NEH Application Cover Sheet
Digital Humanities Start-up Grants

PROJECT DIRECTOR

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Field of Expertise: History: Public History

INSTITUTION

Cleveland State University
Cleveland, OH UNITED STATES

APPLICATION INFORMATION

Title: *Curating Kisumu: Adapting Mobile Humanities Interpretation in East Africa*

Grant Period: From 7/2014 to 12/2015
Field of Project: History: Public History; History: African History

Description of Project: The Center for Public History + Digital Humanities (CPHDH) at
Cleveland State University and Maseno University in Kenya seek NEH Level II Start-Up funding for Curating Kisumu
to extend best practices for mobile interpretation to the developing world. CPHDH will explore how to use the
Curatescape mobile interpretive framework to facilitate interchange between the humanities and pressing needs in East
Africa and identify ways to overcome barriers to mobile curation in Africa. Faculty and students on both sides of the
Atlantic will conduct collaborative research to create app content. Our team will also explore how to customize
Curatescape to optimize the experience for users who use still-prevalent feature phones.

BUDGET

Outright Request		**Cost Sharing**	$0.00
Matching Request	$59,494.00	**Total Budget**	$59,494.00
Total NEH	$59,494.00		

GRANT ADMINISTRATOR

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Curating Kisumu: Adapting Mobile Humanities Interpretation in East Africa

1. Table of Contents

2A. List of Key Participants
J. Mark Souther, Ph.D., PI, Director, Center for Public History + Digital Humanities
Meshack Owino, Ph.D., co-PI, Associate Professor, Cleveland State University
Erin Bell, M.L.I.S., Technology Director, Center for Public History + Digital Humanities
Mark Tebeau, Ph.D., Director of Public History, Arizona State University
Gordon Obote Magaga, M.Phil., Chair, Department of History and Archaeology, Maseno University

2B. List of Named Consultants
Project Consultants
Gregory H. Maddox, Ph.D., Professor of History & Graduate Dean, Texas Southern University
Angel David Nieves, Ph.D., Associate Professor of History, Hamilton College
Agnes Odinga, Ph.D., Assistant Professor of History, Minnesota State University, Mankato
Tom Scheinfeldt, Ph.D., Director-at-Large, Center for History and New Media

Curating Kisumu: Adapting Mobile Humanities Interpretation in East Africa

3. Abstract

The Center for Public History + Digital Humanities (CPHDH) at Cleveland State University and Maseno University in Kenya seek NEH Level II Start-Up funding for Curating Kisumu to extend best practices for mobile interpretation to the developing world. CPHDH will explore how to use the Curatescape mobile interpretive framework to facilitate interchange between the humanities and pressing needs in East Africa. Faculty and students on both sides of the Atlantic will conduct collaborative research. Our team will also explore how to modify Curatescape to enable bilingual user inputs on the administrative backend and to allow the richest possible experience for users who use still-prevalent feature phones. Given the paucity of written documents and the resulting need for ethnographic research, we will fine-tune Curatescape's ability to display a different mixture of media. Our team will develop an educational exchange to create content; develop, implement, and test an app that we adapt thoughtfully to local needs and technical constraints; and collaboratively identify a set of recommendations for overcoming barriers to mobile curation in Africa.

3B. Statement of Technical Innovation

There are no freely available (or inexpensively hosted), easily extensible, dynamic mobile smartphone platforms for humanities-based interpretive exhibition in the developing world, including Kenya and neighboring nations in East Africa. This project proposes investigating how best to adapt the existing Curatescape framework for such environments. The result would be a blueprint for providing institutions without significant expendable capital (but with rich human capital) the ability to develop and present interpretive work via mobile devices.

3C. Statement of Humanities Innovation

Curating Kisumu represents a significant humanities innovation because it adapts and enriches existing scholarship and teaching practices, as well as international collaboration, making possible the wider dissemination of the public humanities to new audiences. Thus, it promises to bridge the gap between First- and Third-World access to tools that further the interchange of the humanities and other disciplines.

