

**MEAP Agreement
UCLA Subaward Number 5400 G IA349**

This Cost-Reimbursement Subaward is by and between **The Regents of the University of California** (“UCLA”) and **Asociacion pro Fundación para las Ciencias Sociales** (“Subrecipient”);

WITNESSETH THAT:

WHEREAS, UCLA has received a Grant No. 4075 from the Arcadia Charitable Trust (“Prime”) to conduct research for the project entitled “*Modern Endangered Archives Program*”; and

WHEREAS, UCLA desires to have the Subrecipient perform a certain portion of said work; and

WHEREAS, the Subrecipient has represented that it has the present ability to perform said work;

NOW THEREFORE, the parties hereto do hereby mutually agree as follows:

Article 1: Statement of Work

The Subrecipient shall procure all necessary and qualified personnel, equipment, material and facilities to accomplish the programmatic and technical activities applicable to the Subrecipient as set forth in **Attachment A**, attached hereto and incorporated by reference herein.

Article 2: Key Personnel and Performance

The Subrecipient Principal Investigator is considered key personnel and essential to the work conducted under this Agreement. The Subrecipient will make best efforts in performing the work under this Agreement and services will be rendered at a level commensurate with professional standards acceptable in the discipline and within the scope of the project.

UCLA PI: Steel, Virginia

Subrecipient PIs: **Borucki, Alex**

Article 3: Period of Performance

The period of performance under this Agreement shall commence on **June 1, 2024** and end on **June 1, 2026**. Where the Subrecipient has commenced performance of the Statement of Work prior to the execution of this subaward, and which are being performed in contemplation of the execution of this Subaward, the terms and conditions of this Subaward will apply.

Article 4: Limitation of Cost

Subject to the availability of funds from the prime sponsor, UCLA agrees to either pay or reimburse Subrecipient for allowable costs actually incurred during performance of the work under this Agreement in accordance with **Attachment A** and in an amount not to exceed. **\$50,000** USD. Subrecipient shall not be reimbursed for costs incurred in excess of the stated maximum amount payable.

Article 5: Invoicing and Payment

Subrecipient will submit signed invoices to UCLA on a periodic basis. All invoices shall be stated in U.S. dollars and shall submit to the Departmental/Fiscal Contact in a format similar to the sample invoice appended hereto as **Attachment D**. At a minimum, invoices must include the UCLA Subaward Number **5400 G IA349**, the UCLA Full Accounting Unit (FAU) Number **4-605200-DL-81843-03**, identify the period for which the payment is being requested, itemize current and cumulative costs by budget category in accordance with the Subrecipient's approved budget appended hereto as **Attachment A**, and be signed by an authorized representative of the Subrecipient certifying that the expenditures claimed represent actual expenses for the work performed under this Agreement. UCLA shall reimburse Subrecipient upon receipt of an acceptable invoice. The Final Invoice and statement of costs incurred, marked "FINAL", must be submitted no later than fifteen (15) days after the expiration date or termination date. Payment for Final Invoice is based on receipt by UCLA of all digital files/survey and Final Report as outlined in **Schedule for Reporting and Funding Disbursal** in **Attachment A**.

Invoices shall be submitted as follows:

Modern Endangered Archives Program
c/o Savannah Dawson
11334 Charles E young Research Library
Los Angeles, CA 90095
meap@library.ucla.edu

Article 6: Reporting Requirements

Progress Report(s) required by this Subaward with corresponding invoice(s) are due no later than fifteen (15) days prior to the next funding increment as illustrated in the **Schedule for Reporting and Funding Disbursal** shown in **Attachment A**.

Article 7: Prior Approvals

Any changes to the Subrecipient Principal Investigator, budget or to the scope or objectives of the project requires a bilateral amendment to this agreement.

Article 8: Equipment

The only equipment authorized under this Agreement is shown in Budget & Justification as set forth in **Attachment A**, or as reasonably necessary having regard to the Statement of Work, and not exceeding the costs set forth in **Attachment A**.

Article 9: Protection of Research Subjects

If human or animal subjects are used in the conduct of the work performed under this Agreement, the Subrecipient's protocol must be approved by the Subrecipient's office for the protection of research subjects in accordance with federal regulations and submitted to UCLA's Principal Investigator for forwarding and review by UCLA's research subject protection committee.

Article 10: Administrative Requirements: This Agreement shall be administered in accordance with, and Subrecipient shall comply with the Administrative Requirements listed in **Attachment B** as applicable, which are incorporated herein by reference.

Article 11: Copyright:

The Subrecipient hereby grants the UCLA and the Prime an irrevocable, non-exclusive, worldwide, and royalty-free right and license to use, reproduce, prepare derivative works, distribute copies, and perform and display publicly any copyrighted material developed and/or delivered under this Agreement for the purpose of education or research and to authorize others to do so.

Article 12: Publication

All public announcements, news features, publications or information concerning the grant purposes will indicate the Prime's funding participation and the UCLA Library. Send a copy of any published accounts mentioning the project or the Prime to UCLA and Prime's officer.

Article 13: Independent Contractor

In the performance of this Agreement, Subrecipient shall be deemed to be an independent contractor and, as such, no employees or staff of Subrecipient assigned to perform work under this Agreement shall be entitled to any benefits applicable to employees of UCLA.

Article 14: Assignment

Subrecipient shall not assign, transfer or subcontract its rights, interest, or obligations hereunder without written consent of UCLA and modification to this Agreement. Purchase of a controlling interest in Subrecipient by a third party shall be deemed an assignment.

Article 15: Modifications

The terms and conditions of this Agreement may be changed only by mutual agreement. Said modifications shall be in the form of a duly executed amendment to this Agreement.

Article 16: Audit

All costs incurred in the performance of the work under this Agreement will be subject to audit by an authorized representative of UCLA and Subrecipient agrees to provide auditors access to records necessary to support reported costs. Should any costs incurred by Subrecipient be disallowed, Subrecipient shall reimburse UCLA for said disallowed costs.

Article 17: Record Retention

All pertinent records and books of accounts related to this Agreement shall be retained for a period of six (6) years after the expiration or termination of this Agreement. Records relating to any claim arising out of the performance of this Agreement, or costs and expenses to which exception has been taken as a result of audit and/or inspection shall be retained by the Subrecipient until such claim or audit exception has been resolved.

Article 18: Insurance

Subrecipient represents and warrants that it will maintain a policy or program of insurance at levels sufficient to support its obligations assumed herein.

Subrecipient shall provide and maintain at its sole expense throughout the term of the Agreement the programs of self-insurance. Such insurance shall be primary to and not contributing to any other insurance programs maintained by UCLA, but shall apply only in proportion to and to the extent that claims, damages, or reasonable attorneys' fees arise from the negligent acts or omissions of the Subrecipient, its officers, agents, or employees.

Article 19: Indemnification

Each party to this Agreement agrees that it will be responsible for its own acts and omissions and the results thereof; and shall not be responsible for the acts and omissions of the other party and the results thereof. Each party agrees that it will assume all risk and liability to itself, its agents, or its employees for any injury to persons or property resulting in any manner from conduct of its own operations and the operations of its agents or employees under this Agreement.

Article 20: Termination


Either party shall have the right to terminate this Subaward with thirty (30) days' written notice to the other party for any reason. Upon termination, Subrecipient shall be reimbursed for allowable costs and non-cancelable obligations incurred prior to the date of termination and shall furnish to UCLA all necessary data, deliverables, and final reports, on the research completed or in progress through the date of termination.

In the event the prime sponsor for any reason terminates its award to UCLA, then performance by Subrecipient may be terminated by UCLA at any time by written notice to Subrecipient.

[The remainder of this page is intentionally left blank. Signature page follows.]

