



Museum Grants for African American History and Culture

Sample Application MH-255967-OMS-24

University of Maryland, College Park, The Driskell Center

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| Amount awarded by IMLS: | \$289,223 |
| Amount of cost share: | \$289,557 |

The Driskell Center will increase accessibility of three of its archival collections from African American artists. The collections contain the papers of artist Alonzo Davis, focusing on Davis' personal art career and public art commissions; interviews, field notes, and photographic prints of artist and scholar Michael D. Harris, focusing on Harris' study in Ile-Ife, Nigeria; and the documents of artist Robin Holder pertaining to the artist's career in printmaking, public art, and art education in New York City. For the project, staff will train and work with eight paid graduate students from the University's Library and Information Science program to catalog and digitize the collection for online public access. Project staff will rehouse objects in archival storage containers to improve long-term preservation of the collection.

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion
- Digital Product Plan
- Performance Measurement Plan

When preparing an application for the next deadline, be sure to follow the instructions in the most recent Notice of Funding Opportunity for the grant program to which you are applying.

Project Justification

Program Goals

The Driskell Center seeks support from the Institute of Museum and Library Services' Museum Grants for African American History and Culture program to support "From Canvas to Community: Unlocking the African American Art Archive" which will process, and increase accessibility, of several recently acquired archival collections from African American artists. This project will align with IMLS grant program Goal 1: *Build the capacity of African American museums and their ability to serve their communities* through Objective 1.3: *Improve care and conservation of museum collections and expand access to collections and associated data.*

Over the last eighteen months, The Driskell Center Archives has received donations of three important archival collections from African American artists and art historians: the Alonzo Davis Collection, the Michael D. Harris Collection, and the Robin Holder Collection. However, each collection must be processed before it is fully accessible to researchers. This involves arranging and describing the archival collections to the folder level, creating detailed finding aids and cataloging the records into The Driskell Center's PastPerfect database system, which is then published and searchable online. Collections must also be rehoused in acid free containers to ensure their long-term preservation. Additionally, the most fragile materials require creation of digital surrogates so that they can be handled less frequently, thus improving the longevity of these collections. Support from the Grants for African American History and Culture program will allow The Driskell Center to complete this important work, ensuring both access to and preservation of these rare materials.

The three collections to be processed through IMLS' support are critical resources for the history of African American art in the United States. Robin Holder (b.1952) is a contemporary visual artist and activist. Holder's mixed-media prints and paintings explore themes of spiritual and racial identity, class, and social justice. Her unique identity and experience developed as a biracial, multiethnic youth in an activist African -Russian- Jewish-Caribbean family influences her expression of these themes. Holder has been commissioned for several public art installations throughout the Northeastern United States, such as the glass piece *Migrations* at the Flushing Avenue station of the New York City Subway and *Transformations*, a series of 16 stained glass windows at the Connecticut Juvenile Training School in Middletown, CT. Her work has been collected by the Library of Congress, the Washington State Arts Commission, the Schomburg Center for Research in Black Culture, The Driskell Center, and many others. Holder has also been involved in arts education for over three decades, becoming a master teaching artist at The Studio in a School as well being involved with and receiving grants from institutions such as The Children's Museum of Manhattan, the New York State Council on the Arts, among many others.

The Robin Holder Collection measures approximately 25 linear feet and documents the artist's long career in printmaking, public art, and art education in New York City. At present, the collection has been partially delivered to the Archives but should be completely on site by December 2023.

