

**Preserving Context: A Senior Project Proposal
for Digital Curation and Archival Workflow**

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Glossary

Archival Workflow- the specific steps in which curation is conducted. These are often specialized due to an institution's strengths and limitations.

Archive - the space where items and their information are stored for preservation. Archiving is used interchangeably with curating. However, archivists are not the same as curators as the former is not always associated with intermediation.

Analog Curation - the traditional process of curation using minimal digital tools and lacking a long-term digital presence. This method is focused on tangible products like physical archives or exhibits with placards.

Digital Curation - the process of curation either focused on digital-born objects or uses technology to complete these steps. It is often characterized by a digital artifact (e.g. website, digital database) of the information connected to the curated item.

Cataloging - the collection of descriptive information about the item. This information may not be uniquely identifying and is often the longer contextual information of an item.

Curation - the process of collecting, selecting, organizing, storing, and displaying items with the respective information. Curation is the combination of indexing and cataloging an item.

Indexing - the collection of identifying information about an item. This information is often unique attributes, keywords, or tags.

Information architecture - the structure in which information is placed, organized, and displayed. This architecture reflects both the underlying design and the user experience with the system.

Intermediation - the act of something or someone being in between the raw data and the viewer for interpretation. This can change the way the data is understood, either improving or skewing the perception of the data.

Metadata - data that is about other data (i.e. identifying attributes of an item). Often this information is the basis of how collections can be indexable.

Introduction

All over the world, information and communication are becoming more digitized. This has contributed to the tension of an overabundance of information and scarcity of what can be used. There is still a need for analog methods of information dissemination such as locations like museums and libraries or mediums like posters, physical exhibits, or newspapers. However, these are now being joined by new digital counterparts to assist in this age of information overload. Technology has allowed us to index and catalog anything anywhere that can be accessed by those with the ability to. Institutions of various sizes now are able to support their own repositories and archives, rather than only those with strong curation programs.

Curation is the process of collecting, selecting, organizing, storing, and displaying items with their respective information. Digital curation does this with digital content, storage, displays and thus acting as a tool for the long-term preservation and access to the necessary resources (Sabharwal, 2015, p. 12). Overall, this work is relatively new as a discipline and becoming a common methodology but has only started to develop best practices. Curation, in all of its forms, is intermediation and a practice with consequences. If done improperly, this work can have tremendous ramifications on the well-being of people as well as continue harm for generations as this is a type of long-term data preservation and is used as a tool for education. Since these practices have not been standardized, the various locations and mediums of archived items are archived with often only their own respective needs in mind. Allegheny College does not currently have an interdisciplinary standard for archival workflow, especially featuring digital curation, for their items across campus. Without standards to follow, there is more potential for improper curation and the consequences that come with this.

Of the many items donated to the institution, I have the opportunity to curate an Indonesian bis pole sculpture. Visually, this piece is a tall cylindrical wooden pole featuring Asmat wood carving techniques as well as natural elements like shells and grasses along with red, white, and black pigments. This object was created post-1981 (Bocchi, n.d.) and purchased in Jakarta in the early 1990s. With this background and some crucial visual features, we are able to confirm that this item is an art-for-export piece rather than an Asmat ritual bis pole. The wooden sculpture was specifically created for tourist consumption. This discussion of whether repatriation is required begins our archival workflow with this piece. This project plans to model how to conduct this work properly so that items are ethically curated in Allegheny College's

archive. This will require a fuller understanding of curation from current literature including the specific responsibilities that curators navigate to successfully archive items to then apply to the institution's workflow.

Literature Review

As the dissemination of information has become more digital and applied to the fields of the humanities, new disciplines have emerged, even explicitly called digital humanities. Curation, specifically digital or hybrid, is often seen as a practice or methodology while also now recognized as its own discipline emerging from digital humanities or informatics. This background information on curation guided a larger search for literature on the matter.

I used Allegheny College's Pelletier AggreGator to conduct this literature review on digital curation. The keywords entered were "long term data preservation AND hybrid curation AND digital humanities AND (informatics OR anthropology)" to reach the desired articles that featured ethics, anthropology, and computer science discourse. These keywords also allowed for articles that addressed how digital practices interact with analog or other traditional practices. Finally, the filter of "scholarly and peer-reviewed" as well as the limit to publications in the last ten years narrowed the search to 74 articles that were combed through to conduct this literature review. Most of these sources addressed the method as digital curation, solidifying my focus to only digital for this project. With these available sources, I read to determine the distinguishing characteristics of digital curation as a process of archiving and long-term data preservation from the perspective of digital humanists to capture the interdisciplinary conversation.

