

NEH Application Cover sheet (PN-293436)

Cultural and Community Resilience

PROJECT DIRECTOR

Asami Robledo-Allen Yamamoto
Project Manager
PO Box 1071
Bastrop, TX 78602 - 9998
USA

E-mail: asami@latinoheritage.us
Phone: 972-762-5988
Fax:

Field of expertise: History, Criticism, and Theory of the Arts

INSTITUTION

Latinos in Heritage Conservation
Tucson, AZ 85746-9526

APPLICATION INFORMATION

Title: *The Abuelas Project: A National Open-Access Resource*

Grant period: From 2023-10-01 to 2025-09-30

Project field(s): Latino History; Architecture; Anthropology

Description of project: Latinos in Heritage Conservation (LHC) seeks funding to support the research and national planning development of The Abuelas Project: A National Open-Access Resource (working title). The Abuelas Project is a multi-year project that will identify, collect, and share stories about places that matter to Latinx communities in the U.S. and Puerto Rico. The Abuelas Project will function as a repository of place-based historical documentation that centers the voices and experiences of the American Latinx communities. NEH Cultural and Community Resilience planning grant will support the staff time and resources needed to research and plan the development of a community and partner outreach strategy for a participatory national framework to support a digital preservation repository, a National Abuelas Project Strategic Plan, hire consultants, and support partner workshop planning meetings.

BUDGET

Outright request	150,000.00	Cost sharing	0.00
Matching request	0.00	Total budget	150,000.00
Total NEH request	150,000.00		

GRANT ADMINISTRATOR

Sehila Casper
PO Box 1071
Bastrop, TX 78602 - 9998
USA

E-mail: scasper@latinoheritage.us
Phone: 972-762-5988
Fax:

The Abuelas Project: A National Open-Access Resource Narrative

PROJECT GOALS

Latinos in Heritage Conservation (LHC) seeks a National Endowment for the Humanities (NEH) Cultural and Community Resilience Funds from the National Endowment for the Humanities to support the research, planning, and national planning development of *The Abuelas Project: A National Open-Access Resource* (working title).

Since 2020, LHC has been developing the Abuelas Project, an online digital repository to inventory the cultural heritage and stories significant to Latinx communities. From the early days of colonization in the United States and Latin America, women have been responsible for passing down *nuestra historia*, or their families' history through oral storytelling. The Abuelas Project is a digital archive that pays tribute to our grandmothers and matriarchs, who serve as record-keepers and cultural makers in Latinx communities. The Abuelas Project recognizes this important role by providing a grassroots and community space for documenting and archiving stories about Latinx heritage throughout the country. This project will provide a digital archive and space to capture oral histories and stories about past generations, document significant histories, historical and cultural sites, and other cultural practices relevant to Latinx people's lives today.

Due to COVID-19, displacement, demolition, and gentrification, these stories and communities are significantly threatened from being erased from public memory. The Abuelas Project is a two-year interdepartmental team project that aims to transform the preservation movement at a national scale by using people-centered projects and intergenerational collaborations to capture the stories and amplify Latinx voices and perspectives throughout the U.S. and Puerto Rico.

The final product will be a story-driven, map-based online platform collectively created with Latinx stakeholders that functions as a grassroots historical registry nationwide for significant Latinx places. The Abuelas Project will create a digital database mapping the location of culturally significant sites in communities across the nation. The database will provide information on the sites' history, current use, location, architecture, contact information, the site's condition, multi-media resources (recorded oral histories, music, videos), historical resources (old photographs, historic designations, documents), as well as community stories or experiences related to these sites. In addition, the database will be a fully interactive and searchable archive for public use.

The NEH Cultural and Community Resilience planning grant will support the staff time and resources needed to research and plan the development of a community and partner outreach strategy for a participatory national framework to support a digital preservation repository, a National Abuelas Project Strategic Plan, hire consultants, and support partner workshop planning meetings.

PROGRAM PRIORITY

Latinxs have been in this country for over hundreds of years yet have largely been erased from the American landscape. The Abuelas Project will uncover the social, cultural, and economic connections our communities forge through our nation's historic places and spaces. The Abuelas Project is the first of its kind: responding to systemic barriers that limit the representation, designation, and protection of Latinx histories and historic places in existing landmarks programs. Currently, no statewide or national place-

based inventory efforts or websites that are community-led and commemorate the experiences of Latinx/Hispanic/Chicanx/o historic communities exist.

For Latinx communities across the United States, the biggest threat to capturing Latinx oral histories and elders' experiences is COVID-19 fatalities. Inequities in the response, treatment, vaccination rates, and fatalities related to COVID-19 in the USA have been clearly documented for Latinx Americans. According to Salud America, "Latinos currently comprise 24.6% of COVID-19 cases in the United States, second only to Whites (53.4%), according to CDC data on health equity and cases in 2022.¹ This is largely due to Latinx individuals being essential workers, customer-facing, and working-class individuals that rely on public transportation.² For instance, approximately 40% of farmworkers in Monterey County, California, had workplace COVID-19 exposure since the beginning of the pandemic.

This has made it clear that the need to document these histories is more urgent than ever. Racial disparities in COVID-19 persist with Latinx Americans being exacerbated by the pandemic, with Latinxs dying at a higher rate than any ethnic and non-white group, totaling 17.1% of deaths by race/ethnicity.² Recent data on the impact of the COVID-19 pandemic in the United States has highlighted substantial racial/ethnic disparities in excess mortality. These disparities reflect the same trend in 50—85 + age groups for Latinx individuals, especially for elders in the Latinx community.³ This trend has been seen across all age groups. Still, it is especially pronounced among elders in the Latinx community, making them the most extensive distribution of COVID-19 deaths for any ethnic group, therefore, highlighting the importance of documenting these histories and capturing these traditional cultures as quickly as possible through the Abuelas Project before they are lost forever.

Historically disinvested neighborhoods and Latinx historical sites also face imminent danger due to a lack of historic documentation and historical designation due to demolition and environmental issues at an alarming rate. By neglecting to collect data about these places ahead of imminent loss of historic fabric, we fail to acknowledge that Latinxs communities have played an essential role in shaping our nation's history.

The National Register of Historic Places (NRHP) is the official list of buildings, structures, sites, districts, and objects significant in American history, architecture, archeology, and culture. For many cities, the NRHP designation is also a tool used to provide protection from demolition for Latinx historical sites through local Historic Landmark Commission review. As of 2018, there were over 90,000 listings on the National Register of Historic Places. Of these listings, less than 1% are associated with Latinx heritage, despite Latinxs being the largest and longest-standing ethnic group within the country. The recent census estimates that there are currently 62.5 million identifying Latinxs across the United States, which is equal to one-in-five people. This means that 99% of historic sites in America are not connected or provide interpretation and education about one of the biggest ethnic groups in our country. For this reason, Latinos in Heritage Conservation is working to document and preserve Latinx experiences, places, and heritage to ensure that we tell a complete American narrative that elevates the rich and culturally diverse Latinx histories, heritage, and contributions.

¹ Despres, Cliff. "Update: Coronavirus Case Rates and Death Rates for Latinos in the United States." *Salud America*, 1 Dec. 2022, <https://salud-america.org/coronavirus-case-rates-and-death-rates-for-latinos-in-the-united-states/>.

² *Ibid.*

³ "CDC Covid Data Tracker," Centers for Disease Control and Prevention (Centers for Disease Control and Prevention, December 29, 2022), <https://covid.cdc.gov/covid-data-tracker/#demographics>.

COMMUNITY PARTICIPATION

The Abuelas Project will function as a repository of place-based historical documentation that centers the voices of the American Latinx communities. Additionally, this project will be a resource for cultural heritage professionals in the fields of historic preservation, history, anthropology, and museum studies; the project will preserve cultural knowledge before it is lost from illness, age, or migration; Abuelas will create opportunities for intergenerational learning; this effort will support innovative ways to approach heritage documentation and assessment capturing preservation through an ethnographic; the work will promote equity among all people by providing access to information about past generations who have contributed to society but are often overlooked as contributors; the research will allow for self-determination regarding how one's culture is represented and documented; and lastly, the plan will help restore broken relationships between practitioners and their communities after years of exclusionary practices that marginalized Latinx peoples' contributions.

Through this grant, outreach and community participation will begin by reaching out to six states known to have a high distribution of COVID-19 deaths for Latinx people. LHC will identify six strong partners in these locations to develop a community participatory framework and methodology to best work with the local Latinx community. We will host three virtual meetings/webinars and a two-day meeting with each identified partner. Based on input from selected partners, feedback will lead to the development of the National Abuelas Project Strategic Plan.

Overall, Vision for Community Participation: The Abuelas Project brings together a diverse group of stakeholders to develop a shared understanding of how to best identify and preserve the cultural heritage of Latinx communities throughout the country. Through a series of stakeholder outreach and partner workshops, the Abuelas Project leads with community voices. The project will work with Latinx community leaders, activists, abuelas/grandmothers, scholars, educational institutions, historic preservation offices, heritage practitioners, folklorists, and historians in New Mexico, Texas, California, Arizona, Illinois, and Colorado to allow community voices to lead this repository. Based on these locations, most individuals will be Mexican, Indigenous, mestizaje, South, and Central American descent.

Diverse community members can have the opportunity to share their stories in English or in Spanish, to identify histories, historical and cultural sites (site identification), and offer essential lessons through participation in regional listening and workshop sessions. Through this process, the project team will build a shared understanding among concerned stakeholders on identifying and preserving the stories and cultural heritage of all Latinx communities and use the information shared to build out the sites and data in the national Abuelas Project.

Community-based programs can successfully address barriers in capturing these histories and experiences by using trusted and culturally appropriate partners, adaptable mobilization strategies, and convenient, culturally appropriate neighborhoods and sites. This is like community-level outreach and listening sessions launched through the White House's Justice40 stakeholder engagement to uplift marginalized communities. By listening and learning, allow surfaced direction and input to develop the future work of Abuelas.

METHODOLOGY

Since 2014 Latinos in Heritage Conservation has championed Latinx preservation through technical assistance, educational resources, and national conferences. In 2021, LHC announced the launch of the Texas Pilot of the Abuelas Project. The lessons learned from a community crowdsourced mapping initiative will help us better understand the geographic diversity and breadth of historic Latinx sites across the United States. Using mapping technology, LHC aims to convey this information in a way that will reflect Latinx's rich cultural history and inspire future preservation efforts.

The Abuelas Project team includes a heritage professional, historic preservationist, and GIS Specialist consultant, who will work with Public Historians, Folklorists, Archivists, and our Education Committee to best converse with crowd-sourced data and ArcGIS Online, a cloud-based platform, while elevating everyday voices. The project will encourage intergenerational storytelling using new media, create a central place for information about Latinx preservation (theme studies, surveys, nominations, etc.), support allied efforts to designate Latinx historic sites, and identify essential patterns related to Latinx preservation nationwide.

The NEH funds will allow for planning and outreach with Latinx organizations with strong community preservation ties in: New Mexico, Texas, California, Arizona, Illinois, and Colorado. We will show local partners how we can best work with their constituents through a series of community workshops. The result of outreach funded through this grant will be the planning and coordination of bilingual community gatherings in English and Spanish outlining shared priorities and goals, drafting a collaborative working agenda, Memorandum of Understanding that will direct future stakeholder engagement, partner roles, and workshop logistics for a successful culturally relevant stakeholder workshop. With direction from our hired consultants (Folklorist, Archivists, Public Historians), the culmination of these partner meetings with staff and GIS Specialist and research will conclude with a the National Abuelas Project Strategic Plan, which will capture research, recommendations, outreach, and national workshop process details for successful Latinx stakeholder input and implementation throughout the country.

Project Background:

In 2021, LHC was awarded a seed grant from the National Trust for Historic Preservation (NTHP) to carry out an Abuelas Project Texas-pilot framework and prototype the project under the direction of an expert geospatial data consultant. Phase 1 of the Texas pilot was completed in May 2022 by the LHC Education Committee and Reina Chano Murray (geospatial data consultant). The final product was the completion of a Texas Strategic Planning Document outlining a roadmap for implementing the Abuelas Texas Project as a web application and public initiative.

Abuelas Texas Pilot Project is also supported through a philanthropic investment from the Andrew Mellon Foundation for the *Abuelas Project: Pilot Texas Project Phase II*, which is currently developing and will publicly launch in Winter 2022. During this phase, LHC is continuing to work with a geospatial data consultant, conducting partner outreach, hiring three fellows, testing methodologies for data collection, outlining best practices for Texas, and adopting our approach to developing a statewide prototype.