In witness whereof, the parties hereto have executed this Agreement as of the day and year written.

Subrecipient



By: _____

Authorized Official

Name: Cra. Elizabeth Bitancurt

Title: Administradora General
APFCS

Date: 19/01/2024 _____

**The Regents of the University of
California**

By: _____

Authorized Official

Kristin Lund

Assistant Director, Outgoing Subawards

Attachment A
Statement of Work, Budget & Justification

The personnel named in (or contemplated by) this section are not (nor will they become by reason of this Subaward) employees of UCLA.

See the following attached page(s).

Statement of Work and Budget Justification

MEAP-5-0118 (APCS, Uruguay)

Project Information

MEAP # + Title	MEAP-5-0118 - The House of Afro-Uruguayan Culture
Abstract	The House of Afro-Uruguayan Culture (Montevideo, Uruguay), contains paper-based documents and recordings (audio and film) on the Black political and social organizations in Uruguay from mid-twentieth century to the present, as well as records on Afro-Uruguayan genealogies (family history) making this repository unique in Latin America. While state and church records provide a fragmentary glimpse on the life of Black populations during slavery, the documentary materials in the House of Afro-Uruguayan Culture constitute a unique catalog of the Black struggle for equality and recognition in late twentieth-century Latin America, and the the histories of family formation supporting Black social organizations.
Primary Investigator(s) + Email <i>Lead organizer(s) of the project</i>	Alex Borucki - aborucki@uci.edu Diego Sempol - sempoldiego@gmail.com Isabel Wschebor - isabelwp@gmail.com Edgardo Ortuño - edgardo.ortunho@gmail.com
Host Institution + Country <i>The entity that is receiving MEAP funding and is responsible for the admin process</i>	Asociación Profundación para las Ciencias Sociales (Uruguay)
Admin Contact(s) + Email <i>Main contact(s) for admin + payment processes</i>	Elizabeth Bitancurt - elizabeth.bitancurt@cienciassociales.edu.uy
Admin Signatory + Email <i>Signs off on all admin documentation (i.e. project contract + invoices); may be same person as Admin Contact</i>	Elizabeth Bitancurt - elizabeth.bitancurt@cienciassociales.edu.uy
Archive(s) + Country	Casa de la Cultura Afro-Uruguaya (House of the Afro-Uruguayan Culture, Uruguay)
Grant Type	Project
Total Amount Requested	\$50,000
Project Dates:	June 1, 2024 - June 1, 2026 (24 months)

Note for OCGA/UCLA: F&A is Restricted.

Work Plan

MONTH	ACTIONS
0-4	<ul style="list-style-type: none"> Month 0-4: Humidity and improper storage damage mitigation will be taking place on all damaged materials by ASM director and LAPA volunteers. A description of the different mitigation tasks are listed here, by type of material: <ul style="list-style-type: none"> Paper-based documents (also for printed photography): Brush cleansed. Remove all metal material, such as clips or hooks, replace with plastic clips. Once cleaned and conditioned, they are placed in acid-free storage. Magnetic tapes (both video and audio): Plastic or cardboard outer casing: cleansed with rubber aspirators and/or compressed air, depending on the degree of deterioration, for dust removal. In the event of stickiness, wipe a lint-free cloth slightly moistened with isopropyl alcohol, taking care not to touch labels or any written information that could be erased. Cassettes: Rubber aspirator for dust removal. In the event of stickiness, wipe a lint-free cloth slightly moistened with isopropyl alcohol, taking care not to touch labels or any written information that could be erased. All information contained in the outer casing and cassette is noted. If any broken or loose parts are noticed, the cassette is opened and repaired. If the tape shows excess mold and/or binder detachment, the cassette is opened under suitable conditions (a ventilated area, precautions for the personnel working with the materials, such as gloves, masks, suitable clothing) The tape is carefully wound from side to side using a dry, lint-free cloth. Clean the entire interior of the cassette and all parts that may be contaminated with a lint-free cloth. Use a vacuum cleaner with a hepa filter. Before digitizing, drop the tape into the player, forward and reverse the entire cassette. Workshop #1, INTRODUCTION TO THE DIGITIZATION PROCESSES. This is the first workshop and will be attended by all team members, and the students of the aforementioned undergraduate course. Outcome: The materials will be created in the Archivo General de la Universidad (AGU, Archive of the University of the Republic) deposits, and the collection's record will be created on the Atom server, the working stations will be tested and ready. All team members will have received introductory technical training, as will a pool of student interns, and then they will received additional workshops depending on the materials. In this phase, we will begin the process of securing permissions from the copyright holders and others represented in the material.
4-24	<ul style="list-style-type: none"> In this phase, the core of the project, we will start digitization with the materials owned by the House of Afro-Uruguayan Culture and then we will continue with other materials as we secure permissions from other individuals involved in materials not owned by the house (e.g. Chabela Ramirez as she holds materials from AFRO-GAMA, a Black Women's organization, and other individuals with materials from MUNDO AFRO). Workshop #2 PAPER DIGITIZATION Scanning of the text on paper collection - Month 4 to month 23 (20 months) <ul style="list-style-type: none"> Outcomes: The selected materials will be scanned. The number of paper-based items in the Atom collection will match the number of digital files in the folders created for this purpose.

	<ul style="list-style-type: none"> • Workshop #3 DIGITIZATION OF AUDIOVISUALS • Digitization of videos - Month 4 to Month 8 (5 months) <ul style="list-style-type: none"> ○ Results: The selected materials will be digitized. The number of video items will match the number of digital files in the folders created for this purpose, plus the sum of the items that were unable to be digitized. • Digitization of audio cassettes - Month 9 to Month 23 (15 months) <ul style="list-style-type: none"> ○ These are audio cassettes of different durations containing recordings. Being considered for digitization are those with direct testimonies from social actors or community members, as well as audios that recorded community cultural expressions. These will be the first to be digitized. Selected from these will be those that, due to their state of conservation, demand greater urgency and work for their recovery. Inspection tasks shall conclude upon determining whether they are digitizable or not due to the presence of mold and binder deterioration or scratches on the polyester. ○ Results: The selected materials will be digitized. The number of cassette items in the Atom will match the number of digital files in the folders created for this purpose, plus the sum of the items that the team were unable to be digitized. • Digitization of photographs - Month 9 to Month 14 (6 months) <ul style="list-style-type: none"> ○ Results: The selected materials will be digitized. The number of paper photo items will match the number of digital files in the folders created for this purpose, plus the sum of the items that the team were unable to digitize. • Workshop #4: DIGITIZATION OF CDs AND DVDs • Digitation of CDs, DVDs and Hard drive - Month 15 to month 18 (4 months) <ul style="list-style-type: none"> ○ Results: The selected materials will be digitized. The number of CD/DVD items will match the number of digital files in the folders created for this purpose, plus the sum of the items that the team were unable to digitize. • Preparation and final seminar - Month 21 to 24 (4 months) <ul style="list-style-type: none"> ○ Results: the final seminar is held with 80% of those invited taking part. ○ Project closure
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Budget

BUDGET ITEM	DESCRIPTION	COUNTRY
Salaries and Benefits	<p>\$47,468 for salaries and benefits</p> <ul style="list-style-type: none"> • \$29,068 for 4 technical positions • \$8,280 for 1 translator metadata • \$10,120 for 1 technician quality control of digitalization <p>Justification:</p> <ul style="list-style-type: none"> • <i>Almost all of the requested budget is destined to finance the payment of human resources. The University of California Irvine (UCI) and the University of the Republic (UdelaR) supply the salaries of Borucki (UCI), Sempol (UdelaR) and Wschebor (UdelaR) as a counterpart to MEAP funding the task of digitizing a large and complex repository by hiring six other people.</i> • <i>The University of California Irvine and the University of the Republic will finance the following human resources. The position of general coordinator held by Alex Borucki (Lead researcher, 24 months) and his travel and accommodation in Uruguay; the position of associate professor Diego Sempol and tasks carried out by Isabel Wschebor</i> 	Uruguay