Digital Curation as Its Own Discipline

Though some of these have been briefly introduced, terms like data, information lifecycle, archive, and digital curation have carried various definitions as they are used in different fields of study. There has been an exploration of how digital curation has now become its own mature discipline that overarches information science (Higgins, 2018). From its origin as just a part of other disciplines, digital curation has grown into what Dr. Sarah Higgins deems a "sub-meta-discipline" which creates interesting dynamics with other disciplines as it "transcends and influences all of [the information science] disciplines and sub-discipline" (Higgins, 2018, pp. 1332). This difficulty in understanding curation as its own discipline is reiterated by Dr. Rebecca

Grant in her paper about research data management (2017). She explains how there is a severe lack of distinction between digital curation, data curation, and research data management to such an extent that in published discussions on practices, digital collections may include analog material. This highlights the same difficulty I found in this review as many of these pieces do not always distinguish their use of digital curation from other curatorial practices.

As the discipline of digital curation continues to be refined, the methodology and theories are also still being developed for curation. The breadth of this umbrella term has even stated that digital curation is all of the user's interactions with the structure of the digital archive (Davis, 2017). This places digital curation under the theory of attention— that it matters how people allocate, acquire and control the information. This is important to consider as digital curation should have the user experience at the forefront of their work and consider how their structure works to deliver the information. From the perspective of library and information science, this work of curation is seen within the many associated skills and roles of data science (Virkus & Garoufallou, 2019). In the nine roles proposed, three roles completely overlap the discussion of what curation is in the digital humanities. These roles are the data manager, data librarian, and data steward/curator. These divisions in data science further demonstrate the need to not be restrictive on the terminology of what digital curation is in publications as well as a need to define what will be used for this project. This is important as I continue to parse through literature and analyze other archives since they may not be labeling their work and job titles as any of these labels. This reinforces our need to rely on the umbrella definition of digital curators: those who collect, organize, and then disseminate information to users digitally.

The Major Responsibilities of Curators

While there are many labels and descriptions of curators' jobs, the most important part discussed in the literature is the job of adding meaning to information through selection and organization. When implementing curation in the classroom, Dr. Jolie Sheffer and Stefanie Hunker wanted to show how knowledge of a subject is shaped by particular contexts and framing by having students create projects of their own using curation techniques (2019). They found that their students had firsthand experience of connecting sources together for new interpretations and innovative displays for their exhibits. This selection and organization practice allowed for a demonstration of this meaning-making process. Dr. Alona Forkosh Baruch and Dr. Rivka Gadot also looked at curation's role in education as they attempted to characterize the curation activity

of teachers. As they were describing what curation is, they wrote "The curation process produces snippets of knowledge that are connected into meaningful content, thereby examining a topic from diverse perspectives, using various resources" (Forkosh Baruch & Gadot, 2021). This connection that they describe as the added value from curation, which is echoed throughout the literature, makes it worthy of its own discipline and discourse. Some have been going as far as to ask for curation work to be held with the same value as text-heavy publications of conventional scholars (Siddiqui, 2015). This is an important acknowledgment of this value even though the material that is being organized is not the curators' original research and does not require expertise in the subject, rather just collaboration and reflexivity.

One difficulty with curation is this core concept of intermediation. Curators act as mediators for the public and its history. There is a strong argument for disintermediation (Sabharwal, 2017) where the public is in charge of its own memory and history. This lack of refinement also aligns with the discussion that data is a commodity that should be free and open access for anyone to look at and interpret meaning on their own (Mauthner & Parry, 2013). Many issues arise with this as structural violence affects the outcome of a communities ability to do this. This is inequity in access and education to understand raw data. Without proper consideration, minorities may be systematically erased in the larger social narrative. This has brought forward the concept of slow archives (Christen & Anderson, 2019) as a solution. These archives aren't slow in the sense of temporality but rather done with the intention to be ethically created with a focus on quality rather than quantity or rapidness. This push is for curators to work with the public to create the archive and have a recursive archival workflow to start working towards decolonized curation. This has especially been seen among indigenous peoples working with curators to preserve their information. Though this discussion of decolonizing curation could be a full composition in itself, the concept of knowledge organization is worthy to note as it distinguishes curation from other methods. Knowledge organization can reinforce semantic frameworks (Sabharwal, 2021) through metadata. For example, this can promote English over the original language of information as the metadata is often standardized in the curators' language which sustains the hierarchies of collection. This has led to solutions like parallel metadata and other innovative approaches. These issues that arise from adding meaning through information organization are crucial to note as future practices should continue to work towards not continuing these colonial practices.