Building on this effort and pilot study, in the next 2-3 years, LHC will take these lessons learned to establish a national methodology and framework in six locations to work with Latinx community partners, leaders, activists, abuelas/grandmothers, scholars, educational institutions, historic preservation offices, heritage practitioners, folklorists, and historians in places that require immediate attention such as New Mexico, Texas, California, Arizona, Illinois, and Colorado, for listening sessions and in-person

partner workshops. This project will create a planning document to establish a national plan and outreach framework to crowdsource data for the Abuelas Project platform.

Crowdsourced data refers to user submissions the Abuelas Project will only accept data that can be shared publicly by soliciting and collecting submissions from members of the Latinx community about stories and places that matter. These stories and places do not have to be formally historically designated or recognized in mainstream preservation. The Abuelas Project data will include:

1. Written narratives, photos, music, oral testimonies, artwork, and other primary sources;
2. Existing resources, such as historic preservation documents (like the National Register of Historic Places, the National Historic Landmarks program, State Registries, State markers, city/local registries, and historic preservation programs, as well as thematic studies, historic context statements, and historic dancehall surveys);
3. Crowdsourced information sites regarded by the community, such as Abuelas, Latinx leaders and advocates, Latinx culture makers, historians, partners, and organizations, through community submissions.

Crowdsourced submissions will be reviewed and vetted by staff and fellows and possibly accompanied by digital resources or attachments, such as photographs, documents, etc., to be hosted by the Abuelas Project. Our workflow for data includes Engagement, Submission, Vetting, Updating, and Sharing to build out a national database.

Additionally, Abuelas will feature thematic stories and curated digital exhibits to honor key moments and contributions such as farm labor migration, conjunto music, and the borderlands. Curated exhibits are envisioned as interactive, digital exhibits. These will focus on particular themes, topics, or places, and can incorporate the data from existing “formal” information and crowdsourced data.

With the NEH Cultural and Community Resilience, the LHC team aims to establish a strategic planning framework to implement in the following phase to tell the binational story of the people and the legacy that Latinxs created. In addition, LHC will design the Abuelas Project for public users to contribute information about historic sites.

BUDGET JUSTIFICATION

Key Components of Funding Request (includes cost share)

Funding from the NEH would support the first phase of the Abuelas Project’s national expansion, helping us to research and plan a national digital framework with key partners. Specific items to be funded include staff time for outreach, field research, planning development, stipends for Latinx facilitators and consultants, and partner planning workshop expenses. These efforts will ensure a collaborative and inclusive plan tailored toward each community and regional meetings to encourage crowdsourcing participation. With direction from our hired consultants (Folklorist, Archivists, Public Historians), the culmination of these partner meetings with staff and GIS Specialist and research will conclude with the National Abuelas Project Strategic Plan, which will capture research, recommendations, outreach, and national workshop process details for successful Latinx stakeholder input and implementation throughout the country.

1. Staff time for operations (research, outreach, project planning and development): 50% time for Project Manager and 25% for Executive director throughout the life of this grant;
2. Outreach to community partners in New Mexico, Texas, California, Arizona, Illinois, and Colorado;
3. Three virtual meetings and a two-day in-person partner planning meetings in New Mexico, Texas, California, Arizona, Illinois, and Colorado;
4. Solidified partner agreements through a Memorandum of Understanding with six host sites that directs future stakeholder engagement, partner roles, and workshop logistics for a successful culturally relevant stakeholder workshop;
5. Hiring of 2 Folklorist, Archivist, and/or Public History experts in year-1 and year-2 to advise on the project;
6. Six detailed workplans and logistics for six bilingual community partner workshops in New Mexico, Texas, California, Arizona, Illinois, and Colorado;
7. The National Abuelas Project Strategic Plan written by staff and Advised by partners, hired consultants, Advisors, and LHC's Board and Education Committee.

**The Abuelas Project: A National Open-Access Resource
Workplan (Attachment 2)**

Task	Deadline	Person Responsible	Comments
October 2023 – September 30, 2025 NEH Action Items and Deliverables			
The Abuelas Project: A National Open-Access Resource kick-off meeting	Month 1	Project Manager, Executive Director	With Hired GIS Consultant
Second review and assessment of Texas Pilot Project and other gathered digital repository best practice materials	Month 1	Project Manager, Executive Director	Second review of Lessons learned, best practices to develop NEH funded planning project
Research, identify and outreach to Partners in New Mexico, Texas, California, Arizona, Illinois, and Colorado	Month 2-3	Executive Director	
Internal Planning Meeting with LHC staff, Education Committee, and Regional Advisors	Month 3	Project Manager, Executive Director	
Data workflow setup (Regional approach) <ul style="list-style-type: none"> • Standard guidelines for future collaborators/stakeholders/partners, • SOPs 	Month 4	Project Manager, GIS Specialist	
Virtual informational webinar #1 for identified partners from New Mexico, Texas, California, Arizona, Illinois, and Colorado	Month 4	Project Manager, Outreach Manager	Topic: Abuelas broad context and overview
Virtual informational webinar #2 for identified partners from New Mexico, Texas, California, Arizona, Illinois, and Colorado	Month 5	Project Manager, Outreach Manager	Topic: Texas Strategic Planning report and lessons learned for national consideration and implementation
Scheduling of outreach meetings in New Mexico, Texas, California, Arizona, Illinois, and Colorado	Month 5	Project Manager, Executive Director	Date/month will be determined in partnership with partners
Consultant research and outreach	Month 5-6	Project Manager, Executive Director	2 Folklorist, Archivist, or Public History expert in year 1 and year-2 to advise on the project
Write and develop Abuelas Project partner workshop documents and tutorials for sessions	Month 6	Project Manager	
In-Person and on-site meetings in New Mexico, Texas, California, Arizona, Illinois, and Colorado	Months 6-12	Project Manager, Executive Director	Two-day meeting with local partners and host site, key stakeholders, leaders,

			and consultants/facilitators if nearby
Solidified partner agreements through a Memorandum of Understanding with six host sites that directs future stakeholder engagement, partner roles, and workshop logistics for a successful culturally-relevant stakeholder workshop	Month 6-12	Project Manager, Executive Director	
Draft: Abuelas Project Strategic Outreach Plan, which will capture research, recommendations, outreach, and national workshop process details for successful Latinx stakeholder input.	Month 14	Project Manager, Executive Director	Abuelas Project Strategic Outreach Plan, which will capture research, recommendations, outreach, and national workshop process details for successful Latinx stakeholder input.
Review and Input: National Abuelas Project Strategic Plan Draft	Month 15-16	Hired Consultants, 6 Local Partner Organizations, GIS Consultant, Education Committee, LHC Board	
Abuelas Project Strategic Plan Virtual Meeting #3 Report-Out	Month 16	Hired Consultants, 6 Local Partner Organizations, GIS Consultant, Education Committee, LHC Board	Findings, discussion, and input for final draft
National Abuelas Project Strategic Plan Finalized and Distributed to Partners	Month 17	Project Manager	
Final Planning and Close-Out Meeting with 6 Local Partners	Month 19	Project Manager, Executive Director, Partners, Hired Consultants, 6 Local Partner Organizations, GIS Consultant, Education Committee, LHC Board	
Future data workflow outline, exhibits and national framework workplan.	Month 19	Project Manager	
Close Phase I of NEH funded project	Month 19-21	Project Manager	
Ongoing ArcGIS Online development and management and stakeholder outreach	Ongoing	Project Manager, Outreach Manager	

The Abuelas Project: A National Open-Access Resource

PROJECT PERSONEL AND ADVISORS (Attachment 3)

The Abuelas Project is the result of a collaboration among Latinx preservationists and heritage practitioners recognized for their expertise and leadership in their respective fields:

Primary Personnel Paid Through Funding Request

Asami Robledo-Allen Yamamoto (she/her/ella), **LHC Abuelas Project Manager**

Role on Project: Project Manager

Asami is a full-time employee and the Project Manager for the Latinos in Heritage Conservation. Her professional background is in museum education where she focuses on Spanish-language inclusion, anti-ableist and anti-racist museum education practices, and community outreach. Asami earned both degrees from the University of North Texas. Her MA is in Art Education with a certification in Art Museum Education and her BFA in Art Education with a double minor in Psychology and Art History. *Asami will contribute over 50% over her time over the period of this grant period.*

Sehila Mota Casper (she/her/ella), **LHC Executive Director**

Role on Project: Historic Preservationist and Director

Sehila Mota Casper the inaugural Executive Director for Latinos in Heritage Conservation (full-time staff), where she works to ensure that the preservation field is inclusive, equitable, and rooted in community. She previously worked as a senior field officer for the National Trust for Historic Preservation and the City of Austin, where she championed a just preservation movement through racially equitable grant funding. Over the past decade, she has organized national Latinx preservation conferences, led efforts to save National Treasure campaigns, such as the LULAC Council 60 Clubhouse and Rio Vista Farm, the first U.S. Bracero Reception and Processing Center. *Sehila will act as the primary preservation consultant and principal for this grant request.*

Consultants and Advisors NOT Paid Through Funding Request

Reina Chano Murray, Abuelas Project Hired Consultant

Geospatial Data Consultant, responsible for guiding strategic planning process (Phase I and II), which includes identifying appropriate program models and digital platforms, recommending culturally relevant methods of collecting data, and delivering a plan for designing, implementing, and maintaining Phase II. Reina Chano Murray is the hired geospatial data curator and applications administrator for Latinos in Heritage Conservation. She currently works at Johns Hopkins University, as a part of the Data Services team, where she is responsible for the curation of geospatial data, as well as the management of the university's geospatial software licenses and platforms. She is currently working on the development of a geoportal to improve university access to geospatial data. Reina also provides trainings and consultations in GIS, R and python. Previously, she was the GIS project manager at the National Trust for Historic Preservation. *Reina will be the primary GIS consultant during the period of this grant request. Support funds not requested.*

Abuelas Advisors

1. Laura Dominguez, LHC Board Member, and Education Committee co-chair
2. Steven Morreno-Terrill, LHC Board Member and Education Committee co-chair

ASAMI ROBLEDO-ALLEN YAMAMOTO

Phone: (b) (6)

Email: (b) (6)

Pronouns: She/Her/Ella

EDUCATION

- | | | |
|------------|--|----------|
| MA | University of North Texas, Art Education
Certification: Art Museum Education | May 2019 |
| BFA | University of North Texas, Art Education
Certification: EC-12 Texas Art Educator
Minor in Art History and Psychology | May 2016 |

CERTIFICATIONS

Texas Art EC-12 Educator
Art Museum Educator

LANGUAGES

Spanish: Native Language, Fluent, distinguished levels in listening, speaking, reading, and writing.

English: Fluent, distinguished levels in listening, speaking, reading, and writing.

Sign Language: Beginner

RESEARCH INTEREST AREAS

Art Museum Education, Social Justice Art Education, Empathy, DEAI, Anti-ableism, Critical Race Theory, Anti-racism Museum Education, Medical Education, Bilingualism, Multicultural Education

EXPERIENCE

Latinos in Heritage Conservation, National Project Manager Sept 2022 to Current

- To oversee all special projects, including the Preservation Toolkit and the Abuelas Project
- To create and facilitate education programs bilingually

The Kimbell Museum of Art, Fort Worth, Texas Community and Bilingual Program Coordinator Dec 2021 to Sept 2022

- To translate (English to Spanish), edit, and review KAM documents for education, marketing, and public relations
- To record voiceovers for bilingual education videos and audio-guides
- To facilitate tours and education programs bilingually

Community Engagement Coordinator Oct 2020 to Dec 2021

- Primarily responsible for developing inclusive programs and accessibility resources designed to serve diverse communities, with a focus on early childhood education, teens, and enrichment for audience with complex needs.

- To facilitate flexible gallery and studio programs for individuals with different abilities, including individuals with Alzheimer's and/or dementia, intellectual or developmental disabilities, or persistent behavioral health disorders and their care partners; other projects may include developing resources or coordinating access services for visitors who are deaf or hard-of-hearing; who have low vision or are blind; and/or who have developmental, learning, physical, or emotional disabilities.
- To collaborate with the Educational Resources Coordinator to facilitate programs that activate teen involvement at the museum- including Kimbell Teen Council and Hangouts
- To nurture community engagement and build relationships with underserved audiences through partnerships with local advocacy groups, selected outreach initiatives, and the Nuestro Kimbell advisory committee.