	<p>(Project coordinator, 24 months), who will coordinate the digitization work, organize the dissemination seminar, train the research team; Matías Bentacur (IT manager, 24 months), IT technician in charge of the OMEKA site of the ASM (Archive Societies in Movement). In addition, the project shall have the support of the entire LAPA-AGU team (Ignacio Seimanas, Julio Cabrio, Lucía Secco), also funded by University of the Republic, regarding the process of digitization and creation of metadata.</p> <ul style="list-style-type: none"> • The funds from MEAP will be used to hire 6 people for the following tasks: <ol style="list-style-type: none"> 1) A translator-research assistant (Alvaro Queiruga, 18 months; 9 months each year; 20 hours per week) will be in charge of translation of the metadata, 2) A computer technician (Jaime Vázquez, 22 months - 1st year 10 months, 2nd year 12 months -20 hours per week) in charge of supervision and maintenance of the technological infrastructure (hardware, software, capture equipment), digital preservation and quality control. 3) Four digitizing technicians (Paolo Venosa, Maite Villero, Rodrigo Olivera, Adriana Arrascaeta, 20 months each - 1st year 11 months, 2nd year 9 months -, 20 hours a week) will be in charge of digitizing and uploading the materials to the website. • The first two technicians (1-2) will receive a salary equal to that of a senior instructor position paid by the University of the Republic (\$ 460 per month, 20 hours per week), while the remaining four (3-6) will receive a salary equal to that of an instructor position paid by the University of the Republic (\$ 363 per month, 20 weekly hours). For the official wage list of the University of the Republic, see https://udelar.edu.uy/portal/wp-content/uploads/sites/48/2023/01/Escala-de-sueldos-01.01.2023.pdf • The project team will carry out the tasks at the LAPA-AGU headquarters (Audiovisual Preservation Laboratory, Archive of the University of the Republic), where all the supplies and devices for the digitization work are located. 	
Travel and Expenses	\$0 for travel and expenses	
Equipment and Consumables	<p>\$700 for equipment and consumables</p> <ul style="list-style-type: none"> • \$600 for 3 LTO 8 Tapes • \$100 for PPE <p>Justification:</p> <ul style="list-style-type: none"> • The project has its own equipment to digitize the different media of the The House of Afro-Uruguayan Culture archive. LAPA (the Audiovisual Preservation Lab) has the following analog equipment in order to digitize different audiovisual media and formats for this project: <ul style="list-style-type: none"> ○ Paper: Epson V600 Flatbed Scanner <ul style="list-style-type: none"> ■ For books and bound documents: Book Scanner, visualization table made by the LAPA based on an open hardware project. ○ Capture software created by the LAPA team ○ Video: <ul style="list-style-type: none"> ■ VHS, Sony, Sharp, JVC players 	Uruguay

	<ul style="list-style-type: none"> ■ U-Matic, Sony players ■ Betacam, Sony players ■ Capture software: Vrecord ■ 2 Blackmagic digitization cards ○ Audio cassette <ul style="list-style-type: none"> ■ Tascam and Teac players ■ Capture software: Audacity ○ Film (8, 16, and 35 mm) <ul style="list-style-type: none"> ■ Rank-cintel telecine equipment adapted to scan film, frame by frame, at 4K resolution, using microcontrollers and a high-resolution Flir digital camera. ■ Capture software created by the Lapa team ● We do not include the purchase of any new equipment in the budget, but we have budgeted \$700 to cover unforeseen events or damages that may arise from using this equipment during the tenure of the project. Therefore, we plan to buy three LTO 8 tapes (\$ 600) for the bimonthly backup of the digitized material. 	
Training	<p>\$530 for training costs</p> <ul style="list-style-type: none"> ● \$100 for Workshop 1 Instructor Fee ● \$100 for Workshop 2 Instructor Fee ● \$100 for Workshop 3 Instructor Fee ● \$100 for Workshop 4 Instructor Fee ● \$130 for Coffee and light refreshment for all workshops 32,50 per workshop <p>Justification:</p> <ul style="list-style-type: none"> ● The four training workshops seek to generate agreements for working within the team and establish common guidelines to prepare the archival material for digitization. The goal is for the different stages of the project, and the procedures to achieve a quality digitization of the different media (audio, images and videos), to be understood. The project team members, collaborators, and students will participate in the training. If issues related to COVID-19 prevent the workshops being carried out face-to-face, the course will be held virtually. ● Coffee and refreshments provided. ● Attendees: All team members and students 	Uruguay
Other Costs	<p>\$1,302 for other costs</p> <ul style="list-style-type: none"> ● \$802 for Purchase of spare parts ● \$400 for two hard drives for storage and, particularly, delivery of large digital files (audiovisual) ● \$100 for Dissemination seminar <p>Justification:</p> <ul style="list-style-type: none"> ● The equipment we will be using may suffer some breakdowns, so the budget includes an amount to cover these contingencies, which may prevent the continuation of work as planned if they are not preemptively addressed. ● We also include the costs associated with conducting the seminar to disseminate the digitized archival project to the press, primary, 	Uruguay

	<i>secondary, and tertiary academics as well as to Afro-descendant communities.</i>	
Total Costs	\$50,000	

Note: MEAP does not cover indirect costs.

Grant Details and Requirements

Once the grant agreement has been signed and countersigned, the MEAP team processes the payment details and the first installment is paid (Month 0). Subsequent payment installments are scheduled as outlined below and subject to change.

Sample images and metadata should be submitted to the MEAP team, for quality assurance purposes, as soon as possible (no later than 3 months into the project period).

The standard template must be used for Progress Reports, which must include an accounting report of expenditure in U.S. Dollars and receipts for expenses over \$500.

MEAP requires digital collections and metadata to be submitted in batches (unless otherwise agreed to). To consider a project complete, all digital collections and metadata as well as a Final Report must be submitted to the MEAP team no later than three months after the grant end date.

Reporting

MEAP Report Templates here: <https://meap.library.ucla.edu/reporting>

1. Progress Report due **April - June 2025**
2. Final Report due **June - September 2026**

Deliverables

- **Sample files with matching metadata for review by MEAP team (est. month 2 - 3)**
- **Metadata will follow the guidelines of the UCLA Metadata Spreadsheet Template and will be in English.**
- The project team will send to UCLA Library digitized files and metadata for 1,600 print, audio, and AV materials.

Disbursal Schedule

Total Costs: \$50,000

First Disbursal: \$30,000 (60%)

Estimated: May/June 2024

**subject to change*

Second Disbursal: \$15,000 (30%)

Estimated: April/June 2025

After approval of Progress Report + Evidence of project progress (e.g. approved samples and progress towards complete digitization)

** subject to change*

Third Disbursal: \$5,000 (10%)

To be paid by: September 2026

After completion of all stated deliverables and approval of final report by MEAP Board

** subject to change*

Attachment B
Administrative Requirements

Arcadia Charitable Trust Grant Award No.4075, as attached following this page.



Virginia Steel
University Librarian
UCLA Library
11334 Charles E. Young Research Library
Los Angeles CA 90095-1575
USA

By e-mail to: vsteel@library.ucla.edu

08.08.2018

Our Reference: 4075

Please always quote this number in correspondence

ARCADIA CHARITABLE TRUST, GRANT AWARD LETTER 4075

Dear Ms Steel,

We are writing to let you know that the UCLA Library has been awarded a grant of \$5.5m (five million and five hundred thousand dollars) by the trustees of The Arcadia Charitable Trust ('Arcadia') to establish a grant giving programme to document valuable and endangered modern archival collections, as described in the attached proposal. The grant is conditional on the terms set out in this letter and the attachments listed below (together, the 'grant agreement'). The grant will be paid to the UCLA Library following your signature of this letter in six annual payments 2018 to 2023. In the third year of the programme or when \$3.5M has been spent, whichever comes first, we will undertake a review of the programme to determine if any changes, including changes in funding and structure are needed.

