

Please review the [Application Guidelines](#) for important details regarding the information requested in this application. Fields marked with an asterisk are required.

Project Summary

Cover Sheet	proposalcoversheet.pdf
Applicant Institution	The Harry Ransom Center at The University of Texas at Austin
Collection/Project Title	Sharing “Gabo” with the World: Building the Gabriel García Márquez Online Archive from His Papers at the Harry Ransom Center
Project Summary	<p>The Harry Ransom Center proposes an eighteen-month project to digitize major segments of the papers of Gabriel García Márquez (1927-2014), considered one of the most significant authors of the twentieth century and affectionately known as “Gabo” throughout Latin America. His family has given permission to share a huge trove of materials online, including manuscripts for novels, a memoir, screenplays, and non-fiction writings; notebooks; scrapbooks; photographs; and related ephemera. The Center plans to: digitize at least 24,000 pages and make them available as an online digital archive; enable FancyBox viewing of the images from within the finding aid; and implement Mirador Image Viewer to allow scholars to compare drafts of evolving literary works side-by-side. The project will allow unprecedented access to the creative mind of a major contemporary author—through papers never before made available to the public—to a worldwide audience for the benefit of scholars, educators, and students everywhere.</p>
Amount Requested	126,730
Project Start Date	06/01/2016
Project End Date	11/30/2017

Is this a collaborative project?

If so, include the names of the collaborating institutions below. Use the green **add** button to list additional partners as needed.

Yes/No No

Collaborating Institutions (if applicable)

Institution

Materials to be digitized

Enter below the estimated quantities and select the units of measurement and material types that most specifically describe the extent of original materials that will be digitized during the project. You may add as many different measurement/material types as you like by clicking the green **add** button found below this section, but each individual item should be accounted for in only one category.

If the quantities provided are rough estimates rather than precise descriptions, explain the method used for estimating those quantities in the space provided for additional information.

Materials

Amount of Materials	10
Unit of Measurement	linear feet
Type of Materials	manuscripts
Type of Materials: Other	
Amount of Materials	3
Unit of Measurement	items
Type of Materials	other [list below]
Type of Materials: Other	notebooks
Amount of Materials	22
Unit of Measurement	volumes
Type of Materials	other [list below]
Type of Materials: Other	scrapbooks
Amount of Materials	100
Unit of Measurement	items
Type of Materials	photographs
Type of Materials: Other	
Amount of Materials	14
Unit of Measurement	items
Type of Materials	ephemera
Type of Materials: Other	

Additional information (optional)

Quantities, Formats, and Specifications of Digital Files to be Created during the Project

Enter estimated quantities of uniquely described digital files to be created through digitization, as well as the relevant digital format(s) created and technical specifications for those formats (dpi, minimum pixel dimensions, bit-depth, optical density, etc.).

If additional files are to be derived from those created in the digitization process for the purposes of backup, preservation and/or access, do not count these derivative files or formats in the totals entered; you may describe any derivative formats to be created and the purposes these will serve in the space provided for additional information.

Digital Files to be Created

Quantity	24000
Format	TIFF
Technical specifications	600 DPI, 24 bit color

Additional information (optional) 24,000 image files in TIFF format (from which 24,000 JPEG image files of 300 DPI, 24 bit color will be derived for access); downloads of JPEGs will be limited to 72 DPI to protect the rights of the copyright holders.

Catalogs/repositories/services

Provide names and complete URL(s) for the portals through which digitized content will be available to researchers and the general public.

Portals

Portal	Harry Ransom Center Digital Collections
URL	http://hrc.contentdm.oclc.org
Portal	Harry Ransom Center Finding Aids
URL	http://norman.hrc.utexas.edu/fasearch/

Description of Content: Public

Description of materials

Provide a brief narrative description of the materials nominated for digitization, including their provenance, relevant associated people, organizations, events, and/or subjects.

Description	Following the death of the Nobel Prize-winning novelist and journalist Gabriel García Márquez on April 17, 2014, the Ransom Center purchased his papers from his family. The remarkable García Márquez archive, which arrived at the Center in December 2014, spans more than half a century and richly documents García Márquez's singular life and work as a novelist, journalist, screenwriter, and social activist. The materials nominated for
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digitization include:

- Extensive manuscript drafts with revisions for seven novels, ranging from the landmark One Hundred Years of Solitude (1967) to Memories of My Melancholy Whores (2004); a memoir, Living to Tell the Tale (2002); two non-fiction books, Clandestine in Chile (1986) and News of a Kidnapping (1996); one play; three screenplays; and shorter writings such as articles, introductions, poems, and speeches (including drafts of his Nobel Prize acceptance speech);
- Notes in three notebooks for an unwritten book on the U.S. embargo of Cuba, circa 1975;
- A selection of 100 photographs from forty-three albums vividly illustrating all aspects of his life over the course of nearly nine decades;
- Twenty-two scrapbooks meticulously detailing his writings and life via news clippings from Latin America and around the world, including his early journalism written under the pseudonym Septimus, 1950-1952;
- Nobel Prize ceremony memorabilia and nine passports recording his worldwide travel from 1957 forward.

The papers support research about: García Márquez himself, such as biographies, bibliographies, textual and literary studies, his critical reception, and literary translations; closely-related figures ranging from Mexican novelist Carlos Fuentes to Cuban leader Fidel Castro; subjects of García Márquez's non-fiction, such as exiled Chilean filmmaker Miguel Littin and ten Colombian journalists kidnapped by drug lord Pablo Escobar in 1990; and more generally, the study of contemporary Latin American literature, history, and politics; filmmaking and screenwriting; journalism; human rights; and social activism.

Geographic Scope

Describe the range of geographic regions represented in the nominated collection(s).

Geographic scope

A native of Colombia, García Márquez frequently wrote novels set in fictional locations based on Colombia or other Latin America countries in which he lived and worked. He traveled internationally as a foreign correspondent and celebrity writer, with homes in Barcelona, Bogotá, Cartagena, Mexico City, and Paris in later years.

Date range of materials to be digitized

Enter the earliest and latest dates the original materials in the nominated collection(s) were created, in whole years. Dates should be formatted as YYYY BC/AD – YYYY BC/AD (e.g. 356 BC - 1542 AD).

Date range of materials

1950 AD – 2013 AD

Collection level descriptions (if applicable)

If applicable, identify and provide the URL(s) for any collection-level descriptions currently available online.

Collection URL(s)

Collection name(s)	Press Release
Collection URL	http://www.hrc.utexas.edu/press/releases/2014/ggm.html
Collection name(s)	Blog Post
Collection URL	http://blog.hrc.utexas.edu/tag/gabriel-garcia-marquez/
Collection name(s)	Newsletter Article
Collection URL	http://www.hrc.utexas.edu/ransomedition/2015/spring/marquez.html

Description of Content: Confidential

Current arrangement and description(s) of materials to be digitized

Provide a brief narrative that summarizes the physical arrangement and the level(s) of processing, cataloging, or other descriptive work that has previously been done for the nominated collection(s). Include the date(s) this descriptive work took place and the standard(s) and/or current format(s) of the records that were created.

Current Arrangement

The Gabriel García Márquez papers arrived at the Ransom Center in December 2014; processing began in January 2015 and will be completed in October 2015. The papers are currently being rehoused and physically arranged into four series: I. Literary Activities; II. Photograph Albums and Scrapbooks; III. Correspondence; and IV. Personal and Career Related.

The García Márquez papers will be described in a collection-level finding aid available in both English and Spanish. The finding aid will include a biographical sketch, scope note, a folder-level container list, and an index of selected correspondents. Descriptive practices follow Describing Archives: A Content Standard, 2nd edition (DACS, 2013), and authority forms of names and subjects used are derived from the online Library of Congress Authorities. The finding aid will be marked up in XML for online display according to the Encoded Archival Description (EAD) 2002 standard and placed on the Center's finding aids page (<http://norman.hrc.utexas.edu/fasearch/>) and on the TARO (Texas Archival Resources Online) finding aids consortium website (<http://www.lib.utexas.edu/taro/index.html>). A collection-level MARC catalog record with name and subject added entries and a link to the online archive will be discoverable via WorldCat, ArchiveGrid, and The University of Texas at Austin library catalog.

Archives at the Ransom Center are physically processed, arranged, and described according to recognized archival theory and practice as described in the Center's in-house processing manual. The Department of Description and Access is responsible for the

arrangement and description of all unpublished collection materials at the Ransom Center. It coordinates its activities with the Center's curatorial, conservation, digital collections, technology, and public services departments to maintain high levels of material stewardship and patron service, meeting or exceeding national standards at all levels, and placing a special emphasis on thorough and accurate finding aids.

Current condition and housing of materials to be digitized and plans for their conservation and preservation

Describe the current condition and housing of the materials to be digitized, including the means through which this condition has been assessed. Identify the individual or individuals responsible for this assessment and approximately when the assessment took place. Describe the strategies to be employed for stabilization, conservation, and/or preservation of the materials, including the means through which this work will be supported and sustained long-term. Explain the environmental provisions made for the long-term management of the source materials and the strategy for responding to requests for access to them.

Current Condition

Long-term preservation of all materials in its care is central to the Ransom Center's mission. To that end, the Center has professional conservators on staff to monitor the collection storage environment, provide detailed and expert conservation advice, and treat materials in state-of-the-art laboratories for paper, books, and photographs.

The García Márquez archive was inspected upon arrival at the Center in December 2014 by a team of conservators, archivists, and curators who found the materials to be in overall good condition and free of insects and mold.

In early 2015, Archivist Daniela Lozano conducted a detailed survey of the papers, compiled a container list, and wrote a processing plan which was approved and implemented in March. Lozano then began arranging and rehousing the papers into archival-quality file folders; paper or photo sleeves when needed; and document boxes. Lozano also met with photograph conservators Barbara Brown and Diana Diaz and paper conservator Heather Hamilton to discuss the condition of the photograph albums and scrapbooks and assess their needs.