The Amon Carter Museum of American Art, Fort Worth, Texas Aug 2019 to Oct 2020
Bilingual Gallery Teacher

- Contribute to the development of and facilitate onsite programming and tours of the Amon Carter Museum of American Art for community organizations serving PreK–12th grade audiences.
- Contribute to the development of and facilitate offsite programs for community organizations serving PreK-12th grade audiences and community groups.
- Attend education sessions to learn about the objects in the collection and special exhibitions and participate in specialized professional development related to teaching techniques and strategies.
- Stay informed of school curriculum, state standards, technology, and art techniques and materials relevant to onsite and offsite museum experiences.
- Help facilitate public programs as needed.
- Help facilitate professional development for educators and leaders of community organizations, as needed.
- Be an ambassador for the museum, and promote museum programs and exhibitions to educators, students, and museum visitors.
- Maintain an updated Outlook calendar and inbox to stay informed about museum initiatives maintain calendar collaboration with colleagues.
- Maintain confidentiality of museum information.

The Amon Carter Museum of American Art, Fort Worth, Texas May 2018 to Aug 2018
Intern for School and Community Outreach

- **School Tours/Teacher Programs**
 - Observed a variety of teaching styles for diverse audiences in the galleries from Amon Carter educators and gallery teachers.
 - Assisted in the preparation for tours of school-aged children.
 - Researched and collaboratively brainstormed ideas for teaching in the galleries.
 - Assisted with and co-teach gallery tours with up to 15 students.

- **Community Outreach/Distance Learning (DL)**
 - Observed distance learning programming and noted the similarities and differences between DL opportunities and on-site school tours.
 - Learned and assisted in the functions of organizing, scheduling, and planning distance learning programs for various groups of students/adults.
 - Researched distance learning best practices in the museum field
 - Assisted with the preparation and facilitation of workshops for youth-serving organizations.
 - Researched and collaboratively brainstormed ideas for community teaching.
 - Observed, assisted, and lead with the planning and facilitation of site visits and offsite community teaching with up to 30 students.

University of North Texas, Denton, Texas

Aug 2017 to May 2018

Teaching Assistant, College of Visual Arts

- Introduction to Communication Design, an undergraduate, pre-major course averaging 200 students per semester, covering the following topics: logo design, principles and elements of design, and font design.
- Art Appreciation (in person and online), an undergraduate, non-art major course averaging 200 students per semester, covering the following topics: principles and elements of design, art vocabulary, and art history.
- Graded quizzes, exams, attendance, projects, and homework
- Hosted office hours once a week where I assisted students who had questions over the course material.
- Established rapid and reliable communication between students and myself.
- Coordinated grading and labs with a team of 2-6 other teaching assistants.

Primrose at Standley Lake, Westminster, Colorado

Aug 2016 to Jan 2017

Lead Early Preschool Teacher

- Wrote and followed curriculum teaching science, art, math, music, reading, physical education, and writing.
- Served breakfast, lunch, and snacks to students while teaching correct manners and how to use the utensils properly when eating.
- Supported students going through potty training.
- Established excellent communication between parents.
- Completed student evaluations and recommendations for advancement.

Student teaching

Time spent in a K-12 classroom observing and facilitating with established art classroom teachers. Responsibilities included teaching writing lesson plans for numerous grade levels, grading assignments and assessments, collaborating with the classroom teacher, practicing classroom management skills, actively communicating with students, other teachers, and staff, and attend professional development events. .

- Curtis Middle School: 03/16–05/16
- Bolin Elementary 03/2015 –05/2015 & 01/2016–03/2016
- Colleyville Middle School: 10/2015 –11/2015

- Cottonwood Creek Elementary 10/2014–12/2014
- John Paul II High School: 10/2014- 12/2014

OTHER WORK EXPERIENCE

Fujiko Photography: Creative Assistant

- 01/2012- Present

Greater Denton Arts Council: Spring Break Camp Curriculum Writer and Lead Teacher

- 02/2018-03/2018

Cora Stafford Gallery Attendant

- 01/2018- 05/2018

Broomfield High School: C Team Head Coach

- 07/2016-10/2017

University of North Texas Women’s Club Volleyball Head Coach

- 01/2016- 05/2016

Black Hawks Volleyball Club: 15’s Volleyball Head Coach

- 09/2014- 05/2015

Watch Me Sculpt- Hoffman Elementary School

- 11/2013- 12/2013

David’s Bridal- Dress Specialist

- 06/2013- 08/2013

McDonald’s

- 06/2013-08/2013

Black Hawks Volleyball Club: 12's Volleyball Assistant Coach

- 05/2012 - 09/2012

PROFESSIONAL AFFILIATIONS

Museum Education Roundtable 2022-Present

- Board member

DFW Museum Education Roundtable 2020-Present

- Member

Texas Art Administrators and Educators of Color 2020-Present

- Board member

National Art Education Association 2017- Present

- Member

Texas Art Education Association 2017- Present

- Member

Graduate Student Art Education Association 2017-2019

- Fundraising coordinator

University of North Texas Graduate Student Council Aug 2017- May 2018

- Senator for the department of Art Education and Art History

University of North Texas Art Education Association Undergraduate Chapter- 2014-2016

- Videographer Aug 2015-Dec 2015
- Member 2014-2016

CONFERENCES, PUBLICATIONS, & NEWS APPEARANCES

Journal of Museum Education - May 2022

- Illness and Empathy: Promoting Anti-Ableist Practices in Art Museum Education

National Art Education Association Conference 2022

- Illness, Empathy, and Friendship: Promoting Anti-Ableist Practices in Art Museum Education

Art Education- May 2022

- [Redefining “American”: Connecting Lived Experiences with Arts Curriculum](#)

Texas Art Education Association Conference 2021

- Dismantling the Master Narrative
- Illness, Empathy, and Friendship

Museum Education Roundtable Blog- September 2021

- [Dime que me ves: Facilitating bilingual programs for the community](#)

Texas Art Education Association Conference 2020

- E-Coping in the Museum Post-COVID-19
- Things I was Not Trained For: Comics of My First Year Teaching
- Windows vs. Mirrors: How to De-White Your Museum Visit
- The Art of American Sign Language: Why Educators Should Learn ASL

Panelist

- Dallas Truth, Racial Healing, & Transformation: [Transformation Tuesday: Race, Racism, & Museum Educators and Arts Administrators](#)

NBC5 DFW and Telemundo 39

- [Interview](#) in English with Laura Harris about The Kimbell Art Museum’s first bilingual program, Pictures and Pages/Fotos y Libros

REFERENCES

Academic:

- Dr. Laura Evans, Associate Professor & Coordinator of Art Museum Education Certificate, (b) (6)

Professional:

- Jessica Fuentes, Director at Kinfolk House, (b) (6)

ADDITIONAL

Certified Wedding Planner

- Completed course work through AACWP.

CPR, AED, and First Aide Certified

Skilled in Adobe Premier, Photoshop, and Audition



January 09, 2023

National Endowment for the Humanities, Division of Preservation & Access
7th Street, SW
Washington, DC 20506

Adriana Rodarte
President,
Board of Directors

Claudia Garcia
Chair,
Board of Directors

Stephanie Schilling
Executive Director

Re: The Abuelas Project: A National Open-Access Resource

Dear Division of Preservation & Access:

On behalf of City of Socorro Community Initiative, I am writing to convey our organization's strong support for Latinos in Heritage Conservation's National Endowment for Humanities (NEH) grant application.

Building on recent efforts to conserve Latinx heritage, the digital project seeks to uncover the social, cultural, and economic connections our communities forge through historic places. It aims to converse with scholarly and technical studies of Latinx history and culture while elevating everyday voices. It will also encourage intergenerational storytelling using new media, create a clearinghouse for information about Latinx preservation (theme studies, surveys, nominations, etc.), support allied efforts to designate Latinx historic sites, and identify significant patterns related to Latinx preservation nationwide.

Currently, Latinx historic and cultural sites are significantly underrepresented in historic preservation. If funded by the NEH, the Abuelas Project will ensure that these Latinx sites' histories and cultural heritage are documented and preserved for generations to come.

I appreciate your consideration.

Sincerely,
Claudia M Garcia
CSCI Board Chair

Abuelas Project Strategic Plan

Reina Chano Murray

Geospatial Data Consultant

rcmurray.consulting@gmail.com

Latinos in Heritage Conservation

Education and Programs Committee

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Executive Summary

To be written

About this Document

To be written

Project Background

The Abuelas Project

The Abuelas Project is a multi-year preservation initiative created and owned by [Latinos in Heritage Conservation](#) (LHC). It is envisioned as a multi-year preservation initiative to identify, collect and share stories about places that matter to Latinx communities in the U.S. and Puerto Rico.

Phase 1: Strategic Planning and Development

In early 2021, LHC secured funding from the [National Trust for Historic Preservation](#) (NTHP) to initiate phase 1 of the Abuelas Project. Focusing on strategic planning of the Abuelas Project, phase 1 commenced in May 2021 under the leadership of LHC's Education and Programs Committee, in collaboration with LHC's Board of Directors and Advisory Council, a summer graduate student research intern, and the geospatial data consultant.

This phase lays the groundwork for the future implementation, as well as maintenance and management, of the Abuelas Project as a web platform and key LHC program. The following tasks were completed as part of this period:

- **Needs Assessment** - two surveys and follow-up meetings were used to 1) identify and prioritize the goals, objectives and audience for the Abuelas Project, and 2) identify and prioritize the key platform features desired by LHC for the Abuelas Project.
- **Platform Analysis** - using feedback from the Education and Programs Committee, web platforms were identified and assessed for how well they would meet the needs of the Abuelas Project.
- **Pilot Project, Background and Case Study Research** - conducted primarily by Alhelí Harvey, the summer graduate student research intern, this consisted of analyzing and compiling existing inventories, cultural resource studies and organizations with Latinx heritage programming in Texas.

- **Beta Platform Development** - two sample platforms were developed, using data collected from the pilot project of Texas, and demonstrating features that meet the identified needs and goals of the Abuelas Project.
- **Strategic Plan** - this document, the strategic plan, summarizes the findings and results of the past year of work; makes recommendations concerning 1) data collection and 2) web applications options and configurations; and outlines plans for moving forward.

Needs Assessment

Background

In June and July 2021, LHC Education and Program Committee members were sent two digital surveys. [Survey 1](#) was designed to identify and prioritize the goals, objectives and audience for the Abuelas Project. [Survey 2](#) focused on desired web application features.

Survey results were shared with the LHC Education and Program Committee on July 8, 2021 (slides available [here](#)). Prior to this meeting, committee members had been asked to nominate existing preservation initiatives and platforms. During this meeting, committee members were asked to note what they liked and disliked about these initiatives and platforms. The results of this conversation further helped to define the desired key priorities, goals and functionality of the Abuelas Project.

Survey 1 Results

As stated earlier, the aim of Survey 1 was to identify and priority the goals, objectives and audience for the Abuelas Project. The project's original proposal had six stated goals; committee members were asked to first order the goals by their importance and to then identify the most important goal to focus on in phase 1 of the project.

Survey results – ranking of goals from 1 = most important, 5 = least important.

1. Collect, curate and amplify stories about places that matter to Latinos/as/x for diverse audiences
2. Create a centralized space for information related to Latino/a/x historic preservation (including theme studies, historic resource surveys, inventories, nominations and other special studies)
3. Promote the value of historic places and other forms of cultural heritage in and to Latino/a/x communities
4. Encourage inter-generational storytelling in Latino/a/x families and communities

5. Identify important patterns and trends related to Latino/a/x historic preservation in the U.S.
6. Support allied efforts to designate Latino/a/x historic places at the local, state and national levels

Committee members were split between the top 2 goals as to which was the most important to focus on for Phase 1:

Of the stated goals, which do you feel is the most important to focus on in Phase 1?



The project’s original proposal identified four types of content or data types; committee members were asked to rate the importance of these data types and to then identify the most important content to focus on in Phase 1.

Rate each data type by their importance.

	Less important	important	More important
Crowdsourced/public submissions	0%	40%	60%
Curated content	20%	20%	60%
Academic and technical studies	20%	80%	0%
Formal historic registries	20%	60%	20%

Like with the goals, committee members were split between two content or data types to focus on in Phase 1:

Of the identified content areas, which do you feel is the most important to focus on in Phase 1?



Survey 2 Results

The goal of survey 2 was to encourage committee members to translate and parse the goals stated in their original proposal into tangible platform features and functionality. This helps to not only narrow down the web platforms that are best suited for the project, but also helps define the potential workflows the project will require.

