

Application Narrative

A) Nature of the request

The University of Virginia requests an NEH Digital Projects for the Public Discovery Grant to develop design documents for *Participatory Media*, an online project that interactively engages with and presents participatory community media from the 1960s and 1970s. *Participatory Media* will centralize disparate archives of community media and place them in the larger context of America's public documentary record. The project will also bring to light the development of participatory media practices, and the social and cultural history of American communities during this era. We will focus on three community archives in the discovery phase:

- The Yup'ik village of Gambell, Alaska and the Alaska Center for Documentary Film;
- The Puerto Rican neighborhood of New York City's Lower East Side and Young Filmmakers Foundation;
- The Appalachian community in eastern Kentucky and Appalshop.

The three sites and archives represent the diverse set of challenges the project will encounter in developing, building and implementing the *Participatory Media* project. Challenges include managing and curating complex archives that contain a diverse mix of moving images, photographs, audio recordings, textual documents and extensive metadata. These initial sites will also help us to address issues arising from multilingual collections and rights management.

In order to develop the design documents, the *Participatory Media* team will bring together the communities who produced each media archive, experts in the digital and public humanities, and academic scholars. This team will:

- explore how to provide access to community-made, rare, and often publicly-funded moving images and their related archives;
- provide a model for community involvement in digital public humanities work, specifically participatory archival, curatorial, and exhibition work;
- employ innovative technologies to enable digital participation on multiple levels.

The final product of this discovery grant will be design documents that include user interface specifications, technology requirements, and wireframes. The collaborative nature of the *Participatory Media* project reflects the values of the original creators and history of these archives. The use of digital humanities techniques and innovative today's innovative technologies within a public framework in this project is in accordance with the aspirations of the creators of these cultural products many decades ago who too used the new technologies of the day. The *Participatory Media* team will work in partnership with the University of Virginia's Institute for the Advancement of Technology and the Humanities and Scholars' Lab as well as Yale's Digital Humanities Lab.

B) Humanities content

In the 1960s and 1970s, Americans across the nation responded to rapid political and cultural change by thinking deeply about the meaning of community and participation. Young people invented new forms of politics they named "social" movements, artists produced collaborative, "social art," and government, in the form of the War on Poverty and other initiatives, created "social

programs” around the goal of community participation. In this context, organizations and independent filmmakers began using newly affordable film and later video cameras and public grants to document people and places neglected or stereotyped by commercial media. What started as the work of scattered community organizations and collaboration-oriented filmmakers grew into a broad practice of participatory community media making that produced a dazzlingly variety of films, videos, audio recordings, photographs, and other materials. By the end of the 1970s, most public funding disappeared, and the organizations that survived became equipment centers catering to individual auteurs. Today, this little-known archive from the 1960s and 1970s provides a unique record of mid-twentieth century Americans. In these films:

- Yup’ik men demonstrate how to hunt walrus and whales in the Bering Sea.
- Eastern Kentucky miners and their families open their coal camp homes to the camera.
- Puerto Rican youths enjoy motown records on the rooftops of New York City’s Lower East Side.
- An African American teenager negotiates the challenges of an interracial relationship.
- Two boys explore an abandoned Ellis Island.
- Residents of a southwestern Virginia village attend a high school football game.

More than a collection of unique films, videos, and other artifacts, community films form an essential chapter in American cultural and media history as well as a rich set of materials for thinking through our own media-saturated lives.

With its focus on people and communities imagined as outside of the main currents of middle-class, mid-twentieth century life, community filmmaking produced the era’s equivalent of the vast Depression-era photography and interview collections created by the federal government, including the now well known Farm Security Administration photographs and the ex-slave narratives. Unlike during the New Deal era, however, federal agencies did not centrally fund and archive these community film projects. Beginning in 1964, the Office of Economic Opportunity-the leading federal agency in the War on Poverty- supported participatory film projects, especially through a community film workshop model. The NEH and the NEA, both founded in 1965, also provided funding for this kind of filmmaking. By the 1970s, state humanities councils and private foundations began to support this work as well. As a result of this decentralized funding, community films were not collected in a central archive. Today, they are scattered across the private holdings of filmmakers, the closets of film groups, and institutional archives. *Participatory Media* will begin the task of bringing these films and their archive back to the many publics that helped produce them, from the local communities that helped make the films and were depicted within them to the larger communities of Americans whose support for federal programs, humanities councils, and foundations funded them. Our online project will enable users to see and hear this earlier generation of Americans thinking through what it means to participate in and create community.