If the UCLA Library would like to accept the grant in accordance with the grant agreement, please arrange for this letter to be signed by two authorised signatories and returned with all required attachments to:



Please also send an electronic copy to:



Throughout this grant agreement, 'us', 'we', or 'our' refers to Arcadia. References to 'you' and 'your' are to the UCLA Library. Where the grant agreement imposes obligations on you, you must ensure that you impose like obligations on any sub-grantee.



To receive the grant you must comply with the terms of the grant agreement and provide all of the necessary documentation.

We wish you and your colleagues well in your future activities.

Yours sincerely

For and on behalf of The Arcadia Charitable Trust

Attachments forming part of the grant agreement:

Grant proposal

Arcadia Fund 'Terms and Conditions of Grant'

Reporting requirements

Open access requirements

Publicity requirements





On behalf of UCLA Library, we hereby agree to be bound by the grant agreement as set out in this letter and as attached.

for and on behalf of The Regents of the University of California

(print full legal name of Organisation)

Dated the 21 of August, 2018

by:	and:
 (signed)	 (signed)
Mellani Nolan (print name)	Kathy Kawamura (print name)
Grant Officer (print position / job title)	Assistant Director (print position / job title)

TERMS AND CONDITIONS OF GRANT

You will:

1. Use the grant, and any interest earned by you on the grant funds, only for the charitable purposes set out in the grant agreement ('project'), unless we have agreed in writing to any change. In particular no portion of the grant may be used for any purpose which is not charitable under the laws of England and Wales;
2. Not use the grant for any expenses incurred before the date of the grant letter, unless we have authorised it in writing;
3. Return to us any part of the grant, including interest earned on grant funds, that is unspent on completion of the project unless we have agreed otherwise in writing;
4. Use reasonable endeavours to ensure that your project is completed on time as set out in the enclosed proposal and with a view to obtaining best value for money;
5. Tell us immediately if you receive any duplicate funding for your project;
6. Not change the legal ownership, or the nature, structure, aims or delivery of the project without our consent in writing;
7. Send us updated contact information whenever the primary, secondary or financial contact for the project changes, or there is any other significant change in the management of the project or grant funds;
8. Tell us about any significant legal claims (including any notice of intention to take legal action) of any kind made against you or your officers that might impact the project;
9. Comply with all local laws and legal requirements applicable to your project, you and the conduct of your affairs;
10. Not use the grant to influence legislation, or to influence any election of candidates to public office or for any other political activities; and
11. Withdraw any public statement, press release or other statement which refers to us immediately if we ask you to.

Reporting and Transparency

You will:

12. Abide by the **Reporting** requirements enclosed with your grant letter;
13. Maintain (and keep for a period of at least 6 years) up to date accounts including receipts and invoices to show how the grant has been spent;
14. Maintain grant funds in a separate bank and / or bookkeeping account so that at all times the use made of any grant and compliance with this grant agreement can be monitored;
15. Allow us to monitor the grant through site visits, discussions with your personnel and reviews of financial and other records and materials relating to your grant; and
16. Acknowledge the grant as restricted funds in your annual report and accounts.

Open Access and digital preservation

17. You will abide by the **Open Access and digital preservation** requirements enclosed with your grant letter for all materials resulting from your grant.

Publicity

18. You will abide by the **Publicity** requirements enclosed with your grant letter.

Suspension or Cancellation of Grant and Repayment of Grant Funds

19. If we receive any complaint about the use of the grant, we may investigate it. We may suspend payments of the grant in whole or in part until the investigation is complete. We will not be liable for any losses or expenses or costs incurred by you, even if the complaint should prove ill founded.
20. We may suspend or withhold payments or cancel the grant at our discretion. You shall be liable to repay promptly the whole grant or such part of it as we may specify if:
- a. You have broken any of the terms and conditions of the grant agreement and failed to put matters right within a reasonable period of time when this has been drawn to your attention;
 - b. We are not satisfied with the use of any grant;
 - c. In the grant proposal or any documentation submitted, you have failed to disclose information relevant to the making of the grant, or supplied information (deliberately or accidentally) that was seriously inaccurate, dishonest or misleading;
 - d. You stop operating, are dissolved or become insolvent, or are subjected to legal process relating to insolvency of persons or organisations under your local legal jurisdiction;
 - e. You are otherwise unable to use the grant for the project;
 - f. You or your employees, volunteers or officers act dishonestly or negligently during the period of the project so as to prejudice its successful outcome; and/or
 - g. In our reasonable opinion you make material changes to your purposes, structure or ownership during the project or within a reasonable period after its completion, so as to prejudice the successful outcome of the project; and
21. We will not be liable for any losses or charges that you incur as a result of payments being delayed, withheld or suspended under the terms of the grant agreement, or not made on an agreed date, nor will we be liable for losses due to currency fluctuations.

Continuation of Grant Agreement

22. Without prejudice to Clauses 19 and 20, the grant agreement shall continue in full force and effect for so long as is necessary, in particular to ensure (1) compliance by you and us with all applicable legal and regulatory requirements; and (2) that a full and complete accounting has been made by you for all grant funds as required by the grant agreement.

Governing Law and Jurisdiction

23. The grant agreement shall be governed by and construed in accordance with the law of England and Wales and the courts of England and Wales shall have exclusive jurisdiction to settle any dispute arising out of this agreement.



Third party rights

24. Nothing in the grant agreement shall confer any rights upon any person or entity that is not a party to the grant agreement. The grant agreement is not intended to confer on any person or entity any right to enforce any term of the grant agreement which that person or entity would not have had but for the Contracts (Rights of Third Parties) Act 1999.

REPORTING REQUIREMENTS

We ask every organisation that receives a grant from us to send us regular reports. As well as providing the information we require to monitor your grant, your reports are an opportunity for you to celebrate your successes and identify any difficulties you have encountered or areas for improvement. This helps us work with you to achieve our joint aims. Please note that any significant changes to your project or budget must be agreed with us, in writing, as they occur.

Your reporting schedule

For your grant 4075 [REDACTED] over 6 years, this is your reporting schedule:

Date report due by:	Report type:	Scheduled payment date:
		01 October 2018
01 October 2019	Annual	15 October 2019
01 October 2020	Annual	15 October 2020
01 October 2021	Annual	15 October 2021
01 October 2022	Annual	15 October 2022
01 October 2023	Annual	15 October 2023
01 October 2024	Final	

If we do not receive your reports by these deadlines it may delay payment of subsequent instalments of your grant.

Report content

All of your reports should include:

1. An executive summary, focusing on the outcomes you achieved and challenges you encountered;
2. Information about the progress you have made towards the objectives stated in your proposal. This should include activities, outputs, outcomes and impact;
3. An analysis of how progress compares to the timetable in your proposal, and, if you are behind schedule, actions you will take to adhere to the timetable in future;
4. Details of data, materials and papers produced, how they have been made available for free on the internet, and statistics about their use by the public; and
5. A financial report of budgeted grant expenditure against grant expenditure, confirmed by your financial controller, including an explanation of any inconsistencies.

For multi-year grants, please ensure your annual reports include a budget showing how you intend to spend the grant in the forthcoming year. Please also ensure your final report includes a description of the original objectives of the grant, whether these objectives have been met, and a summary financial report of budgeted against actual expenditure.