Curating with a Purpose

Focusing on the purpose of using curation, the literature combined concepts of use, reuse, and sharing of data. Improvements are constantly being suggested that can be implemented into documented workflows, but these concepts highlight the main foci of curation. Dr. Tarvo Kärberg highlights the use of pre-ingest activities, any work that occurs while acquiring the item, for curation (2013). These activities work to build better metadata records for the item and attempt to prevent large issues for curators that may occur in the middle of the process of archiving an item. With this intentional collection work being completed ahead of time, the curation work conducted following these activities is more likely to be of higher quality. His work also showed how it was possible to reuse other metadata systems to improve the quality of archive descriptions. These concepts of use and reuse are directly correlated with the ability to utilize this information in education. This allows the information in the archive to be interacted with for the purpose it is put together for, education or otherwise. Along with improving the quality of the data that is available, the quality of the display and the usability of the information structure are also of note. Often hybrid approaches are cited (McCarthy et al., 2015) as the best way to increase usability in information architecture. By merging analog and digital ways to access the information, a larger audience has more access to information available. These ideas of quality and access are essential to the curators' job. This will be more important to consider for the future of items in collections rather than just living in a digital state.

Stemming from some of the difficulties of curation is the importance of collaboration, especially the work of multidisciplinary teams. A solution to the epistemological difficulties of reusing qualitative data has been the use of collaborative curation practices (Karcher et al., 2021). This collaboration, along with data management practices and technological advances, allow for more context and ensure ethical sharing of information so that it may be possible to reuse this qualitative information. In 2013, Dr. Alex Poole discussed this future of sharing as well while also reinforcing the need for collaboration and cooperation. This is what Poole cites as the key to the long-term sustainability of information. This sustainability allows for longer periods of time to reuse information for its intended purpose. This sustainability is echoed by Dr. Colin Post and Dr. Alexandra Chassanoff. They highlight that keeping tensions between local and professional contexts at the forefront of curation work is necessary for sustaining archival infrastructure long-term (2021). This reflects the need for both trained standardized practices for

curation but also allowing for flexibility with the needs of local contexts. Without multidisciplinary collaboration, the quality of curated products is questionable and not sustainable.

Collaboration is more than just a solution to problems in curation. It is a vital part of distinguishing this methodology from other disciplines in the field of information science. As Sheila Anderson and Dr. Tobias Blanke followed the digital evolution of science disciplines and now the humanities, they iterated the importance of collaboration. They compared the definitions of e-Science and "At their core is the idea of collaboration and sharing between and across communities – whether sharing research data, compute power or other resources– in order to enable new forms of enquiry, and the generation and understanding of new research questions" (Anderson & Blanke, 2012). This identification of collaborative work in e-Science was seen again in all of the examples such as anthropologists and computer scientists collaborating to complete new digital humanities projects. The digital humanities inquiry in itself is based on the collaboration model (Maryl et al., 2020). To promote this methodology of digital curation, Dr. Natasha Mauthner and Odette Parry focus on the policies that help facilitate researchers to curate their work (2013). They found that some of the most successful attempts to facilitate archives were due to the collaboration of the researcher and some entity that specializes in curation, like another organization, team, or single curator. By working together, this process happens more often and more ethically.

This distinguishing factor of collaboration is helpful as it highlights the necessity of having multiple perspectives on the same archive or project. Uniting these varying practices and specialties can create new innovative standards to improve the ethics of collection. There is no set practice in the work to follow or even review projects for their ethicalities but there is still the question of the quality of an archive.

Evaluating the Archives

After the completion of curation work, one difficulty derived from the nature of the work is how to measure its success. While other fields may have more obvious ways to measure success, curation lacks specific standards to judge this abstract concept. Abrams attempts to capture this in four categories for evaluating the success of digital preservation (2021). These four categories are accessibility, integrity, authenticity, and usability. This unsurprisingly reflects many of the distinguishing factors of digital curation that have been common in the literature.

New ideas articulated in this piece include the concepts of integrity and authenticity. These ideas highlight the responsibilities of the curator(s) to be transparent and construct a trustworthy workflow. This transparency can also help reduce future replication crises (Slingerland et al., 2020) that may occur in many fields. Integrating transparency by documenting an archival workflow can improve the reproducibility and sustainability of archives. Accessibility and usability reflect the use, reuse, and sharing of the work. As this focuses on the experience of the user and quantifying these categories for measuring success, it also summarizes the important characteristics of curation work.