4. Narrative

A.   Closing the First-/Third-World Gap in the Humanities

The Center for Public History + Digital Humanities (CPHDH) at Cleveland State University and the Department of History and Archaeology at Maseno University in Kisumu, Kenya, seek NEH Level II Start-Up funding for Curating Kisumu to extend our understanding of best interpretive and technological practices for mobile interpretation in the developing world. Curating Kisumu promises to yield important insights in the practice of the digital humanities—both in technology and interpretation. On the interpretive side, our team will explore how to bend the Curatescape mobile interpretive framework to facilitate interchange between the humanities and pressing needs in East Africa, including human rights, public health and tropical medicine, environmental sustainability, agribusiness, and ecotourism. This will necessitate thinking not only about linkages across disciplines but also about employing humanities best practices to generate a richer record for future generations. In addition to research in this area, faculty and their students on both sides of the Atlantic will conduct collaborative interdisciplinary research. On the technology side, CPHDH will explore how to modify the Curatescape platform to enable bilingual user inputs on the administrative backend and to allow the richest possible experience for users with devices that use still-prevalent feature phone operating systems. We also expect that, given the paucity of written documents and the resulting need to rely more heavily on ethnographic research and the production of new primary sources, it will be important to fine-tune Curatescape's ability to display a different mixture of media. To accomplish these ends, our team will develop a collaborative educational exchange to create content; develop, implement, and test a Kisumu mobile app that we adapt thoughtfully to local needs and technological constraints; and collaboratively identify a set of recommendations for overcoming the financial and technical challenges of extending mobile curation across Africa and elsewhere in the Third World.

Curating Kisumu addresses important humanistic, technological, and institutional challenges associated with tailoring a well-tested mobile interpretive platform in an entirely new setting. As *The Economist* reported in 2012, Nairobi has emerged in the past decade as a "Silicon Savannah," but in contrast to the United States and other highly developed nations, the tech boom in Kenya is being born mobile. As in most other African nations, in Kenya few people own personal computers. Continent-wide, there are 65 mobile phones for every 100 people, but the rate in Kenya is 74 per 100. Given that more than 25 percent of Kenyans were online by 2012 (triple the proportion just three years earlier), and that 99 percent of internet subscriptions in Kenya run on mobile phones, it is clear that Africans are engaged in the same revolutionary trend as in the U.S. toward adoption of what the *Pew Internet & American Life Project* dubbed "apps culture" in its 2010 report. Thus, the East African country is an ideal place to test both the potential and the challenges that mobile humanities interpretation might pose.

In adapting and extending Curatescape to Kenya and elsewhere in East Africa, the project team is cognizant of the challenges involved. One hurdle is cultural: in addition to specific ethnic languages, Kenyans often use one or both of the country's official languages, Swahili and English. Another hurdle is technical: Although mobile adoption is progressing rapidly, the operating systems for which CPHDH has developed its native apps (iOS and Android) together accounted for only about 26% of mobile devices in Africa as of March 2013. As less-robust feature phone operating systems began to lose their grip on the African market (dropping from 70% to less than 50% of the total between March 2012 and March 2013, Android and iOS are up dramatically from about 6% in March 2011. These circumstances suggest the need in the near term to be attentive to the way the mobile web renders Curatescape while focusing development on what appears to be an imminent breakthrough of Android phones in the next few years. It is also worth noting that we are well

4

aware of the emerging HTML5 standard (which support cross-platform mobile apps), but we believe that our combination of mobile-optimized websites + native apps still affords the best of both worlds: people will download and use a native app, as opposed to adding a web app as one of potentially hundreds of bookmarks that become easily forgotten.

As is true of app adoption more broadly, the barriers to adoption are financial, technical, and tied to professional training. The average mobile app costs $35,000 to build, and requires both considerable technical expertise and what can be costly training and maintenance. The cost of implementation alone is especially daunting in a part of the world in which most academic and cultural institutions have far smaller budgets than in similar institutions in the U.S. We seek to provide a model solution to these challenges by tailoring an innovative, open-source, standards-based, low-cost mobile tool to meet the constraints posed by the lack of ample financial resources and the relatively uneven standard of mobile operating systems in the developing world. We also seek to tailor and test our existing best practices through a collaborative project that will enable us to see how, in a different setting, adopters of Curatescape might bend the tool to different interpretive priorities, including those that bridge the humanities and science and technology.