Artist, gallery owner, professor and activist, Alonzo Davis (b. 1942), donated his personal archive, documenting his career in the arts, in the fall of 2022. Currently based in Hyattsville, MD, Alonzo Davis was born in Tuskegee, AL, and moved to Los Angeles in his early teens. After graduating from Pepperdine University, Davis later earned his MFA in Design and Printmaking at Otis College of Art and Design (then Otis Art Institute) in 1973. It was at Otis that Davis studied with influential artist Charles White (1918-1979). Davis and his brother, Dale Brockman Davis, founded the Brockman Gallery in South Los Angeles in 1967. The Brockman Gallery, which the brothers owned and operated until 1991, was the first major Black -owned gallery in Los Angeles and furthered the careers of many Black artists. Alonzo Davis was involved in the California mural movement and his well-known mural, *Eye on '84*, was created in that same year to commemorate the Olympics in Los Angeles. Davis' vision is often expressed in mixed media works and executed in series, allowing the artist to fully "exhaust" an idea before moving on. Moreover, he often bridges the arts by involving musicians and dancers, for example, to interact with his work, notably with his Power Poles. His artistic practice is informed by a life of travel and ongoing engagement with issues surrounding climate change and the struggle for social justice.

The Alonzo Davis Collection was compiled and organized by Alonzo Davis over the course of his career and documents his contributions to African American art history as an artist, gallerist, arts administrator, and educator. The papers of artist Alonzo Davis measure approximately 55 linear feet and date from 1960 to 2019, with a majority of materials dating from 1975 -2010. A large portion of the collection focuses on Davis' personal art career, specifically on his public art commissions, such as the 1984 Olympic Mural Project, as well as his work as a gallerist and administrator for the Brockman Gallery, Brockman Gallery Productions, Sacramento Metropolitan Art Commission, and A.I.R. Studio Paducah. Also found in the collection are newspaper clippings, course materials, ephemera, exhibition catalogs, memorabilia, newsletters, sketchbooks, and writings, as well as audio, film, and photographic materials.

Michael D. Harris (1948 -2022) was an artist, writer, curator, poet, and academic. In his work as a scholar, he was also an activist, promoting the reexamination of the depictions of Black individuals, communities, and cultures as they are represented in art and daily life. Michael D. Harris' accomplishments included earning six degrees in subjects ranging from Studio Art, Art History, and Philosophy, to African American and African Studies. He worked at institutions such as the High Museum, the Harvey Gantt African American Cultural Center, Emory University, UNC Chapel Hill, and many more. His master's thesis and dissertation focused on the kanaga mask of the Dogon peoples and contemporary Yoruba art, respectively. Dr. Harris was a scholar of the Yoruba language as well and was known to some by his Yoruba name "Olusina," which means "the Lord opens the way." His artwork has been displayed in the United States, Europe, and the Caribbean.

The Michael D. Harris Collection was donated in late fall 2022 and measures approximately twenty -four linear feet. The collection includes correspondence; taped interviews and transcriptions; photographic prints and 35mm slides; field notes from Harris' study in Ile -Ife, Nigeria; publications and unpublished writings by and about Harris, including his poetry; records of his curation and participation in AfriCOBRA; books; newspaper

clippings; and ephemera. The collection documents Harris' development as a scholar, artist, and curator across five decades and two continents.

Statement of Need

The Driskell Center believes that the creation, and sharing, of African American art is a form of activism that is essential to the advancement of social justice. The works of Alonzo Davis, Michael D. Harris, and Robin Holder epitomize this belief and it is therefore essential that The Driskell Center make these collections broadly available to researchers, scholars, and students working toward a more democratic world. Alonzo Davis' work has focused on pressing social justice issues including climate change and police brutality. Ensuring his work is available is especially important, and relevant, given the current cultural and political climate. Michael D. Harris wrote about, and created, work extensively a round black representation in culture. When discussing the importance of multicultural and multi-ethnic representation in art, he once said, "How do we imagine ourselves? How do we image ourselves... that is the significance of art history. The significance of understanding the power of image. Images were used to suppress and oppress us. Images were used to radicalize the population of this country against us. We have to realize that images have power."¹ The incorporation of Robin Holder's work into The Driskell Archives, supports the Center's overarching mission to highlight the work of prominent African American artists, while also helping to rebalance the representation of black women artists in cultural institutions. The continued lack of exposure and opportunity for Black women artists—both during their lifetimes and after—has meant that many histories of modern and contemporary art are necessarily partial. Incorporating Holder's collection into The Driskell Center is an important step in recuperating the legacies of Black women artists that might otherwise be lost. With these collections, The Driskell Center is uniquely poised to facilitate conversations about artistic activism, representation, and gender.