With these factors in mind, this methodology of digital curation is based on many of the main concerns that arise with mediation. The social responsibility of curators is intertwined with their occupational responsibilities to collect, store, and display quality information that is accessible and usable. Collaboration and awareness of how to ensure the quality of the archive will be important considerations to highlight in the reflexive practices of curation. After parsing through these themes from the literature, these articles will start as a solid foundation for a larger literature review for best practices. Moving towards the creation of the archive, it will also be worthwhile to look specifically at projects that have already been created that can model or guide this project's use of technology or tools. These sources will act as guidance for an information architecture analysis as many projects were cited to explain these distinguishing characteristics of curation.

Research Question

How can digital curation methodologies be ethically applied to curate items for use in interdisciplinary education at Allegheny College?

Project Aims

My project's primary goal is to use digital curation for an ethical, educational, and sustainable archive of the Indonesian bis pole sculpture. This will be accomplished by completing several smaller goals before achieving this final construct.

First, I hope to attain an understanding of the best practices and current tools used for digital curation. With this understanding, I will apply this knowledge gained to create the digital

archive by indexing and cataloging the item. This will contribute to the creation of an archival workflow framework for Allegheny College. This workflow will be focused on ethical archives and the potential for displays in public spaces for interdisciplinary education.

With the completion of these pieces, this project will curate this artifact while creating an accessible digital archive connected to the physical item.

Expected Final Product

The final product of this project will be seen in the deliverables of a digital archive and a final written composition. The composition will feature a literature review, information architecture analysis, archival workflow, and reflection. The literature review will focus on the best practices of curation. The information architecture analysis will be focused on digital collections, as mentioned in the literature, especially focused on how the information is organized and displayed. This gathered knowledge of practices, technology, and techniques will then be applied as I curate the donated Indonesian bis pole sculpture. This indexed and cataloged piece will act as an example for future curated items. The digital archive will be created and run through GitHub pages which can be accessed publicly on the internet. With the completion of the digital archive, the last portion of the composition will surmise the process and application of hybrid curation while reflecting on the implications of this work in the fields of global health and informatics.

Methods

Due to the construction of this project, the methods will be uniquely specific to my work to achieve the proposed aims. The project will begin with information gathering seen in the form of a literature review paired with an information architecture analysis. This will be followed by the application of this information seen in the creation of an archival workflow and curation of the item. The final documentation will reflect the process of using these methods, elaborate on ethical considerations, and discuss the implications of this work.

Before being able to conduct any work with the donated item, I will be collecting current information on the methods of digital curation. The literature review will build on the preliminary one conducted for this proposal. It will focus specifically on the current best

practices of digital curation. These pieces will then guide the selection of websites and tools for analysis. The information architecture analysis will focus on how these digital collections are structured and what techniques or tools are being utilized for their archives. It will be focused on the organization, use of metadata, and usability especially considering the working of user experience and user interface design (UX/UI).

After gathering this information, I will be able to apply these digital curation methodologies to curate this item. This will consist of walking through all of the steps of curation such as collecting and organizing the information into a digital archive. Due to the timeline of this project, I will only be focusing on the digital archive for this item and only considering the possibility of an installation and hybrid exhibit. The technology and digital archives are seen as a different (and sometimes better) way to access, preserve, and enrich information beyond what can be done with only analog methods (Sabharwal, 2021; Sheffer & Hunker, 2019; Siddiqui, 2015). Though it may not completely replace analog practices, the use of this digital curation has an important place in improving the possibilities in archives.

With replication and sustainability in mind, a template or bare framework will be an important portion of this developed archival workflow. The creation of this template should allow for quick and relatively easy input of information to create a functional, accessible, and enriching digital archive. My highly interdisciplinary position will allow me to set up this technology and workflow with consideration for others who likely specialize in one or various combinations of these disciplines, especially for those who may not have the same level of technical training. The item's index will be created from this template. This item will also act as an example of the possibilities of cataloging such as the use of additional linked sections as other items may or may not have similar projects conducted with them. Overall, this application of hybrid curation will act as a model for an ethical archival workflow that can be reused or even improved upon with future iterations.