Curating Kisumu will engage the need to deploy the digital humanities in the developing world. Doing so is important in at least three key respects: (1) It addresses concerns that digital humanists, styling themselves as academic subalterns, siphon precious resources away from scholarly endeavors focused on social inequities and subaltern groups. Indeed, one critique of the digital humanities is that they have tended to render race, class, ethnicity, and gender invisible. Although digitally based "recovery" projects such as Soweto '76 (an initiative to create an interactive 3D model of Soweto in South Africa) have made inroads, they have been slowed by the gap between ambitions and available technology to support those ambitions, suggesting the efficacy of using a low-priced platform like Curatescape and its model of collaborative connection between academics and publics to invite Africans into deep and immediate participation. (2) Further, it addresses the need to find avenues for harnessing the power of the digital humanities to redress social disparities between the First and Third worlds. As Verena Laschinger has argued, while "digital literacy, online creativity, and ethics are add-ons" in affluent Western countries, in developing nations "they are paramount . . . and will help to reduce social, economic, and juridical disparities." (3) This proposal seeks to integrate the African experience into the digital humanities. By enabling a strong partner in Kenya (one with a particular strength in African Studies) to build capacity, it seeks to advance the digital humanities *with* and *by* Africans, not *for* Africans.

B.   Environmental Scan

Despite a rapidly growing catalog of mobile apps in Africa, an environmental survey finds no apps comparable to Curatescape in intent or functionality. On the mobile side, our survey concludes that commercial offline maps and tourist guides constitute the entirety of mobile app offerings in African cities. These are purely informational in tone and do not purport to offer either an educational experience or humanistic interpretation. The mobile, humanities-based curating of place throughout Africa at a time of enthusiastic adoption of mobile apps on the continent makes the extension of Curatescape to western Kenya especially timely.

Indeed, the digital humanities are in their infancy in Africa, with a rather small representation. In Africa, the digital humanities appear mostly through large-scale digitization projects like those of the MATRIX Center for Digital Humanities & Social Sciences at Michigan State University, as opposed to interpretive projects. One of the drawbacks of such projects is that they are optimally available only on personal computers, which is not conducive in Kenya and other parts of Africa where the digital revolution was virtually born mobile. African Oral Narratives, funded by the U.S. Department of Education by Michigan State University, engaged scholars from Ethiopia, Ghana,

5

South Africa, and the U.S. and collected oral interviews, folklore, and songs from sub-Saharan Africa (http://www.aodl.org/oralnarratives/), but the project is merely a digital archive of full interviews, photographs, and other documents—not an interpretive project. This collection and many others appear in the African Online Digital Library (http://www.aodl.org), a project of MATRIX and the African Studies Center at Michigan State University, but they are neither curatorial nor interpretive in approach. Another project, Chisimba, an open-source collaborative of 13 African universities led by the University of the Western Cape, appears not to have translated into specific humanities applications. Among the more germane efforts born on the fringe of the digital humanities is Ushahidi (http://ushahidi.com/products/ushahidi-platform), an open-source platform that grew out of a website used to enable "citizen journalists" to crowd source and map incidents of violence and peace efforts in the wake of the 2008 election in Kenya. However, beyond offering this tool, the endeavor has since transformed into a nonprofit tech firm that develops visualization and interactive mapping software. Mapping Soweto: The Soweto Historical GIS Project, a current project to map the "social, economic and political dimensions of urban development under South African apartheid regimes … in Johannesburg's all-black township of Soweto," is among the most promising extant DH projects centering on Africa.

Again, Curating Kisumu seeks to build upon the emerging digital humanities interventions in Africa by contributing an extensible model of collaborative, Africa-centered mobile interpretation.

C.   History and Duration

The mobile application Cleveland Historical emerged from nearly a decade of digital experimentation in research and teaching, allowing CPHDH to curate the city as a living museum. Drawing upon best practices, its digital storytelling experience, and a network of collaborative relationships, the Center released Cleveland Historical on iOS in November 2010 and added an Android version the following year. To date, more than 14,000 people have downloaded Cleveland Historical, which the National Council on Public History (NCPH) awarded an Honorable Mention for Outstanding Public History Project in 2011. Imagining that this mobile publishing tool could be extended beyond Cleveland—and indeed beyond the historical discipline, the Center developed the Curatescape (originally Mobile Historical) framework in an effort to enable scholars, teachers, and cultural organizations to curate their collections. An NEH startup grant in 2011 funded the initial development of Curatescape, which has been adopted by 22 institutions and organizations nationwide, including, most recently, the Smithsonian Institution's Smithsonian Gardens project. Curatescape apps are also under negotiation in Australia and France. Since its inception, apps "Powered by Curatescape" have been downloaded more than 30,000 times, a number that will grow rapidly as many more apps deploy in the coming months. It is likely that more than 500,000 people will access Curatescape projects either via mobile or web by year's end. Countless students and community members have built interpretive content in these projects. A second NEH startup grant in 2013 is currently funding the Mobile Museum Initiative, which will introduce a process for adapting Curatescape to the unique needs of museums large and small.