Since announcing the acquisition of the Alonzo Davis Collection and Michael D. Harris Collection, The Driskell Center has received numerous requests from students, researchers, and scholars for access to these collections. Two fellows are currently performing in-person, long form research using the Michael D. Harris Collection. Both have noted that they wish the collection was fully processed, and therefore easier to search. The Driskell Center has also received interest in viewing the Alonzo Davis Collection, including from a Michigan-based art historian who hopes to research the Brockman Gallery and Alonzo Davis' time in Los Angeles, but is unable to do so until after the Collection is processed. A press release announcing the donation of the Robin Holder Collection will be distributed in December 2023, and we expect to receive requests to view these materials soon after, as we did when announcing the acquisition of both the Michael D. Harris Collection and the Alonzo Davis Collection. While the Alonzo Davis and Michael D. Harris Collections are partially processed at this time, support from IMLS will ensure these materials are fully processed and made broadly available and will guarantee that the Robin Holder Collection, when it arrives later this year, is also made widely accessible through processing.

¹ Michael D. Harris Collection, Series 1, Box 1, T-2-10. Courtesy of The Driskell Center at the University of Maryland, College Park.

This project addresses our collective societal needs to have access to the work of African American artists, to acknowledge the value of these artists and their work, and to offer opportunities to understand these contributions to American art. By processing, cataloging, and digitizing selected materials from these collections, The Driskell Center will expand the uses of its collections, broaden the nation's body of knowledge, and improve preservation and care of content and collections pertaining to crucial aspects of African American art.

Target Group & Beneficiaries

Those who will be positively affected by this project —both in the immediate future and longer-term—are primarily the researchers who utilize The Driskell Center Archives for reference requests. Through this project, researchers will enjoy greater access to The Driskell Center's materials through digitization and increased discoverability of materials as these collections are added to our online PastPerfect collections database. The Driskell Center Archives serves approximately 40 researchers seeking support for discrete projects each year. Researchers are typically academics and/or curators who are seeking information from the Center's archival collections for a variety of purposes including academic research, publications, and exhibition development and execution. The research performed by these scholars goes on to reach far more beneficiaries through distribution and exposure. The Driskell Center and other museum institutions that use our archival materials to inform their exhibitions will have greater context and nuance to their work, as a result of research within these collections, thus allowing their audiences to gain a greater understanding and appreciation for African American art and art of the African diaspora. In addition to researchers, graduate and undergraduate students who access the collections, as individuals and class groups, will benefit from this project, as will interested members of the public.

The Driskell Center is embarking on this processing project in direct response to the Center's changing interactions with researchers over the past three years and requests for these collections, or collections of this nature. During the pandemic, researchers expected far more materials to be available digitally, necessitating a focus on processing and digitizing materials for our PastPerfect database. While the pandemic has waned, researchers still expect materials to be digitally available and The Driskell Center recognizes the importance of meeting this demand. Additionally, researchers have increasingly been interested in African American art and artwork that illuminates social justice issues, including materials from the collections of Michael D. Harris, Alonzo Davis, and Robin Holder. Processing these collections as quickly as possible allows us to meet this need and ensure the work of these artists is incorporated into research by leading scholars.

Project Work Plan

Activities

During the grant period, the Robin Holder, Michael D. Harris, and Alonzo Davis Collections will be fully processed and made publicly available both at our in-person archives and through our online PastPerfect database. Processing work for these three Collections will take place concurrently.