Yet community filmmaking did not just produce a forgotten archive. With its emphasis on collaboration and enabling people to represent themselves, community filmmaking also formed an important forerunner to the contemporary world in which everyone with a smartphone and access to social media is a potential “filmmaker.” Less a genre than an approach to media making invented in the 1960s and 1970s, community filmmaking created a broad participatory approach that eroded the boundary between professional and amateur documentary work. Participants took up whatever tools were available and often produced audio recordings, still photographs and related textual notes including transcriptions of interviews, filmmaking logs, and other materials in addition to films and

videos. For example, Len Kammerling's work with Yup'ik people on Saint Lawrence Island in Alaska includes completed films about the Gambell Village community, audio segments with annotations by the filmmakers, formal portraits of participants, and correspondences with the village council and funding agencies. Community filmmaking pushed Americans a half a century ago to think about their public personas in relation to a much larger potential audience beyond the people they interacted with in their everyday lives. As opposed to private, individual documentary practices like taking family photographs, working collectively required participants to reconcile their different visions. As a result, these films and other media do not just tell us something about their topics--the activities, people, and places portrayed. They also show us people learning to make their own media images. Supporting documents related to the films and, more broadly, the filmmaking organizations will be included in the project to convey how participants debated, negotiated, and reconciled their different visions of their communities.

Because community films were made in collaboration with the people represented, they offer a different perspective on the historical period and a fascinating record of how people learned to use moving images in political struggles over the needs, values, and boundaries of communities. Making these films forced participants to grapple with the meaning of categories like insider and outsider, public and private, and memory and history. Explicitly or implicitly, making these films pushed people to think about how to value, change, or dismantle social relationships forged across shared spaces and shared histories. The finished films and other media, in turn, shaped the ideas and experiences of people who watched them on public or community television stations, at film festivals, in classrooms, at the meetings of organizations, in community centers, and occasionally, in movie theaters.

If YouTube had existed in the 1960s and 1970s, community filmmaking would have supplied much of its content. Instead, community filmmaking and more broadly, in the term that became popular at the end of the 1970s, community media suffered from chronic distribution problems. Participants paid more attention to the process of media making than to the process of media distribution. Community films and media did not always fit easily into non-commercial distribution networks like public television because of quality, format issues, and non-standard lengths. More importantly, the problem, in their view, was that many low income and minority communities had been ignored or misrepresented in the media. The experience of collaborative media production - enabling people to represent themselves - would solve that problem. Self-representation in the media, in turn, would strengthen self-determination in the political arena; however, participants did not always think specifically about how this cultural inclusion translated into political and economic inclusion. The *Participatory Media* project will bring community filmmaking full circle by solving this distribution problem. Our online project will provide access to the films and other media surrounded by supporting materials including historical research, film analysis, interviews with participants, and supporting documentary evidence. In this way, we will place the filmmaking process, the films, and the other media these collaborations produced in the context of the organizations' histories and the broader context of US history, documentary work, and media production.

Participatory Media will explicitly address the following humanities themes: American national diversity, American social, cultural, and political history, the relationship of people, technology, and cultural forms, and the history of documentary filmmaking as well as draw from a wide-range of humanities scholarship.

Humanities themes

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1. American National Diversity: At the most basic level, by distributing participatory media and supporting materials, *Participatory Media* will give users the chance to hear and see an amazingly varied group of mid-century Americans. Our initial phase will showcase racial, regional, and cultural diversity by presenting media made by and about African Americans, Alaskan native peoples, and Appalachian whites. Community filmmakers explored differences in religious practices, coming of age rituals, the material culture of everyday life, and conceptions of politics. Films included in the prototype present foot-washing rituals and riverside baptism in eastern Kentucky churches and dance and drumming as spiritual practices on St. Lawrence Island.

Participatory Media users will be able to compare what it is like to grow up in an African American neighborhood on the south side of Chicago, a coal town in southwestern Virginia, and a Yup'ik village in Alaska. In an episode of Mountain Community Television produced in Norton, Virginia, for example, local kids share their perceptions of popular culture by parodying popular shows and commercials. Users will also be able to compare how people in our featured locations think about politics and their relationships to agencies of the local, state, and federal governments. In a film made in Gambell, Alaska, resident express a tempered gratitude toward the Coast Guard for rescuing walrus hunters stuck in offshore ice while leaving their equipment and their catch behind. In contrast to widely circulated footage from the era, *Participatory Media* materials highlight the perspectives and lives of Americans who are not middle-class. *Participatory Media* will convey the texture of everyday lives in the 1960s and 1970s beginning with our featured locations.

2. American Social, Cultural, and Political History: The project will also enable users to explore the history of the US in a period of rapid cultural, social, and political change. On one level, community media (a key type of participatory media) and supporting documents tell a story about local history that the project will share with people who participated in making the films in the past and who live in these areas in the present and with a broader set of online publics. Through the online project on Mountain Community Television, for example, users will see and hear their relatives and neighbors from a half century earlier attend the Dock Boggs Memorial Festival, organize to fight a dam on Paint Creek in Kentucky and Powell Mountain, and discuss contemporary issues like the 1977-1978 coal strike. Project materials will teach viewers about how people use social, political, and cultural activities to create community.

On another level, the project will teach viewers about the broad currents of US history in the 1960s and 1970s. One important strand is folk revivalism, a rich cultural movement in this period that shapes both the funding and the locations of community film and media making. While ideas about “the folk” and what is imagined as their “isolated” and “authentic” culture go back at least as far as the mid-nineteenth century, what is interesting about this period is the way this kind of interest in rural, working-class Americans spreads out of academic and elite circles and becomes a major part of youth culture. Still, folk revivalism is not quite a broad enough category to encompass the film and media makers at work in urban as well as rural areas. The political movements of the period - especially the civil rights movement - also shaped many Americans’ interest in and knowledge about people they understand as different from themselves.