Most of the photographs are stored in volumes with magnetic "sticky" or plastic album pages. In some cases the plastic has become loose; sometimes a second photo is located underneath the top photo; some album pages have labels or descriptions written on them; some photographs have identifications on the verso. To document the original album format, each spine, cover, and page will be digitized. During processing, Lozano is carefully removing the photographs and placing them in archival-quality photo sleeves and file folders for preservation and safe handling, retaining their original order and groupings by album. Six albums will remain intact as exemplars for exhibition purposes.

A few of the scrapbook volumes are very thick and resist fully opening. The thick bolts binding the pages together will be removed, and the covers and pages will be stored in their original order in archival file folders. A few pages in some albums were sticking

together, but Hamilton's examination determined that this was due to static and/or ink, not because of an adhesive. Hamilton gently separated the pages that were stuck together and then interleaved archival paper to prevent further sticking.

Once processed, the papers will be stored on-site in closed stacks that are environmentally monitored to maintain a reasonably constant environment of 70 degrees Fahrenheit and 50 percent relative humidity, providing the conditions most conducive to the long-term preservation of the books, papers, and other media constituting the bulk of Center's holdings.

Facilitating research use of the collections is at the heart of the Center's mission. All on-site users register to use the Reading and Viewing Room, are instructed in the safe handling of collection materials, and use them under secure and closely-supervised conditions. The Center's policies and procedures protect not only the physical collections, but also the intellectual property rights of their creators by imposing rules and regulations for users to obtain permission from copyright holders in order to publish collection contents. Collection use policies and forms are available online at <http://www.hrc.utexas.edu/research/info/>.

Representative samples of materials to be digitized (max. 10 pages, 12 MB, .pdf format only)

Upload a PDF document containing images of up to ten (10) selected items from the collection(s) to be digitized, and provide a brief description of the contents of the file, below. Each image should be accompanied by a description and full citation that includes the name of the holding institution, the collection title, any identification numbers or shelfmarks, and any available information about rights or licensing. The document may contain embedded URLs linking to additional content, such as sample audio or audiovisual files, but must contain samples of no more than ten items.

Description of Samples

The ten representative samples of items from the Gabriel García Márquez papers represent each of the categories of materials selected for the digital collection: five manuscripts (One Hundred Years of Solitude, The Autumn of the Patriarch, Nobel Prize speech, Love in the Time of Cholera, and The General in His Labyrinth); one notebook; two photographs; one scrapbook; and one passport.

Samples (.pdf format only)

Section 3 Representative Samples.pdf

May CLIR excerpt from and display some portion of these representative samples within the Hidden Collections Registry, elsewhere on CLIR's website, or in program-related social media?

If you select "Yes" but would prefer that some representative samples be displayed but not others, note below which specific samples CLIR has permission to share.

Yes/No

Yes

Selected Permissions (if applicable)

Rights, Ethics, and Re-Use

All parties to this proposal understand that as a condition of acceptance of any *Digitizing Hidden Special Collections and Archives* award from CLIR, all recipient institutions and collaborating partner organizations will be required to sign and execute the program's [intellectual property agreement](#).

Tick to confirm: Confirmed

All parties to this proposal understand that as a condition of acceptance of any *Digitizing Hidden Special Collections and Archives* award from CLIR, all metadata created in the course of funded project activities must be dedicated to the public domain under a [CC0 Creative Commons license](#).

Tick to confirm: Confirmed

All parties to this proposal understand that as a condition of acceptance of any *Digitizing Hidden Special Collections and Archives* award from CLIR, recipient institutions, including partnering institutions in cases of collaborative projects, must not claim additional rights or impose additional access fees or restrictions to the digital files created through the project, beyond those already required by law or existing agreements. Materials that are in the public domain in analog form must continue to be in the public domain once they have been digitized. CLIR strongly encourages grant recipients to share digital copies as public domain resources and/or with Creative Commons licenses, as appropriate.

Tick to confirm: Confirmed

Applicants who tick any of the four boxes below should provide details clarifying their responses in the Rights, Ethics, and Re-Use Statement.

Tick all that apply:

Rights, Ethics, and Re-Use statement (max. 3 pp, 2MB, .pdf format only)

Upload a description (maximum 3 pages) that summarizes all known rights, embargoes, and access or legal restrictions applicable to the source materials to be digitized and describes how these rights, embargoes, or restrictions will be communicated to the public. Identify and explain any ethical considerations that affect access to or re-use of the digital copies. Explain the basis upon which the proposed activities are justifiably legal and ethical, and the specific terms under which users of the collections will be able to access and re-use the digital copies created through the project. Explain and justify any institutional watermarks incorporated into copies made accessible to users and any fees charged for re-use. Describe any other measures to be taken to restrict access to or re-use of the digital copies in order to comply with the law or with applicable, pre-existing agreements or contracts.

Statement (.pdf format only) Section 4 Intellectual Property.pdf

Value and National Significance

Describe the impact of the proposed project upon scholarship, and explain why digitization is the most appropriate means to maximize the value and significance of the materials to scholars and students.

Address the importance of the collections to teaching, research, and the creation of new knowledge.

Value and National Significance Statement

The recently acquired García Márquez archive has never before been available to researchers and will offer wholly new perspectives on the work and life of this Nobel Prize-winning author, journalist, screenwriter, social activist, and key figure in Latin American history and politics. Interest in García Márquez remains strong, and the Ransom Center anticipates that the archive will be among its most frequently studied collections, not only because of the importance of García Márquez's literary works, but also because of his considerable significance in a range of disciplines. By digitizing the archive and making it available online, the Center will encourage in-depth study of García Márquez and his broad sphere of influence among researchers worldwide.

The implementation of the Mirador Image Viewer with the online archive will transform the way researchers are able to study and interact with the materials. Mirador will enable scholarly annotation and side-by-side comparisons of digitized texts within a single interface, helping scholars identify successive stages of revision among drafts and save their annotations. This type of comparative research is not possible even with the physical archive because researchers in the Center's Reading Room are limited to studying one folder at a time, which often contains only a single draft of a work.

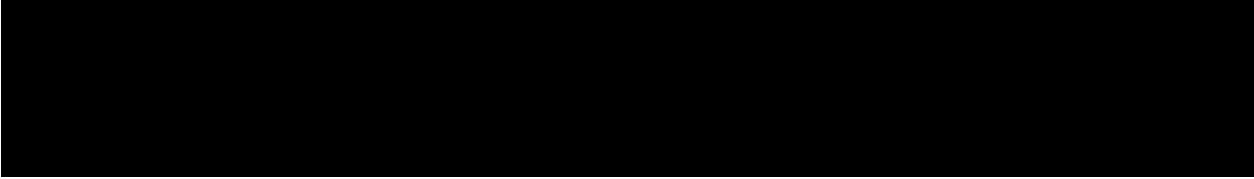
This project is also notable because it will provide online access to copyright-protected archival material by one of the most revered literary figures of our time. There are few opportunities for researchers to access digitized archives of contemporary authors because their copyrights are often carefully guarded by authors or their estates. Because the García Márquez Estate has provided its support for this project, the Center has a unique opportunity to make a copyright-protected archive accessible online. The García Márquez Online Archive could also serve as an exemplar and encourage other authors or estates to consider allowing their copyright-protected archives to be made available online.

Given the prominence of García Márquez—whose works have been translated into dozens of languages, selling more than 50 million copies, and about whom thousands of articles, books, and dissertations have been written—the online archive will draw global attention, fostering in-depth study, and introducing those not accustomed to using archival materials to the remarkable resource that archives provide. An October 2015 García Márquez symposium hosted by the Center and a proposed special session on the author at the 2016 Modern Language Association conference in Austin will doubtless excite further scholarly interest in the archive.

Because of García Márquez's international appeal, it is especially appropriate to digitize his archive and share it worldwide. The breadth and depth of responses to the Center's announcement of its acquisition of the archive—more than seventy media outlets covered

the news in fifteen countries and five languages—demonstrate the global interest in the archive. Scholars, students, educators, and readers in García Márquez's birthplace of Colombia and his longtime home of Mexico who were disappointed with the placement of the archive outside their countries will literally have the online archive at their fingertips.

Upload three letters of scholarly support for your project (max. 10MB, .pdf format only).



Project Context and Impact

List and describe all envisioned project deliverables. Explain the means through which each will be available to the public, and any applicable conditions or terms limiting their availability.

Describe all expected outcomes, how each will be made accessible to others, and under what conditions.

Deliverables will include the digital surrogates created during the project and related metadata, and they may also include aggregations of those files and metadata with related collections, catalog records, finding aids, authority files, description and digitization manuals, training materials, new or improved software tools, reference guides, or other outcomes of the proposed project. Address any relevant restrictions or licensing terms not already explained in the intellectual property statement.

Deliverables

The proposed digitization and access project will result in the fully searchable GGMOA, making significant portions of García Márquez's papers freely available to a worldwide audience. At project's end, at least 24,000 page images, described at the folder level via repurposed descriptive metadata from the finding aid mapped to the Dublin Core schema, will be available to researchers through the Center's digital platform, CONTENTdm. Records within the GGMOA will contain links to the online finding aid, which will be made available in both English and in Spanish. In order to provide collection context and enable the browsing of the digital images within the finding aid, the open-source virtual light box tool FancyBox (<http://fancybox.net/>) will be implemented. (See the Center's Brontë Family finding aid for a FancyBox example: <http://norman.hrc.utexas.edu/fasearch/findingAid.cfm?eadid=00001>.) To assist with accessibility for vision impaired users, CONTENTdm has optimized the HTML code to help screen reading programs to efficiently process and interpret page text and labels. To protect the rights of the copyright holders, only low-resolution files of 72 dpi will be made available for download; the resolution will be sufficient for research purposes only. The metadata of the records within CONTENTdm and the finding aid will be available from the GGMOA project web page in downloadable Zip files. The metadata from the CONTENTdm GGMOA records and the finding aid will be freely available for any purpose and licensed with a Creative Commons license. CONTENTdm is a reliable tool for the purposes of displaying images and text on the web, but its features do not include the

functionality for annotation or side-by-side viewing of page text or images. To facilitate the ability for researchers to make and save their annotations and to compare multiple pages across drafts of García Márquez's works, the open source tool Mirador Image Viewer (<http://projectmirador.org/>) will be implemented and made available for both on-site and virtual researchers.

