1. Cover Page

Provide the following information in the order requested:

Award Number IMLS Grant #LG-30-03-0209-03

Awardee Institution Name University of Washington

Indicate if the Report is an Interim or Final Report: Final Report

Period Covered by the Report: From: 10/01/2003 To: 09/30/2006

Project Director Name and Title: Paul J. Constantine, Associate Dean of University Libraries for Research and Instructional Services, University Libraries

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2. Performance Description

Please address the following questions and requests for information related to the progress achieved on the project during the reporting period.

a. What is the purpose of the project?

The purpose of the project was to develop a community-driven model for surfacing, preserving, and sharing culture, history and traditions within a diverse community. An on-line, web-based museum was created as a result of these activities which provides access to comprehensive cultural and historic information. The development model includes active community involvement and commitment, thus making this model cost-effective and sustainable.

To accomplish this purpose, the following strategies were used:
- Strengthened and expanded partnerships and staffed the project;
- Built awareness of the project on the Peninsula and at the University of Washington;
- Defined data archive requirements and parameters;
- Developed permissions documents and processes;
- Trained community members in digital archive processes;
- Established an online museum of exhibits and related digital archives;
- Created Curriculum Packets
- Made the model available to other communities.

b. What activities or services have been carried out with project funds to support the purpose of the project? If the project schedule has not been met, explain why and describe the steps being taken to return the project to its proposed schedule of completion.

Activity 1: Cross-Organizational Digitization – the project team surfaced, selected, digitized, and created metadata for over 12,000 digital objects, which included images, oral histories, artifacts, diaries, manuscripts, audio and video clips, and other cultural artifacts from a multitude of public and private collections. The community documentation team held slide shows and community round tables in which community members were asked to provide their reflections and memories of the events and people depicted in the materials. Preston Gates & Ellis, a prominent Seattle-based law and intellectual property firm, helped develop the permission process for these activities (please see the attachments).

Activity 2: Documentation of Artifacts, Stories and Events – Community members were invited to gatherings modeled after PBS's "Antiques Road Show" to show, digitize, and describe objects related to the history of the region. Additionally, over 30 slide shows

were presented to the public at which people were invited to elaborate on historic pictures being presented. These events were appreciated by the attendees and were well attended.

Activity 3: Collection Curation – the community liaison, a full-time project staff member and resident of the City of Forks, became the de facto curator for the materials surfaced in the community. In addition, a UW research librarian did a comprehensive search of the collections housed in The University of Washington Libraries, particularly in the rich resources about the Pacific Northwest found in the Pacific Northwest collection and others maintained by the Special Collections Division. The librarian identified images and documents relating to each specific cultural community or historical topic. Seattle cultural and historical institutions were contacted for participation as well. Resulting images were shared with community members and were incorporated into the on-line museum as appropriate. In addition, The University of Washington Libraries received digital copies of all materials gathered by the community and these were professionally archived and retained. Each original image or cultural artifact continues to be held by its current owner.

Activity 4: Web Site Construction – Like most of the University of Washington Libraries' digital projects, the Community Museum Project database uses CONTENTdm software for storage and on-line access to the digital objects. CONTENTdm was developed at the University of Washington and is now owned by OCLC. CONTENTdm provides tools to acquire, annotate, and upload digital objects of all types, along with associated metadata. Simple and advanced queries can be performed across all the collections in the web site. Nine exhibits are included in the web site which highlight cultures and history from various viewpoints. In addition, other valuable and exemplary digital objects are called out in a list of "Featured Archive Items". These tools ensure that a wealth of important primary resources are found and used rather than being lost in the large archive. The Community Museum site was developed and is permanently hosted by The University of Washington. The web site adheres to ADA standards for accessibility.

Activity 5: Exhibitions and Arts Workshops – Physical exhibitions were installed at the Peninsula College to inspire and excite the community. Photographs, documents, and works of art were exhibited. Two workshops, open to the community, were hosted at Peninsula College by experts in artifact photography and oral history-taking.

Activity 6: Curriculum Development – three extensive curriculum packets on the subjects of logging, treaty-making, and homesteading were developed by the UW Center for the Study of the Pacific Northwest and are freely available on the web site for use by teachers in the classroom. The curriculum packets include historical maps, government documents, timelines, classroom activities, and references back to the online archive.

Activity 7: Documentation and Training – the museum web site includes a Resource page with all the tools and knowledge necessary to create an on-line Community Museum similar to the Olympic Peninsula's. In-person training in photography,

videography, oral history taking, scanning, selection, copyright, and creating metadata were offered to community members.