Assistant Archivist, Karina Nelson, will conduct an initial folder level inventory for the Robin Holder Collection from July 2024 through December 2024. Unlike the other two Collections, the Robin Holder Collection has not yet been processed at all. Nelson will develop an Arrangement Proposal in January 2025 that will then be reviewed and approved by Chief Archivist David Conway and Director Jordana Moore Saggese. From February through June of 2025, materials will be arranged into their designated series by Nelson and from July 2025 through December 2025, materials will be arranged into their designated subseries, as necessary, by Nelson with the assistance of a graduate field study student. From January 2026 through June 2026, Nelson and a graduate field study student will arrange the folders within each subseries of the Robin Holder Collection. Lastly, from July 2026 through June 2027, Nelson will catalog the collection into the PastPerfect database and publish these catalog records online.

At present, the Alonzo Davis Collection is partially processed. When the grant period begins, the Alonzo Davis Collection materials will have been separated into their designated subseries, but the subseries themselves will not yet have been organized. From July 2024 through March 2025, Nelson, with the help of a field study student, will arrange the folders within each subseries of the Alonzo Davis Collection. From April 2025 through the end of December 2025, Nelson will catalog the collection into the PastPerfect database and publish these catalog records online. During the 2025-2026 academic year, Chief Archivist David Conway, and one field study student per semester, will digitize the most fragile and likely to be requested material, from the Alonzo Davis Collection, which Nelson and Conway will identify and select together.

When the grant period begins, the Michael D. Harris Collection will have been separated into their designated subseries, but not fully processed. From January through August 2025, Nelson, with the assistance of a graduate field study student during the spring semester, will arrange the folders within each subseries of the Collection. Nelson will then catalog the Collection and publish the catalog records online from January 2026 through July 2026. During the 2026-2027 academic year, Chief Archivist David Conway, and one field study student per semester, will digitize the most fragile and likely to be often requested material from the Michael D. Harris Collection, which Nelson and Conway will identify and select together.

Risk Mitigation

The Driskell Center has considered several risks and associated mitigation measures to ensure the successful completion of this project. To begin processing the Alonzo Davis and Michael D. Harris Collections as soon as the grant period begins, it is critical that these materials be processed to the subseries level before July 2024. To ensure this work takes place, The Driskell Center Archives is utilizing interns and field study students during the current academic year to assist Assistant Archivist Karina Nelson in her processing work and the team is on track to have the materials divided into subseries before that date. A greater risk to completion would be the departure of Ms. Nelson or David Conway. Short of an abrupt departure by Ms. Nelson, who is more directly engaged in processing, the Center will be able to adjust smoothly. The Driskell Center Archives has processing procedures in place and another archivist could pick up where either of the current archivists left off, though that transition would be made rockier without an organized hand-off of responsibilities. A still

greater, and hopefully remote, risk would be if the Center's premises became inaccessible due to a structural problem or another community health emergency like the pandemic, which shuttered the University of Maryland for over sixteen months. This work requires physical presence and handling of records and any event that would disrupt operations onsite and /or force staff and interns to work independently, would require major adjustment to the current plan.

Project Team and Progress Tracking

The Driskell Center Director, Dr. Jordana Moore Saggese, in consultation with the Archives team, has planned this project. Assistant Archivist Karina Nelson, Chief Archivist David Conway, and eight graduate field study students will implement this plan with Director Saggese overseeing and monitoring the progress of the project. The Driskell team has vast experience implementing projects of this nature including the "Identification and Preservation of Important African American Artists and Art Historians Archives & David C. Driskell Memorial Sculpture Garden" grant project funded by the Andrew W. Mellon Foundation that supported the processing of the Tritobia Hayes -Benjamin Papers on African American Art and Artists, and a 2018 IMLS grant project titled "The Driskell Center Digitization Project" that supported the digitization of approximately 30% of the David C. Driskell Papers.

The team will closely track progress on this project through informal, day to day, discussions and a formal monthly meeting. (Additional management details and progress tracking information can be found in our Performance Measurement Plan.) Our intended results are twofold. First, we intend to process, and make available, these three collections. Completing our project activities, in full, will ensure we meet this objective. Second, we hope that processing these collections supports researchers seeing this information. We track the number of interactions The Driskell Center has with researchers each year. These metrics will allow us to determine if, and how many, scholars are supported by this project.