Project deliverables will be:

- The GGMOA within CONTENTdm, containing García Márquez's literary manuscripts, notebooks, scrapbooks, photographs, and ephemera, freely available to a worldwide audience;
- 24,000 600 dpi, 24 bit, lossless compression TIFF preservation masters and their corresponding JPEG derivatives embedded with IPTC Core structured metadata including collection name, institution name, institution website, and rights statement;
- Container-level metadata records describing the objects within the online archive; these records will include rights statements and contain links to the two finding aids;
- Implementation of FancyBox, a virtual light box, to provide images of digital surrogates within the English and Spanish versions of the finding aid;
- Free and openly available and reusable metadata from the finding aid and the GGMOA; metadata will be assigned a Creative Commons license and be made available for download via Zip files;
- Implementation of the Mirador Image Viewer to facilitate scholarly annotation and side-by-side viewing of García Márquez drafts;
- Creation of a GGMOA project web page to document the project, its workflows, and methods, to explain the project's tools and implementations, and to serve as a location for the Zip files of metadata made available for download.

Describe all prior initiatives, experiences, or research activities that have directly informed the design of the project, including any notable innovations or practices that will make the proposed approach particularly efficient, ground-breaking and/or cost-effective.

Project Context

The Ransom Center has long admired the large-scale digitization and access programs of the Smithsonian's Archives of American Art and, more recently, the University of North Carolina at Chapel Hill's "Content, Context and Capacity" project. Inspired by these institutions, the Center has now completed Project REVEAL (REad and View English and American Literature: see <http://hrc.utexas.edu/reveal>), a year-long privately-funded digitization project initiated in 2014 to (1) increase access for researchers to the Center's manuscript and archival resources, (2) enhance the Center's online user experience for researchers, and (3) create efficient workflows for the Center in preparation for future large-scale digitization projects.

The June 2015 launch of REVEAL presented twenty-five fully digitized archival collections of notable American and British writers of the nineteenth and early twentieth-century online. REVEAL is the Center's first comprehensive digitization and access effort, and many of the project's workflows, methods, and tools will be applied to the GGMOA project.

The digitization of the García Márquez papers will follow the streamlined approach of REVEAL in that entire portions of the archive will be digitized rather than selected documents. The digitization and access activities of scanning, derivative creation, quality assurance, metadata application, and ingest will be performed iteratively across pre-defined sections of the collection. By working in this efficient way, flaws in the workflow are identified and corrected early; tasks are less repetitive; and production benchmarks are met.

Original metadata from the finding aid will be repurposed to describe the digital content at the folder level. Using the guidelines of the Center's Metadata Steering Group, finding aid metadata will be mapped to the Dublin Core standard; fields that contain redundant information across records will be populated programmatically.

The presentation of the digital surrogates of the papers of García Márquez will mirror the hierarchical arrangement of the physical collection. This will present a familiar structure of materials for researchers and will also integrate with the Center's circulation system, Aeon, facilitating on-site requests for the analog materials while browsing the digital archive. FancyBox will be used to facilitate the browsing of images within the finding aid.

Using materials from the GGMOA as its first use case, the Center will implement Mirador as a way for scholars to compare drafts of literary works within a single interface. This type of comparative research is not currently possible at the Center as on-site researchers are limited to viewing one folder at a time, which often contains only a single draft of a work. Mirador also provides a way for scholars to annotate images and to save their workspace; we anticipate that by making Mirador available, the Center will foster new methods of use and scholarship with the GGMOA.

Lastly, the creation of the GGMOA will engage students by hiring recent and current graduate students in the UT School of Information as project staff and by providing content files from the project to a graduate course in the digital humanities.

Describe all outreach and marketing activities planned to maximize the impact of the project, for both scholarly and professional communities of interest.

Outreach and Marketing

To enhance discovery and encourage wide use of the GGMOA, public affairs staff at the Ransom Center will prepare a press release for local, state, national, and international media, as well as scholarly websites, listservs, and journals specializing in modern and Latin American literature (for example, the Modern Language Association, the University of Texas at Austin's Latin American Network Information Center, and the Latin American Studies and Latin American Perspectives journals), announcing the collection's availability; additional publicity will be provided through controlled news outlets used by the Center. These include the Center's website, biannual printed newsletter Ransom Edition (circulation of about 5,000), monthly electronic newsletter (promoted through emails to an audience of more than 10,000), a series of blog articles in

"Cultural Compass," and social networking sites such as Facebook, Twitter, and Instagram (with a combined 140,000 social media followers). The LLILAS (Teresa Long Lozano Institute of Latin American Studies) Benson Latin American Studies and Collection will also be a full partner in these promotional activities and in the development of conferences and public events relating to the collection.

The outreach and academic affairs offices at the Center will promote the use of the Gabriel García Márquez archive to campus and local communities and will encourage students and instructors at all levels to incorporate the GGMOA into their research and education in a variety of disciplines and programs, including Comparative Literature, Journalism, Latin American Studies, Mexican American and Latina/o Studies, Radio-Television-Film, Spanish, and World Literature.

The Center awards nearly 70 fellowships annually to support research projects in all areas of the humanities (<http://www.hrc.utexas.edu/research/fellowships/>). This program will promote and facilitate the use of the GGMOA along with other complementary holdings at the Center, to the worldwide scholarly community.

The Center and LLILAS will host an international symposium, "Gabriel García Márquez: His Life and Legacy," October 28-30, 2015, and a special session on the author has been scheduled for the upcoming January 2016 Modern Language Association conference in Austin.

A major exhibition at the Ransom Center on the life and work of Gabriel García Márquez is also in the planning stages. All promotional and marketing efforts for the exhibition will promote the online archive.

Describe any collections related to the materials nominated for digitization and describe any plans for creating meaningful linkages to those collections.

Applicants should be as specific as possible in naming these related collections. Related collections may be held by the applicant or partner institutions, or by other institutions not participating directly in the project.

Related Collections

The Gabriel García Márquez archive has found a fitting home at the Ransom Center alongside a number of related collections, including collections of the authors García Márquez identified as most influencing his formation as a writer: William Faulkner, Ernest Hemingway, Virginia Woolf, and Jorge Luis Borges. The archive also joins a prestigious group of Nobel Laureates represented in the Center's literary collections, including Samuel Beckett, J.M. Coetzee, T.S. Eliot, Doris Lessing, Isaac Bashevis Singer, and W.B. Yeats, among others. Furthermore, the archive complements the Center's collections from noted Latin American artists, authors, and cultural figures, including Octavio Paz, Anita Brenner, Frida Kahlo, Diego Rivera, and Miguel Covarrubias. The papers of Mexican composer Daniel Catán demonstrate a close link with García Márquez, whose novel *Love in the Time of Cholera* inspired Catán's opera, *Florencia en el Amazonas*, which is well represented in

Catán's archive. Other complementary holdings include the business correspondence from Latin-American authors published by Alfred A. Knopf, the archive of Angel Flores who first applied the term "magical realism" to Latin-American literature, and the papers of Ronald Christ, who translated the works of Mario Vargas Llosa. Center finding aids clearly identify linkages between related collections and also display available digital content.

At The University of Texas at Austin, the García Márquez archive is surrounded by a rich cultural milieu. The university is home to the Nettie Lee Benson Latin American Collection, one of the finest collections devoted to the region, and the Teresa Lozano Long Institute of Latin American Studies (LLILAS), which integrates more than 30 academic departments and ranks among the world's leading centers of its kind. These entities are deeply engaged with the García Márquez archive, and the Center is partnering with them to host a symposium about the author and promote future use of the collection.

Describe any future initiatives that would be made possible by the completion of project work.

Future Initiatives

Because of intellectual property issues, it is fairly unusual for a large portion of a contemporary writer's archive to be digitized and made available online for scholarship. There have been very few such efforts, and most are not as comprehensive as the proposed GGMOA. Known examples include the Samuel Beckett Digital Manuscript Project (<http://www.beckettarchive.org/>) and six drafts of one chapter of David Foster Wallace's novel *The Pale King* (<http://hrc.contentdm.oclc.org/cdm/landingpage/collection/p15878coll20#nav>), both involving manuscripts from the Ransom Center collections. Consequently, the more extensive GGMOA project will likely inspire many academic ventures.

A García Márquez conference co-sponsored by the Center and LLILAS Benson Latin American Studies and Collections is already planned, and future conferences are envisioned to center around and encourage innovative uses of the digital archive, once complete. There is substantial interest on campus in using the digital materials in the classroom environment, and the Ransom Center has recently added an Instructional Services Coordinator to promote such uses. And because the images will be available on a website, instructional innovation can be carried out internationally as well. The Center fully expects a wide range of digital humanities initiatives to emerge, especially given the implementation of the Mirador comparison software, which will reveal successive stages of authorial revision and assist in the preparation of electronic variorum editions.

Project Design

Upload a project plan with timeline that includes all major project activities and deliverables, including a project timeline with deliverable deadlines (max. 3 pages, 2MB, .pdf format only).

The timeline for the project should be as explicit as possible, identifying major activities to be undertaken during each quarter of the proposed grant term and naming the parties who will participate in those activities.

Project Plan (.pdf format only)

Section 7 Project Plan.pdf

Project plan appendix (max. 2MB, .pdf, .xls or .xlsx format only)

Upload a project plan appendix* specifying in greater detail the collections to be digitized for the project, the relevant holding institution, and the partners who will be responsible for digitization, description, and the long-term maintenance of the digital files that will be created (no page limit, .pdf, .xls or .xlsx format only).

NOTE: The appendix must follow CLIR's template, which can be found [here](#). Non-compliant appendices will be removed prior to review and may result in the application being rendered ineligible for review and funding.

*This document is required for collaborative projects; optional for all other projects.

Project Plan Appendix (.pdf, .xls, .xlsx)

Technical Plan (max. 4 pages, 5MB, .pdf format only)

Upload a document detailing your proposed technical approach, including a description and justification for the proposed workflow that clearly identifies all tools, systems, standards, and technologies to be employed in the project.