Activity 8: Dissemination and Marketing – the Community Museum Web site contains a section dedicated to project design, workshop guides, permission agreements, best practices and planning guidelines. The project has been discussed at a number of local and national conferences, and media stories on the project have been published both during and at the end of the project. The project is designed to be sustainable beyond the grant period. The software, toolsets, and processes allow new images to be added at any time during or after the project. In addition, the Community Museum is being used as a resource for promoting tourism to the area, and is linked to a historical walking tour in the City of Forks. These economic development goals have received support from the North Olympic Peninsula Convention and Visitors Bureau, the Forks and Port Angeles Chambers of Commerce, the West End Business and Professional Association, and local economic development councils.

c. What are the outputs of the project activities or services to support the purpose of the project? Explain what documentation is used to report the outputs.

This project's main output is a freely available web site available at www.communitymuseum.org. This web site is deep and rich, and allows access to a collection of 12,000 digital objects from these sources:

- Clallam County Historical Society
- Forks Timber Museum
- Hoh Tribe
- many individual contributors
- Makah Cultural and Research Center
- Museum of History & Industry
- National Museum of the American Indian
- National Park Service, Olympic National Park
- North Olympic Library System
- Quileute Tribe
- Seattle Mountaineers Club
- US Forest Service
- University of Washington Libraries

9 exhibits curated by community members on these topics:

- Evergreen Playground (early tourism)
- Fannie Taylor (a pioneer woman)
- The Great Forks Fire of 1951
- Homesteaders and Pioneers
- Makah Culture
- Peninsula Logging

- Mountaineers
- People Without Borders (Hispanic community)
- World War II and the West End

and three on-line curriculum packets on the subjects of logging, treaties, and homesteading. The Resources documents, also on-line, comprise the model we developed in this project and they include sections on:

- Project Abstract
- Narrative for Grant Application
- Resources for Creating Digital Archive
    - Planning
    - Image Selection
    - Permissions Documents
    - Scanning
    - Metadata Guidelines
    - Non-Profit Photo Sales Information
- Participating Groups
- Project Staff and Support
- Project Advisory Members
- Contact Information
- and this Final Grant Report.

Another major output of the project is the body of permissions agreements which were created for use with various constituents and contributors to the project. These documents are provided online in Microsoft Word format, so that users can save and edit these documents for use in their own projects. Permission documents include:

- Virtual Museum Release: Photographic subject release form. Used when a person's likeness is captured via photography, video and/or audio recording, or other representation of them is used in the Community Museum Project.
- Virtual Museum Documenter Agreement: A kind of work-for-hire agreement in which the signer acknowledges that the product of their work for the Community Museum Project (as a photographer, videographer, oral history taker, etc) belong to the Project and they as signer retain no copyright of that work.
- Virtual Museum General Agreement: A form which grants the Community Museum Project the rights to reproduce and publish via the web digitized representations of copyrighted items such as photographs, writings, and other intellectual property.
- Virtual Museum Tribal Agreement: A form specifically developed for tribes as sovereign nations which grants the Community Museum project the rights to reproduce and publish via the web digitized representations of copyrighted materials, such as photographs, likenesses of artifacts, writings, recorded songs, and other intellectual and tribal property. Specific items to be listed on the form by the signer.

d. What are the outcomes of the project activities or services to support the purpose of the project? Explain what documentation is used to report the outcomes.

Project outcomes are numerous and clear. Below are listed the benefits and their indicators.

1. The heritage and cultures of the Northwest Olympic Peninsula are illustrated and illuminated. The web site shows 9 online exhibits, created by or with the assistance of community teams. Members of a variety of communities and organizations on the Olympic Peninsula contributed to the web site by allowing photographs, recordings, artifacts, and documents to be digitized and viewable by the public. Over 12,000 digital objects were created during the course of the project.

2. A searchable archive of digital media is available to world wide web users. Keyword searches of the web archive are available. These searches can be used across all the various collections (collections were delineated by contributor) or can be applied to any combination of collections. Specific fields can be searched. In addition, a browse feature is available for any collection.

3. Legal documents were developed to serve as models for rights management applied to digital projects for other communities. Documents were accepted and signed by all partners except the North Olympic Library System, which could not indemnify the University of Washington against copyright challenges. The NOL knows it doesn't own the copyright to all materials it contributed, and so couldn't indemnify the UW. Instead a Memorandum of Agreement was created and the UW agreed to take responsibility for any challenges to copyright made against NOL's items contained in the Community Museum web site. These documents are available in the resources section of the web site for anyone to download (in Microsoft Word format) and edit for their own uses. Documents include:

- Virtual Museum Release
- Virtual Museum Documenter Agreement
- Virtual Museum General
- Virtual Museum Tribal Agreement

Originals of all signed agreements are kept on file at the University of Washington Libraries.

4. Diverse teams were involved in the exhibit development from participating partner communities. Groups for which exhibits were created also participated in exhibit creation to varying degrees. Some groups, such as the Makah and the Hispanic community, organized and

wrote the content of their entire exhibit (through their representative exhibit coordinator). Other groups did less in the way of organizing or writing, but all groups surfaced their materials and vetted any work done by the UW web designer in the way of design, written content, and user interface.