Across the country, grassroots organizers called for self-determination for Americans left out of mid-century prosperity. All of these trends affected War on Poverty officials as they planned and funded film workshops including the seven opened in low income urban areas by the Community Film Workshop Council. These concerns too shaped the grant practices of the NEH, NEA, state level humanities councils, and private foundations that provided funding for community filmmaking. Here, *Participatory Media* will draw on co-PI Lauren Tilton's pioneering research on the rise of the community film workshops movement in the 1960s and 1970s as well as co-PI Grace Elizabeth Hale's recent book, *A Nation of Outsiders: How the White Middle Class Fell in Love with Rebellion in Postwar America*. Community media making gave Americans living in economically struggling urban neighborhoods and rural communities a way to represent themselves as more than the human face of American poverty. It also gave Americans who did not live in these places a way to think across other categories like urban and rural and black and white. *Participatory Media* will enable users to listen and watch Americans in the past thinking about what makes a group of people a community in this period. This experience, in turn, will help Americans today to think about the relationship of media and communities in our own time.

3. Relationships of People, Technology, and Cultural Forms: Participatory Media will enable users to explore the relationship between people, technology, and media-making and documentary practices. The site will provide a concrete way to explore the often-abstract concept of how culture works or how, specifically, people use technology to produce and distribute cultural forms that make and convey meaning. Technologies emerge and are put to work by specific people in specific historical and cultural contexts. Nineteenth century middle-class Americans deep interest in domesticity, private family life, and negotiating loss, for example, shaped the way people used photographs during and after the American Civil War. Similarly, filmmaking takes form as individuals adapt available technologies for use in their times; they turned to 8mm, 16mm and "wild tracks" (sound reels with no accompanying film) and later sync sound and video to fulfill the project of "giving voice" to underrepresented communities. The project will incorporate these related materials in order to capture the complexity and richness of the filmmaking process in turn providing a deeper record and history of the communities and era. As well, the project will show that the cultural forms made by the invention of relatively affordable and portable sync-sound equipment was not limited to individual documentary work (from making family films to independent filmmaking), commercial media practices, and government-directed documentary work as some film scholars have suggested. Rather, a key development was the collective, collaborative and participatory filmmaking pioneered by the community film groups of the 1960s and 1970s.

Participatory Media's presentation of the process and the products of media making will help users think more deeply about the politics of representation and the use of documentary and social media practices today as well as the ways in which Americans incorporate new technologies into their everyday lives and politics. Visitors to the project will watch and listen as a diverse group of Americans learned to navigate new technologies and the growing presence of media in their lives.

4. The History of Documentary Filmmaking: Participatory Media will address the place of participatory filmmaking in the broad history of documentary filmmaking. In the early 1960s, American filmmakers including Leacock, Pennebaker, Albert and his brother David Maysles, John Cohen and Edward Pincus developed an observational mode of filmmaking into a genre eventually called "direct cinema." Characterized by a "natural" style in which the camera seems to be "a fly on the wall" capturing "real" life, direct cinema shaped both the aesthetics and topics of participatory media. Still, community filmmakers were pragmatic and committed more to community self-

representation than to formal qualities or characteristics. While direct cinema had an influence, community filmmakers also used on-camera interviews, voice-over narration, animation, reenactments, and other techniques shunned by direct cinema. *Participatory Media* will highlight the different forms of documentary adopted by the groups and provide a concrete way of exploring documentary techniques and genres.

5. Humanities Scholarship: Throughout our project, we draw on a broad range of humanities research by historians, film and media studies scholars, anthropologists, and American Studies scholars. Most importantly, co-primary investigators Grace Elizabeth Hale and Lauren Tilton are both engaged in active research projects on participatory filmmaking and will draw on this work in the analysis and presentation of these films. Their work has put them in contact with the filmmakers and organizations the prototype features. The project also draw from the body of scholarship by scholars like Deirdre Boyle, Charles Tepperman, Cynthia Young, Dan Streible, and Sharon Sherman that directly address some kinds of community filmmaking and related documentary practices.

More broadly, we use the half-century of work produced by social historians, a subfield of history invented in the same period as community filmmaking. In contrast to previous historians' focus on political history and the lives of elites, social historians invented a new way of researching and writing history "from the bottom up." Much of their work took the form of community studies. Social history informs our work in two important ways. When available, social histories of the communities that are the subjects and objects of our films provide important and essential historical detail. More generally, social historians have done important intellectual work on how the meaning of community has changed over time. We will draw on this intellectual project, on earlier attempts to position community as a kind of collective and often utopian alternative to the state and a counter to historical analysis focused on individuals and on later work deconstructing and critiquing this earlier romance of community. We will also use recent work on the history of the US government (especially the War on Poverty) and philanthropy to examine the centrality of public funding (from federal, state level, and local government organizations to private foundations and nonprofits). Finally, we will draw on the last quarter century of work by cultural historians who have explored the history of documentary practices more broadly and filmmaking more specifically as well as key social and cultural movements in this period. (See bibliography.pdf for a list of scholars the project draws from.)