Please include with each report two digital images relating to work carried out with grant funds within the time period covered by the report, that Arcadia is authorised to use for publicity purposes. The images should have a minimum resolution of 300dpi.

Further information

It is a term of the grant agreement that you agree to provide such further reporting and financial information as Arcadia reasonably requests, during or after the term of the grant, in order for Arcadia to comply with its legal, regulatory and tax obligations.



OPEN ACCESS AND DIGITAL PRESERVATION REQUIREMENTS

One of Arcadia's aims is to promote open access to information. For this reason, you agree to make all materials resulting from the grant publicly available for free via the internet. This includes text, images, audio and video.

Technical standards

The files that you make available online must be of sufficient quality to ensure that they can be used for research.

- Images must be 300dpi minimum.
- Audio files must be a minimum of 44.1KHz/16bit for born digital files and a minimum of 96KHz/24bit for digitized analogue files.

Publication of papers and books

Papers and books produced and/or published with funding from the grant must be made available for free, via the internet, in one or more of the following ways:

- a. Via an institutional repository, instead of or prior to publication (and according to preprint archiving rules), or within one year of publication (and according to post print archiving rules); and/or,
- b. Via an Open Access journal, with any publishing fees assumed by the researcher.

Digital preservation and long-term access

You agree to preserve all digital materials resulting from the grant and to keep them freely available on the internet as long as UCLA Library exists.

PUBLICITY REQUIREMENTS

When you receive a grant

We ask that you issue a public announcement about receiving this grant within three months of the date of the grant letter. When you describe the purpose of the grant, please highlight any open access material you will produce, and any work you will undertake that will increase or promote open access.

Please send the wording of the announcement, and list of media it will be sent to, to Arcadia for approval at least two weeks before you wish to make the announcement.

We also ask that you issue a press release at the end of your grant about what you have achieved. Please send us the wording and a list of media it will be sent to for approval with your final report.

We encourage you to publicise your project throughout the period of your grant. Please let us know about anything you wish to publicise and, where possible, we will help you to gain media coverage.

How and when to acknowledge your grant from Arcadia



In addition to the public announcements about your grant, please acknowledge your grant in any communications about the work the grant helps to advance. This includes:

- Publications;
- Reports;
- Announcements;
- Your annual report;
- Media briefings;
- Oral presentations;
- Presentations at conferences, and any subsequently published proceedings;
- Publicity materials; and
- Your website. Please include a clickable link to www.arcadiafund.org.uk on your website.

Please acknowledge your grant as from 'Arcadia – a charitable fund of Lisbet Rausing and Peter Baldwin'. If you would like to include more information about Arcadia than this approved phrase, please contact your Grants Manager.

You can also use Arcadia's logo when you acknowledge your grant. Please contact your Grants Manager at Arcadia if you need a digital version of the logo.

If you would like to use Arcadia's name or logo in a context not directly related to your grant, or on an ongoing basis (eg, letterheads or pamphlets about your organization), please contact your Grants Manager for approval before doing so.



1. Purpose

Documenting Global Voices will solicit proposals and award grants annually to preserve at-risk cultural heritage content and make this content widely available through a UCLA-hosted website. Content scope includes rare and unique materials from post-industrialization to the present; of historical, cultural, and social significance; and from regions with limited resources for archival preservation.

2. Grant duration in months

3. Grant amount and currency

4. Executive summary

Documenting Global Voices will solicit and award grants annually to preserve at-risk cultural heritage content and make this content available as broadly as possible through a foundation in open access principles.

As a complementary program to the British Library's Endangered Archives Programme (EAP), the UCLA Library's Documenting Global Voices will provide a mechanism for organizations that hold at-risk materials, as well as faculty, researchers, and cultural heritage specialists, to propose digital capture or curation projects to create digital collections for online publication.

The UCLA Library will develop materials to use to publicize this new program and will contact potential applicants, support grant applicants as they learn about the program and develop proposals, convene an international selection panel, award and distribute grant funds, support grantees in their execution of their projects, and receive and publish digital assets online. This program is not limited to digitization of materials because born-digital or already-digital cultural heritage materials may be equally hidden or fragile while still documenting important communities and events. Therefore, projects to collect, curate, convert and describe existing digital assets are eligible under this program. UCLA Library will publish online all resulting digital collections from grantees and will assume responsibility for ongoing digital preservation of the master files as long as UCLA

exists as an institution. Documenting Global Voices will fully comply with IIF standards.

Documenting Global Voices will solicit and accept proposals according to the broad scope defined here:

- Time period: materials should date from post-industrialization to the present
- Content: a wide range of content will be considered, including, but not limited to, materials that document history, society, culture, and politics, with an emphasis on social justice, human rights, and under-documented communities
- Geographical focus: materials from regions outside North America and Europe with limited resources for archival preservation are preferred, particularly, but not limited to, Africa, the Caribbean and Latin America, the Middle East, Central Asia, and Southeast Asia
- Format: materials should be unique or rare, which may be represented in formats such as handwritten material, audio and video materials, photographs, and ephemera

In considering projects for support, Documenting Global Voices proposals will be evaluated by an international panel of scholars using the following criteria:

- Scholarly significance of the materials proposed
- Urgency of the project, as reflected, for example, by the timeliness of the content and vulnerability of the materials
- Viability of online publication based on the grantees' rights and privacy analysis
- Project feasibility according to timeframe and resources requested, including physical space and personnel to conduct the activities proposed
- Expertise and experience of the applicants
- If the grant applicant is not the owning repository of the materials, there must be a letter of support from the owning repository
- Commitment and planning within the proposed project to create metadata in English and the language of the culture in which the materials were created

5. Activities and outputs

YEAR 1:

Program Development

The UCLA Library will recruit a full-time program director through an open search. The time required for the recruitment will depend on the candidates available, the locations of candidates in the international recruitment pool, and the finalist's availability to relocate to Los Angeles.

The director will have experience working in archives outside Europe and North America and will develop all grant administration processes and workflows and promote the program broadly to ensure an active and diverse pool of applicants annually. The director will oversee the implementation of grant application and management platforms, manage the grants workflow, interact with grantees as needed, and manage payments.

Marketing and outreach will be overseen and executed by the director. It is estimated that the director will travel some 30 days each year, primarily to conferences and meetings to raise the visibility of Documenting Global Voices and ensure a robust response and quality applications for grants.

The director will oversee the recruitment and management of an international panel of scholars, archivists, and cultural heritage experts to review proposals and determine grant awards. The panelists will meet at UCLA annually to discuss and approve proposals and contribute their knowledge of trends, events, and current activities to continually improve Documenting Global Voices.

The international selection panel will be comprised of seven members, who will be recruited with the approval of Arcadia, and three ex officio members. A representative each of Arcadia and the British Library Endangered Archives Programme will be invited to join UCLA University Librarian Ginny Steel as ex officio members. Members will be chosen with a focus on disciplinary, career stage, and regional diversity, with a focus on Africa, Southeast and Central Asia, the Middle East and the Caribbean and Latin America. Panelists will be asked to serve for three years, with a possibility of a one-year extension at UCLA's discretion.

	Start Date	Completion Date
Finalize DGVP Director position description	1 May 2018	1 Aug 2018
Recruit DGVP Director	15 Aug 2018	
Finalize application form, processes and workflow	1 Aug 2018	1 Nov 2018
Develop grant application website	1 Sept 2018	1 Oct 2018

Create print and online marketing materials and begin outreach	1 Sept 2018	1 Nov 2018
Recruit international selection panel	1 Dec 2018	28 Feb 2018

Granting

Documenting Global Voices will offer two types of grant funding:

- planning grants of up to \$15,000 to evaluate collections for digitization and/or curation
- project grants of up to \$50,000 for up to 2 years to digitize (or systematize already-digital assets), describe, and deliver digital assets and metadata to the UCLA Library

Grant funding amounts were based on the UCLA Library's experience with IDEP, and to be aligned with the EAP program.