Just as our nearly two-dozen U.S. partners have joined a collaborative laboratory for testing ideas and approaches for using the Curatescape framework, Curating Kisumu will offer a lab for adapting the concept, process, and technology to the particularities of East Africa. If Curatescape works in Kisumu, we believe we can offer a viable solution to the challenge of extending leading-edge digital humanities interpretation throughout the developing world.

D.   Work Plan

The grant period will run from July 1, 2014 through December 31, 2015. Should Curating Kisumu be funded, we propose to accomplish four important and measurable outcomes as steps

6

toward the extension of Curatescape into East Africa. Professor Mark Souther will oversee the implementation of the project.

In fall semester 2014, Professor Owino and either Professor Souther or Tebeau will make an initial eight-day trip to Maseno University in Kisumu, Kenya, where they will meet with Professor Gordon Obote Magaga to discuss what features/functionality/content would best engage Kenyan users, the most efficient method of setting up and implementing a collaborative student research project, and other matters essential to launch the project.

In spring semester 2015, we will undertake the first of two course exchanges between classes taught by Professors Owino at CSU and Magaga at Maseno University. Owino will lead his students and, via Google Hangout, provide multiple contact opportunities between his and Magaga's students, who will collaborate on topical research. Souther will provide guidance in digital interpretive strategies to both CSU and Maseno students in support of this collaboration. Throughout the semester, students at both universities will conduct research to support team projects, concatenating their writing and collecting in a shared WordPress blog and corresponding regularly via email as their projects develop. In doing so, we are modeling a strategy that Souther and Tebeau have already employed in the classroom to create content for Cleveland Historical. By semester's end, the project will generate perhaps two-dozen collaboratively created draft sites for the Kisumu app. During the summer we will fine-tune this process in our Google Hangout meetings in preparation for fall semester.

In fall semester 2015, Professors Owino and Magaga will lead a second course exchange to continue to create additional app content. In December 2015, Professor Owino and Professors Souther or Tebeau will return to Maseno University for eight days to debrief on all aspects of the collaboration, and the CPHDH team will transfer the students' sites to the new app. At this stage, our team will prepare a preliminary white paper.

Throughout the project, Professors Souther, Owino, and Tebeau, and CPHDH Technology Director and Project Coordinator Erin Bell will meet with Professor Magaga and his colleagues via Google Hangout four times to discuss progress toward project outcomes (enumerated below). Bell, Souther, and Tebeau will guide our Maseno University partners through the technical and conceptual considerations, while Souther and Owino will provide expertise on implementing collaborative, student-centered content development for a Kisumu app.

Outcome #1: The CPHDH development team will identify both new strategies and best interpretive practices for mobile interpretation in the developing world. It will do so in close collaboration with colleagues at Maseno University after observing how our process of app development and interpretation meshes with the particular concerns and perspectives that our colleagues (faculty and students) bring to the project.

Outcome #2: CPHDH will investigate the feasibility of optimizing Curatescape to minimize the constraints posed by mobile devices that use still-common feature phone operating systems. We will do so by observing how the content—which may well be fundamentally different from that of existing Curatescape apps—renders on the mobile web on such devices. We will identify ways of maximizing the user experience on such devices while continuing to plan for the accelerating spread of iOS and Android platforms across East Africa.

Outcome #3: CPHDH will identify strategies for building collaborative solutions to the difficulties of making first-order humanities knowledge available on a continent whose digital engagement has to a great extent been born mobile, largely leapfrogging the personal computer stage.

Outcome #4: CPHDH will produce a preliminary white paper about best interpretive practices for mobile in the developing world, focusing first on East Africa. Maseno University will emerge with some capacity to lead the further expansion of mobile humanities interpretation to other public universities in Kenya.