From interdisciplinary scholars working on US culture, we draw the idea that cultural forms do not just reflect history. As they circulate, they also make history. These scholars have done important work on the relationship between media forms, technology, and the way people understand their worlds. *Participatory Media*, by providing supporting documentation including detailed film production and editing notes, demonstrates concretely how documentary work and media-making more broadly change the communities that are their subjects. We also draw here on the film studies work on the development of direct cinema, cinema verite, and more subjective and personal styles of documentary making to place community filmmaking as a practice within the broader landscape of film and media history. Finally, work in film studies, visual culture, and sound studies shapes our close analysis of the films and how camera angle, shot length, lighting, color, sound, narrative structure, and editing work to create meaning.

Participatory Media is particularly grounded in the history of the 1960s and 1970s. In this period, many Americans believed that more traditional meanings of community as a collective rooted in a

specific place and in some kind of continuity across time had become increasingly untenable. While this definition of community had long ceased to characterize suburban middle-class life, many Americans worried that it was now under assault in places imagined as isolated or somehow marginalized like Alaska, eastern Kentucky, and low-income urban neighborhoods. For Americans living in these places, political movements, government programs, and mainstream media representations made defining insiders and outsiders and deciding who had the power to set the boundaries of the group into urgent questions. With it came another set of questions. Who, exactly, would be able to publicly represent the collective? Who would negotiate conflicts between personal and family stories and public histories, between memories and facts, and between public and private visions of the self? Who could and would negotiate between alternate visions of community? In other words, who was allowed to participate? *Participatory Media* makes their answers - the films they made - accessible to Americans now struggling with contemporary versions of these issues.

Related projects

No other digital or print project examines the broad practice of participatory filmmaking from the 1960s and 1970s within its historical context. One important digital project that examines a subset of the kind of filmmaking presented on *Participatory Media* is Folkstreams.net: A National Preserve of Documentary Films about American Roots Cultures (<http://www.folkstreams.net/>). The project is different from this valuable and pioneering site in some important ways. First, Folkstreams is an archive focused on one genre of documentary work, the “folk film” or films made by independent filmmakers operating within a framework shaped by the study of folklore, folk revivalism and ideas about the folk. Though some folklorists do work on urban folklore, for example, in practice “the folk” usually means rural Americans, and the majority of the films available on Folkstreams are about rural America and especially the US South. This “folk” framework, recently redefined as “roots cultures” cuts one set of films off from a much larger and broader documentary practice, leaving out most films about urban areas and films made by organizations and workshops. It also does not provide a structure for talking about the range of collaborations and the possibilities and limitations the subjects of these films faced as they tried with differing degrees of power and self-consciousness to represent themselves. Second, Folkstreams is primarily a database. In this way, the site has performed the valuable service of locating, archiving, and delivering a subset of films. While the site has increased its provision of supporting materials to include transcripts, information about some of its filmmakers and their documentary practices, and lesson plans, the main purpose of the site is to stream the films. Another site that examines a small set of community films is A/V Geeks (<http://www.avgeeks.com>). While there are community films scattered throughout, this archive is built on the personal, ephemeral film collection of Skip Elsheimer and features PSAs, stock footage and education and government films ranging from the 1940s to the 1980s. The site does not provide supplemental material about the films and is primarily focused on making this extensive collection available to a broader public.

C) Project format

The Participatory Media team will conduct a series of in-person and Skype meetings to discuss how best to access and participate on an online project that will serve as the gateway for users to interact with and learn about the participatory media during the 1960s and 1970s in the United States. The goal of the meetings is to work collaboratively between digital and public humanities experts and practitioners, scholars and the communities that produced the content featured on the site in order to design an engaging and innovative project. Through these series of meetings, we will mock-up a

project that will creatively curate content about participatory media making in the 1960s and 1970s while offering different publics abilities to engage with the content today. At the end of the grant cycle, we will have a set of design documents that include user interface specifications, technology requirements, and wireframes.

First Group Meeting is scheduled for March 2016 at Yale University. The day and a half long exploratory meeting will bring together a group of humanities scholars, digital and public humanities experts and practitioners, and technologists to discuss how other projects can inform the participatory media project. Participants will explore digital projects that incorporate user engagement. In order to facilitate this conversation, experts at Yale and in the region will participate in the day and a half long session. The group will include people on the cutting edge of digital public humanities work. We will also discuss best practices and potential drawbacks of past projects in order to learn from previous work. Participants will then discuss the initial needs for the project including the type of content the project will be curating. A discussion will ensue about the type of participatory functionality that can be built into a project along with developing an initial assessment of technology needs. Participants: Grace Hale (Professor, University of Virginia); Lauren Tilton (Doctoral Candidate, Yale University); Taylor Arnold (AT&T and Yale University); Jeremy Boggs (Design Architect for the Scholars' Lab in the University of Virginia Library); Franky Abbott (DPLA); Ryan Brasseaux (Dean, Yale University); Peter Leonard (Director, Yale DH Lab); Mona Jimenez (Professor, NYU); Alexis Rossi (Internet Archive); Elena Rossi-Snook (Moving Image Archivist, NYPL); Dan Streible (Professor, NYU); Charles Tepperman (Associate Professor, University of Calgary); Ben Vershbow (Director, New York Public Library Labs; Laura Wexler (Professor, Yale University); User Experience Designer (Yale DH Lab);