This digital format of the archive will be in a website framework hosted on GitHub with influence from the techniques and technology discovered in the information architecture analysis. I will likely be writing the code in HTML, CSS, and Javascript with additional languages for functionality. The organization of the information will likely be in sections reflecting what I have already identified as the global health context for this sculpture such as its

position as an art-for-export in the context of power and economics. This has the flexibility to adjust as I collect and parse through more available information for this piece.

Following the creation of these deliverables, the last portion of this composition will consist of documentation and reflection. This will be dedicated to formalizing my notes and experiences of the application process into this reusable and understandable workflow.

As curators continue to decolonize their practices by adding time for reflexivity (Christen & Anderson, 2019), I will add this time throughout my process but dedicate this last third of my work to reflexivity. The documentation will include conversations and thought processes around actively incorporating ethics considering other implications of this work. This work will function with considerations about intermediation (Sabharwal, 2017) which is one of the large conversations occurring amongst curators and other digital humanists. Other concepts such as representation, power, and ownership will be heavily considered as well.

These ethical considerations lead to how one can measure the success of the archive. This construct of success cannot be directly or indirectly observed. Abrams (2021) suggests from their research that we can use the proxies of accessibility, integrity, authenticity, and usability to gauge the success of an archive. This will lead me to interdisciplinary collaboration as we work through these questions of how to successfully use digital tools for a functional final product while conveying the integrity of the archive as I act in the role of curator.

Though I am not an expert in the geographic region, peoples, or material, I am still prepared to complete work for this project. As already mentioned, curators are not often experts of the collections they work with due to the overabundance of information. This workflow will be designed for flexible and, more importantly, collaborative archiving. My dual interdisciplinary majors will facilitate some of this collaboration with plans to include more perspectives on this work to combat this topical inexperience. I have other expertise that will allow me to successfully complete this work. I had the opportunity to be an Ethics Technical Leader through the Mozilla grant. I specialized in holistic project display and website development, using many of the tools I have already discussed for the digital archive. Along with digital and coding skills, I was also part of many conversations on ethics. From internships like this and other coursework, I have been able to specialize in interdisciplinary ethics of data collection, storage, and display. I have had multiple courses on the analytics of data with a focus on improperly stored data (thus making it unreliable for reuse), skewed results, and biased displays of information. With ethnographic

methods, I was able to focus on narratives and other qualitative data with new knowledge of how these require slightly different approaches yet are just as important as quantitative data. This course allowed me to also explore themes of authenticity and commodification of culture for tourism in soul food. This and other humanities courses have directed me to discuss narratives and representation. These frame our understanding of the world and how we act within it. Due to my specialization in health, many of these conversations have directed me to understand how this information affects the well-being of people around the world. This has featured many discussions around power, privilege, access, and system structures that have caused inequality amongst people. Lastly, this information is collected and organized with the hopes of use in education. My work as an instructional designer for global health courses and program coordinator for Teach Global Health has prepared me to create this work with consideration of decolonizing education and transparency in data. With all of these in consideration, all of the work I have conducted at Allegheny College has led me to this unique position to complete this project.

Global Health Context

Global Health Studies is an interdisciplinary field that has been pedagogically split into four distinct dimensions: science and the environment, power and economics, ethics and social responsibility, and cultures and society. My proposed project intersects with these dimensions on many levels, though it will mostly be focused on population-level health. This project has two distinctive foci, one on the actual item and the second on the larger implications of digital curation and health.

Indonesian Bis Pole Sculpture

Focusing on the donated item, this piece represents some important topics in the field of global health. Central to this item is its place in the conversation about the commodification of culture. This Indonesian bis pole sculpture was created as an art-for-export. It was meant for tourist consumption which speaks to the power and privilege of those making it in comparison to those buying this item. This highlights self-commodification as they sell these sculptures featuring traditional woodcarving techniques and mimicking their ritual bis poles. This is also in close conversation with resource extraction that they did to make these pieces for tourists. These wooden poles are made out of endangered and vulnerable plant species like the Bornean

ironwood trees, native to Indonesia. Overall, this history and reliance on tourism for income will be an important discussion as it reinforces the inequality experienced by native populations, especially in their participation in the global economy. My further work will only dive deeper into these connections which will be displayed in the archive created through digital curation.