5. Community members were trained in digital photography, oral history-taking, scanning, selection, and metadata gathering techniques. Several workshops were held at central locations in the community to train participants on various skills needed to create an online museum. The central points contained in these workshops are available online in the resources section of the web site. Offers for additional training were made known to the community, and such workshops continue to be available from the UW Libraries, despite the fact that the project funding and work periods are past.

6. Developed and displayed physical exhibits within the community. Over 30 slide shows have been given, each lasting approximately two hours, to the peninsula public during the course of the project. These shows were well-attended and continue to be requested of the community liaison, who lives in Forks and is a well known person there. Rotating photo exhibits were displayed continuously throughout the project on the walls of the Peninsula Community College, the location of the project office. These physical exhibits helped to advertise the project to students and visitors of the college. A nine-point walking tour of the town of Forks was created from materials gathered and researched in the course of the project. Photos from the project were enlarged, text was written by the community and nine large, permanent station boards were created to inform the public, beautify the downtown area, and contribute a tourist activity to the town of Forks, WA. The walking tour is akin to a physical exhibit which also has an economic benefit.

7. Provided development materials to model and provide assistance to users world wide in the development of similar community museums or archives. All materials which might be useful to other on-line community museums have been included in the extensive resource section of the web site. Sections on the resource page include:

- Project Abstract
- Narrative for Grant Application
- Resources for Creating Digital Archive
  - Planning
  - Image Selection
  - Permissions Documents
  - Scanning
  - Metadata Guidelines

- o Non-Profit Photo Sales Information
- Participating Groups
- Project Staff and Support
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- and this Final Grant Report.

8. Curriculum materials are disseminated to schools. Three curriculum packets were created and are included in the web site. These are freely available in PDF format for anyone to download. The maps are presented in extra-large format so they can be displayed straight from the web to the projection screen if desired. In addition to regular publicity activities and press releases, announcements about the web site have been posted on listservs related to history, teaching, and native american interests. The Superintendent of the Quilleyute Valley School District (Forks' public school district) said the site, including the extensive curriculum packets, are "a dream come true" for his teachers.

9. Created an open-ended and scaleable site design to which updates and additions can easily be made. Community members are aware that the UW Libraries welcomes additional materials assuming those materials meet the standards and guidelines for images and metadata which were laid out during project workshops. Community members have come forward with many more objects for digitization since the end of the ingest period for the web archive. Leaders in the City of Forks are looking for additional grant money and other ways to grow the web site to take advantage of the community's momentum and excitement about the local heritage, history, and cultures. Library staff are available to travel to Forks to conduct additional workshops when requested by the community.

e. Report other results of the project activities.

We are excited about several results of the project activities beyond achieving the stated purposes and goals.

Throughout the project, we witnessed a growth in interest within the Olympic peninsula communities in their history and heritage. One outcome was the creation of a group of people who were interested in researching, finding, and restoring small family cemeteries which were established on homesteads, some of which have been lost or overgrown over the years.

Also, the community liaison from the project, a decades-long resident of Forks, WA, has become the de facto local expert on the history of the region. He began a series of slide shows using images which had been surfaced and digitized during the project. He held many public slide shows on a variety of topics, such as schools, sports, homesteads, WWII, or agriculture. Attendance was high for a small town, and his shows enjoyed

continuous demand. As of this writing, there have been over 30 slide shows conducted on the west end of the peninsula, some of which occurred after project work ended, and there will be more in the future. Some of these slide shows were presented with the specific purpose of gathering metadata on people, places, and events.

Another outgrowth of project activities was the establishment of an historical walking tour in the town of Forks. There are many empty storefronts due to a long-term downturn in the peninsula economy, and town planners and project advisors agreed that for the purpose of beautification and to enhance tourism, they would take images and information surfaced during this project and create a walking tour with large posters at nine locations. An accompanying walking tour guide is included as Appendix A.

A small e-commerce web site was launched, independent from the project and from UW, in which videos, books, and CDs, are sold. The items sold are the longer versions of text and multimedia clips used in the Community Museum web site. This site may become profitable with time.

One student's graduate degree was directly related to the project. By working on the project, both as an intern and as a paid student assistant, a graduate student wrote his Master's Thesis about the project. His was one of the first degrees granted in the new UW Masters of Communication in Digital Media program.

f. Additional comments/anecdotal information:

Large digitization projects almost always serve as learning opportunities for those involved – and this is one good reason to embark on them. A digitization project with goals to include a community in all phases of creation provides an exponentially richer test bed. Throughout this project lessons were learned, expectations were modified, and changes were made to elements of the project's management. Following are some observations of the unexpected and lessons learned during the project.