Required Resources

This project will require financial, personnel, and equipment resources. The total cost of this project, over three years, is \$578,780.00 which will support a portion of The Driskell's Assistant Archivist and Director positions, as well as eight graduate field study students from the University of Maryland's School of Information Studies Master's of Library and Information Science Program. These expenses also include \$3,000 annually for travel to attend IMLS-designated meetings as well as supplies, such as acid free boxes and folders. Finally, this budget includes funds to replace The Driskell Center's outdated EPSON Scanner with a newer, more reliable model and the increased data storage needed with digitization activities. The Driskell Center seeks \$289,223.00 in support from the IMLS Museum Grants for African American History and Culture program to support this project.

As required by IMLS for a large project of this nature, The Driskell Center will provide a 1:1 cost share from non-federal sources to support this work, which totals \$289,557.00. The Driskell will support salary/benefit costs associated with The Driskell Center's Director and Chief Archivist. The Center will also fund a portion of

the Assistant Archivist position and two of the eight graduate field study student positions. (Additional details on the funding resources needed for this project can be found in our Budget and Budget Justification.)

Project Results

Intended Results

With this project, The Driskell Center Archives will process the Alonzo Davis Collection, the Michael D. Harris Collection, and the Robin Holder Collection down to the folder level. For each collection The Driskell Center Archives will produce a finding aid with fully detailed container listings and catalog the collection in our PastPerfect database to improve access and online searchability of these archival materials documenting African American Art History and Culture. While preserving these collections will advance knowledge and understanding for researchers, this work also offers great benefit to our larger society by providing access to historical material on African American public art, Yoruba art and culture, African American art activism and social justice projects, African American-owned art organizations, and other important research topics.

Secondarily, this project will support the education and training of young archives professionals. The project will hire eight graduate field study students from the University of Maryland's College of Information Studies Master's of Library and Information Science program who are specializing in archives. These students will work, and learn, alongside archivists at The Driskell Center. Four of these students will gain hands-on processing experience and four will receive hands-on digitization experience. The Driskell Center is committed to supporting emerging professionals in the field and providing them with a foundation in archiving and preserving unique and under-collected histories.

Anticipated Knowledge & Behavioral Changes for Target Group & Resulting Products

Processing these collections and cataloging them in PastPerfect will increase their discoverability and searchability both in-person and through The Driskell Center's website. This work will improve the ease of research for established researchers and expand The Driskell Center's researcher pool given the material will be more likely to appear in general search engine results. As a result, more academics, students, authors, and curators will find these materials to produce articles, books, documentaries, and exhibitions that will influence the general public's understanding, and knowledge of, the contributions of African American artists to the American art canon and the United States' history and culture.

Care, Condition & Access Improvements

Completion of this project will improve the care, condition, and access of three archival collections within The Driskell Center Archives. To extend and preserve their longevity, records will be rehoused into acid free containers and fragile items will be digitized and made accessible on our PastPerfect Online database, where copyright allows—resulting in 12,000 digital files or 6,000 scans (each scan produces 1 .tiff file and 1 .jpeg file) divided across the three collections. (More details on the digital products expected to result from this project can be found in our Digital Products Plan.)

Sustained Benefits

The Driskell Center will sustain the benefits of this project beyond the grant performance period in three ways. First, by rehousing collection materials and creating digitized files, The Driskell Center Archives will have properly preserved these materials for years to come. Second, The Driskell Center hopes to leverage the success of this project, and the improved stewardship of these collections, to advocate for permanent funding for the Assistant Archivist position at The Driskell Center from the University of Maryland. Permanently funding this position will ensure The Driskell's continued ability to process and preserve future collections without relying on grant support. Finally, by processing and sharing these collections, we hope to draw more attention to, and increase, our acquisitions efforts from significant African American artists, art historians, art educators, and collectors over the next few years, thus further increasing the scope and size of our work.