7

Evaluation: The white paper will include an evaluation of grant activities, a report on planning meetings, and a list of best practices that emerge from the experiment. Accompanying the white paper will be a submission of documentation validating budget expenditures and a statement about the next steps for the project, including the core arguments for seeking a subsequent implementation grant to continue the collaboration.

E. **Staff**

The Project Director, Mark Souther, will coordinate the 18-month project, provide conceptual and instructional guidance, convene virtual meetings of the project team, lead the CPHDH staff in its support of migrating content to the new app, and prepare the project's white paper. The Co-Project Director, Meshack Owino, will assist in offering conceptual guidance, provide content expertise, participate in project team meetings, co-direct two course exchanges, review student-created content, and contribute to the preparation of the white paper. Gordon Obote Magaga will provide content expertise, participate in project team meetings, coordinate scheduling of two project team trips to Maseno University, co-direct two course exchanges, review student-created content, and contribute to the preparation of the white paper. Erin Bell will provide technological support to the project, including programming, testing, and conceptualization. Mark Tebeau, as a consultant, will provide conceptual and instructional guidance, participate in project team meetings, and contribute to the preparation of the white paper.

Souther, Bell, and Tebeau, as principal developers of the Curatescape mobile framework, bring critical expertise in the conceptual, educational, and technological aspects of mobile interpretation and are vitally interested in expanding an already successful project to serve new needs. Owino and Magaga, as Kenyan scholars, bring both content expertise and a strong interest in harnessing the digital humanities to further the field of African Studies.

Time Commitments for Consultants & Project Advisors
Consultant: Mark Tebeau 60 hours
Consultant: Gordon Obote Magaga 50 hours
Project Advisor: Gregory Maddox 10 hours
Project Advisor: Angel Nieves 10 hours
Project Advisor: Agnes Odinga 10 hours
Project Advisor: Tom Scheinfeldt 10 hours

Our Project Advisors, Drs. Gregory Maddox, Angel Nieves, Agnes Odinga, and Tom Scheinfeldt, will provide conceptual input based either on content expertise (in the case of the first three) or digital humanities expertise (in the case of the latter two). They will do so in four virtual meetings and through reading and critiquing the project team's white paper. DXY Solutions LLC, whose time is already committed as the contracted app developer for Curatescape, will assist in any necessary customization to the app framework for the Kisumu installation as a modest extension of its continuing development supported by the Curatescape cost center administered by Mark Souther as Director of CPHDH.

F. **Final Product and Dissemination**

Maseno University will retain full use of its app, for which CPHDH will waive its usual license and maintenance fees and continue to offer guidance. Project results—informational results, reports, and the Kisumu app—will be disseminated through presentations at conferences, electronic media (CPHDH blog), and social media (Twitter, Facebook, etc.), and following up and extending social media with personal discussion. The resulting white paper, A Guide to Mobile Humanities

Interpretation in the Developing World, will provide a first-of-its-kind model for addressing the fiscal, technical, and cultural facets of spreading digital humanities methods in parts of the world where they have not been evaluated.

COLLEGES AND UNIVERSITIES RATE AGREEMENT

EIN: 1340966056A1

ORGANIZATION:

Cleveland State University
2121 Euclid Avenue, #252
Cleveland, OH 44115-2214

DATE:10/30/2012

FILING REF.: The preceding
agreement was dated
09/05/2008

The rates approved in this agreement are for use on grants, contracts and other
agreements with the Federal Government, subject to the conditions in Section III.

SECTION I: Facilities And Administrative Cost Rates

RATE TYPES: FIXED   FINAL   PROV. (PROVISIONAL)   PRED. (PREDETERMINED)

EFFECTIVE PERIOD

TYPE	FROM	TO	RATE(%)	LOCATION	APPLICABLE TO
PRED.	07/01/2008	06/30/2012	42.00	On Campus	All Programs
PRED.	07/01/2008	06/30/2012	24.00	Off Campus	All Programs
PRED.	07/01/2012	06/30/2016	45.50	On Campus	All Programs
PRED.	07/01/2012	06/30/2016	13.60	Off Campus	All Programs
PROV.	07/01/2016	Until Amended		"Use same rates and conditions as cited for FYE 6/30/16."	

*BASE

Modified total direct costs, consisting of all salaries and wages, fringe
benefits, materials, supplies, services, travel and subgrants and subcontracts
up to the first $25,000 of each subgrant or subcontract (regardless of the
period covered by the subgrant or subcontract). Modified total direct costs
shall exclude equipment, capital expenditures, charges for patient care,
student tuition remission, rental costs of off-site facilities, scholarships,
and fellowships as well as the portion of each subgrant and subcontract in
excess of $25,000.