The survey results revealed where there was consensus and room for further discussion concerning several adjectives used to describe the Abuelas Project:

Term	Consensus	Up for Further Debate/"I don't know"
Open	<ul style="list-style-type: none"> Free for users to access Free for users to add/submit content Users can search and find all materials on platform (public submissions, curated content, inventories, technical reports) 	<ul style="list-style-type: none"> Users can download and reuse all materials on platform Platform is built using open-source software and tools (as opposed to proprietary/commercial)
Accessible	<ul style="list-style-type: none"> bi/multi-lingual functionality device/screen agnostic Multiple ways to search and access data (ie: via a map, through thematic categories, etc) 	<ul style="list-style-type: none"> Follows recommended web accessibility standards Have a documentation/guide for how to use the site

Committee members were also asked to respond to various scenarios, resulting in consensus around:

Feature Area	Consensus
User Access	<ul style="list-style-type: none"> Users must have free access to the platform

	<ul style="list-style-type: none"> • For crowdsourced data/user submissions, submissions should require collecting some potentially identifying information (name, contact information) • It is acceptable if crowdsourced data/user submissions require setting up a free account on the platform being used
Crowdsourced Data	<ul style="list-style-type: none"> • Crowdsourced data/user submissions should not be automatically added to the platform • Crowdsourced data/user submissions should be vetted in some way before being added to the database

Existing Preservation Projects and Platforms Analysis

Committee members were asked to provide gut checks – “yays” or “nays” concerning existing preservation projects and platforms. Committee members were asked:

- What do we like about these projects? Are these features ones we want to replicate?
- What do we dislike?

The subsequent tables highlight the result of this discussion.

Features Liked
<p>ClevelandHistorical (https://clevelandhistorical.org/)</p> <ul style="list-style-type: none"> • Accessible and <i>easily digestible</i> • Takes nominations of historic places and makes it <i>engaging</i>, with stories, photos and video • Provides a digest of the nomination of the site, but <i>drills down further into the stories</i> • Involvement of <i>graduate students</i>
<p>BlackPast (https://www.blackpast.org/)</p> <ul style="list-style-type: none"> • A great <i>one-stop-shop</i> • <i>Engaging and scholarly-sound essays</i> • Serves as a <i>clearinghouse</i> of information, a <i>connective body</i> that points and links to other resources and information
<p>WeGOJA Foundation (https://www.wegoja.org/)</p> <ul style="list-style-type: none"> • Beautiful website – <i>visually compelling</i> • <i>Many ways to explore content</i> – through map interface, thematic categories, tours • <i>Easy to navigate</i>

Features Disliked
<p>HistoryPin (https://www.historypin.org/)</p> <ul style="list-style-type: none"> • <i>Map-centric</i> • <i>Visually overwhelming and hard to navigate</i> – too many pins makes it feel like you have to “make your way through” to get to information
<p>HistoricPlacesLA (http://www.historicplacesla.org/)</p> <ul style="list-style-type: none"> • <i>No visual interest once you start going through the data</i> • <i>Geared towards a professional, planner audience</i> • <i>Hard to get an initial snapshot of why this place is important</i>
<p>Texas Freedom Colonies Project (https://www.thetexasfreedomcoloniesproject.com/)</p> <ul style="list-style-type: none"> • <i>Great methodology but hard to use</i> • <i>Feels geared towards a professional, planner audience</i> • <i>Map-driven</i>

Concerns

Survey results and follow-up discussions to the survey result revealed concerns around time and resource investment as well as privacy and data ownership:

- How much curation is desired? How much time should and would be spent on validating both crowdsourced data as well as curated exhibits?
- How much data will the Abuelas Project be hosting?
- What kinds of crowdsourced user submissions should the Abuelas Project accept and manage?
- Should the Abuelas Project accept user submissions of a sensitive nature (such as submissions that users don't want to have openly shared)?
- Should *all* crowdsourced data be shared publicly, or should sensitive crowdsourced data be shared privately?
- Should crowdsourced data (whether it be all data or excluding sensitive data) be available for download?

Committee members also highlighted concerns around managing the authorship and ownership of data. These will be further discussed in the section, [Data Considerations](#).

Envisioned Project - Key Takeaways

Collecting, curating and amplifying stories about places that matter to Latinos/a/x means:

- Be an engaging and educational hub of information on places that matter to Latino/a/x communities
- Celebrate Latino/a/x cultural heritage – go beyond traditional historic preservation; be driven by stories of community significance, not retention of physical integrity
- Present information on places of significance in multiple ways
 - De-prioritize map exploration
 - Use thematic categories to filter information
 - Balance ‘formal’ historic preservation information with engaging and visually compelling stories that go beyond ‘dry’ nominations and registries
- Deprioritize the preservation professional – tailor messaging and site towards members and allies of Latino/a/x communities in the U.S. and Puerto Rico

Each verb in the original goal (collect, curate and amplify) need to be broken down into individual workflows:

1. Data collection;
2. Data cleaning, consolidation and curation;
3. Storytelling.

While curated content is identified as the most important data type to focus on, one first needs some level of existing information from existing historic preservation-related material (registries, technical studies, etc) as well as some level of crowdsourced input to create this type of content.

Data Considerations

The surveys, follow-up discussion and further talks after reviewing platforms helped to gradually prioritize the objectives of the Abuelas Project in its early phase.

There are two key data types that the Abuelas Project will focus on:

1. **Existing “formal” information** on Latino/a/x historic preservation (ie: theme studies, historic resource surveys, inventories, nominations, and other special studies or heritage-related programs)
2. **Crowdsourced data** submitted by members of the Latino/a/x community on places that matter to Latino/a/x heritage in the U.S. and Puerto Rico, regardless of a place’s status or potential for nomination to a formal registry

Additionally, the Abuelas Project will create **curated exhibits**. Curated exhibits are envisioned as interactive, web-based mediums combining digital media, including but not limited to maps, and narrative text.

The remainder of this section will cover considerations around all these two data types and this presenting medium.

Existing “formal” information

This category refers to any place related to Latino/a/x history that has been formally recognized in some way. This includes being listed on a registry for historic places (including the National Register of Historic Places, the National Historic Landmarks Program, as well as local and state registries); being listed/identified in a thematic study, context statement or historic resource survey; etc.

The accessibility of data from formal sources of information, as well as the data itself’s format and structure, largely depends on who owns the data. There is no standard for how publicly available data is produced and hosted. Some data will be available via open data platforms such as [Socrata](#) or [ArcGIS Hub](#). On such platforms, functionality can be configured to allow for users to pull, via REST API endpoints, the data directly into their own maps and applications. This eliminates the need for the user to download, clean and then re-upload/host a version of the dataset on their own platform, and also means users always have access to the latest version of the data (provided the host does not change the REST API endpoint). However, other data may only be available for downloading, or will need to be digitized and converted into geospatial formats from print material. There is likewise little to no standardization around what type of information should be included for geospatial data on historic resources, as well as the format of that information. Finally, different data owners will utilize different terms of use for their data.

The Abuelas Project aims to represent places of importance to Latino/a/x communities across the U.S. and Puerto Rico. While it would be ideal to be able to simply pull in and reflect data from other organizations or from a central source, the project will need to access and reconcile data from a variety of local, state and national agencies, as well as partner organizations.

In order to do so, the **Abuelas Project will need to create and maintain information on possible data sources** to pull from and note each data sources’:

- owner;
- type of access (API, download, digitization required, etc);
- terms of use;
- maintenance/update schedule (if any);
- queries/filters/cleaning applied (if any).

A preliminary version of this, available as a simple spreadsheet, has been created for the Texas pilot project and can be viewed [here](#).

Because of the lack of standardization in access and in the type of information provided across data sources, it is **recommended that the Abuelas Project maintain its own inventory of historic places important to Latino/a/x communities in the U.S. and Puerto Rico.**

Only data with explicit terms of use that allow for reuse and sharing should be added to this inventory. This removes any concern around data ownership and control. Information on the data regarding its terms of use, with links to the original source owner, will be maintained as part of this inventory.

This inventory should be maintained in a lightweight and open format. It is recommended to start with point data, and to maintain an inventory via an open format like a comma separated value file (CSV). From a CSV, the data can easily be converted to geospatial data formats such as a shapefile, hosted feature layer in ArcGIS Online, KML/KMZ, and/or geoJSON file. This provides flexibility for the project as it develops over time, preventing its data type from restricting the kinds of platforms it can be hosted on. An open format is also recommended for curation and archiving purposes.

The Abuelas Project will also need to decide what information (or fields) to maintain and create in its inventory. Controlled vocabularies should also be used as much as possible within fields, and may need to be created. It is also recommended that dataset fields be based as much as possible from existing metadata standards like the [Dublin Core Metadata Initiative](#) (DCMI) or the [Data Catalog Vocabulary](#) (DCAT), as well as geospatial metadata standards such as [ISO 19115-1:2014](#) and [GeoBlacklight](#), and to a lesser extent, the [National Park Services' Cultural Resources Spatial Metadata Standards](#)¹ (NPS CRSMS). Looking ahead, education committee members noted that a desired goal of the Abuelas Project was the use of its data to fuel and support research on Latino/a/x cultural heritage; using standardized fields and metadata helps make one's data more interoperable and transferable.

The table below is an example of the kinds of fields the Abuelas Project should consider maintaining. While these seem like a lot of fields, the intent behind having these fields is to organize the data efficiently and flexibly in a manner that allows it to grow over time in a reproducible and preservable format. Using existing standards also allows the inventory to be shareable across different databases and platforms. This can be a valuable feature if, for example, LHC is advocating for the protection or nomination of a set of places and wants to quickly share a subset of their data in a format that can readily be integrated into an agency's

¹ Note, these standards were [proposed but ultimately not adopted](#). While they were not adopted, some government agencies, including the National Park Service, have used these standards in organizing their datasets. It is anticipated that some data collected as part of this initiative will come from agencies that use these standards. Rather than re-inventing the wheel, these standards should be used where it makes sense to.

GIS. Last but not least, the intent behind the preservation-related fields is not to recreate all of the information from the source, but to provide enough to allow LHC to analyze and organize information on relevant historic places and encourage the user to visit the original source's information if their interest is piqued. This addresses committee members' stated desire to serve as a starting point and/or clearing house for information on historic places, Latino/a/x cultural heritage, and historic preservation in general.

Sample Table of Attribute Fields to Include

<i>Universal Fields to Include</i>			
Label	Element Set²	Description	Type
Identifier	DCMI	Unique identifier to reference each resource	String
Title	DCMI	The name of the resource	String
Publisher	DCMI	The entity responsible for making the resource available/the name of the organization, institution or government entity who owns/maintains the original resource information.	String
Source	DCMI	The original source from which this data point is derived. (ie: if data point has an item page online, put URL to page. If not, note collection, duplicate of <i>Is Part Of</i>)	String
Is Part Of	DCMI	Note the collection the data point is part of. Create controlled vocabulary for collections. (ie: Abuelas Project crowdsourced user submissions, TX Historic Sites Atlas)	String
Description	DCMI	Description of the resource. At minimum, this is a reiteration of the title in sentence format.	String
Language	DCMI	Language of the resource. Use Library of Congress' code for controlled vocabulary.	String
Rights	DCMI	Free text field for rights information, such as usage, access, or copyright.	String
Spatial	DCMI	Place name – provides information on where	String

² Refers to the originator of this particular standard.

Coverage / Location	/ DCAT	the resource is located. Recommended to use controlled vocabulary, such as that provided by GeoNames.	
Geometry	DCAT	The spatial coordinates/geometry. Follow GeoJSON specifications to allow for displaying points, polylines, polygons and multipart polygons. Convert all coordinates to web map standard, WGS84.	String
Temporal Coverage	DCMI	Free text description to provide information on any temporal-related component (ie: the period of significance, the date when the resource was listed to National Register of Historic Places, date of key event in history).	String
Index Year	GBL	4-digit year to allow for searching by time.	Integer
<i>Historic Preservation Specific</i>			
Resource Type	Abuelas Project	The type of place the resource is. Create a controlled vocabulary (ie: residence, commercial store, museum, cemetery, church, trail).	String
Listed	Abuelas Project	Refers to whether the resource is formally recognized by being listed in a historic preservation registry or program.	Boolean
Registries	Abuelas Project	A list of any registries or programs the resource is in. Create and maintain a controlled vocabulary (ie: NRHP, NHL, TX Heritage Marker Program)	[String]
Member Of	GBL (tailored for Abuelas Project)	Notes whether the resource is part of a collection (ie: a historic district, multiple property listing)	String
REFNUM	NPS CRSMS	The reference number tying resource to NPS' inventory (if available).	String
Other Identifier	Abuelas Project	Any other reference numbers/unique identifiers attached to resource from original source.	String
Themes	Abuelas	Relevant themes the resource falls under.	String

	Project	Themes to be decided by Abuelas Project. Allows for resource to be queried by theme.	
Exhibit	Abuelas Project	Any curated exhibits the resource is used in. A list of the exhibits' unique identifiers.	[String]
Resource URL	Abuelas Project	List of any links available for the resource, pulled from the original source info (ie: images, nomination form, etc).	[String]
Crowdsourced	Abuelas Project	Notes whether a resource has also been identified via the Abuelas Project's crowdsourced data survey	Boolean
Crowdsourced Identifier	Abuelas Project	List of any crowdsourced data identifiers, if the resource was also identified via the Abuelas Project's crowdsourced data survey	[String]

Crowdsourced data

Crowdsourced data refers to user submissions the Abuelas Project will solicit and collect from members of the Latino/a/x community about places that matter. These places do not have to be formally listed or recognized. Their location can also range in scale (a building or street intersection to a region) and in precision (ie: ranging from where the location and boundaries can be clearly marked, to the ephemeral, where the general area can be referred to but not clearly demarcated).