Second Group Meeting In the second meeting in September, the Participatory Media team will workshop the mock-ups of the project over a two-day meeting. Feedback will focus on usability and user-engagement as well as outreach. Experts specializing in developing projects that reach a new set of publics will join to help develop a plan for reaching a broad audience. Participants: Grace Hale (Professor, University of Virginia); Lauren Tilton (Doctoral Candidate, Yale University); Taylor Arnold (AT&T and Yale University); Jeremy Boggs (Design Architect for the Scholars' Lab in the University of Virginia Library); Sheila Brennan (Center for History and New Media); Tom Davenport (Folkstreams); Wesley Hogan (Duke University); Wayne Graham (Head of Research and Development, University of Virginia Scholar's Lab); Worthy Martin (Director, IATH); Jon Voss (Shift); Jeri Wieringa (George Mason University Libraries)

Third Group Meeting: The two-day meeting will finalize draft design documents and plan next steps for implementing a prototype. Participants: Grace Hale (Professor, University of Virginia); Lauren Tilton (Doctoral Candidate, Yale University); Taylor Arnold (AT&T and Yale University); Jeremy Boggs (Design Architect, University of Virginia's Scholars Lab); Worthy Martin (Director, IATH); Wayne Graham (Head of Research and Development, University of Virginia Scholar's Lab)

D) User-generated content

In the production and implementation phases of the project, we currently plan to collect user-generated content from participants, relatives, and close friends who were directly involved in the communities featured in the project. However, in the first phase, we are planning on the incorporation of this material being carried out manually by the digital media team. In future stages of the project, we would like to allow participants to provide materials in a more automated fashion.

Given the relatively low volume of these records and the need to format media files and assess copyright issues, it is unlikely that we would allow this user-generated archives onto the site without some degree of direct curation by the project team.

We plan to discuss the potential benefits and drawbacks of collecting user-generated content from the broader public in our meetings during the discovery grant phase and particularly draw on the expertise of our team's humanities advisors. The potential impact of this content on the narrative of the site as well as technical issues regarding procedures for curating this content will both be of particular focus.

E) Audience and distribution

Participatory Media is designed for anyone interested in documentary material related to participatory media in the 1960s and 1970s. It builds off previously isolated efforts by individuals and organizations to share their material. For example, Appalshop maintains a YouTube channel in which teasers of films like *Buffalo Creek: An Act of God* have received almost 4,000 views. *Pothead* by Young Filmmakers Foundation has 280 views despite being hard to access on the A/V Geeks website. The project team believes a centralized site that aggregates and contextualizes current and new digitized materials and allows participation from a range of publics will greatly expand the audience. While the project team will work with our Humanities Advisers to identify audiences and to develop an outreach and distribution plan, several target audiences have already been identified.

The first is the communities featured on the project. In order to build this audience, the team plans to collaborate with the communities and organizations featured to harness their distribution and advertising mechanisms to share the site, including their websites, mailing lists and social media accounts including Facebook, LinkedIn, and Twitter. All of the partners featured in the prototype will have agreed to collaborate; therefore, we plan to work with them to develop outreach strategies. Potential audiences include schools, religious institutions, and youth organizations.

Second, we plan to reach out to members of the public interested in film, filmmaking and documentary practices more broadly by promoting the site to web-based and print publications that cover documentary and to other websites that archive and present film. We will propose panels and/or screenings for conferences and film festivals across the country that draw documentary film lovers as well as filmmakers and film studies scholars, including Visible Evidence (the major international conference on documentary film and media and film), the Virginia Film Festival (Charlottesville), the Full Frame Documentary Film Festival (Durham), AFI Docs (formerly Silverdocs, Washington DC), New York Film Festival, South by Southwest (Austin), and Sundance (Park City, Utah). We will also work with the archives and documentary distribution organizations that some of the filmmakers are partnered with like Documentary Educational Resources.

Finally, the team plans to reach out to teachers and scholars to share this project. Teaching materials will be provided on the website, including lesson plans and use cases. Effort will be made to promote the project in the publications of the secondary education organizations such as National Council for Social Studies. The team will also reach out to academic organizations such as American Studies Association (ASA), Society for Cinema and Media Studies (SCMS), Organization of American Historians (OAH) and American Historical Association (AHA). Each of these organizations has weekly and/or monthly newsletters that promote projects. Community

mailing lists such as H-Net will also be used along with Facebook, LinkedIn and Twitter. Efforts will also be made to reach the digital humanities community through sites like DHNow.