Digital Curation

Thinking of the larger implications of using these methodologies, curation holds an important place in narratives and public memory. Curators hold this responsibility to act as a mediator of data for the public. This history of collection and preservation of curation is deeply rooted in colonial practices. Of the many important features, it is important to recognize that the act of curating can affect the positional power structure and narrative of history. These locations of curation, like museums especially, cannot avoid being part of the discussion about social justice (Diaz & Paneto, 2020). Unethical curation can whitewash history, erase cultures from narratives, or spread misinformation. The actual information in archives, just like this project, may hold explicit ties to conversations of justice. Objectivity is an impossible standard. It is the curator's responsibility to identify their own positionality and the ways it affects the structure and methods of archives. They can then use reflexivity to realize and minimize the effects of this on their intermediation, a practice that has been crucial to my global health education. Ethical practices and standards are the way to begin to decolonize curation. When curation is completed without these ethical considerations, societal structures may be reinforced and exacerbate the violence already being experienced by certain populations.

Even when information or exhibits do not directly relate to health topics, they still affect the well-being of those who view and those represented. These displays create empathy between the viewers and the content. This connection is important as it affects perceptions of different groups and even spurs some to activism. It is a part of curators' responsibility to represent items holistically and create these spaces for self-education that promote global communities and provide cultural context especially when items may be outside of their original context. This also allows archives and exhibits to counter some of the inequities experienced in education and may act as a resource for classrooms. The responsibility of the curator is not only to those represented by the content of the archive but also to those who will be consumers of the archive.

These contexts of global health studies shape the content of this composition. The sculpture as a material item represents the destruction of the environment and the

commodification of culture. This object is also representative of the global economic exchange seen through the role of tourism. These three facets of the object greatly affect the well-being of the creators of this sculpture as they sell these as their livelihood. Curation as a whole will continue to work with these tensions of power and privilege as it collects and preserves information while making contributions to conversations on social justice in the process of dissemination, educational and otherwise.

Proposed Timeline

Spring 2022

Date	Due Dates	Expected Progress
Week 5: Feb 21 - 25		Start development of official proposal & collect and read literature for review
Week 6: Feb 28 - Mar 4	<i>Check-in with 1st Readers</i>	Revise proposal & collect and read literature for review
Week 7: Mar 7 - 11		Complete first draft proposal & collect and read literature for review
Week 8: Mar 14 - 18		Finalize proposal & collect and read literature for review
<i>Break: Mar 21 - 25</i>	~~~~	~~~~
Week 9: Mar 28 - Apr 1	<i>Updated Proposal Due: Mar. 28th</i>	Prepare for proposal defense
Week 10: Apr 4 - 8	<i>Proposal Defense Apr. 5th</i>	Begin the literature review and analysis with collected literature
Week 11: Apr 11 - 15		Write draft of literature review
Week 12: Apr 18 - 22		Finalize draft of literature review
Week 13: Apr 25 - 29	<i>Chapter 1 Revision Due: Apr. 25th</i>	Revise literature review and analysis
Week 14: May 2 - 6	<i>Progress Report Due: May 2nd</i>	Begin work with digital infrastructure and revise literature review and analysis
Week 15: May 9 - 13		Work with digital infrastructure and revise literature review and analysis
Week 16: May 16 - 20		Work with digital infrastructure and exhibit information

Fall 2022

Date	Due Dates	Expected Progress
Week 1: Aug 30 - Sept 2		Collect information on the sculpture
Week 2: Sept 5 - 9	<i>Meeting with 1st readers</i>	Finalize information on the sculpture
Week 3: Sept 12 - 16		Finalize digital archive
Week 4: Sept 19 - 23		Review Literature Review and Exhibits
Week 5: Sept 26 - 30		Draft official reflection and write-ups
Week 6: Oct 3 - 7		Finalize reflection and write-ups
Week 7: Oct 12 - 14 <i>Fall Break</i>		Revise reflection and write-ups
Week 8: Oct 17 - 21		Revise and compile full composition
Week 9: Oct 24 - 28	<i>Final Composition Draft Due: Oct. 28th</i>	Completion of full composition draft
Week 10: Oct 31 - Nov 4		Final revision period
Week 11: Nov 7 - 11		Final revision period
Week 12: Nov 14 - 18	<i>Final Composition Project Due: Nov. 18th</i>	Final submission of complete project
Week 13: Nov 21 - 22 <i>Thanksgiving Break</i>		Prepare for Oral Defense
Week 14: Nov 28 - Dec 2	<i>Oral Defense</i>	Complete Oral Defense

Budget

This project will not require a budget. The texts I am using for my literature review are free and publicly available or accessed through the Allegheny library services. The digital space and software for the digital exhibit are already available under the existing Allegheny cyberinfrastructure. There are no budgetary concerns for the scope of my project. A physical installation or display will not be addressed in this work beyond general consideration for this potential occurrence after the completion of this project.

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