Crowdsourced submissions can also be accompanied by additional digital resources or attachments, such as photographs, documents, etc. These will need to be hosted by the Abuelas Project. If a significant amount of digital resources are submitted, **the Abuelas Project will need to budget for the hosting of resources as part of their web application.** Depending on the web platform, resources could be hosted directly on the web application or other third-party hosting options will need to be considered. For example, audio clips could be stored via SoundCloud, video clips via YouTube, etc.

All of this data will be collected and owned directly by the Abuelas Project. This means the Abuelas Project will be responsible for maintaining and managing the resulting data. **It is recommended that the Abuelas Project utilize a workflow where crowdsourced data is submitted and then reviewed internally by LHC before being publicly shared.**

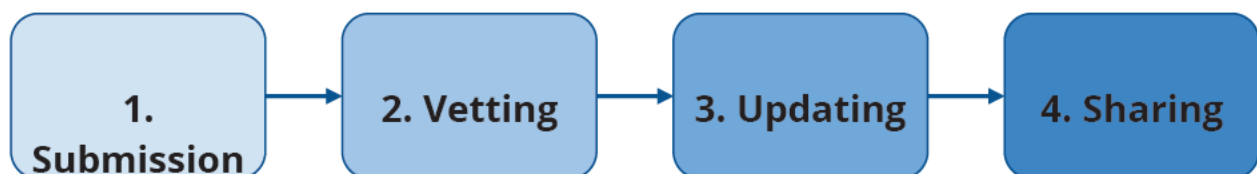
This kind of vetting prevents submissions that are incomplete, inappropriate, falsified or sensitive in nature from being immediately visible and accessible to users. This also allows LHC to check a submission against the inventory of formal information and make note of places that fall into both data type categories. Finally, this also allows LHC to remove any identifying information for submitters.

It is recommended that the Abuelas Project only accept data submissions that can be shared publicly. Accepting data of a sensitive nature or submissions where the submitter wants the data to not be shared publicly, but in a private repository, will require significant backend IT infrastructure and security configurations to make sure that such data is secure. This will increase 1) potential costs of the platform and underlying infrastructure and 2) staff time spent monitoring and regularly updating the system to avoid vulnerabilities.

To that end, **the Abuelas Project should prepare clear terms of use and a user agreement statement. The crowdsourced survey platform should explicitly state that data shared to the Abuelas Project is owned by the Abuelas Project and publicly shared. By submitting, users consent to the Abuelas Project's terms of use.**

Education committee members were interested in the possibility of reaching out to users who submit crowdsourced data for further inquiry; **the Abuelas Project's crowdsourced data survey application should include an option for users to indicate if they consent to being contacted, and if so, for them to provide contact information.**

This workflow will require that there be 3 sources of data and would entail:



1. User submits data to the Abuelas Project crowdsourced survey application. A raw dataset is hosted via the survey application. It should not be publicly shared.
2. At regular intervals (weekly, monthly, etc) an Abuelas Project team member will download new data from the crowdsourced survey application for review.
3. Data that passes the Abuelas Project's requirements will be added to a cleaned dataset that includes user information (whether they consent to being contacted and if so, their contact information). This should not be publicly shared. Additional fields that follow recommended practices for metadata will also be completed at this time. The data should also be cross-checked against the inventory of "formal" resources to note and update fields in that inventory.

4. A version of the newly added and cleaned user submissions, with contact information removed, will then be appended to the publicly hosted dataset shared via the Abuelas Project platform.

As with existing, “formal” information, the Abuelas Project should augment user submissions with additional fields. The universal fields listed in the sample table presented in the [previous section](#) should be added to crowdsourced data as well.

Sample Table of Attribute Fields to Include

Label	Element Set ³	Description	Type
<i>Crowdsourced Data Specific</i>			
Resource Type	Abuelas Project	The type of place the resource is. Create a controlled vocabulary (ie: residence, commercial store, museum, cemetery, church, trail).	String
Formal	Abuelas Project	Refers to whether the resource is formally recognized and in the Abuelas Projects’ inventory of existing, “formal” information.	Boolean
Formal Identifier	Abuelas Project	Identifier of the resource in the Abuelas Projects’ inventory of existing, “formal” information.	String
Themes	Abuelas Project	Relevant themes the resource falls under. Themes to be decided by Abuelas Project. Allows for resource to be queried by theme.	String
Member Of	GBL (tailored for Abuelas Project)	Notes whether the resource is part of a larger submission or collection of resources.	String
Exhibit	Abuelas Project	Any curated exhibits the resource is used in. A list of the exhibits’ unique identifiers.	[String]
Resource URL	Abuelas Project	List of any links available for the resource (ie: images, nomination form, etc).	[String]

³ Refers to the originator of this particular standard.

Other Digital Media/Resources

Curated Exhibits

Curated exhibits are envisioned as interactive, digital exhibits. These will focus on particular themes, topics, or places, and can incorporate the data from both existing “formal” information and crowdsourced data.

The development of curated exhibits relies on both the development of the two data types discussed previously, as well as additional research by Abuelas Project team members. Curated exhibits provide a way to breathe life into the data collected by the Abuelas Project.

Developing curated exhibits will require significant time and resource investment.

This includes:

- time spent researching and compiling resources on a theme, subject or place;
- time spent drafting a narrative;
- and potential costs to acquire and/or license supporting digital resources, such as video recordings, photography, and audio.

To that end, **curated exhibits are an opportunity for the Abuelas Project to collaborate with partner organizations, leading researchers, and interested members of the Latino/a/x community.**

Committee members noted the potential to use curated exhibits as a way to invite not only subject matter experts, but young scholars and students to help craft engaging stories around key themes and places the Abuelas Project selects to highlight. In celebration of the Lunar New Year, on January 31, 2022 NTHP published a StoryMap on [preserving Chinatowns in the U.S.](#) This StoryMap is a collaboration between Karen Yee, a third-year graduate student and former NTHP Mildred Coloney Scholar, and NTHP staff, and is an excellent example of both the type of content that the Abuelas Project can produce through its curated exhibits, as well as the forms of collaboration it can take.

Platform Considerations

Several platforms were considered following the needs assessment. In addition to the desired features and functionality identified as part of the needs assessment, it is important for the Abuelas Project to also consider the following:

- Cost and pricing schemes;
- Maintenance requirements;
- Customizability.

Key Considerations

Pricing Scheme	Maintenance Requirements	Customizability
<p>Software as a Service (SaaS): A software licensing model where access to the program is provided through an internet subscription service, with payments due on a monthly or annual basis. Rather than software being stored and managed locally by the buyer, the software is stored and made accessible through the cloud. It is usually accessed through a web browser through named user accounts.</p> <p>Examples of SaaS platforms considered are ArcGIS Online and Omeka.net.</p>	<p>Little to no maintenance requirements. This is managed by the SaaS provider.</p>	<p>Limited options, if any, to customize or go beyond “out of the box” solutions. The application must already have the functionality desired.</p>
<p>Open-Source Software: Computer software that is released under a license that grants any users the rights to use, study, change and distribute the software and its source code to anyone and for any purpose. Open-source is often assumed to mean “free” – this is not an incorrect assumption, but it is important to note that “free” does not mean that there may not be costs incurred in using the software. For example, open-source software that is meant to be hosted in a private server or cloud will incur costs associated with the hosting of the site and its maintenance and upkeep.</p> <p>Examples of Open-Source Software considered are Arches, Omeka Classic and Terra Stories.</p>	<p>Requires a knowledgeable backend developer with technical expertise to:</p> <ol style="list-style-type: none"> 1. Set up and host site 2. Administer and maintain server environment 3. Manage software updates, security bug, etc. 	<p>Free reign to customize and change source code and software to meet needs of the project. If a particular functionality is missing, can be built from scratch (provided technical expertise is sufficient).</p>

Following a review of selected platforms (see [Appendix: Platforms](#) for full report), two platforms were selected for test development: ArcGIS Online and Omeka Classic.

ArcGIS Online

Overview

[ArcGIS Online](#) (AGOL) is a cloud-based platform built and managed by Esri, the leading commercial provider of geospatial software. It is the company's web-based mapping software and is a SaaS, meaning Esri maintains and manages most aspects of the service (platform access, platform updates, cyber security measures, etc). To access AGOL, users must have either a personal or organization subscription.

Personal accounts can be created for free with an email address. An organization subscription enables an organization (such as an NPO/NGO, educational institution, private company, interest groups, etc) to have their own AGOL instance. Called an ArcGIS Organization, it is akin to having a private online community within a greater network. Within this community, the organization can create individual accounts for their members to then create and share content such as web maps, web applications and data. Members have the option to share these content either to themselves, with other organization members, or publicly.

AGOL is designed to be a collaborative and accessible space to use, create and deploy geospatial products. Esri's intent is to make the platform easy-to-use for users across all levels of familiarity of GIS. AGOL is therefore loaded with out-of-the-box applications and templates aimed to help Esri customers create what they need with minimal or no programming and/or software development. Examples of such applications include [StoryMaps](#), [Survey123](#) and [ArcGIS Hub](#).

Deployment

Esri has a nonprofit program, which provides a subscription to AGOL and desktop geospatial software like ArcGIS Pro at a rate of \$100 per user account per year. User accounts are able to:

- 1) Upload data into ArcGIS Online;
- 2) Create web maps;
- 3) Create web applications using Esri's applications such as StoryMaps, Survey123, Hub, Dashboard, etc;
- 4) Share data, maps and apps with other ArcGIS Online users;
- 5) Access (and depending on share settings, create own copies of and alter) data, maps and apps other ArcGIS Online users share publicly.

Purchasing at least one user account also enables access to an AGOL Organization, which can be set up to organize a team or project's content and material.

Considerations

- **SaaS Model:** As the ArcGIS Online platform is managed by Esri, there is no need to budget time and resources into managing and monitoring the platform. This does not mean that all administration is taken care of; for an AGOL Organization there is still a need to have an AGOL administrator who is familiar with the platform to manage user accounts, configure the organization's settings and liaise with Esri on licensing and troubleshooting any issues that arise.
- **Ready to use applications:** Esri's ArcGIS Online platform is designed to be a full web ecosystem with apps that allows users to move from uploading and preparing data and web maps to developing applications with no need for programming. A caveat: it is important to note that while Esri does market these apps as easy to use with little to no lead time required to create an application, it still takes time to craft and develop a quality application. Furthermore, the "out-of-the-box" solutions Esri offers with these applications are great and will meet most, but not necessarily all, users' needs. Users may find a widget/functionality that does exactly what they want, but they also may not. Some apps (such as ArcGIS Hub) offer additional functionality at a higher tier of payment.
- **Clear costs:** The SaaS setup means that the upfront costs for using the system are fairly clear; there is no need to monitor and purchase platform resources (ie: memory/RAM, CPU) to manage bandwidth and demand. If additional resources are desired (for example, purchasing a premium feature for ArcGIS Hub to get additional functionality), the cost of these features is likewise clearly stated.
- **Limited metadata and inventory management:** at the end of the day, ArcGIS Online is a *geospatial* platform – metadata is limited to geospatial metadata formats, and while it can be used to host other digital resources, such as images and audio files, it is limited in how one can link and relate such items with each other.

Omeka Classic

Overview

[Omeka](#) is an open-source content management system (CMS) and web publishing platform designed specifically for sharing digital collections and online exhibits. It was developed by the Roy Rosenzweig Center for History and New Media at George Mason University and is used primarily by cultural heritage institutions, libraries, museums and educational institutions to publish and exhibit their collections.

Omeka has two versions available for use: Omeka S and Omeka Classic. [Omeka S](#) is designed for institutional use and can serve/host multiple sites and projects, whereas [Omeka Classic](#) is designed for individual projects.