The proposal review process will include two rounds. During the first round, applicants will submit a preliminary application. The Documenting Global Voices director, UCLA Digital Library staff, and UCLA Library curators with the appropriate subject expertise will review all preliminary applications and invite the authors of the most promising preliminary proposals to develop full proposals. Full submissions will be reviewed and selected for funding by the selection panel. Grantees will be notified, and a portion of the funding will be transferred to the grantee prior to the start of the awarded project. The remaining funds will be disbursed upon completion of the project or upon receipt of a mid-project progress report and agreed-upon mid-project deliverables.

Core activities for grantees:

- digitize and/or curate content and create metadata according to specifications outlined in the IDEP Toolkit (see below)
- transfer digitized content incrementally to UCLA Library
- retain original materials and a copy of digital assets
- provide progress reports every 6 months

Grantees may use grant funds to purchase equipment. The UCLA Library will host content online and provide open access and preservation as long as the UCLA Library exists.

Grant Award Estimates, Year 1

\$15,000 Planning Awards	3
\$25,000 Digitization Awards	2

\$50,000 Digitization Awards	10
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In this and subsequent years, many strong applications and the selection panel's approval may result in a larger number and dollar value of subawards being granted.

	Start Date	Completion Date
Issue RFP for preliminary applications	1 Dec 2018	
Preliminary applications due	15 Jan 2019	
Internal review of preliminary applications	15 Jan 2019	28 Feb 2019
Issue requests for full proposals	3 Mar 2019	
Proposals due	15 May 2019	
International selection panel meets	15 July 2019	17 July 2019
Grantees notified	15 Aug 2019	
Distribution of funds	1 Sept 2019	30 Sept 2019

Selection panel meeting dates will be finalized in consultation with members.

Distribution of funds dates may be impacted by grant conditions set by the selection panel, and unforeseen international monetary transfer complications.

Grantees will be required to start their projects within six months of receipt of funds.

Ingest and Publishing

Grantees will be required to send a sample of metadata and content three months into each digitization project. An iterative process, as needed, will follow to ensure that the grantee has created conformant metadata and digital objects. Once finalized, grantees will then transfer metadata and content every four to six months. The UCLA Library will publish content online within 120 days of receiving it, and after a quality assurance review process (very large and complex transfers may take slightly longer).

Technical enhancements and ongoing user experience developments to the UCLA Library's Digital Library architecture will provide searchability across collections for the Documenting Global Voices website.

Year 2:

The grant award process and timeline is expected to be similar to Year 1 in this and subsequent years, pending adjustments based on the early rounds.



The UCLA Library expects to receive final reports and content/metadata transfers from grantees awarded one-year planning or digitization grants.

Grant Award Estimates, Year 2

\$15,000 Planning Awards	3
\$25,000 Digitization Awards	5
\$50,000 Digitization Awards	12

Year 3:

In year 3 or when \$3.5 million has been spent on grants and program operation, the UCLA Library will work with Arcadia to assess continuation of Documenting Global Voices. Included in this assessment will be a review of the program's personnel, grant fund levels, and metadata, with the involvement of the selection panel. The outcome of the assessment would be additional funding for continuing the program, additional administrative support, any prospective metadata work and/or platform development or any areas Arcadia and UCLA believe would be impactful for the program. Any changes to DGV metadata will, necessarily, be prospective, and adhere to UCLA Library standards.

Additional international selection panel members will be recruited to replace members cycling off.

Grant Award Estimates, Year 3

\$15,000 Planning Awards	3
\$25,000 Digitization Awards	5
\$50,000 Digitization Awards	12

Year 4:

Additional international selection panel members will be recruited to replace members cycling off.

Grant Award Estimates, Year 4

\$15,000 Planning Awards	3
\$25,000 Digitization Awards	5

\$50,000 Digitization Awards	12
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Year 5:

If the project continuation option is not exercised, Year 5 will be the last year of grant awards.

Grant Award Estimates, Year 5

\$15,000 Planning Awards	3
\$25,000 Digitization Awards	5
\$50,000 Digitization Awards	12

Year 6:

If the project continuation option is not exercised, no grants will be awarded as the program closes out existing awards.

Grant Award Estimates, Year 6

\$15,000 Planning Awards	0
\$25,000 Digitization Awards	4
\$50,000 Digitization Awards	12

Year 7:

No awards will be given in year 7 as the program closes out existing award projects.

Challenges

Funding

Documenting Global Voices may not have sufficient funds to support the number of viable grant applications received. The UCLA Library has extensive global contacts through UCLA faculty and subject specialist librarians, as well as through the IDEP program and is already aware of many significant at-risk collections that would be excellent candidates for funding.

- UCLA will reserve a pool of funding for emergency projects between grants cycles.

Staff

Documenting Global Voices is currently budgeted for only one full-time staff member (program director). This staffing level may make it difficult to keep up with the demands of such a large grant program. Similar programs, such as EAP, currently have three full-time staff dedicated to managing the granting process.

- UCLA will start with one staff member and reevaluate as the program progresses. If needed UCLA will seek Arcadia's permission to use the grant funds to employ additional staff

Challenging local conditions

The unpredictability of political events can have an impact on our work globally, as can infrastructure factors, particularly in developing regions, which result in limited internet access and electrical outages.

- Through work with IDEP, the UCLA Library has learned that success depends on creative and flexible solutions that account for these complexities. For example, IDEP partners were provided with online and offline solutions for metadata creation and file transfer.
- The UCLA Library also learned it's important to be flexible in communications, and can interact with grantees over a variety of channels, whether it be email, skype, telephone, texting, or other means.
- UCLA has tremendous experience working globally, with faculty and staff with connections in countries across the world and expertise in international relations, government and legal structures, and cultural considerations.

Due Diligence and Ethics

The University of California's "Statement of Ethical Values" is available here: <https://compliance.ucla.edu/statement-of-ethical-values>

Subawards will be processed through UCLA's Office of Contracts and Grants Administration (OCGA), which offers expertise in complex, international funding collaborations. The Documenting Global Voices grants coordinator will track grantee progress and work with OCGA to fund subawards. Library Business Services, under the direction of Doris Wang, will track Documenting Global Voices expenditures for regular reports to Arcadia.

Finally, to ensure against the misuse of funds by sub-grantees, the UCLA Library will implement a two-part proposal review process. In the first phase, UCLA Digital Library staff will conduct a technical review of each application to ensure it demonstrates the capability to successfully achieve the goals outlined. Only those applicants that demonstrate technical capacity (as well as meeting the



other criteria, outlined above in the "Scope and Criteria for Materials") will be asked to submit a full application.

In addition, successful applicants will receive only a portion of the funding to start the project. Three months into each grant period, grantees will be required to provide sample metadata and digitized objects. Samples will be reviewed for compliance with the metadata guidelines and feedback provided to ensure appropriate quality assurance in the setup phase of the project. When the grant work is complete, grantees will transfer the digital content and metadata to the UCLA Library, where sampling and automated quality control will be performed to ensure the correct information has been provided. Additional funds will be disbursed upon receipt of a mid-project progress report and agreed-upon deliverables, and on transfer of content and metadata to UCLA at the completion of the project.

Open Access and Digital Preservation

The UCLA Library is committed to digital preservation at the highest level for as long as UCLA exists as an institution. The assets acquired through Documenting Global Voices will be stewarded and incorporated into the Library's overall digital preservation activities. This includes maintaining a robust digital repository, standard IT processes for backup and recovery, audit and authenticity verifications, and self-describing deposit packages to appropriate preservation solutions. Digital preservation is a set of activities and policies that ensure continued viability of digital assets, and as such, digital preservation is a not a task that can be completed, but rather is an adherence to a set of processes.