F) Rights, permissions, and licensing

The materials from partner filmmakers and institutes will be covered by a Creative Commons Attribution-NonCommercial 4.0 International License; there will be no transferal of the documentary materials copyrights. As a result, the filmmakers and organizations will negotiate commercial use of the materials. The plan to build the project in free and open source software (with the sole exception of Google Analytics, which is free but not open source), so we will not incur software licensing fees.

G) Humanities advisers

Project Core Team

Grace Hale will serve as Co-Director of *Participatory Media*. She is a Professor in the Corcoran Department of History at the University of Virginia. She is an acclaimed scholar of cultural history and documentary studies. She is the author of *A Nation of Outsiders: How the White Middle-Class Fell in Love with Rebellion in Postwar America* (New York: Oxford University Press, 2011) and *Making Whiteness: The Culture of Segregation in the South, 1890-1940* (New York: Pantheon, 1998) (New York: Vintage, 1999). Her current work focuses on participatory documentary media in the American South during the 1960s and 1970s.

Lauren Tilton will serve as Co-Director of *Participatory Media*. She is a doctoral candidate in American Studies at Yale University specializing in 20th century cultural history as well as digital and public humanities. Her current project focuses on the rise of the community film workshop movement in the 1960s and 1970s. As a part of her research, she has uncovered moving image archives across the country that offer new insight into communities during the era. She has experience in the digital and public humanities serving as Co-Director of Photogrammar (photogrammar.yale.edu).

(The core team includes **Taylor Arnold** and **Jeremy Boggs**, listed with Digital Media team.)

Community Liaisons

Elizabeth Barrett, Director of the Appalshop Archive and documentary filmmaker. Trained and now staff at Appalshop, Barrett is an expert on community filmmaking in Appalachia. A native of the region, she brings a keen understanding of how to reach the community. A filmmaker and Director of Appalshop's archives, she also brings her expertise on filmmaking and Appalshop's archival holdings.

Leonard Kamberling, Curator of Film, Museum of the North, Associate Professor of English, University of Alaska, Fairbanks, and documentary filmmaker. Kammerling brings his extensive background in documentary filmmaking, curating and archiving. His work focuses on Alaska Native cultures and Northern issues and has been nominated for prestigious awards such as the American film Institute's Pere Lorentz Award. He also brings with experience in preservation and digitization as the curator of the Alaska Center for Documentary Film at UAF where he is also a professor of English.

Rodger Larson, Founder, Young Filmmakers Foundation, New York City. Larson is an expert on community filmmaking. His extensive work in building community film workshops and organizations began in the early 1960s. Published in 1969, his book *Young Filmmakers* became the guide for those interested in engaging youth with filmmaking. He became an international expert on community filmmaking consulting for groups in the states and abroad including the National Film Board of Canada.

Humanities advisory board

Franky Abbott, Project Manager, Digital Public Library of America. She is a historian of 20th century US culture with experience in Digital and Public Humanities as well as working with GLAM institutions. She currently specializes in optimizing collections access for education (K-12 and higher education) as well as local communities. Along with her knowledge of the humanities content of the *Participatory Media* project, her experience with developing methods for outreach and assessment will be an asset.

Sheila Brennan, Associate Director of Public Projects and Research Associate Professor in the Department of History and Art History, Center for History and New Media, George Mason University. She is a public historian engaged with a background in museum education and public programs. She brings experience with developing innovative digital public history platforms (such as Omeka) and projects (such as September 11 Digital Archive and Histories of the National Mall).

Ryan Brasseaux, Dean, Yale University. A public historian, Brasseaux studies and practices documentary work. He brings to the project experience with making community documentary and knowledge about how to work collaboratively and ethically with communities today. As well, his expertise on the history of documentary practice during the 20th century in the United States will augment the narratives developed for the project.

Tom Davenport, Director, Folkstreams.net. An independent filmmaker and film distributor, Davenport is the founder and director of Folkstreams, a website that houses independent documentary films about American folk roots and cultures. He brings over a decade of experience with collecting and streaming community media.

William Ferris, Joel R. Williamson Eminent Professor of History; Senior Associate Director of the Center for the Study of the American South; Adjunct Professor in the Curriculum in Folklore at the University of North Carolina, Chapel Hill: Ferris brings his expertise on documentary filmmaking, as both a practitioner and scholar, project management, as an administrator and former Chair of the National Endowment for the Humanities, and decades of experience in the documentary field and public humanities.

Wesley Hogan, Director, Center for Documentary Studies, Duke University: Hogan brings her experience in teaching, producing and promoting documentary work through the Center for Documentary Study further augmented by her community documentary work from past projects such as the Petersburg Civil History community project. She is author of the award-winning book *Many Minds, One Heart: SNCC's Dream for a New America* and an expert on post-1945 US history and US documentary practices.

Mona Jimenez, Professor and Co-Director, Moving Image Archiving and Preservation Program, NYU. Jimenez has been involved with independent media since the 1970s. Working with archives and communities across the world, she helps identify, assess, catalogue and archive moving image collections. Along with developing policies for preserving moving image archives, she is committed to saving and making accessible the moving images of the past 40 years.