Deployment

As an open-source platform, Omeka Classic is highly customizable but requires hosting. Hosting means to install, configure and set up the code and software that makes up Omeka in a cloud environment, thus enabling the public to access a particular Omeka instance online. This also entails monitoring and managing the cloud-hosted Omeka instance, such as managing user accounts, updates to Omeka, security configurations, etc.

The open-source community of Omeka does run a SaaS model, hosted, cloud service for those who want to use Omeka, but cannot or do not want to run/host the platform locally, called [Omeka.net](#). The pricing for this is staggered based on storage space requirements, the number of sites desired, and the plugins desired.

Other than Omeka.net, the Omeka community recommends several alternate hosting options. Some, like Omeka.net, use a SaaS model (such as [Cultural Hosting](#), a bilingual hosting company). Others would require the Abuelas Project to fully manage the backend by installing and running Omeka on cloud environments like Amazon Web Services (AWS) or Digital Ocean. These costs vary widely, as each hosting company provides its own pricing scheme.

In addition to these options, the Curatescape team offers a pricing scheme and support model for Omeka Classic deployments using the curatescape plugin. [Curatescape](#) is a set of themes and plugins for Omeka Classic that integrates Omeka's content management system into a storytelling format. Examples of projects using Curatescape include [Cincinnati Sites and Stories](#), [DC Historic Sites](#), and [Baltimore Heritage](#). Curatescape is currently not available on SaaS implementations of Omeka such as Omeka.net or Cultural Hosting. For users interested in using Curatescape, the code is accessible and free via the [Center for Public History + Digital Humanities' github repository](#) and must be downloaded and integrated into a self-hosted Omeka Classic installation. However, the [team](#) behind Curatescape also offers installation and hosting services for a fee.

The pricing models for Omeka.net, Cultural Hosting, and Curatescape are listed below.

Omeka.net Pricing Model⁴

Omeka.net's pricing model is good for organizations or teams looking to build many small sites, as opposed to one large one. The pricing varies by the number of sites, total space, number of

⁴ As of February 22, 2022

available themes (the aesthetic look and feel of a site), and number of available plugins. Available plugins and themes are limited to those that Omeka.net support. If a user wants to use a theme or plugin unsupported by Omeka.net, they will need to look at other hosting options.

The four tiers of their pricing model are:

	Plus	Silver	Gold	Platinum
<i>Recommended for</i>	Individual users	Users and teams	Teams and groups	Institutions
<i>Storage space</i>	2 GB	5 GB	10 GB	50 GB
<i>Number of sites</i>	2	5	10	Unlimited
<i>Number of plugins⁵</i>	20	29	32	32
<i>Number of themes</i>	8	8	11	11
Cost per year	\$35.00	\$75.00	\$350.00	\$1000.00

Cultural Hosting Pricing Model⁶

Cultural Hosting's pricing model appears better suited for scaling a large Omeka project. It has three pricing tiers and a €35 an hour technical support package. All three pricing tiers include:

- 10 email accounts
- SSL certificate (a Secure Sockets Layer certificate)
- Server configuration, backups and upgrades managed by Cultural Hosting

Note – the company is located in Spain, and prices are listed in Euros. Cultural Hosting is a bilingual hosting company.

	Standard	Advanced	Institutional	Technical support
<i>Recommended for</i>	Small projects	Growing projects	Large projects and institutions	

⁵ See the list of available plugins and themes at <https://www.omeka.net/signup>

⁶ As of February 22, 2022

<i>Storage Space</i>	10 GB	20 GB	40 GB	
<i>CPU & RAM</i>	1 dedicated CPU with 0.5 GB RAM	1 dedicated CPU with 1.0 GB RAM	2 CPU with 2.0 GB RAM	
<i>Bandwidth</i>	500 GB	2 TB	5 TB	
<i>Number of sites</i>	1	1	1	
<i>Plugins and Themes</i>	Information not provided	FTP access to plugins and themes folders of Omeka	FTP access to plugins and themes folders of Omeka	
<i>Domain</i>	N/A	1	1	
<i>Dedicated IP</i>	N/A	1	1	
<i>Technical support</i>	Server managed with backups, upgrades and server configuration	Server managed with backups, upgrades and server configuration	Server managed with backups, upgrades and server configuration	<ul style="list-style-type: none"> • Valid for 1 year from date of purchase • Can purchase in packs of 10 hours • Used in 10 minute slots
Cost per year⁷ (\$ conversion as of Feb 22)	€379 ~ \$428.36	€579 ~ \$654.41	€879 ~ \$993.49	€35 per hour ~ \$39.56 per hour

Curatescape Pricing Model⁸

Curatescape's pricing model differs from Omeka.net and Cultural Hosting in that their pricing tier is determined by whether the user desires a web-only or web and mobile application setup of Curatescape. The majority of the fee is a one-time cost for installation, Omeka setup and

⁷ For most up to date information, see <https://culturalhosting.com/web-hosting-services-cultural-institutions/hosting-omeka>

⁸ As of February 22, 2022

configuration, custom branding, and conceptual and technical support. For a smaller additional cost, Curatescape also offers hosting services and software updates.

	Web Only	Web + Apps
<i>Description</i>	The web-only option is also available as a full-service tier, including installation on your server of choice, Omeka setup and configuration, custom branding, and conceptual and technical support.	Curatescape is also available with native iOS & Android apps that connect to the content on your Curatescape website. We'll handle every technical aspect of your project, including the setup, branding, Omeka and native app software updates, training, support, and deployment of the apps to the iOS and Android app stores. You can use your own server or ours.
<i>Base Fee⁹</i>	\$7,000 (one time fee)	\$10,000 (for two years)
<i>Optional managed hosting and updates fee per year</i>	\$300 per year	\$300 per year

Considerations

- **SaaS or Self-Hosted** – While there are SaaS models available through Omeka.net and other hosting sites, these models vary widely in 1) their pricing and 2) resources. For example, Omeka.net bases pricing on the quantity of projects (with cost increasing per number of projects), making the assumption that an organization may want to create multiple websites, as opposed to one large project website, whereas Cultural Hosting provides flexibility for scaling up a single project. However, both limit the user to Omeka's base plugins and themes. Curatescape's hosting option allows the user to use the Curatescape plugin, but it is unclear what resources their hosting option will include (in terms of storage space, CPU, RAM, bandwidth, etc). As the Abuelas Project grows in

⁹ For most up-to-date pricing information, see <https://curatescape.org/about/pricing/>

scope and size, the hosting option provided by Curatescape may not meet the project's needs.

On the other hand, while deploying Omeka independently on AWS or Digital Ocean provides significant freedom in customization, it also means the Abuelas Project will be responsible for the maintenance and management of the platform. This will require an experienced backend developer to maintain.

- **Customization** – Omeka offers the equivalent of ready to use applications with plugins. Anyone can create a plugin for Omeka, and the Omeka open source community develops and maintains several popular plugins for its user base. However, the open-source nature of Omeka can be a double-edged sword – on the one hand, there are endless customizations that can be developed (with time and expertise) or pulled from others in the community. However, plugins can become obsolete if not updated regularly. There is no set maintenance schedule or guarantee of maintenance with Omeka plugins. Additionally, some plugins, such as Curatescape, may only be available with a self-hosted option or a limited number of hosted solutions.
- **Content Management** – Omeka's strength is its content management system. It follows international standards for metadata, and excels at organizing items, making it a popular platform for managing digital collections for museums, archives, libraries, etc.
- **Interactive exhibits** – Omeka is not as strong for creating and displaying interactive applications that integrate various media.

Features Matrix

Feature/Functionality	ArcGIS Online	Omeka Classic
Intranet (internal use)	<p>Yes</p> <p>ArcGIS Online organization can be set up and used as a team intranet. Content shared here does not have to be shared publicly, allowing the organization to be set up to suit the team's needs.</p>	<p>Limited</p> <p>The admin/backend of Omeka can be used to organize the website and manage its content. Theoretically, one could create pages/exhibits that are not designed to be public/kept private.</p>
User accounts	<p>Yes</p> <p>Separate user accounts with varying roles and permissions can be set up and managed. Each user account must be connected to an existing email account.</p>	<p>Yes</p> <p>Separate user accounts with varying roles can be set up and managed. The administrator can create user accounts; no need to link a user account to an email address.</p>
Website (public facing)	<p>Yes</p> <p>ArcGIS Hub can be set up as a public facing website. Alternately, the ArcGIS Online organization can be set up as a public facing website, though with less customization and functionality than Hub.</p>	<p>Yes</p> <p>Omeka is designed to be a public facing display of collections and exhibits.</p>
Inventory management functionality	<p>Limited</p> <p>ArcGIS Online specializes in geospatial data. Other digital resources (such as images, audio files, video and documents) can be uploaded to ArcGIS Online, but there is limited functionality for displaying these effectively or showing the connections between different items if they are not geospatial in nature.</p>	<p>Yes</p> <p>Omeka treats all uploaded resources the same – they are all objects of entry in a collection. Objects can be images, audio files, video or links to video, geospatial records, etc.</p> <p>Caveat: Omeka.net and other SaaS options for Omeka have limited storage (see Deployment details).</p>

Metadata	<p>Limited</p> <p>ArcGIS Online specializes in geospatial data. Geospatial metadata formats are easily accessible and editable for geospatial objects. Unavailable for other item types.</p>	<p>Yes</p> <p>Omeka follows international and recommended standards for metadata.</p>
Documentation	<p>Yes</p> <p>Extensive documentation, how tos and guides on setting up and using various applications in ArcGIS Online.</p>	<p>Yes</p> <p>Good documentation on Omeka foundation's site for initial set up. Documentation on plugins, depending on who has developed them, can vary in quality.</p>
Device agnostic functionality	<p>Yes</p> <p>Map Viewer and web applications are automatically configured to work across most platforms (desktop/laptop screens, mobile devices, etc) with no additional work on the part of the user.</p>	<p>Limited</p> <p>Requires plug-in, Omeka Everywhere. Not automatically configured.</p>
Bilingual/multilingual functionality	<p>Limited</p> <p>Workaround is to create two sets of websites using ArcGIS Hub. Automatic translation of an ArcGIS Hub page is in development, but not fully developed at the moment.</p>	<p>Limited</p> <p>Workaround is to create two instances of Omeka Classic.</p>
Interactive platform for curated exhibits	<p>Yes</p> <p>Popular applications are Esri StoryMaps, as well as Dashboards and Hub. These do not have to be map-centric.</p>	<p>Yes</p> <p>The Omeka Exhibit Builder plugin allows users to create exhibits, but with limited additional resources and text. Omeka Neatline is another plugin that adds a digital map-making environment to make interactive exhibits. Curatescape is another plugin that integrates</p>

		Omeka's inventory management aspect with creating digital exhibits. This plugin is only available via a self-hosted or Curatescape-hosted solution.
Crowdsourcing/user submissions functionality	<p>Yes</p> <p>Survey123 can be used to collect user submissions. The survey can be configured with open field questions, multiple choice questions, etc and also can accept multiple file uploads. The design of Survey123 is similar to other survey applications like Google Forms or Survey Monkey.</p> <p>Caveat: to avoid automatically sharing Survey123 results, share settings must be set carefully using ArcGIS Online groups to ensure that the survey platform is public, but results are private.</p>	<p>Yes</p> <p>The Omeka Contribution plugin can be used to collect user submissions. These are automatically turned into items in Omeka's inventory management system (but are not automatically public). Administrators can manage contributions.</p>
Advanced crowdsourcing functionality (ie: have volunteers create additional data, create own exhibits, etc)	<p>Yes - (with additional subscription)</p> <p>Possible with Hub Premium – an additional \$5000 a year for up to 100 community members, who can create their own ArcGIS Online accounts and contribute data/create their own applications. Turns Hub into more of a social network platform. Note, this will require significantly more administrative oversight to manage members.</p>	<p>Yes - (by adding more members)</p> <p>Requires creating and managing more guest accounts and setting new role parameters. Note, this will require significantly more administrative oversight to design new roles and manage new accounts.</p>
Exportability (ie: ability to export items entered into system for reuse/deployment in another platform or system).	<p>Yes</p> <p>Any items added to AGOL can be exported back out. The formats available for exporting out will vary on the original item type. Ie, geospatial datasets can be exported out in shapefile, KML/KMZ, and depending on the type of spatial</p>	<p>Yes</p> <p>Collections created in Omeka can be exported out in csv format.</p>

	dataset, as a csv or geoJSON file.	
Audio/video files supported	<p>Limited</p> <p>Not able to upload into AGOL to save as an item type (see AGOL Supported File Formats). This means audio files cannot be stored as an item of record for curatorial/inventory purposes.</p> <p>However, audio files and video files can be uploaded and added to StoryMaps (see StoryMaps - Add Media). This allows them to be used in curated exhibits.</p>	<p>Yes (but with size limit)</p> <p>Audio and video files can be uploaded as items of record in Omeka. However, the size limit is 128 mb per file.</p> <p>A general rule of thumb is that an mp3 audio file is approximately 1-3 mb per 1 minute of audio.</p> <p>For a video file, an hour of video compressed at a resolution of around 720p will range from 400 mb - 3 gb in size.</p>

Test Cases

ArcGIS Online

ArcGIS Online organization: <https://latinos-hc.maps.arcgis.com/>

Omeka Classic

Omeka URL: <http://45.55.32.56/omeka/>

Recommendations

The LHC Abuelas Project committee members and consultant recommend the following for an initial Abuelas Project launch:

1. Use ArcGIS Online to host the Abuelas Project web platform and create accompany web applications such as ArcGIS Hub and StoryMaps;
2. Maintain its own inventory of formally recognized historic places important to Latino/a/x communities in the U.S. and Puerto Rico by pulling from national, state and local inventories and resource studies, limited to only data that have explicit terms of use that allow for its reuse and sharing;
3. Maintain an inventory of crowdsourced data, limited only to places and information that the submitter is willing to share publicly;
4. Collaborate with partner organizations, leading researchers and interested members of the Latino/a/x community to develop curated exhibits.

