identify and consider evolving vocabularies, technologies, tools, and standards so the Database remains accessible and relevant to a range of communities, users, and organizations. The project's subsequent implementation phase is anticipated to be supported by Academy Foundation matching funds, consortium staff time, and additional philanthropic funding.

Task	pre-2021	2021 J	F	M	A	M	J	J	A	S	O	N	D	2022 J	F	M	A	M	J	J	A	S	O	N	D	2023 J	F	M
									IMLS planning phase →											→	Implementation →							
Pre-grant period																												
Establish and collaborate with internal committee to discuss strategies, metadata aggregation workflow, guidelines principles.	▓																											
Source Selection Working Group formed	▓								▓	▓	▓	▓	▓	▓	▓	▓	▓	▓	▓	▓	▓							
Fund, hire, and train researchers to aggregate metadata	▓		▓	▓					▓	▓	▓	▓	▓	▓	▓	▓	▓	▓	▓	▓	▓							
Create Excel document to capture data. Data later migrated to Filemaker Pro, then to Airtable	▓																											
Consortium formation	▓																											
Consensus on project scope	▓																											
Approved cataloging methodology	▓																											
Cataloging Work Group formed and advised on methodology	▓																											
Approach and confirm advisors	▓																											
Identify and report on successful CEI initiatives in peer archives and libraries	▓																											
Establish MOU and consortium agreement	▓																											
Created and filled AFA staff position for dedicated project Metadata Specialist	▓								▓	▓	▓	▓	▓	▓	▓	▓	▓	▓	▓	▓	▓							
Grant period																												
Consortium and Advisor Meeting (virtual): form two new working groups: Community Network Working Group and Legal Working Group									▓																			
Cataloging and Index Development Working Group: Issue RFP, hire Index Development Consultant and oversee Consultant's work										▓	▓	▓	▓	▓	▓	▓	▓										
Index Development Consultant studies dataset and recommends options/models for creating an index. Models will include timelines and budget for resources for technology and labor.												▓	▓	▓	▓	▓	▓	▓									
Community Network Working Group: Build a network of community consultants from the 10 Focus Categories. Create role profile, seek consultants and coordinate consultants.										▓	▓	▓	▓	▓													
Community Consultants: Offer input during Index Development Phase, consult on selection of source texts, advise on resolving problematic application of thesaurus terms, recommend researchers to aggregate metadata.												▓	▓														
Source Selection Working Group: Continue to evaluate sources and create road map of future efforts to expand source types.										▓	▓	▓	▓	▓	▓	▓	▓	▓	▓	▓	▓						
Legal Working Group: Issue RFP, hire Legal Consultant and oversee Legal Consultant's work															▓	▓	▓	▓	▓								
Legal Consultant advises on guidelines and best practices for citing and publishing source text.																▓	▓	▓									
Consortium and Advisor Meeting (virtual): Progress report of working groups. Selection of plan/option for Index Development. Form Next Steps / Final Report Working Group																		▓									
Next Steps / Final Report Working Group: Design implementation plan to address primary outcomes and benchmarks. Write final report.																		▓	▓	▓							
Documentation: Metadata Specialist and AFA staff complete project documentation including training and methodology manual and style guide for citations and bibliographic entries.																			▓	▓	▓						
Consortium and Advisor Meeting (in-person or virtual): Planning phase evaluation, review final grant report, review implementation plan.																				▓							
Post-grant period (implementation phase)																												
Implement authority control strategy.																					▓	▓	▓					
Implement index development plan selected by consortium																					▓	▓	▓	▓	▓	▓	▓	▓
Develop, test, and launch Database																					▓	▓	▓	▓	▓	▓	▓	▓
Expand researcher team to analyze additional scholarly texts and aggregate metadata																												
Develop outreach plans and tools to reach primary audience of scholars, researchers, curators, programmers, etc.																												
Develop the Shared Data Platform to make the dataset available to peer institutions.																					▓	▓	▓	▓	▓	▓	▓	▓

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?