IMLS Schedule of Completion

| Task Name | Start Date | End Date | Assigned To | 2024 | | | | 2025 | | | | 2026 | | | | 2027 | | | |
|--|------------|----------|------------------------------------|-----------------------------------|----|----|----|------|----|----|----|------|----|----|----|------|----|----|----|
| | | | | Q1 | Q2 | Q3 | Q4 | Q1 | Q2 | Q3 | Q4 | Q1 | Q2 | Q3 | Q4 | Q1 | Q2 | Q3 | Q4 |
| <input checked="" type="checkbox"/> "From Canvas to Community: Unlocking the African American Art Archive" | 07/01/24 | 06/30/27 | | [Gantt bar: 07/01/24 to 06/30/27] | | | | | | | | | | | | | | | |
| Project Oversight and Meeting Administration | 07/01/24 | 06/30/27 | Jordana Moore Saggese | [Gantt bar: 07/01/24 to 06/30/27] | | | | | | | | | | | | | | | |
| <input checked="" type="checkbox"/> Robin Holder Collection | 07/01/24 | 06/30/27 | | [Gantt bar: 07/01/24 to 06/30/27] | | | | | | | | | | | | | | | |
| Initial Inventory | 07/01/24 | 12/31/24 | Karina Nelson | [Gantt bar: 07/01/24 to 12/31/24] | | | | | | | | | | | | | | | |
| Arrangement Plan Development | 01/01/25 | 01/31/25 | Karina Nelson | [Gantt bar: 01/01/25 to 01/31/25] | | | | | | | | | | | | | | | |
| Series Level Arrangement | 02/03/25 | 06/30/25 | Karina Nelson | [Gantt bar: 02/03/25 to 06/30/25] | | | | | | | | | | | | | | | |
| Subseries Level Arrangement | 07/01/25 | 12/31/25 | Field Study Student, Karina Nelson | [Gantt bar: 07/01/25 to 12/31/25] | | | | | | | | | | | | | | | |
| Folder Level Arrangement | 01/01/26 | 06/30/26 | Field Study Student, Karina Nelson | [Gantt bar: 01/01/26 to 06/30/26] | | | | | | | | | | | | | | | |
| Cataloging | 07/01/26 | 06/30/27 | Karina Nelson | [Gantt bar: 07/01/26 to 06/30/27] | | | | | | | | | | | | | | | |
| <input checked="" type="checkbox"/> Alonzo Davis Collection | 07/01/24 | 05/29/26 | | [Gantt bar: 07/01/24 to 05/29/26] | | | | | | | | | | | | | | | |
| Folder Level Arrangement | 07/01/24 | 03/31/25 | Field Study Student, Karina Nelson | [Gantt bar: 07/01/24 to 03/31/25] | | | | | | | | | | | | | | | |
| Cataloging | 04/01/25 | 12/31/25 | Karina Nelson | [Gantt bar: 04/01/25 to 12/31/25] | | | | | | | | | | | | | | | |
| Level 1 Digitization | 08/01/25 | 05/29/26 | David Conway, Field Study Student | [Gantt bar: 08/01/25 to 05/29/26] | | | | | | | | | | | | | | | |
| <input checked="" type="checkbox"/> Michael D. Harris Colection | 01/01/25 | 05/31/27 | | [Gantt bar: 01/01/25 to 05/31/27] | | | | | | | | | | | | | | | |
| Folder Level Arrangement | 01/01/25 | 08/29/25 | Field Study Student, Karina Nelson | [Gantt bar: 01/01/25 to 08/29/25] | | | | | | | | | | | | | | | |
| Cataloging | 01/01/26 | 07/31/26 | Karina Nelson | [Gantt bar: 01/01/26 to 07/31/26] | | | | | | | | | | | | | | | |
| Level 1 Digitization | 08/03/26 | 05/31/27 | David Conway, Field Study Student | [Gantt bar: 08/03/26 to 05/31/27] | | | | | | | | | | | | | | | |

Digital Products Plan

Type: What digital products will you create?