ArcGIS Online Deployment Recommendations

Given the clear cost structure, SaaS model, available technical support and ease of setup, the LHC Abuelas Project committee members and consultant recommend participating in Esri's nonprofit program by purchasing several user accounts and creating an ArcGIS Online organization to manage and host the Abuelas Project's website and inventory.

Given the identified needs of the Abuelas Project, the following is recommended:

1. **Use the main ArcGIS Online organization as a staff intranet.** A nonprofit license includes an ArcGIS Online organization, which can be configured as either public or private-facing. By restricting access to only registered LHC users, the ArcGIS Online organization can be used by LHC staff and partners to manage private content such as internal staff policies regarding the use of ArcGIS Online and raw crowdsourced survey results, as well as test draft web applications and materials before sharing publicly.
2. **Create an ArcGIS Hub site (with pages in both English and Spanish) to serve as the Abuelas Project website.** ArcGIS Hub is an application created by Esri that acts as a website builder. ArcGIS Hub sites can be created with no coding required and are more customizable than an ArcGIS Online organization homepage. Other web applications created in ArcGIS Online (such as StoryMaps, webmaps and surveys) are easily integrated into the website. Examples of ArcGIS Hub sites include the [Aloha Challenge](#) by the state government of Hawai'i and the [Monarch Community Science site](#).
3. **Use StoryMaps** to develop curated exhibits. See [Curated Exhibits Recommendations](#) below for more details.

Formal Inventory Recommendations

Because of the lack of standardization in access and in the type of information provided across data sources, it is recommended that the Abuelas Project maintain its own inventory of historic places important to Latino/a/x communities in the U.S. and Puerto Rico.

Only data with explicit terms of use that allow for reuse and sharing should be added to this inventory. This removes any concern around data ownership and control. Information on the data regarding its terms of use, with links to the original source owner, will be maintained as part of this inventory. (See [Sample Table of Attribute Fields to Include](#)).

This inventory should be maintained in a lightweight and open format. It is recommended to start with point data, and to maintain an inventory via an open format like a comma separated value file (CSV). It is recommended that LHC utilize Google Drive, which it already uses, and in particular Google Sheets to maintain a raw version of this inventory. Edit and view settings can be configured on the document, which will allow for LHC staff and consultants to collaboratively edit the document together. Google sheets can easily be converted to a CSV for downloading and sharing, and from a CSV, the data can easily be converted to geospatial data formats such as a shapefile, hosted feature layer in ArcGIS Online, KML/KMZ, and/or geoJSON file. This provides flexibility for the project as it develops over time, preventing its data type from restricting the kinds of platforms it can be hosted on. An open format is also recommended for curation and archiving purposes.

Crowdsourced Inventory Recommendations

Crowdsourced data refers to user submissions the Abuelas Project will solicit and collect from members of the Latino/a/x community about places that matter. These places do not have to be formally listed or recognized. Their location can also range in scale (a building or street intersection to a region) and in precision (ie: ranging from where the location and boundaries can be clearly marked, to the ephemeral, where the general area can be referred to but not clearly demarcated). Crowdsourced submissions can also be accompanied by additional digital resources or attachments, such as photographs, documents, etc. These will need to be hosted by the Abuelas Project.

It is recommended that the Abuelas Project utilize a workflow where crowdsourced data is submitted and then reviewed internally by LHC before being publicly shared.

With ArcGIS Online as its main platform for the Abuelas Project, the Abuelas Project will need to store and maintain an inventory for these crowdsourced submissions and resources. Like with the formal inventory, it is recommended that a raw inventory be maintained in Google Sheets. Digital files accompanying a submission (such as images, video and audio) can be stored in Google Drive using a filename schema to match inventory entries to their files.

Sharing Crowdsourced Places

From the crowdsourced inventory stored in Google Sheets, a CSV can be extracted and converted into a hosted feature layer in ArcGIS Online. This can be incorporated into and shared as a web map in ArcGIS Online for members of the public to browse and view.

Additionally, it is recommended that LHC staff and consultants utilize crowdsourced materials to create curated exhibits (as StoryMaps), allowing for the integration of any digital resources shared.

Curated Exhibits Recommendations

As mentioned in the section [Data Considerations: Curated Exhibits](#), curated exhibits are an opportunity for the Abuelas Project to collaborate with partner organizations, leading researchers, and interested members of the Latino/a/x community to create and amplify stories about places that matter to Latino/a/x communities. It is recommended that LHC use ArcGIS Online StoryMaps to develop interactive exhibits for the public.

StoryMaps can integrate maps and geospatial data if needed, but it is not their primary focus. The web application is an interactive medium that integrates digital resources (such as images, video and audio) and narrative text, making it an ideal presentation format for curated exhibits. The National Trust for Historic Preservation has used this medium to accompany articles on

their website written by student fellows (see, for example, the article [Gold Mountain and Beyond: a History of Chinatowns in the United States](#) and its accompanying StoryMap [Preserving Chinatowns in the United States](#)). StoryMaps can also be organized into Collections, which have been used by museums and similar institutions to curate exhibits (see, for example, the [“A Right to the City” digital exhibit](#) by the Smithsonian Anacostia Community Museum).

As with Formal and Crowdsourced Inventory recommendations, it is recommended that the planning and development of StoryMaps happen using Google Drive – specifically Google Docs. What is most important to a StoryMap is a clear narrative; this can be developed outside of ArcGIS Online in a collaborative manner. Digital resources for the StoryMap (images, audio, video) can likewise be collected and inventoried in Google Sheets before being uploaded to StoryMaps for use. This workflow ensures that recordkeeping for resources is maintained in a central location (Google Drive).

Recommended Platform Images & Resources

ArcGIS Online



Abuelas Project test site - homepage built via ArcGIS Hub.


Home Gallery Notebook Groups Content Organization

Reina Murray
rcm_abuelasproject


Abuelas Project - English

Overview Usage Settings

Share

 Edit thumbnail

The Abuelas Project is a multi-year preservation initiative by Latinos in Heritage Conservation to collect, curate, and amplify stories about places that matter to Latinx communities in the U.S. and Puerto Rico. [Edit](#)

 Hub Site Application by rcm_abuelasproject

Created: Jan 21, 2022 Updated: Feb 12, 2022 View Count: 138

Description [Edit](#)


Open data is the first step to an informed, transparent, and engaged community. Explore our data and tools, provide feedback on what you would like to see next, and find out about opportunities to get involved.

Terms of Use [Edit](#)

null

Comments (0)


Leave a comment.

 Leave a comment.

[Comment](#)


Item Information [Learn more](#)

Low High


 Top Improvement: [Add a thumbnail](#)

Details


Size: 7 MB
API: JavaScript
Purpose: Ready To Use
★★★★★




Share [Edit](#)



Owner [Change owner](#)

 rcm_abuelasproject

Folder [Move](#)

 Abuelas Project - English

Categories [Edit](#)

This item has not been categorized.


Tags [Edit](#)

[Hub Site](#)

Credits (Attribution) [Edit](#)

[Acknowledge this item's source.](#)

URL [View](#)

<https://abuelasproject-latinos-hc.hub.ar> 

[Trust Center](#) | [Contact Esri](#) | [Report Abuse](#) | [Contact Us](#)

Abuelas Project test site – ArcGIS Hub appears as an item object in ArcGIS Online. This is a screenshot of the item object's information page. This would be viewable by members of the LHC ArcGIS Online organization, but not publicly visible.



Welcome!

Welcome to the Abuelas Project ArcGIS Online organization (beta). We are running this site on a 60-day trial with the Esri nonprofit program, starting on January 20th, 2022. This ArcGIS Online organization and site is currently set to only be visible to those with a registered account. It is meant to be used by LHC Education Committee members to explore and test out ArcGIS Online, in order to determine its feasibility as a platform for the Abuelas Project.

Below, you'll find links for quick access to key content.



[Trust Center](#) [Contact Esri](#) [Report Abuse](#)

ArcGIS Online organization homepage. It is recommended that this be setup as an intranet for use by LHC staff members.

[NO IMAGE, VIDEO LINK BELOW]

Tejano Trail Story Map [Link](#): Video recording of a sample ArcGIS Online StoryMap, demonstrating what a curated exhibit could look like.

Abuelas Project Survey

Help us identify, promote and preserve places that matter to Latina communities!

Consent Form*
 Language here about how participating in this survey and sharing a location = sharing data with LHC. Data will be vetted and then shared publicly, etc.

Date of Submission
 5/12/2022

Share your place*
 Text to how to fill out survey.

File upload
 Option to upload supplementary documents.

Image share
 Option to share image(s) of the place.

Categories/Themes*
 What themes does this place fall under? Pick as many as apply.

Why does this place matter?
 Invite participants to share their motivations/reasons for why this place matters.

Are you willing to be contacted about your submission?*
 Provide an option for submitters to opt into being contacted if LHC has any questions about the submission.

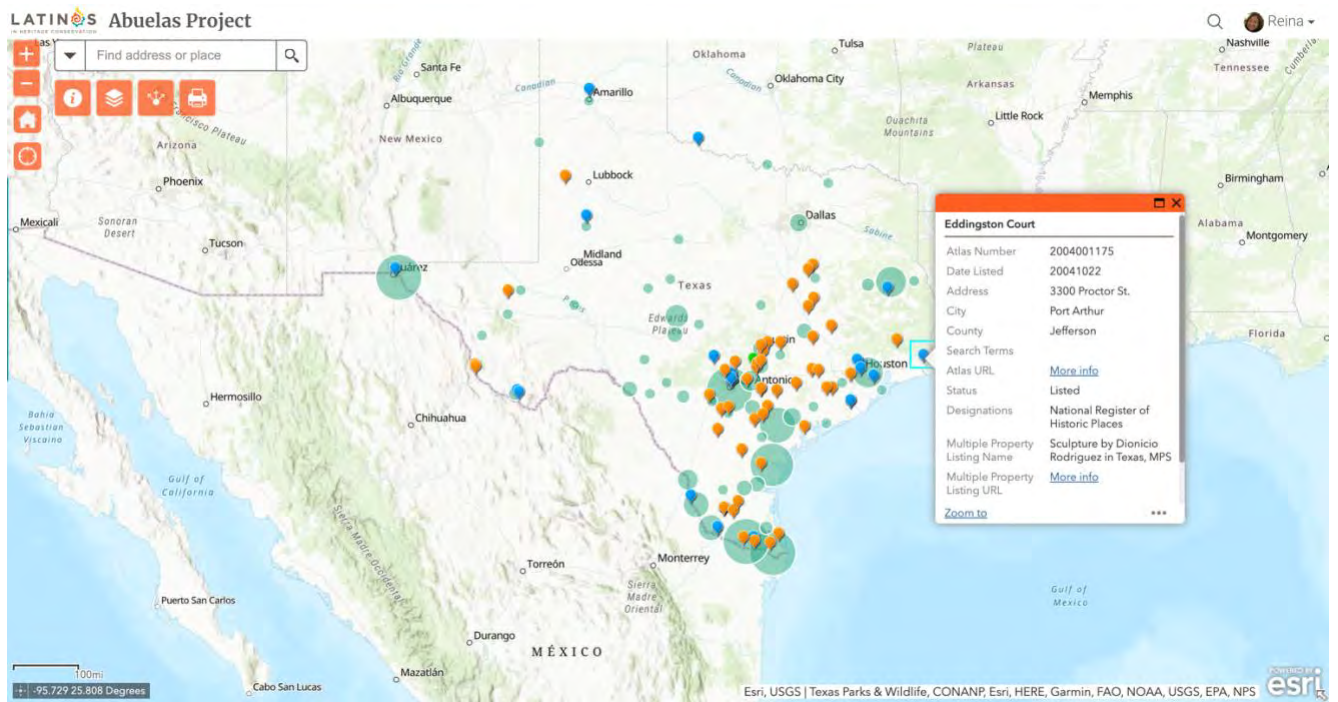
Share contact info
 If submitter answered 'yes' to question 7, have them fill out preferred email here.