Technical Approach (.pdf format only)

Section 7 Technical Plan.pdf

Principal Investigators/Primary Staff

Briefly describe the relevant qualifications of up to three individuals who will contribute substantially to the project. The qualifications of all named Principal Investigators (PIs) must be included here. If the project includes fewer than three PIs, applicants may optionally use this space to describe other important staff members' qualifications.

Upload resumes/CVs for these individuals below (.pdf, .doc, or .docx format only). In the event that a person holding major responsibility for the project has not yet been identified, applicants may upload a job description for that unidentified person's role.

Staff Qualifications

PRINCIPAL INVESTIGATOR: Harry Ransom Center Director STEPHEN ENNISS, before his appointment in 2013, held the post of Eric Weinmann Librarian at the Folger Shakespeare Library in Washington, D.C., where he was responsible for the management of the world's largest Shakespeare collection and the largest early modern English collection in North America. Enniss also served as Project Director on more than \$1.8 million in externally-funded preservation and access initiatives. He did his undergraduate studies at Davidson College, followed by a library degree from Emory University, and a Ph.D. in English from the University of Georgia. He previously served as Director of Emory University's Manuscript, Archives, and Rare Book Library, where he was responsible for many major acquisitions, among them the archive of the late Poet Laureate

of Britain Ted Hughes, the papers of Nobel Laureate Seamus Heaney, and the archive of Salman Rushdie. He was the principal negotiator of the gift of the Raymond Danowski Poetry Library, a 75,000-volume English language poetry library believed to be among the largest ever assembled by a single collector. In 2002–2003 he held a Leverhulme Fellowship at the Institute of English Studies at the University of London. In 2005 he co-curated the Grolier Club exhibition "No Other Appetite": Sylvia Plath, Ted Hughes, and the Blood Jet of Poetry. He is the recent author of a critical biography of contemporary Irish poet Derek Mahon.

PROJECT DIRECTOR: Head, Digital Collections Services, ELIZABETH GUSHEE received her Master of Library and Information Science degree from The Catholic University of America in 1998, with a concentration in art and museum librarianship. Prior to her appointment at the Ransom Center in 2010, she served as the Digital Collections Librarian and Digital Archivist for the University of Virginia Library, Image Librarian at the University of Richmond, and the Image Specialist at The Library of Virginia. In her current role, her responsibilities include the oversight and management of digital content bound for online access, coordination of digital initiatives, and development of guidelines and policies for the Center's digital collections program. She is a member of the Digital Library Federation, the Visual Resources Association and has served as chair of the Texas Conference on Digital Libraries.

DEVELOPER: Database Administrator and Technology Librarian CHRISTOPHER JAHNKE received a Bachelor of Arts in Religion degree from Swarthmore College in 1996, and a Master of Library and Information Science from the University of Texas at Austin in 2001. Since joining the Ransom Center staff in 2008, Jahnke has developed and maintained web applications, widgets, scripts, and databases that support almost every aspect of Ransom Center operations and enhance the experience of visitors to the Ransom Center's website. He also imports, exports, and synchronizes data, administers several servers, and advises staff on matters relating to technology and digital media.

Resume #1 (.pdf, .doc,.docx)

Enniss CV two page 2014.pdf

Resume #2 (.pdf, .doc,.docx)

Gushee_Short_CV_2015.pdf

Resume #3 (.pdf, .doc,.docx)

Christopher Jahnke Resume.pdf

Staffing

How many staff will be assigned to this project? You may include students and volunteers in this list.

Staffing

Six permanent staff will contribute to the GGMOA project part-time:

Stephen Enniss, Director: Principal Investigator;
Elizabeth Gushee, Head, Digital Collections Services: Project Director;
Chris Jahnke, Developer: Implement FancyBox and Mirador;
Daniela Lozano, Archivist: Project support
Joan Sibley, Senior Archivist: Project support
Daniel Zmud, Webmaster: Implement project web page.

Three project staff will be hired and contribute to the GGMOA project full-time:

One Project Manager (1.0 FTE)
Two Digitization Technicians (Total .5 FTE).

Will special skills or training be required?

Explain the nature of any required skills or training to undertake the project and how the applicant institution intends to solicit or provide it.

Training

Minimal training will be needed to create the GGMOA and the associated deliverables. Project Director Gushee will provide training for the Project Manager in regard to CONTENTdm collection building, digitization equipment, workflows, and procedures; Sibley will provide training to the Project Manager for Ransom Center archival descriptive processes and standards. The Project Manager will train the digitization technicians. Gushee, Sibley, and the Project Manager will learn the Mirador software and train the public services staff as to how the interface works with GGMOA content. The Project Manager will create user instructions to be made available in the reading room and on the Mirador instance on the Center's website.

Sustainability

Digital Preservation and Discoverability Plan (max. 2 pages, 2 MB, .pdf format only)

Upload a digital preservation and discoverability plan explaining how project deliverables will be made secure and discoverable for the long term.

Preservation/Discoverability Plan
.pdf format only

Section 8 Sustainability.pdf

Institutional Capacity

Upload a letter of support from the head administrator of the applicant institution.

Letter of Institutional Support

Letter of Institutional Support.pdf

Institutional Strengths

Describe the institutional strengths that justify the undertaking of the proposed project by the applicant (and any collaborating partners). Strengths may include existing infrastructure, partnerships, professional associations, staff experience, access to local expertise (scholars, volunteers, students), financial or other resources, etc.

Institutional Strengths

In 1956, University of Texas at Austin Vice President and Provost Harry Hunt Ransom declared his vision of establishing for the university a "center of cultural compass, a research center to be the

Bibliothéque Nationale of the only state that started out as an independent nation." The following year, the Humanities Research Center (now Harry Ransom Center) was founded.

The Ransom Center encourages discovery, inspires creativity, and advances understanding of the humanities for a broad and diverse audience through the preservation and sharing of its extraordinary collections.

The Ransom Center is a 170(c) 1 under the umbrella of The University of Texas at Austin. It is guided by a 45-member Advisory Council composed of influential friends from across the nation. Council members work with the director and staff to increase private support of the Ransom Center and to champion development and outreach activities.

The Ransom Center employs 105 staff members working in the following areas: library, art, photography, film, performing arts, technology, digital services, description and access, preservation and conservation, book cataloging, scholarly programs, education and public engagement, public affairs, marketing, development, human resources, and administrative support. The Center also has more than 60 volunteers who contribute close to 3,000 hours of service annually.

The Ransom Center's collections are international in scope and broadly reflect the humanities, supporting research in literature, art, architecture, film, photography, and the performing arts, among other disciplines.

In addition to presenting two major exhibitions each year, the Center leads approximately 400 tours, hosts between four and eight teacher workshops annually, and presents numerous lectures, readings, symposia, and performances throughout the year. The Center also awards more than 70 fellowships to students and researchers from around the globe.

The University of Texas at Austin educates 51,000 undergraduate and graduate students from every state and from over 100 different countries. Each year, the Center attracts more than 11,000 researchers whose use of the collections result in books, articles, dissertations, conference papers, and even theatrical and cinematic productions. On average, the Center has more than 80,000 visitors with an additional 50 million hits to the Center's website. All exhibitions are free and open to the public and access is ADA compatible.

Annual attendance at exhibitions, lectures, and tours continues to grow. Record numbers of researchers and students use the Center's reading room and the number of hits to the Center's website is also consistently on the rise. Positive media coverage of exhibitions has also increased including this quote from The New York Times: "Though its holdings are appraised at more than \$1 billion, much of its true value may lie in its ability to inspire the imagination."

In 2014, the Ransom Center underwent a strategic planning process

to chart its direction for the next five years. Among the action steps is for the Center to demonstrate leadership in the development of new access models for the growing body of digital collection material that is now a part of nearly every archive it acquires.

Institutional Priorities

Describe the applicant's (and partners') institutional priorities for digitization, digital collection development, maximizing access, and supporting scholarship, learning, and/or the public good.

Institutional Priorities

The Ransom Center is committed to advancing research, scholarship, and teaching in the humanities and to providing leadership in the development of new access models for its growing body of digital collection materials, both digitized surrogates of its physical collections and born-digital materials. The Center's recently completed strategic plan emphasizes its priorities for developing its digital collections, maximizing access, and supporting scholarship and learning in the coming years. Key priorities in the strategic plan that are currently underway in the Center include adopting innovative approaches to support research with rare and unique primary source materials, increasing the amount of collection content online that is subject to the Center's recently implemented Open Access Policy, reviewing and revising policy frameworks to support greater access to digital and born-digital collections, developing and strengthening a preservation plan for all digital collection materials, enhancing access to born-digital content, prioritizing digitization and access activities around collections with strong research and teaching value or preservation concerns, and engaging faculty and students with initiatives that will promote their use of collection materials.

In support of these priorities, the Ransom Center adopted the access and discovery tool CONTENTdm to share its digital collections with an international audience. Through this digital collections portal, users are permitted free and unmediated access to image, sound, and moving image files of digitized collection items for download and printing. More than 43,000 digital surrogates of collection items are available via this digital collections portal. Efforts to enhance the Center's digital collections are ongoing, and new collection items are added to the website regularly. For example, in June, the Ransom Center completed a year-long project to digitize and make accessible its complete literary manuscript collections of such authors as Mary Elizabeth Braddon, Thomas Hardy, Christina and Dante Gabriel Rossetti, Henry David Thoreau, and Oscar Wilde, among others. This initiative, titled Project REVEAL (REad and View English and American Literature), was designed to increase access to the Center's manuscript and archival resources, enhance the Center's online user experience for researchers, and create workflows and best practices for future large-scale digitization projects. The completed project generated 24,842 digital collection items, all of which are now accessible on the Center's website. Project REVEAL will serve as a model for the digitization of the Gabriel García Márquez archive, and many of the workflows and best practices that were developed during Project REVEAL will be implemented in this new initiative.