As a public university, UCLA strongly believes in and supports the principles of intellectual freedom and open access. For this program, only projects with materials that can be made available online with no copyright or privacy issues will be funded. All materials resulting from the grant projects will be made publicly available for free online. In addition, grantees will be required to digitize content to resolution standards that support scholarly research.

The UCLA Library maintains a separate web publication site (<http://idep.library.ucla.edu/>) and a repository infrastructure. The IDEP site supports multilingual and geospatial access, cross-collection browsing, and search and faceted browsing within collections. Further, an enhancement to the UCLA Library's Digital Library architecture during the program's first year will enable scholars and users to search across IDEP and Documenting Global Voices collections, with no enhancement to existing or future metadata required. The IDEP website was developed iteratively; during the Documenting Global Voices program the Library will maintain and sustain the website in its current form as the publishing site for all grantee-developed content. The web publication emphasizes display and discoverability while the repository houses high-quality master files and all technical, administrative, and descriptive

metadata. The repository is optimized to support stability and management of assets so as to enable digital preservation packaging and auditing.

Discoverability is essential for open access. The UCLA Library developed a robust IDEP Toolkit to support partners' digitization and metadata creation efforts (<https://uclalibrary.github.io/ideptoolkit/>). To increase accessibility, the toolkit has been translated thus far into Arabic, Armenian, and Spanish, the primary languages of our IDEP partners. This toolkit is fully applicable to Documenting Global Voices, and as such, grantees will be required to conform to the metadata guidelines outlined in the toolkit. The UCLA Library is aware that there will be varying levels of expertise in metadata creation among the grantees and that individual assistance will not scale for this project. The IDEP Metadata Guidelines were designed to address this issue by requiring a limited number of fields and providing clear descriptions of each field with a variety of examples for input. A copy of the metadata template is attached. In the spirit of continuous improvement and learning, the UCLA Library will investigate tools and methods to ensure grantee compliance with providing quality metadata during Documenting Global Voices, including consulting with the British Library's Endangered Archive Programme.

The UCLA Library will upload content from grantees awarded digitization grants and image content will be served from a IIIF compliant image server.

Grantees and/or owning institutions are encouraged to make the digitized assets available through their local institution, if possible, in addition to the UCLA Library hosted program site.

The UCLA Library recently developed its first Open Scholarship and Collections Policy, which is posted on the Library's website at: <http://www.library.ucla.edu/about/about-collections/open-scholarship-collections-policy>.

The four-pronged strategy:

- Promotes the open and broadest dissemination of scholarship, both consumed and created by UCLA scholars
- Leverages strategic partnerships and technologies to meet the current and anticipated needs of UCLA faculty, staff, and students for access to resources and knowledge
- Creates and cultivates distinctive collections of unique materials, both those that are international in scope and those that document the histories and cultures of Southern California's diverse communities, and makes them discoverable and deliverable to scholars worldwide
- Stewards information resources through state-of-the-art discovery, delivery, and preservation programs, including open metadata strategies, to ensure access and usability now and in the future

In carrying out this strategy, the Library commits to principles of openness, including those expressed in the [Open Access Policy for the Academic Senate of the University of California](#) (adopted July 24, 2013) and the [Open Access Policy of the University of California](#) (effective October 23, 2015) in addition to our own [E-Book Value Statement](#).

6. Outcomes

Through Documenting Global Voices, the UCLA Library will connect with a broad range of communities and materials, creating a robust and openly accessible digital collection that will inform and inspire generations of scholars and preserve content at risk of being lost. An inclusive and competitive selection process will result in a diversity of regions, organizations, and material represented.

The UCLA Library estimates [REDACTED] will be awarded over 5 years, and this is the UCLA Library's minimum goal for the program (allowing some variability based on applicant needs). Ideally, an additional year of granting after the year 3 review would allow an estimated [REDACTED] to be granted over the course of the program for a total [REDACTED].

The broader impact and outcomes include:

- Protection of at-risk cultural heritage
- Open, global access to content not previously available online
- Increased cultural awareness through openly available cultural heritage from diverse cultures
- Co-location of content from grantees on the UCLA website which provides the opportunity for new connections and discoveries
- Content described to meet standards ensures that it will be interoperable with other access systems and can be shared widely
- Content digitized to resolution standards that support scholarly research
- Increased capacity of grantees to continue to digitize and manage their collections
- The potential for grantees to be more competitive for further funding opportunities within and outside of their organization
- Increased access for grantees to international scholars and partners
- Increased engagement with a global community of scholars through the creation of the international selection panel and through contact with grantees and their institutions

7. Budget

YEAR	1	2	3	4	5	6	Budget Total
FISCAL PERIOD							
PERSONNEL							
SUB AWARDS							
SUPPLIES AND SERVICES							
TRAVEL							
TOTAL DIRECT COST							
<i>Modified Total Direct Cost</i>							
INDIRECT COST (5% of MTDC)							
YEARLY TOTAL							

Salaries and Benefits:

The program director's estimated [REDACTED] was set in accordance with UC salary structures. Per the academic qualifications required and the position description, the program director has been classified in the entry level of the Management and Senior Professional series (MSP-1), with an estimated salary below the midpoint for the series ([REDACTED]). For more information about salaries, please see <https://www.chr.ucla.edu/hr-administration/compensation-and-classification/management-senior-professionals-msp-2017-salary-structure>. The actual starting salary will be determined by the qualifications of the successful candidate.

3% merit increase estimate based on scheduled merit increases in accordance with UCLA policy. Personnel charges reflect only project-specific, direct services to the project.

UCLA uses a Composite Benefits Rate (CBR) for charging benefits to funds. CBR includes retirement, taxes, health, and welfare benefits. The UCLA CBR established rates for the employee groups in this project are: 44.4% for Exempt Staff.

Budgeted Personnel include:

Program Director - 1 Full Time Equivalent (FTE), estimated [REDACTED] starting annual base salary

- Oversees Documenting Global Voices
- Acts as primary champion and spokesperson for the program
- Establishes selection criteria, grantee guidelines, application and workflow processes
- Responsible for communication with grantees and UCLA Library leadership and staff

- Recruits international selection panel and provides support and facilitation of the panel's work
- Works closely with grantees to help ensure competitive applications; monitors progress to ensure success
- Engages in active outreach to raise program visibility and facilitate applications, including presenting at conferences, hosting events, and authoring materials to support and promote the program
- Provides reports to the Arcadia Trust on activities and outcomes
- Tracks applications through the entire lifecycle
- Processes payments/invoices
- Manages all record keeping
- Answers questions from grantees related to payment and reporting
- Creates financial reports
- Gathers data and prepares progress reports
- Assists with logistics of international advisory panel meeting

Supplies and Services:

Metadata and Digital Infrastructure Improvement budget supports archive website maintenance, including security updates, adding patches/fixes, and minimal reconfiguring as new collections are added. No enhancements or new features are budgeted. Budget is set at [REDACTED]

Digital Archive support includes storage and operational support for the digital archives. Cost is estimated at 9.5% of the total sub-awards. Estimated at Year 1 [REDACTED] Year 2-5 [REDACTED], and Year 6 [REDACTED] with no cost in year 7. If project continuation option is not exercised, no sub-awards will be given in year 6 and the digital archive support cost will be zero.

Marketing and Outreach Materials budget supports program promotion to ensure an ample pool of proposals are submitted. Costs include developing the grant application website, conference registration fees, online marketing costs, and creation of brochures and other print outreach materials. Budget estimate is [REDACTED] year 1, [REDACTED] in year 2-6, and \$0 in year 7. If project continuation option is not exercised, then year 6 marketing costs will be zero.