Thank you!
 Text thanking user for sharing a location, and explaining general workflow.

Submit



Abuelas Project crowdsourced survey – created using ArcGIS Online, demonstrating what a crowdsourced survey application form could look like.



Historic resources inventory adapted from TX Atlas – demonstrating what a web map of historic resources could look like.

Omeka Admin Log Out

ABUELAS PROJECT (DEMO)

Browse Items Browse Collections Welcome About the Abuelas Project Explore the Map Resources Browse Exhibits

TEXAS STATE HISTORICAL MARKERS

Dublin Core

Title
Texas State Historical Markers

Subject
Historic preservation
Geospatial
Cultural Heritage

Description
As one of the most visible programs of the Texas Historical Commission (THC), historical markers commemorate diverse topics in Texas history, including: the history and architecture of houses, commercial and public buildings, religious congregations, and military sites; events that changed the course of local and state history; and individuals who have made lasting contributions to our state, community organizations, and businesses.
Historical markers can be found in all 254 Texas counties. Age, significance, and architectural requirements govern the eligibility of topics and sites when applying for either a subject marker, Historic Texas Cemetery marker, or a Recorded Texas Historic Landmark marker.

Creator
Texas Historical Commission (THC)

Source
Texas Historical Commission (THC)

Publisher
Texas Historical Commission (THC)

Rights
The content of this collection is copyrighted by the Texas Historical Commission (THC). Permission to copy, distribute, or use in whole or part for any non-commercial purpose without fee is hereby granted provided that the information (text, documents, or photographs) is credited to the THC.

Relation
Texas Historic Sites Atlas

Format
comma separated value file

Language
English

Coverage
Texas, United States of America

Collection Items

- Battle of Adobe Walls
- Battle of Adobe Walls
- Bustamante (Rancho Las Comitas)
- Emigrant Trail
- Emigrants' Crossing
- First Battle of Adobe Walls
- First Czech Immigrants in Texas
- Harmonson Rancho
- Irish Immigrants in Refugio
- La Hacienda

[View all 62 items](#)


Browse Items · Browse Collections · Welcome · About the Abuelas Project · Explore the Map · Resources · Browse Exhibits · Proudly powered by Omeka.

Abuelas Project test site – example of an information page for a collection of items.

ABUELAS PROJECT (DEMO)

Browse Items Browse Collections Welcome About the Abuelas Project Explore the Map Resources ▾ Browse Exhibits

THE TEJANO TRAILS



Telling the Story of East Austin

The Tejano Trails are within the East Cesar Chavez and Holly Neighborhoods, just 10 blocks from the Capitol of Texas. Long neglected, The 1928 City of Austin Master Plan officially segregated neighborhoods east of what is now I-35, for "Negros and Mexicans." A Texas State Representative from the Hill Country, who was a school teacher, experimented with social programs to lift the plight of the working class families he saw when he was in Austin. His work in our neighborhoods led this young man to successful elections to the US House and US Senate where he shared his ideals for "A Great Society." He became our President, Lydon Baines Johnson, and his very first affordable housing, health clinics, and recreation centers still stand today! Come learn about our neighborhood. Come walking, biking, or rolling. Come and join our efforts to save our neighborhoods! ¡Que vivan los barrios!

The Austin Tejano Trails has been a labor of love for a dedicated group of volunteers committed to preserving the history, diversity, and cultural assets in East Austin. Just 10 blocks from the Texas State Capitol and on the north shore of Lady Bird Lake, The Austin Tejano Trails are a hop, skip and jump over or under I-35 from Austin's famous East Sixth Entertainment District, Austin's Convention Center, downtown hotels, and the Rainey Street bar scene. Download a copy of our Trail Guide [here](#) and watch a wild and crazy go cam video covering the whole enchilada [here](#).

With the US Interior Dept. designation of our Trails as a National Recreation Trail and with technical support provided by the National Parks Service: Rivers, Trails, and Conservation Assistance program, we are expanding the number of sites on our Trails and forming a strategic plan for the long-term sustainability and maintenance of this unique urban trail.

Tejano Trails

DEVELOPING THE TEJANO TRAILS

Tejano Trails

Add footer text here

Abuelas Project example of a curated exhibit in Omeka.

ABUELAS PROJECT (DEMO)

Browse Items
Browse Collections
Welcome
About the Abuelas Project
Explore the Map
Resources ▾
Browse Exhibits

[Home](#) > About the Abuelas Project

ABOUT THE ABUELAS PROJECT



The Abuelas Project launched in Summer 2021 as a multi-year preservation initiative to collect, curate, and amplify stories about places that matter to Latinx communities in the U.S. and Puerto Rico. It is an initiative of [Latinx in Heritage Conservation](#) and is supported by funding from the [National Trust for Historic Preservation](#).

Building on recent efforts to conserve Latinx heritage, the Abuelas Project seeks to uncover the social, cultural, and economic connections our communities forge through historic places.

Why this matters

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

What's next

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Abuelas Project test site – example of main homepage built in Omeka.

ABUELAS PROJECT (DEMO)

- Browse Items
- Browse Collections
- Welcome
- About the Abuelas Project
- Explore the Map
- Resources
- Browse Exhibits

EMMA S. BARRIENTOS MEXICAN AMERICAN CULTURAL CENTER

Dublin Core

Title

Emma S. Barrientos Mexican American Cultural Center

Description

Photograph of the Emma S. Barrientos Mexican American Cultural Center in Austin, Texas.

Creator

Tejano Trails

Publisher

Tejano Trails

Files



Citation

Tejano Trails, "Emma S. Barrientos Mexican American Cultural Center," Abuelas Project (Demo), accessed May 12, 2022, <https://hcbuelastest.omeka.net/items/show/200>.

[← Previous Item](#)

Abuelas Project example of an item details page in Omeka.

RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001
Expiration Date: 12/31/2022

UEI: (b) (4)

Enter name of Organization: Latinos in Heritage Conservation

Budget Type: Project Subaward/Consortium

Budget Period: 1 Start Date: 10/01/2023 End Date: 09/30/2025

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
	Asami		Robledo-Allen Yamamoto		(b) (6)	24.00			(b) (6)	(b) (6)	(b) (6)

Project Role: PD/PI

	Sehila		Casper		(b) (6)	24.00			(b) (6)	(b) (6)	(b) (6)
--	--------	--	--------	--	---------	-------	--	--	---------	---------	---------

Project Role: Historic Preservationist and Director

Additional Senior Key Persons: Total Funds requested for all Senior Key Persons in the attached file
Total Senior/Key Person

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)	
		Cal.	Acad.	Sum.				
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Total Number Other Personnel					Total Other Personnel		<input type="text"/>
							Total Salary, Wages and Fringe Benefits (A+B)	<input type="text" value="132,060.00"/>

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>
Additional Equipment: <input type="text"/>	<input type="text"/>
<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>
<input type="button" value="View Attachment"/>	
Total funds requested for all equipment listed in the attached file	<input type="text"/>
Total Equipment	<input type="text"/>

D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	<input type="text" value="7,350.00"/>
2. Foreign Travel Costs	<input type="text"/>
Total Travel Cost	<input type="text" value="7,350.00"/>

E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text" value="1,800.00"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	
Total Participant/Trainee Support Costs	<input type="text" value="1,800.00"/>

F. Other Direct Costs

Funds Requested (\$)

1. Materials and Supplies	
2. Publication Costs	
3. Consultant Services	8,000.00
4. ADP/Computer Services	
5. Subawards/Consortium/Contractual Costs	
6. Equipment or Facility Rental/User Fees	790.00
7. Alterations and Renovations	
8.	
9.	
10.	
11.	
12.	
13.	
14.	
15.	
16.	
17.	
Total Other Direct Costs	8,790.00

G. Direct Costs

Funds Requested (\$)

Total Direct Costs (A thru F) 150,000.00

H. Indirect Costs

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
Total Indirect Costs			

Cognizant Federal Agency
(Agency Name, POC Name, and
POC Phone Number)

I. Total Direct and Indirect Costs

Funds Requested (\$)

Total Direct and Indirect Institutional Costs (G + H) 150,000.00

J. Fee

Funds Requested (\$)

K. Total Costs and Fee

Funds Requested (\$)

Total Costs and Fee (I + J) 150,000.00

L. Budget Justification

(Only attach one file.)

1240-Budget Justification Latinos in #

Add Attachment

Delete Attachment

View Attachment

RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
Section A, Senior/Key Person		132,060.00
Section B, Other Personnel		
Total Number Other Personnel		
Total Salary, Wages and Fringe Benefits (A+B)		132,060.00
Section C, Equipment		
Section D, Travel		7,350.00
1. Domestic	7,350.00	
2. Foreign		
Section E, Participant/Trainee Support Costs		1,800.00
1. Tuition/Fees/Health Insurance		
2. Stipends	1,800.00	
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
Section F, Other Direct Costs		8,790.00
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	8,000.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees	790.00	
7. Alterations and Renovations		
8. Other 1		
9. Other 2		
10. Other 3		
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

Section G, Direct Costs (A thru F)

150,000.00

Section H, Indirect Costs

--

Section I, Total Direct and Indirect Costs (G + H)

150,000.00

Section J, Fee

--

Section K, Total Costs and Fee (I + J)

150,000.00

The Abuelas Project: A National Open-Access Resource
Budget Justification

Funding from the NEH would support the first phase of the Abuelas Project's national expansion, helping us to research and plan a national digital framework with key partners. Specific items to be funded include staff time for outreach, field research, planning development, stipends for Latinx facilitators and consultants, and partner planning workshop expenses. These efforts will ensure a collaborative and inclusive plan tailored toward each community and regional meetings to encourage crowdsourcing participation. With direction from our hired consultants (Folklorist, Archivists, Public Historians), the culmination of these partner meetings with staff and GIS Specialist and research will conclude with the National Abuelas Project Strategic Plan, which will capture research, recommendations, outreach, and national workshop process details for successful Latinx stakeholder input and implementation throughout the country.

LHC's Abuelas Project will leverage technology and community input to empower Latinx individuals and practitioners around the country to document community history, share their stories, and maintain their cultural heritage. With a \$150,000 two-year grant from the NEH, LHC will launch this project in October 2023 and complete it in September 2025 by engaging with stakeholders in six regions across the United States.

Description	Year 1	Year 2	Total Budget
	10/1/2023 to 9/30/2024	10/1/2025 to 9/30/2026	
	Budget	Budget	
Salaries and Wages – Fellowships and Residences			
Salaries and Wages and 24% Benefits – Key Person - Program Manager	(b) (6)	(b) (6)	(b) (6)
Salaries and Wages and 24% Benefits – Staff - Executive Director	(b) (6)	(b) (6)	(b) (6)
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Travel - Hotel, Air, Meals, Transportation - 6 Trips for Partner Outreach Planning and Stakeholder Community Meetings	\$3,675.00	\$3,675.00	\$7,350.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
Participant/Trainee Support	\$0.00	\$0.00	\$0.00
Partner Planning Workshop - Stipends - \$600 each, 3 per year, 6 total	\$1,800.00	\$1,800.00	\$1,800.00
Planning Consultants – Folk/Public History/Archivist/Humanities Topic Experts) - \$2000 each, 2 per year, 4 total	\$4,000.00	\$4,000.00	\$8,000.00
Conferences and Meetings – Non-Travel - Allowances	\$0.00	\$0.00	\$0.00
Equipment and Supplies	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
Other Direct Costs	\$0.00	\$0.00	\$0.00
Other Direct Costs - Equipment or Facility Rental / User Fees	\$395.00	\$395.00	\$790.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
Subgrants/Regrants	\$0.00	\$0.00	\$0.00
Promotion, Marketing, and Advertising	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
	\$0.00	\$0.00	\$0.00
Occupancy Costs	\$0.00	\$0.00	\$0.00
Total	\$75,900.00	\$75,900.00	\$150,000.00