The Ransom Center is committed to expanding and developing its digital collections in support of scholarly research and to promoting broader access to its holdings. The Center's staff sees the digitization of the Gabriel García Márquez archive as integral to the advancement of this institutional priority. By continuing to extend access to its holdings and by broadening its digital collections, the Ransom Center will create further opportunities for students, teachers, and scholars to engage with collection materials, facilitating potentially transformative uses of the Center's unique collections.

Prior Initiatives

Provide up to three examples of prior initiatives that demonstrate preparedness of the applicant institution(s) to undertake project work.

Initiative #1

A 2010 CLIR grant, Revealing Texas Collections of Comedias Sueltas, a collaboration between the Harry Ransom Center and Texas A&M University Libraries (<http://library.tamu.edu>), cataloged nearly 17,000 Spanish plays from the late seventeenth through the nineteenth centuries.

Initiative #2

In 2014-2015, the Center digitized its holdings of letters of Robert and Elizabeth Barrett Browning and contributed them to the growing collaborative Browning Letters digital collection at Baylor University (<http://digitalcollections.baylor.edu/cdm/landingpage/collection/ab-letters>).

Initiative #3

In June 2015, Project REVEAL was released to the public in conjunction with Center's Open Access Policy: <http://www.hrc.utexas.edu/research/openaccess/>. The reception to Project REVEAL and the accompanying policy by both the media and scholarly communities was overwhelmingly positive and included media coverage within the United States and overseas. This initiative is the first large-scale digitization and Open Access effort by the Center and has laid the groundwork for the GGMOA.

Funding

Budget Documents

CLIR requires all applicants to complete and upload two budget documents:

- Budget Narrative ([click here](#) for detailed information about the Budget Narrative). *No page limit, max. 2MB, .pdf format only.*
- Budget Detail (must be submitted using [CLIR's Excel form](#); [click here](#) for detailed information about the Budget Detail). *Max. 2MB, .xls or .xlsx format only.*

Budget Narrative (.pdf format only)

Section 10 Funding Budget Narrative.pdf

Budget Detail (.xls or .xlsx format only)

Section 10 Funding Budget Detail.xls

Subcontracts (No page limit, max. 5MB, .pdf format only)

Provide below any subcontracts for work associated with this project. Quotes from vendors may be provided in lieu of more formal contract documents as necessary, as long as the relevant work to be conducted and costs incurred are clearly delineated.

If your project will involve multiple subcontracts, combine them into one PDF document for upload into the system.

Subcontract(s)

Funding Allocations

Will funds from the grant be applied to current staff salaries or infrastructure? If so, justify the need to cover such costs with external funds and their relevance to the proposed project.

Yes/No _____ No _____

Funding Justification

Explain why this project is uniquely suited to this funding program and how it reflects the program's core values. What prior efforts, if any, has the applicant made to identify other sources of funding for this project?

The Ransom Center received the García Márquez archive only nine months ago and even more recently received a clarification of the Estate's interest in seeing most of García Márquez's literary manuscripts digitized and made available to a large public audience. Given this short time frame, it is understandable that no other funding sources had yet been identified.

When the reconceived CLIR Digitizing Hidden Special Collections and Archives program was announced and application materials were made available, it was immediately apparent that there was enormous potential to open up this particular archive in a completely new way. The García Márquez acquisition is in a certain sense far from hidden; it received enormous international publicity and was made a priority for immediate archival cataloging. In October 2015, the physical archive will be opened for use. However, not every scholar or student of García Márquez will be able to travel to Austin, and there are inevitably limits on patron digital reproduction requests. Copyright issues relating to literary manuscripts have discouraged repositories from making them widely available through the web. In this particular case, the Center has received permission from the Estate to expose the manuscripts widely, as a means of encouraging scholarship on García Márquez and expanding his audience.

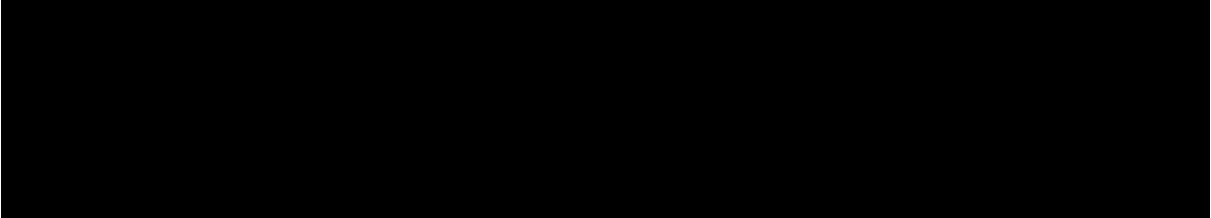
The CLIR grant represents a new way of access to literary archives through the same methods used to reveal historical archives, which typically have fewer intellectual property issues. This kind of large-scale digitization will stimulate innovation of various kinds, much as the Center's Project REVEAL is intended to do for literary manuscripts of an earlier period. The Center's previous Hidden Collections experience (Revealing Texas Collections of Comedias Sueltas, 2010) confirmed CLIR's strong interest in encouraging

innovation, making this program a perfect match for the proposed project.

Applicant Information

Applicant Institution Address

In the event this proposal is approved for funding, payment will be made to the applicant institution as named at the beginning of this application form, and will be mailed to the address listed here.



Proof of Nonprofit Status

Nonprofit Status (Max. 2MB, .pdf format only)

Tax Exempt Status Form.pdf

Board/Trustee List (not required for colleges or universities; required for all other applicants)

Upload a current list of board or trustee members. The list must be on the applicant institution's letterhead.

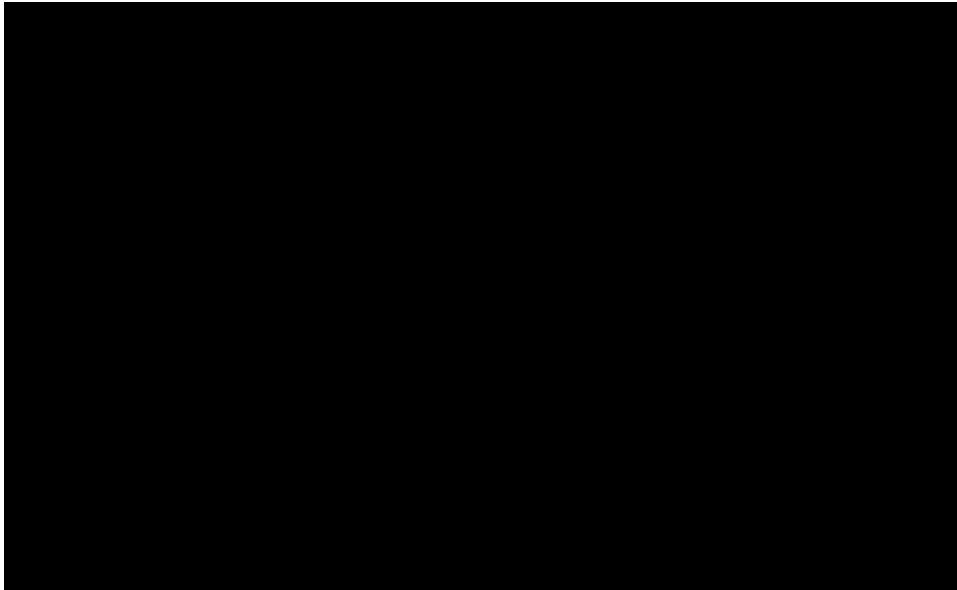
Board/Trustee List (Max. 2MB, .pdf format only)

2015-2016 Advisory Council.pdf

Contact Information

Provide the contact information for the proposed project's primary Principal Investigator(s) (PIs). The PI(s) will take direct responsibility for completion of the project, should funds be awarded. He or she must be significantly involved with the project's direction and execution and will be responsible for submitting required narrative and financial reports to CLIR.

Note: Applicants may propose up to three PIs for their project. All applicants must assign at least one PI. Information for co-PIs should be included below as applicable.



PI #1: Country

United States



PI #3: Mr./Ms./Dr.

PI #3: First Name

PI #3: Last Name

PI #3: Title

PI #3: Institution

PI #3: Email

PI #3: Address

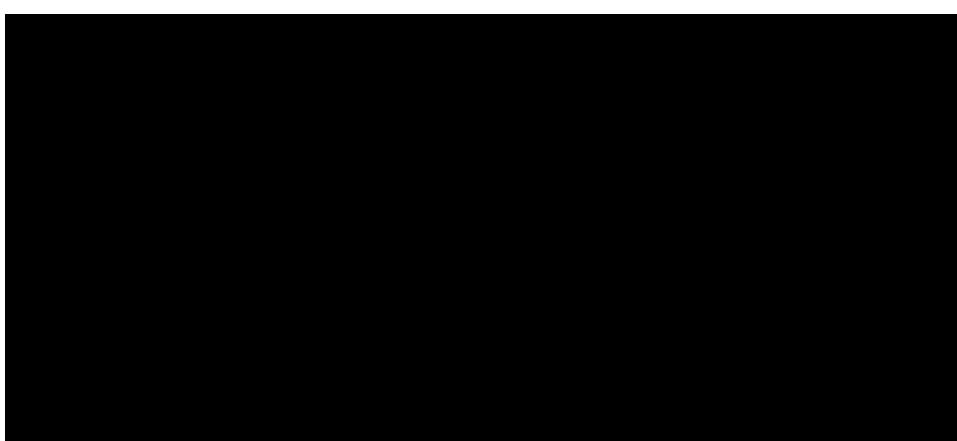
PI #3: City

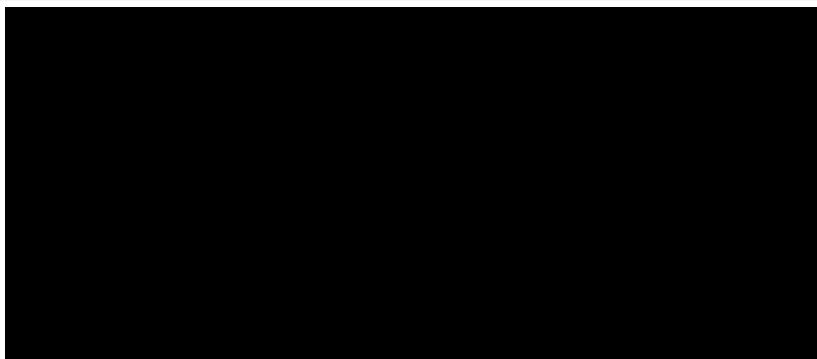
PI #3: State/Province

PI #3: Country

Application Contact

If CLIR's point of contact during the application period should be someone other than the proposed Principal Investigator(s) (e.g. a grants administrator), enter the name and contact information for the relevant individual here.