The proposed project includes funding for the purchase of a flatbed scanner to create digital surrogates of the documents (mostly paper-based) that are the most fragile and the most likely to be requested often within the Alonzo Davis Collection and the Michael D. Harris Collection.

In the process of digitization, image files of two types will be created; TIFF files for preservation and JPEG files for access. Resolution for each type will be established according to FADGI recommendations and scanner capacity. The Center's Archives currently digitizes papers (e.g., handwritten letters) in its collections as 400 ppi TIFF files and derives JPEG files from those preservation masters. The JPEGs are left at 400 ppi. These standards, and all the Archives' current digitization procedures, will be reviewed as part of the funded activities. In addition to the TIFF and JPEG files, PDFs of the entire contents of each scanned folder will be compiled from the JPEGs. The use of PDF files allows for efficient transfer of the entire contents of a folder to a researcher and has the additional benefit of helping remote researchers approximate the experience of visiting the physical space and "flipping" through the actual documents in the correct order and in the context of the surrounding items.

We anticipate that the project will result in approximately 12,000 digital files. That said, the exact number of files that will be created cannot be easily determined as these two collections are still being processed. However, we estimate that a employee (David Conway/Graduate Field Study Student) working 10 hours a week can on average produce 250 digital files per week. When this number is then extrapolated over 4 semesters, we estimate approximately 12,000 digital files can be made. Each scan results in two files being created, a preservation TIFF and an access JPEG. So, 120,000 files represents 6,000 scans.

In addition to technical metadata related to the file itself, files will be named with an object ID (unique identifier). Other administrative data and all structural and descriptive metadata will be added at the container/folder level to the Center's PastPerfect database. The Archives uses DACS (Describing Archives: A Content Standard).

Availability: How will you make your digital products openly available (as appropriate)?

Images generated over the course of the project will be available (along with metadata) for viewing via the Driskell Center's searchable website collections (driskellcenter.umd.edu). Users can reach any page on the website via standard web browsers and search engines. Users are directed to contact the Center directly about accessing materials not available via the website or if they require higher resolution images. Some images won't be deliverable via the website due to copyright restrictions and/or because the Center's PastPerfect database (which supports the website) limits the number of images associated with a single record. Digital files not deemed subject to restriction based on copyright or privacy concerns will be eligible for upload to the Driskell Center's online transcription project at fromthepage.com, where transcriptions are crowdsourced and will eventually be made available for greater searchability, for use in datasets, and for use by individuals employing screen reading technology. Digital

products will also be available through the Driskell Center’s virtual exhibitions and publications and (by agreement) in third party exhibitions and publications.

Access: What rights will you assert over your digital products, and what limitations, if any, will you place on their use? Will your products implicate privacy concerns or cultural sensitivities, and if so, how will you address them?

The David C. Driskell Center Archives secures copyright for the archives collections it acquires for the sole purpose of being authorized to grant reproduction rights without reservation. Copyright ownership allows the Archives to operate efficiently when third parties seek permission to reproduce an item. Digital files for these purposes are provided for free or at cost. The Archives cannot, however, secure copyright for items in collections not created by the donor. This limits the Archives ability to make all items available to the public except for fair use, educational purposes. For the handling of physical documents, the Archives has procedures for restricting access for reasons other than copyright. Access restrictions are typically imposed because sensitive financial information (for example, pertaining to the purchase of an artwork) is included in a document but also for items containing PII (Personally Identifiable Information). Items that are restricted will not be digitized.

Sustainability: How will you address the sustainability of your digital products?

The David C. Driskell Center only digitizes for the long-term. The file formats for digital products, in this case TIFF and JPEG, are specifically chosen for their long-term stability and are reasonable candidates for ongoing support by the technical community. However, one of the responsibilities of the Archives team is to remain abreast of developments in digital preservation and to create a migration policy for any endangered formats in the Archives’ holdings.

Files are stored in three locations, not all co-located: the Center’s shared drive for all working files and in remote “Isilon Archive Tier” storage (both maintained by the University of Maryland’s Division of Information Technology (DIT); and also on a Western Digital MyBook Duo external hard drive at the Center. Access (JPEG) files are stored in all three locations and preservation (TIFF) files are stored in two locations (the archive tier and on the external hard drive).