Given that the Olympic Peninsula communities are distant from metropolitan centers, a good communication plan was a key factor in seamlessly integrating efforts taking place concurrently in Forks (surfacing of objects and digitization) and Seattle (metadata creation, research, web design, site hosting, administration). Some of the methods we employed to ensure smooth teamwork was to use videoconferencing for meetings as much as possible, and to use WIKI technology for collaborative writing and status updates.

Pay people to do scanning and digitization, do not expect volunteers to do this job. We could not find volunteers in the community who were willing to commit the substantial amount of time required to digitize many images. Project staff and UW undergraduate students (both paid) did most of the scanning.

Put special emphasis on educating the community about the value of metadata. Participants and some partners lacked experience and knowledge of the importance of

metadata to the project. In a surprising number of instances, no metadata was available, and in other cases it took great effort to assemble.

The archive should be largely completed before exhibit planning begins. Exhibits couldn't be completed until most images were in the archive because exhibits call out objects from inside the archive (due to this project's workflow and IT architecture). Therefore the archive needed to be in place first. For this reason, most exhibits were not released until near the end of the project.

Non-professional contributors do not want to do selection. The objects they were contributing were often family photo albums – and for most people, nearly every picture was important to them, and prioritizing personal items was difficult for them.

Image selection cannot happen while scanning is taking place. Selection could only be done by someone very familiar with the collection as a whole; the scanner generally wasn't at all familiar with the contents of the collection. Often, no selection at all took place.

The concepts behind exhibit design, especially exhibits intended for web display, were difficult to convey to most contributors and participants. As a result, many exhibits were designed by UW, not the community. While community members were asked to review and confirm all exhibit content, exhibits did not usually originate from the groups who "owned" the subject matter. Intensive coaching was required to assemble organized and coherent stories from people. The exception to this was the Makah Nation, who maintain a professionally-run museum and have staff with exhibit experience available to help design their exhibit.

Duplicate images abound in the community, especially of important people, places, and events. Keeping track of duplicate images as they trickled in was difficult, and sometimes there were disagreements on provenance and ownership.

The task of storing and organizing tens of thousands of digital files turned out to be more labor-intensive and time-consuming than originally expected. For the 12,000 item archive, this project actually processed about 50,000 digital files. We used huge excel spreadsheets with pivot tables. Staff members needed to have an organized and detail-oriented approach to their work.

For most contributors, especially individuals, this project was not a priority. They dug out their photos on their own timeline, and their timeline was not always in accordance with project deadlines. We found that time runs at a different rate in a rural community, and as a result we had to be flexible and allocate extra time for all phases of the project.

We were pleased that the project office was located in a central, public, and neutral space, the Peninsula Community College. The community college supplied meeting space, extra computers, videoconferencing equipment, exhibit space, and was open in the evenings.

The Community Liaison had an open-door policy and potential and active contributors used this flexibility. The people in this rural community did much project business on an informal, drop-in basis.

The Community Liaison needs to be someone the community already knows and trusts. People didn't want to entrust a stranger or outsider with their family albums. Trust was even more essential when working with the tribes and Hispanic populations.

Permission agreements take a very long time to negotiate and move through chains of command when working with small organizations. This was especially true for tribal governments.

Before agreeing to be part of the project, all partners should have signed partnership agreements in place which explicitly stated the role they would play and the amount of work which would be necessary to participate at that level. Often existing verbal agreements to participate were difficult to uphold because this project was not an internal priority for the organizations and they couldn't always correctly estimate the amount of work they had agreed to. A written agreement with a work plan would have been helpful before the project got underway.

The Community Liaison can't simultaneously manage the project and oversee production work and meet with the public. Meeting with partners and the public, who were often geographically dispersed, and directing scanning operations left insufficient time to manage the project.

Community mobilization takes time. A one year extension of our original two-year grant was needed to allow more time to build relationships and trust with project partners and the diverse communities. It took a long time for word of the project to reach everyone; and longer still to generate the community's trust and excitement. People would not submit their privately-held objects for digitization until they had heard good things about the project from some friend of theirs who had already become an active participant.

3. Certification (to be included at the end of Performance Description)

In submitting this report, I certify that all of the information is true and correct to the best of my knowledge.

Name and title of the person submitting the report and date of submission:

Paul J. Constantine, Associate Dean of University Libraries for Research and Instructional Services, University Libraries
December 29, 2006

Burden Estimate and Request for Public Comments

Public reporting burden for this collection of information is estimated to average one hour per response, including the time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comment regarding this burden estimate or any other aspect of this collection of information, including suggestion for reducing this burden, to the Institute of Museum and Library Services, Chief, Information Officer, 1800 M Street, NW., 9th Floor, Washington, DC 20036-5802, and to the Office of Management and Budget, Paperwork Reduction Project (3137-0029), Washington, DC 20503.