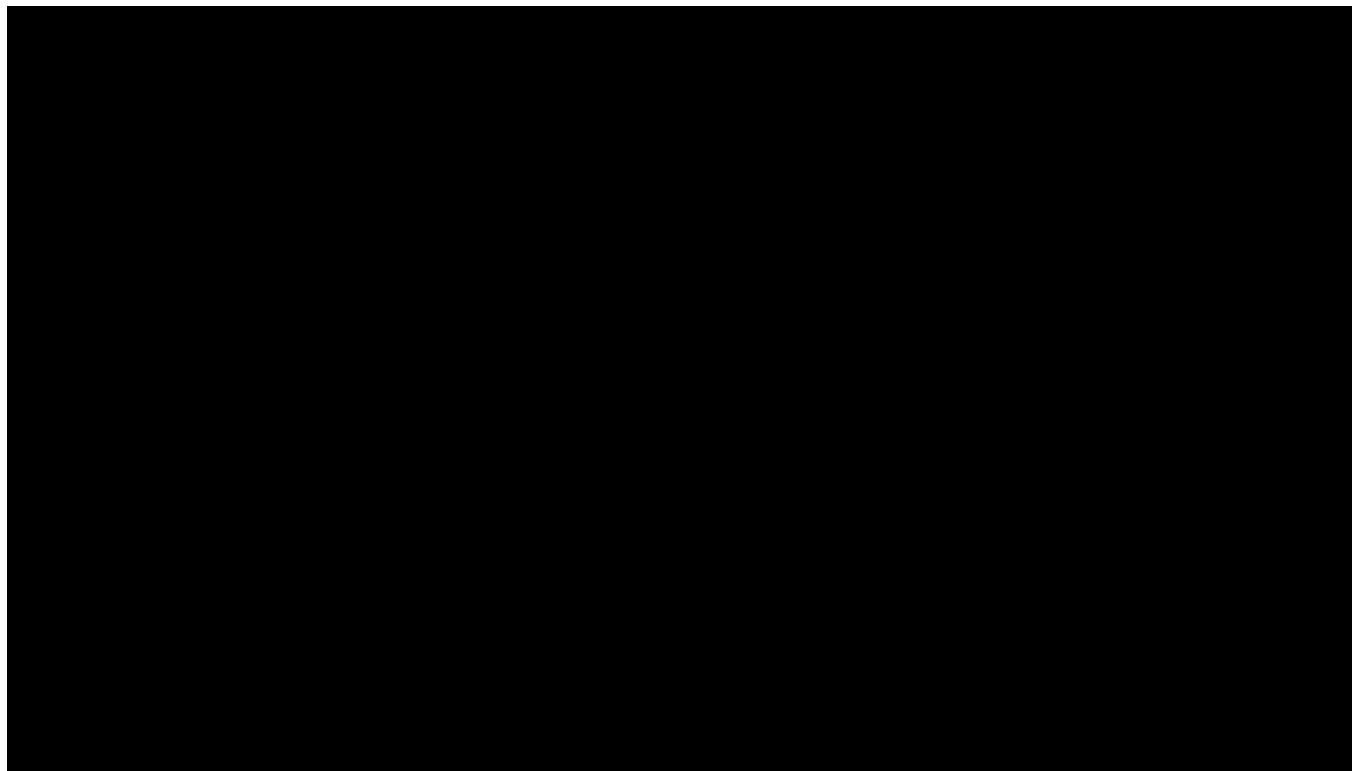
Section 4 Intellectual Property

In November of 2014, the Ransom Center completed a year-long project to develop a new strategic plan for the organization. With an overall goal to advance research, scholarship, and teaching in the humanities, the plan includes an action item for staff to work with rights holders to develop agreements permitting the Center to provide some level of online access to selected collection materials still under copyright.

The acquisition agreement for the papers of Gabriel García Márquez—the first major contemporary archive acquired by the Center following the strategic plan process—permits the digitization of significant portions of the archive and access to the digital surrogates via the Center’s website. García Márquez’s heirs—who were heavily involved in acquisition negotiations, creation of the agreement, and subsequent discussions with the Center’s director specifically concerning the CLIR Digitizing Hidden Special Collections and Archives program—fully support the Center’s proposal to digitize 24,000 page images of materials from the García Márquez archive for the purposes of scholarly and educational use. García Márquez’s son, Rodrigo García, has already provided a letter of support for the proposed project confirming their “enthusiastic support and endorsement of The Harry Ransom Center’s application for funding to the Council of Library and Information Resources (CLIR).”

CONTENTdm, the Center’s platform for digital collections, will serve as the access method for the proposed Gabriel García Márquez Online Archive (hereafter abbreviated as GGMOA). In order to protect the rights of the copyright-holders, only low-resolution files of 72 dpi, suitable for reference purposes only, will be freely available for download. Each downloaded image will contain an institutional attribution banner, as well as IPTC embedded metadata with a rights statement (“This material is under copyright to the Estate of Gabriel García Márquez.”) Metadata records will also contain the same rights statement and a link to the contact information for the García Márquez literary agent listed in the Center’s WATCH file (<http://norman.hrc.utexas.edu/watch/about.cfm>), a database of copyright contacts for writers, artists, and prominent people in other creative fields.

Below are pertinent excerpts from the García Márquez acquisition agreement outlining the rights of the copyright holder(s) and the University of Texas at Austin:



Section 7 Project Design: Project Plan

GABRIEL GARCÍA MÁRQUEZ ONLINE ARCHIVE PROJECT PLAN

June 1, 2016 – November 30, 2017

The GGMOA project will include contributions from six permanent staff at the Ransom Center:

- Stephen Enniss, Director, will act as Principal Investigator and be responsible for the overall management, execution, and completion of the project, including financial compliance;
- Elizabeth Gushee, Head, Digital Collections Services, will serve as Project Director, and ensure that all project goals and deadlines are successfully met, directly supervise the Project Manager, and compile information for interim and final reports to CLIR;
- Chris Jahnke, Developer; will develop and implement FancyBox and Mirador Image Viewer;
- Daniela Lozano, Archivist, will provide support on the García Márquez papers, finding aid descriptions, Spanish language materials and descriptions, and participate in quality control;
- Joan Sibley, Senior Archivist, will provide support on archival practices and standards, on metadata, and participate in quality control;
- Daniel Zmud, Webmaster, will develop and implement the GGMOA project web page

Prior to the proposed start of the project on June 1, 2016, Gushee will create a job description, recruit, and hire 1 FTE Project Manager. The timing of the hiring will fall conveniently close to the end of the spring 2016 semester when new graduates of UT's School of Information or other information science graduate programs will be seeking employment. The Project Manager will in turn hire two Digitization Technicians (total .5 FTE), who will start work on July 1, 2016.

Quarter	Months	Activities	Primary Responsibility
First	June 2016	Project Manager (PM) begins work on June 1; receives orientation to UT, Ransom Center, and García Márquez papers; training for CONTENTdm, digitization workflows and procedures established by Project REVEAL, as well as Center archival descriptive practices and standards	Gushee, Sibley, Lozano
		Interview and hire Digitization Technicians (DTs)	PM
	July 2016	DTs begin work on July 1; orientation and training to digitization workflows	PM, Gushee
		Select test batch of materials representing each format (manuscripts, notebooks, photographs, scrapbooks, and ephemera) and verify page counts	PM, DTs
		Implement established digitization workflow	PM
		Scan 500 test batch pages; process images; create derivatives, embed metadata, and perform quality control review	PM, DTs
		Establish metadata template for CONTENTdm GGMOA	PM, Gushee, Sibley, Lozano
		Map finding aid container-level descriptions from digitized test batch of manuscripts to Dublin Core metadata template	PM, Gushee, Sibley
		Match images to metadata in spreadsheet and make image directories	PM
		Create non-public GGMOA "shell" in CONTENTdm. Ingest metadata and images into digital archive, perform quality control review	PM, Gushee, Lozano, Sibley

Section 7 Project Design: Project Plan

		Review and refine workflow	PM, Gushee
	August 2016	FULL PRODUCTION BEGINS August 1	
		Select and review Manuscript Group 1 and verify page counts	PM, DTs
		Scan 2000 pages; process images; create derivatives, embed metadata, and perform quality control review	PM, DTs
		Map finding aid container-level descriptions from the digitized batch of manuscripts to Dublin Core metadata template	PM
		Match images to metadata in spreadsheet and make image directories	PM
		Ingest data and images into non-public CONTENTdm digital archive	PM
		Quality control review of CONTENTdm metadata	PM, Gushee, Lozano, Sibley
		FIRST QUARTER COMPLETED - 2,500 TIFF images and derivatives created, processed, quality assured, and ingested to CONTENTdm	
Second	September-November 2016	Digitization, ingest, and quality control activities continue following the model established in the first quarter of production. Manuscript Group 2 (6,000 images) completed	PM, DTs, Gushee, Lozano, Sibley
Third	December 2016-February 2017	Digitization, ingest, and quality control activities continue following the model established in the first quarter of production. Manuscript Group 3 (6,000 images) completed	PM, DTs, Gushee, Lozano, Sibley
Fourth	March-May 2017	Digitization, ingest, and quality control activities continue following the model established in the first quarter of production. Manuscript Group 4 (5,000 images) completed. DIGITIZATION OF MANUSCRIPTS COMPLETED. Digitization of Scrapbooks is begun (1,000 images)	PM, DTs, Gushee, Lozano, Sibley
		Prepare and submit first interim report to CLIR	Gushee
Fifth	June-August 2017	Digitization, ingest, and quality control activities continue following the model established in the first quarter of production. DIGITIZATION OF SCRAPBOOKS COMPLETED (3,000 images); PHOTOGRAPHS AND Ephemera ARE BEGUN AND COMPLETED (500 images)	PM, DTs, Gushee, Lozano, Sibley
	July 2017	Development instance of Mirador Image Viewer is implemented on server	Jahnke
	August 2017	DELIVERABLE COMPLETED – The creation of 24,000 600 dpi, 24 bit, lossless compression TIFF preservation masters and their corresponding JPEG derivatives	
		Development instance of the GGMOA project web page is established; project narrative is developed and project documentation and sample images are selected for inclusion	Zmud, Gushee, PM