General Liability Insurance: Budgets are developed by multiplying the appropriate rate [REDACTED] by the budgeted subtotal for salary charges for each fiscal year. The General Liability Assessment program costs represent a share of the cost of claims paid by the University under its General Liability self-insurance program. Charges for the General Liability Program Costs are made to all extramural funding sources with limited exception. Budget estimates range between [REDACTED] per year for years 1-7.

Technology Infrastructure Fee: Technology Infrastructure services are provided to all campus activities based on usage by the personnel directly charged to each project, regardless of fund source. The billing model for the technology

infrastructure services is referred to as the Technology Infrastructure Fee (TIF) currently assessed [REDACTED] per Full-Time Equivalent (FTE) per month. Sponsored awards are charged monthly based on actual FTE derived from payroll for employees directly working on the project. These costs are not duplicated in the university's federally negotiated indirect cost rates. The FTE-based model was reviewed by the University of California Office of the President's Office of Costing Policy and Analysis for compliance. Budget estimate [REDACTED] for years 1-7.

Travel:

Travel Budget will support travel by the program director to various international conferences and locations to promote the program. The travel budget will also support travel by the International Selection Committee to UCLA. Estimates include airfare, subsistence, reasonable lodging, and ground transportation. The Director is estimated to travel 3 times a year for an estimated length of 10 days per trip in year 1-6 ([REDACTED]), and 1 trip at 10 days in year 7 ([REDACTED]). The 7 panelists will travel to UCLA once a year for an estimated 5 days in years 1-6 ([REDACTED]), with no panelists traveling in year 7. If the project continuation option is not exercised, there will be no panelist travel charges in year 6 and the director will make only 1 trip in year 6.

Sub-awards:

An estimate [REDACTED] sub-awards will be granted over the course of the program for a total [REDACTED]. If the project continuation option is not exercised, an estimate [REDACTED] sub-awards will be granted for a total [REDACTED].

Year 1: Award estimates are 3 - \$15,000 Planning Awards, 2 - \$25,000 Digitization Awards, and 10 - \$50,000 Digitization Awards. Years 2-5: Award estimates are 3 - \$15,000 Planning Awards, 5 - \$25,000 Digitization Awards, and 12 - \$50,000 Digitization Awards. Year 6: Award estimates are 0 - \$15,000 Planning Awards, 4 - \$25,000 Digitization Awards, and 12 - \$50,000 Digitization Awards. No awards will be given in year 7 as program closes out existing sub-awards.

If the project continuation option is not exercised, there will be no sub-awards in Year 6 as program closes out existing sub-awards.

Indirect Costs:

[REDACTED] indirect rate applied to a Modified Total Direct Cost (MTDC). MTDC consists of all salaries and wages, benefits, materials and supplies, services, travel, and the first \$25,000 of each sub-award.



CONTACT DETAILS

Applicant	The Regents of the University of California
Address	10889 Wilshire Blvd., Suite 700
	Los Angeles, CA 90095-1406
Website	www.library.ucla.edu
Primary contact (for correspondence concerning institutional matters):	
Title and name	Ginny Steel, Norman and Armena Powell University Librarian
Telephone	1-310-825-1201
Email	vsteel@library.ucla.edu
Secondary contact (for correspondence concerning implementation of this grant):	
Title and name	Stephanie Kimura, Executive Director of Development
Telephone	1-310-206-8551
Email	sbkimura@library.ucla.edu
Financial controller	
Title and name	Doris Wang, Director of Library Business Services
Telephone	1-310-206-4213
Email	doris@library.ucla.edu

ORGANIZATION DETAILS

Full name of organization eligible to receive the grant – if you are part of a larger organization (e.g. a department within a University), please name that organization here.

The Regents of the University of California Department: UCLA Library

Legal Status – if applicable, include registration information: eg, Registered with Charity Commission, or US 501 (c) 3 status etc.

Public, nonprofit educational institution exempt under Section 501(c)(3) of IRS code

Financial year end	June 30	Currency of the account	US Dollars
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May 2018

ATTACHMENT A -Budget Detail and Justification

The Regents of the University of California, Los Angeles

PI: Virginia Steel

Project: Documenting Global Voices Program -Arcadia

Performance period: October 1, 2018 to September 30, 2024

YEAR
FISCAL PERIOD
PERSONNEL
SUB AWARDS
SUPPLIES AND SERVICES
TRAVEL
TOTAL DIRECT COST
<i>Modified Total Direct Cost</i>
INDIRECT COST (5% of MTDC)
YEARLY TOTAL

Attachment C
Contact Information

For purposes of this Agreement, the individuals identified in this **Appendix C** are the designated representatives for UCLA and Subrecipient. The UCLA and Subrecipient Administrator shall be the primary point of contact for the resolution of administrative questions.

All invoice inquiries should follow Article 5.

The Principal Investigators for the Parties shall be contacted for all technical matters which may arise throughout the term of this Agreement.

(See the following page.)

UCLA Principal Investigator Virginia Steel, University Librarian UCLA Library Administration Box 951575, 11334 YRL Bldg Los Angeles, CA 90025 United States vsteel@library.ucla.edu	UCLA Administrator Rachel Deblinger, MEAP Director UCLA Library Administration Box 951575, 11334 YRL Bldg Los Angeles, CA 90025 United States meap@library.ucla.edu
UCLA Financial Contact See Article 5.	

Subrecipient Principal Investigator Name: Institution: Address: Phone: Fax: Email:	Subrecipient Administrator Name: Institution: Address: Phone: Fax: Email:
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Attachment D
INVOICE FORMAT

See attached page(s).

**MODERN ENDANGERED ARCHIVES PROGRAM (MEAP)
SUBAWARDS INVOICE - FOREIGN**

SUBMIT INVOICE TO:

Department: UCLA LIBRARY
UCLA Funds Manager: RACHEL DEBLINGER
Address: 11334 CHARLES E YOUNG RESEARCH LIBRARY
LOS ANGELES, CA 90095-1575

Project Title: MEAP00____:_____

UCLA Subaward Number:

UCLA FAU: 4-605200-DL-_____-03

UCLA Principal Investigator: VIRGINIA STEEL

SUBRECIPIENT

Institution Name: _____ Invoice Date:_____

Street Address: _____ Invoice No.: _____

City, State, ZIP: _____ Invoice Period: _____ to _____

Subaward Period: _____ to _____

BANKING DETAILS

Host Institution Contact Name: _____

Host Institution Contact Telephone/Email: _____

Full Name on Account: _____ Intermediary Bank Name: _____

Bank Name: _____ Intermediary Bank SWIFT Code: _____

Bank Address: _____ Intermediary Bank Account #: _____

_____ Intermediary Bank Address: _____

Bank Branch: _____

Account #: _____

Bank SWIFT Code: _____

PROJECT SUBAWARD

Total Period of Performance: _____ to _____

BUDGET ITEM	AMOUNT AND DESCRIPTION
A. Personnel	\$ USD for personnel costs <ul style="list-style-type: none"> Country:
B. Equipment	\$ USD for equipment and consumables <ul style="list-style-type: none"> Country:
C. Travel	\$ USD for travel costs <ul style="list-style-type: none"> Country:
D. Training	\$ USD for training costs <ul style="list-style-type: none"> Country:
E. Other Costs	\$ USD for other costs <ul style="list-style-type: none"> Country:
Total Costs	\$___ USD

Payment requested _____ % of total \$_____ USD

As an authorized representative of the organization, I certify that all expenditures reported (or payments requested) are for appropriate purposes and in accordance with the agreements set forth in the application and award documents.

Authorized Signature (Administrative Contact)

Date

UCLA Principal Investigator Signature of Approval

Date