Alexis Rossi, Director of Media & Access, Internet Archive. Rossi brings experience with collection development and user interface design. She will guide the project on how to develop collections, manage metadata, negotiate copyright and set-up a long term preservation strategy. *Participatory Media* plans to work with Internet Archive to guarantee the preservation and long term storage of digital assets.

Elena Rossi-Snook, Library for the Performing Arts Moving Image Archivist, New York Public Library. Rossi-Snook is an expert on film archiving. She is currently archiving and preserving the Young Filmmakers Foundation Collection at NYPL. The collection contains over 187 reels of 16mm films from community film organizations from 1964-1974. An expert on these films, she will provide support for the visual analysis the project will feature as well as working with 16mm.

Caroline Rubens, Archivist, Appalshop. Ruben is an expert on moving image archiving and preservation. She works to preserve, archive and digitize Appalshop's extensive collection. She also brings her expertise on Appalshop's archival collection including Mountain Community TV collection that's been preserved and archived by Appalshop.

Dan Streible, Associate Professor, Film Studies, New York University. Streible is an expert on neglected moving images including its history, preservation and archiving. He is the founder of the Orphan Film Symposium and working on the book *Orphan Films: Saving, Studying and Screening Neglected Cinema*.

Charles Tepperman, Professor, Film Studies, University of Calgary. A renowned media scholar, Tepperman specializes in amateur cinema. He is the primary investigator of Mapping An Alternative Film History: A Database of Significant Films (1928-1971), which just received a Social Science and Humanities Research Council (SSHRC) Insight Grant. His database is complementary to *Participatory Media* and he will work with the team to optimize both projects.

Ben Vershbow, Director, New York Public Library Labs. Vershbow is an expert on developing creative digital projects to engage the public with library collections. He brings experience working on applying new technologies to a wide range of archival materials along with a proven track record of reaching new and diverse publics.

Steven Villereal, Audiovisual Conservator, Preservation Services, University of Virginia Library. He works on conserving and accessing legacy media collections. He brings expertise in identifying, handling and presenting media formats from the 1960s and 1970s as well as metadata management.

Jon Voss, Strategic Partnerships Director, Shift. Voss specializes in using community engagement to increase access to historical records and archives. As manager of HistoryPin, he is on the cutting edge of developing and promoting citizen participation with visual culture online. Along with his expertise on community engagement with digital archives, he brings knowledge about open linked data and how it can be harnessed to increase discoverability of archives.

Laura Wexler, Professor of American Studies and Women's, Gender and Sexuality Studies at Yale University. Wexler brings to the projects her expertise on the history of photography and visual culture as well as public and digital humanities. She is the P.I of Photogrammar and the Syllographics project and an awarding winning historian on visual culture.

Digital Team

Taylor Arnold, Lecturer in Statistics at and DH Lab Research Affiliate at Yale University, as well as senior scientist at AT&T Labs Research, will be a core member of the technical team, contributing his expertise to the technical aspects of the project. He will be directly working on developing a mock-up of the site during the development phase. Arnold also serves as the technical director for the *Photogrammar* project. He has committed 100 hours and is willing to extend them as needed to complete the project.

Jeremy Boggs will provide expert advice and develop the project design documents. He is the Design Architect for Digital Research and Scholarship in the University of Virginia's Scholars' Lab. He will commit 5% of his time over the course of the grant.

Peter Leonard is the Director of the Digital Humanities Lab at Yale University as well as the digital humanities librarian at Yale's Sterling Memorial Library. He will contribute his experiences working on over a dozen digital projects at Yale, coordinating the partnership and resource sharing with the DH Lab, and assisting with the technical specifications in the design document. As a researcher with both a doctorate in the humanities and very strong technical skills, Leonard will be of particular helping to cleaning integrate the technical and humanistic aspects of the project. He has committed 30 hours and is willing to extend them as needed to complete the project.

Wayne Graham is the Head of Research and Development at the University of Virginia Scholar's Lab. He will provide expertise on new and innovative technologies the *Participatory Media* project is considering incorporating. He will spend 3% of his time over the course of the grant.

Worthy Martin will assist in the design of the technical standards for the projects. The Co-Director of IATH and an Associate Professor of Computer Science at the University of Virginia, he has extensive experience in the design and implementation of digital and public humanities research projects. He will spend 3% of his time in year two on the project.

Jeri Wieringa is the Digital Publishing Production Lead at George Mason University Libraries. Wieringa is a web developer specializing in the digital humanities. She specializes in the front-end development and user experience of digital publishing platforms. She will focus on how the *Participatory Media* project will present scholarly content related to featured archives. She has committed 20 hours and is willing to extend them as needed to complete the project.

User Experience Designer, Digital Humanities Lab at Yale University. The designer joining the team at Yale in summer 2016 will work with Jeremy Boggs to develop the design documents for the *Participatory Media* project. They will spend 30 hours of their time.