Section 7 Project Design: Project Plan

		Digitization technicians' employment ends on August 31	
Sixth	September 2017	Complete final ingest of materials to GGMOA in CONTENTdm; testing and refinement of the display and functionality	PM, Gushee, Lozano, Sibley
		DELIVERABLE COMPLETED – Completion of the creation and quality assurance of container-level metadata records describing the objects within the CONTENTdm GGMOA; records include a rights statement and link to the collection finding aids	
		Development of GGMOA project website content and documentation continues	Zmud, Gushee, PM
		Continued development of Mirador Image Viewer for Center; manuscripts selected for implementation	Jahnke, Gushee, Sibley, PM
	October 2017	Internal application of FancyBox to the English and Spanish versions of the finding aid. Test for functionality and accuracy.	Jahnke, PM
		Zip files containing free and openly available and reusable metadata from the finding aid and the GGMOA are created for project web page; development of project content completed. Testing of web page is begun and completed	Zmud, PM, Gushee
		Testing and debugging of Mirador instance; training of reading room staff	Jahnke, Gushee, Sibley, PM
	November 2017	Mirador deployment and final testing	Jahnke, Zmud, Gushee, PM
		DELIVERABLE COMPLETED – GGMOA within CONTENTdm containing 24,000 page images of literary manuscripts, notebooks, scrapbooks, and ephemera, all fully available to a worldwide audience goes live	
		DELIVERABLE COMPLETED – Implementation of FancyBox to provide images of digital surrogates within the English and Spanish versions of the finding aid goes live	
		DELIVERABLE COMPLETED – GGMOA project web page to document the project, its workflows and methods, to explain the project's tools and implementations, and to serve as the location for the Zip files of downloadable metadata goes live	
		DELIVERABLE COMPLETED – Free and openly available and reusable metadata from the finding aid and the GGMOA made available for download from project web page goes live	
		DELIVERABLE COMPLETED – The Center's instance of the Mirador Image Viewer for side-by-side viewing of manuscript drafts goes live	
		Prepare and submit final report to CLIR	Gushee

Section 7 Project Design: Technical Plan

The GGMOA project staff will digitize approximately 24,000 pages and create digital surrogates that will be stored on a server at The University of Texas at Austin Data Center and made available to the public on the Ransom Center's CONTENTdm digital collections portal at <http://hrc.contentdm.oclc.org/>.

Materials will be scanned on-site by grant staff using two flatbed scanners, the Epson Expression 10000XL and the 11000XL Graphic Arts Scanner, and the Digibook 10000 for fragile and oversized materials.

WORKFLOW. Digitization, derivative creation, quality control, metadata mapping, and ingest to CONTENTdm will be done iteratively across groups of approximately 2000 pages each. What follows is the step-by-step workflow that will be applied to each grouping:

1. Estimating a Page Count. Prior to the digitization of a content group, the Project Manager (PM) and Digitization Technicians (DTs) will perform page counts to establish the definitive boundaries of the content group and to estimate the number of scans to be produced for that group. Checklists will be produced for each content group so that tallies within boxes and folders can be recorded; this process is helpful for meeting digitization benchmarks and for identifying materials that are oversized or fragile, so that staff can plan accordingly.
2. Scanning & Image Processing. The DTs will perform image capture with either the Epson or Digibook scanners. All master files will be scanned as TIFFs with either 400 or 600 DPI (depending on method of capture), with RGB color profile, and a scale of 100%. Working TIFFs will be copied from the master TIFFs; these image files will undergo straightening and cropping using Photoshop Elements; for materials with the same physical dimensions, LIMB processing software will be used for batch image processing. Lastly, CONTENTdm-ready JPEG derivatives will be created from the working TIFFs; these images will be created via script in Adobe Photoshop, adjusting the JPEG image size to 3000 pixels on the long side.
3. File Naming. The DTs will assign each file name a unique number that captures the collection name and follows the arrangement of the physical materials:
 - Prefix: MSS_AuthorAbbrev_Box#_Folder#_
 - Examples: MSS_García MárquezG_1_1_001.tif; MSS_García MárquezG_1_1_001.jpeg
4. Image Directory Architecture. The Project Manager will build GGMOA image directories using the same structure throughout the project; these directories, with the exception of the ingest directory will mirror the arrangement of the physical collection. Maintaining this “original order” simplifies the task of quality control (see Innovative Features section). These directories contain:
 - TIFFs directory - The master TIFF files (unaltered, raw TIFFs)
 - WorkingTIFFs directory - Straightened and cropped TIFF files
 - CONTENTdmReadyJPEGs directory - JPEGs, derived from the working TIFFs
 - ToIngest directory - Copies of the CONTENTdmReadyJPEGs, built to delineate between CONTENTdm compound objects, in accordance with the metadata spreadsheet. This directory is what is used for ingest of images into CONTENTdm.
5. Embedding IPTC Core Metadata & Checksums. The Project Manager will apply IPTC Core metadata via Adobe Bridge to the GGMOA project JPEGS, which are the image files that will be available to users for low-resolution download. The four fields will be:
 - Institution Name: Harry Ransom Center; The University of Texas at Austin
 - Institution Website: www.hrc.utexas.edu
 - Collection Name: Gabriel García Márquez Online Archive
 - Rights: This material is under copyright to the Estate of Gabriel García Márquez

Section 7 Project Design: Technical Plan

Once a collection grouping has been completed and the TIFF files are stable (complete, no expected insertions/deletions), the Project Manager will run MD5 checksums on the TIFF and working TIFF directories using the FastSum (<http://www.fastsum.com/>) command-line utility. One checksum will be created for each file. They will be stored as a list of checksums paired with the corresponding image file names in an .MD5 file at the TIFFs directory level.

6. Metadata & Zip File Delivery. Dublin Core will be used as the metadata schema, following the content standards outlined in DACS. The Project Manager will repurpose metadata from the folder-level descriptions in the collection finding aid; metadata fields will include: title, creator, date, subject, language, format, extent, digital object type, physical collection, repository, rights, call number, series, identifier, file name, and a link to the finding aids. The folder-level metadata will be copied into Microsoft Excel and imported into CONTENTdm, along with the images in the “ToIngest” directory, following ingest procedures for CONTENTdm compound objects. After each ingest, the Project Manager, Gushee, Lozano, and Sibley will perform quality control review of the metadata.

The Dublin Core metadata from the GGMOA and the EAD from the collection finding aids will be assigned a Creative Commons license and made freely available to anyone for any use. The XML files will be made available to users from the GGMOA project web page as downloadable Zip files.

7. Building the GGMOA in CONTENTdm. Once the metadata spreadsheets are complete and ingest directories built, the Project Manager will create the GGMOA in CONTENTdm. High-level steps include the creation of a Dublin Core metadata template matching that of the Excel metadata spreadsheet and adding new terms to CONTENTdm’s internally managed controlled vocabulary. Ingest is next, following the workflow for compound objects, followed by approval and indexing of the objects and metadata. A landing page will be created for the archive, including representative images and a description of the digital archive. The search interface for the archive will be configured to include search facets for creator, format, date, series, and identifier.

8. FancyBox Implementation. Following the completion of the GGMOA in CONTENTdm, the open source software, FancyBox, will be utilized by Jahnke to provide images of digital surrogates within the English and Spanish versions of the finding aid. Using the CONTENTdm API, Jahnke will create a script that runs nightly and will copy new or updated metadata and full-sized images and thumbnails from the Center’s hosted version of CONTENTdm. The Center’s finding aids database includes optional fields relating to CONTENTdm collection alias and field identifiers, which will come from the EAD container tags. The Project Manager will perform quality control to ensure there is an accurate match between images from the GGMOA and the two versions of the finding aids.

9. Mirador Implementation. The open source software, Mirador Image Viewer, will be implemented to enable scholarly annotation and side-by-side viewing of García Márquez manuscript drafts and other materials in the digital archive. Jahnke will set up an IIPIImage image server, hosted at the UT Data Center. He will write a script that copies new or updated metadata and full-size and thumbnail images from the GGMOA in CONTENTdm to assemble a JSON manifest according to Mirador specifications. He will also customize a Mirador viewer page with input from the Project Manager and the Center’s Webmaster. Testing and debugging of the prototype will be done before handoff to the Webmaster for deployment on the Center’s website.

10. Project Web Page. Zmud will design the GGMOA project web page with input from Gushee and the Project Manager. Gushee and the Project Manager will develop content and bundle the finding aid metadata and Dublin Core metadata into Zip files for download. Refinement of content and

Section 7 Project Design: Technical Plan

documentation will be completed by Gushee and the Project Manager; Zmud will test site and push it to production.

INNOVATIVE FEATURES OF THE CENTER'S APPROACH. The GGMOA project procedures will be based upon digitization standards and workflows that were established and documented at the Center during Project REVEAL, the Center's first large-scale digitization and access effort. In turn, those standards and workflows were based on documentation gathered from NISO's "A Framework for Building Good Digital Collections" (2007), and from digital projects documentation of the Smithsonian's Archives of American Art and the University of North Carolina at Chapel Hill. Innovative features of the GGMOA project, include:

- A unique, human understandable, and scalable file-naming convention that captures the collection name and follows the arrangement of the physical materials;
- Creation of image directories which mirrors the arrangement of the physical collection, maintains the "original order," and streamlines the process of quality control of images because of the ease of verifying scans against the items in a physical folder;
- Utilization of freely available tools to increase productivity such as the Metamorphose batch file renaming tool and FastSum to run MD5 checksums;
- Reduction of new metadata creation by repurposing cataloging information from the finding aid and programmatically populating fields which contain redundant information across the collection;
- Utilization of FancyBox as a means to dynamically "insert" images into the collection finding aid rather than by way of a URL;
- Implementation of Mirador Image Viewer, a relatively new tool, to provide users alternative ways to view and interact with digitized archival content.