Applicant Name: The Driskell Center, Jordana Moore Saggese- Director

Project Title: From Canvas to Community: Unlocking the African American Art Archive

| Performance Measure | Data We Will Collect (e.g., counts, costs, weights, volumes, temperatures, percentages, hours, observations, opinions, feelings) | Source of Our Data (e.g., members of the target group, project staff, stakeholders, internal/external documents, recording devices, databases) | Method We Will Use (e.g., survey, questionnaire, interview, focus group, informal discussion, observation, assessment, document analysis) | Schedule (e.g., daily, weekly, monthly, quarterly, annually, beginning/end) |
|---|--|--|---|---|
| Effectiveness: The extent to which activities contribute to achieving the intended results | <p>Example: At the end of each month, using a report prepared by the registrar, we will compare the cumulative count of rehoused objects against the total number proposed for the project.</p> <p>Example: At the end of each project year, our external consultant will present results of the ongoing observation-based evaluation and compare them against our intended project results.</p> <p>The Faculty Assistant Archivist and Chief Archivist will create a biweekly report on her activities related to this project, including statistical details such as the number of boxes and folders processed and rehoused, cataloged, or digitized, in each collection. In the middle of each month, the Archives team will hold a regular progress meeting with the Director. The Director will compare these reports with the Schedule of Completion and suggest adjustments when needed.</p> <p>Twice a year, the Faculty Assistant Archivist and Chief Archivist will then compile these smaller reports into one larger document, comparing their progress to benchmarks set out in the Schedule of Completion. These reports will also be reviewed by the Director at the monthly progress meeting following their creation.</p> | | | |
| Efficiency: How well resources (e.g., funds, expertise, time) are used and costs are minimized while generating maximum value for the target group | <p>Example: Twice per year, we will assess our expenditures for program supplies on a per-person-served basis.</p> <p>Example: Each quarter, we will calculate the dollar value of volunteer hours contributed to the project as recorded in our online volunteer management system.</p> <p>Each quarter, our Business Manager and Director will calculate the amount of grant money used for project activities and create a report detailing how the money was used and compare this information to the IMLS budget submitted for this grant. This process will ensure funds are being used in the appropriate timeline for the reasons outlined in this proposal. This internal process will aid in the IMLS reporting process.</p> | | | |

| Performance Measure | Data We Will Collect (e.g., counts, costs, weights, volumes, temperatures, percentages, hours, observations, opinions, feelings) | Source of Our Data (e.g., members of the target group, project staff, stakeholders, internal/external documents, recording devices, databases) | Method We Will Use (e.g., survey, questionnaire, interview, focus group, informal discussion, observation, assessment, document analysis) | Schedule (e.g., daily, weekly, monthly, quarterly, annually, beginning/end) |
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| Quality: How well the activities meet the requirements and expectations of the target group | <p>Example: At the beginning, the mid-point, and end of the project, we will administer a satisfaction survey to staff who have participated in the training.</p> <p>Example: We will gather opinions about our online services through questionnaires provided to every 20th user.</p> <p>The team intends to distribute surveys to researchers to assess ease of their experience and the quality of the finding aids, online catalog records, and digital files (from digitized archival material) that they interact with during their reference searches, inquiries, and appointments after the collections have been processed.</p> | | | |
| Timeliness: The extent to which each task/activity is completed within the proposed timeframe | <p>Example: Every six months, our Project Director will assess the fit between our proposed Schedule of Completion and actual activity completion dates.</p> <p>Example: Each quarter, each project partner will submit to our Project Director a templated report showing their progress on meeting project milestones.</p> | | | |

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| | <p>Twice a year, the Director, Faculty Assistant Archivist, and Chief Archivist will meet to assess the current progress of activities in comparison to the proposed Schedule of Completion and determine changes to the workflow, if needed.</p> | | | |