1) State of the project

The team's core humanities team, Grace Hale and Lauren Tilton, have done extensive research into the three initial communities of study. They have identified the initial set of media that will appear on the site and worked extensively to assess and receive the rights required to disseminate them on a

public facing website. A catalogue of available media, some of which has already been digitized and other which needs to be digitized, has begun to take shape. Hale and Tilton have also curated a list of community members, some of which are no longer local to the original media workshops, to reach out to for further information. The core digital media team, Taylor Arnold and Jeremy Boggs, has acquired commitment letters from both the University of Virginia and Yale University for server space and additional required digital resources. They have mapped out potential architectures for building the site, keeping in mind long-term support, future extensions, and the team's areas of expertise. Actual mock-ups and wireframes have not yet been built as the team plans to incorporate feedback from the meetings during the grant period into the initial design.

J) Work plan

January and February 2016 - Organize travel arrangements and finalize agenda items for the initial group meeting.

March 2016 - Host **First Group Meeting** at Yale University in New Haven, CT. The goal of this meeting is to facilitate an open-ended discussion of the humanistic and technological questions and challenges that will guide the remainder of the project.

April 2016 - Skype meeting between the core team and Leonard Kamerling, community liaison for the Yup'ik people on Saint Lawrence Island. Thoughts from March meeting will be shared and the team will gather additional comments relative to the particular opportunities and challenges of working with the Yup'ik media.

May 2016 - Grace Hale and Lauren Tilton will visit the community liaison for New York City, Roger Larson. Of particular focus will be gathering a list of participants from the NYC community with whom they may be able to work with at a future date.

June 2016 - Grace Hale and Lauren Tilton will travel to visit Elizabeth Barrett at Appalshop. In addition to discussing thoughts from the other community liaisons and the March group meeting, the team will investigate what work is still needed in terms of cataloging, digitizing, and rights management to facilitate using the film archives from Appalshop in a production site.

July and August 2016 - Using input from the March meeting and communication with community liaisons, the core team technical experts (Taylor Arnold and Jeremy Boggs) will build an initial mock-up of the Participatory Media site in preparation for the second group meeting. The core team will have humanities experts begin to write a narrative structure of the project based on the same feedback from our humanities advisors and community site-visits. Please see Appendix from participatory media organizations that have committed to the project.

September 2016 - Host **Second Group Meeting** at the University of Virginia in Charlottesville, VA. Feedback will be gathered regarding the initial mock-ups and humanities narrative. Participants will then discuss both traditional and creative modes of publicizing and marketing the site. We would also look for creative ideas for disseminating the project in order to augment the public-facing website. Additional funding sources for future support as well as potential future community partners and participants will also be discussed.

October 2016 - The core team will meet separately with the three community liaisons to present to them the draft mock-up and humanities narrative of the Participatory Media website.

November through February 2016 - The core team will take the initial feedback and develop a finalized mock-up of the site as well as a detailed description of the humanities content and narrative.

March 2017 - The **Third Group Meeting** will be held at the University of Virginia in Charlottesville, VA. Here, smaller group of individuals will meet over two days to put together a finalized design document. The group will include the core team as well as 2-3 additional participants to assist with the technical specifications and grants process.

April through May 2017 - The design document, supplemented with additional letters of support and the site mock-up, will be used to apply for production support of the Participatory Media site.

K) Organization profile

Institute for Advanced Technology: Founded in 1992 at the University of Virginia, IATH is one of the world's leaders in transforming humanities research through the application of computing and network technologies. IATH is a research unit within the University of Virginia.. Since IATH was founded, it has been awarded over \$12 million in grants. Our goal is to explore and develop information technology as a tool for scholarly humanities research. To that end, we provide our Fellows with consulting, technical support, applications development, and networked publishing facilities. We also cultivate partnerships and participate in humanities computing initiatives with libraries, publishers, information technology companies, scholarly organizations, and other groups residing at the intersection of computers and cultural heritage. The research projects, essays, and documentation presented here are the products of a unique collaboration between humanities and computer science research faculty, computer professionals, student assistants and project managers, and library faculty and staff.

Scholar's Lab: At the University of Virginia Library Scholars' Lab, advanced students and researchers from across the disciplines partner on digital projects and benefit from expert consultation and teaching. Our highly trained faculty and staff focus especially on the digital humanities, geospatial information, and scholarly making and building at the intersection of our digital and physical worlds. The Scholars' Lab hosts events (like workshops and a popular lecture series), and helps to train and mentor the next generation of digital humanities scholar-practitioners through our Graduate Fellowships in Digital Humanities and innovative Praxis Program. We are a founding member of centerNet, a worldwide alliance of digital humanities centers, and of the international Praxis Network, which takes its name from our fellowship program here at UVa.

The Digital Humanities Lab (DHLab) at Yale is a newly formed center to support scholars who wish to collaborate across disciplines. It provides expertise, equipment, and facilities for faculty and students across a wide range of subjects with a focus on Science, Technology, Engineering, Arts/Design and Math (STEAM) & Humanities projects. It is housed in Sterling Memorial Library, one of the world's leading research libraries. The lab currently consists of several full-time technologists, directed by a senior librarian in the humanities.