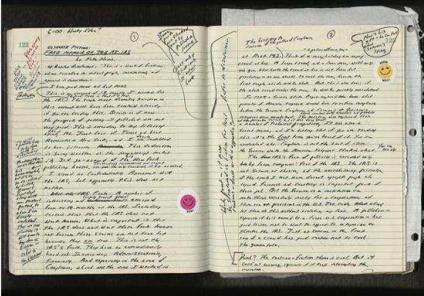
QUALITY CONTROL. The Project Manager will perform routine checks on all scans created for the project. JPEGs (which load more quickly than TIFFs in Adobe Bridge) will be compared to each page of a physical item, ensuring that all items scanned are in the correct order, that the images have been straightened and cropped consistently, and that they were scanned at the required resolution. Gushee, Lozano, and Sibley will check all collection metadata before the digital materials are loaded into the CONTENTdm GGMOA. The Project Manager and Gushee will develop and test the CONTENTdm GGMOA page to have the same look and functionality as those of the Project REVEAL collections. The Project Manager and Gushee will proof the collection description and the Project Manager will test links for canned searches within the archive as well as the download feature for low-resolution files. FancyBox will be tested to ensure that the images presented in the finding aid match the proper Box/Folder arrangement; Mirador Image Viewer and the GGMOA project website will undergo the phases of development and testing before being put into production.

SCREEN SHOTS (MOCK-UPS):

1. David Foster Wallace collection. Example of landing page within the Ransom Center's digital collections portal. The landing page for the GGMOA will be similar, providing options for sorting and browsing within the archive, and including linked image samples of his works.

Section 7 Project Design: Technical Plan

David Foster Wallace's *The Pale King*



Recent Additions
 Receive updates for this collection.



Draft 1: Wallace's workbook



Draft 2: Handwritten draft



Draft 3: Handwritten draft



Draft 4: Typed, with Wallace's edits



Draft 5: Typed, with Wallace's edits



Draft 6: Final draft

About this collection

David Foster Wallace's archive resides at the Harry Ransom Center. In partnership with Little, Brown and Company and prior to the publication of Wallace's posthumous novel, *The Pale King*, the Ransom Center offered a preview of materials from the archive related to the novel, which was published by Little, Brown and Company on April 15, 2011. Displayed here are a series of drafts of the "Author's Foreword," which eventually became chapter nine of the book. Wallace's longtime editor, Michael Pietsch, discusses these pages and the publication of the novel in the "Editor's Note" below.

Editor's Note by Michael Pietsch

In 2006, ten years after the publication of David Foster Wallace's *Infinite Jest*, Little, Brown made plans to release an anniversary edition of that glorious novel. Celebrations were set up at bookstores in New York and Los Angeles, but as the events neared, David demurred about attending. I telephoned to try to persuade him. "You know I'll come if you insist," he said. "But please don't. I'm deep into something long, and it's hard for me to get back into it when I'm pulled away."

"Something long" and "a long time" were the terms David used to talk about the novel he'd been writing in the years since *Infinite Jest*. He published many books in those years—story collections in 1999 and 2004 and gatherings of essays in 1997 and 2005. But the question of a new novel loomed, and David was uncomfortable speaking about it. Once when I pressed him, he described working on the new novel as like wrestling sheets of balsa wood in a high wind. From his literary agent, Bonnie Nadell, I heard occasional reports: David was taking accounting classes as research for the novel. It was set at an IRS tax return processing center. I had had the enormous honor of working with David as his editor on *Infinite Jest*, and had seen the worlds he'd conjured out of a tennis academy and a rehab center. If anyone could make taxes interesting, I figured, it was him.

2. David Foster Wallace collection. Example of an item-level metadata record. Similarly structured records will be provided for digital items within the GGMOA.

This material is under copyright to the David Foster Wallace Literary Trust; Harry Ransom Center, University of Texas at Austin

Object Description

Title	Draft 1: Wallace's workbook
Alternate Title	The Pale King
Creator	Wallace, David Foster, author
Date	1990-2007
Description	Records notebook
Subject	Wallace, David Foster--Fiction; Civil service--Fiction; Office politics--Fiction
Language	English
Format	Manuscripts
Extent	1 page
Digital Object Type	Text
Physical Collection	David Foster Wallace Papers
Collection Area	Manuscripts & Archives
Digital Collection	David Foster Wallace's The Pale King
Collection Description	David Foster Wallace's archive resides at the Harry Ransom Center. In partnership with Little, Brown and Company and prior to the publication of Wallace's posthumous novel <i>The Pale King</i> , the Ransom Center offered a preview of materials from the archive related to the novel, which was published by Little, Brown and Company on April 15, 2011. Displayed here are a series of drafts of the "Author's Foreword" which eventually became chapter nine of the book.
Repository	Harry Ransom Center, The University of Texas at Austin
Rights	This material is under copyright to the David Foster Wallace Literary Trust. http://norman.hrc.utexas.edu/watch/record_detail.cfm?contactid=3407&individID=3419&ArtistID=17566
Identifier	Box 41, Folder 7
Related Resource	http://norman.hrc.utexas.edu/fasearch/findingAid.cfm?eadid=00503

Description

Title	TPK_Draft1_001
Rights	This material is under copyright to the David Foster Wallace Literary Trust. http://norman.hrc.utexas.edu/watch/record_detail.cfm?contactid=3407&individID=3419&ArtistID=17566

Section 8 Sustainability

DIGITAL PRESERVATION AND DISCOVERABILITY PLAN

The Ransom Center is committed to the long-term maintenance of its digitized material. The Center's recently completed strategic plan emphasizes its priorities for developing its digital collections, maximizing access, and supporting scholarship and learning in the coming years. Among the key priorities being implemented is the further development and strengthening of a preservation plan for all digital collection materials.

DIGITAL FILE STORAGE AND PRESERVATION

Digital files created at the Center are stored by its Technology and Digital Services staff on Aberdeen Network Attached Storage (NAS) servers deployed at RAID level 6. These servers are backed up to LTO5 tape with a cycle redundancy check to provide high reliability assurance that each block of backup data is consistent with what is present in primary storage. In summer 2015, data recoverability was further enhanced by storing an additional copy of high quality master copies of digital files remotely at the University of Texas at Austin's University Data Center, a secure, professionally managed data center.

System administration services are provided by the University's Academic Technology Support (ATS) department, which provides server and storage management services for the Ransom Center. ATS server support and data center personnel are required to adhere to strict standards set by the University that support system reliability and data integrity.

The GGMOA digital file derivatives and associated metadata (accessible through CONTENTdm, web-based finding aids displaying derivative images via FancyBox, and the Mirador Image Viewer) will be served separately, but additional copies of all derivatives used by each system will be stored on the same NAS used for primary storage of master files to improve recovery times in the event catastrophic failure requires one or more system be reconstructed. Consequently, these derivative images will be subject to the same backup measures and integrity assurances as the master files.

Additionally, under the terms of the Center's service agreement for its digital asset management system, CONTENTdm, OCLC will also host GGMOA JPEG derivative files and digital collection metadata on its servers in Dublin, Ohio, providing a redundant, secure offsite location with backup integrity checks for both the image files and metadata.

MIGRATION

ATS system administrators will be primarily responsible for server migration or disaster recovery, under informed guidance by Ransom Center staff. Should migration of the GGMOA project digital files become necessary (if a new digital asset management system vendor were selected, for example), ATS specialists, along with the vendor, would assist Ransom Center staff in developing a backup and transfer strategy to protect against data loss and also insure continuous access to the images and metadata.

WEBSITE

The Ransom Center's public website which will make all GGMOA project deliverables available is hosted by the University of Texas Libraries. It is maintained by a dedicated staff of full-time system administrators and has rarely experienced downtime due to a redundant virtual server array: if one server in the array goes down, another server with identical content steps in immediately to take over. The server array is also set up to facilitate "load balancing" when the website experiences unusual increases in user traffic.

DISCOVERABILITY

Section 8 Sustainability

The GGMOA digital files will be publicly accessible only on a single platform, the Ransom Center’s website. While the Center’s acquisition agreement with the García Márquez Estate specifically grants the Center permission to undertake digitization of materials from the archive, it limits posting of digitized versions of archive materials to the Center’s website. The Center will protect the García Márquez copyright-holders by furnishing low-resolution files of 72 dpi, suitable for reference purposes only. Each downloaded image will contain an institutional attribution banner, as well as IPTC embedded metadata with a rights statement (“This material is under copyright to the Estate of Gabriel García Márquez”).

To enhance discovery of the Center’s content, the Technology and Digital Services staff periodically provide Google with an XML site map to aid their indexing and make it discoverable through Google searches. Additionally, a MARC bibliographic record describing the García Márquez papers will be added to OCLC that will include multiple name and subject added entries for discoverability, as well as URL links to the García Márquez finding aids and the GGMOA. The record will be readily discoverable via WorldCat, ArchiveGrid, and The University of Texas Library Catalog, and will point users to the GGMOA. The Center will also actively seek to identify other appropriate platforms, such as Wikipedia’s entry for García Márquez and the Latin American Information Network (LANIC: <http://lanic.utexas.edu/>), and request that they add a link to the GGMOA on their websites.

ACCESS TO DIGITAL CONTENT

As previously mentioned, only low-resolution 72 dpi JPEG GGMOA images suitable for research purposes only will be made available for download. Because the GGMOA items are not in the public domain (unlike most of the files on the Center’s CONTENTdm site, which are accessible for download under the terms of the Center’s Open Access policy), the lack of unmediated downloads of high-resolution files is intended to protect the Estate. Users who require higher-resolution images suitable for publication may make requests through the Center’s standard reproduction request process. Barring any liberalization in the acquisition agreement conditions from the Estate, these access policies will likely remain in place until the García Márquez materials meet their copyright period and enter the public domain.