Page 1 of 3   U75081

PAGE 3/5 * RCVD AT 11/16/2012 3:26:56 PM [Eastern Standard Time] * SVR:MATLKRFX1APP004/16 * DNIS:3291674 * CSID:214 767 3264 * DURATION (mm-ss):01-17

12

ORGANIZATION: Cleveland State University

AGREEMENT DATE: 10/30/2012

SECTION II: SPECIAL REMARKS

TREATMENT OF FRINGE BENEFITS:

The fringe benefits are specifically identified to each employee and are charged individually as direct costs. The directly claimed fringe benefits are listed below.

TREATMENT OF PAID ABSENCES

Vacation, holiday, sick leave pay and other paid absences are included in salaries and wages and are claimed on grants, contracts and other agreements as part of the normal cost for salaries and wages. Separate claims are not made for the cost of these paid absences.

OFF-CAMPUS DEFINITION: For all activities performed in facilities not owned by the institution and to which rent is directly allocated to the project(s), the off-campus rate will apply. Actual costs will be apportioned between on-campus and off-campus components. Each portion will bear the appropriate rate.

Equipment Definition -
Equipment means an article of nonexpendable, tangible personal property having a useful life of more than one year and an acquisition cost of $2,500 or more per unit.

FRINGE BENEFITS:

FICA
Retirement
Disability Insurance
Worker's Compensation
Life Insurance
Unemployment Insurance
Health Insurance
Dental Insurance

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ORGANIZATION: Cleveland State University

AGREEMENT DATE: 10/30/2012

SECTION III: GENERAL

A. LIMITATIONS:

The rates in this Agreement are subject to any statutory or administrative limitations and apply to a given grant, contract or other agreement only to the extent that funds are available. Acceptance of the rates is subject to the following conditions: (1) Only costs incurred by the organization were included in its facilities and administrative cost pools as finally accepted; such costs are legal obligations of the organization and are allowable under the governing cost principles; (2) The same costs that have been treated as facilities and administrative costs are not claimed as direct costs; (3) Similar types of costs have been accorded consistent accounting treatment; and (4) The information provided by the organization which was used to establish the rates is not later found to be materially incomplete or inaccurate by the Federal Government. In such situations the rate(s) would be subject to renegotiation at the discretion of the Federal Government.

B. ACCOUNTING CHANGES:

This Agreement is based on the accounting system purported by the organization to be in effect during the Agreement period. Changes to the method of accounting for costs which affect the amount of reimbursement resulting from the use of this Agreement require prior approval of the authorized representative of the cognizant agency. Such changes include, but are not limited to, changes in the charging of a particular type of cost from facilities and administrative to direct. Failure to obtain approval may result in cost disallowances.

C. FIXED RATES:

If a fixed rate is in this Agreement, it is based on an estimate of the costs for the period covered by the rate. When the actual costs for this period are determined, an adjustment will be made to a rate of a future year(s) to compensate for the difference between the costs used to establish the fixed rate and actual costs.

D. USE BY OTHER FEDERAL AGENCIES:

The rates in this Agreement were approved in accordance with the authority in Office of Management and Budget Circular A-21, and should be applied to grants, contracts and other agreements covered by this Circular, subject to any limitations in A above. The organization may provide copies of the Agreement to other Federal Agencies to give them early notification of the Agreement.

E. OTHER:

If any Federal contract, grant or other agreement is reimbursing facilities and administrative costs by a means other than the approved rate(s) in this Agreement, the organization should (1) credit such costs to the affected programs, and (2) apply the approved rate(s) to the appropriate base to identify the proper amount of facilities and administrative costs allocable to these programs.

BY THE INSTITUTION:

Cleveland State University

_____
(INSTITUTION)

_____
(SIGNATURE)

Kathleen A. Murphy
(NAME)

Asst Vice President · Controller
(TITLE)

11/28/2012
(DATE)

ON BEHALF OF THE FEDERAL GOVERNMENT:

DEPARTMENT OF HEALTH AND HUMAN SERVICES

_____
(AGENCY)

_____
(SIGNATURE)

Arif Karim
(NAME)

Director, Division of Cost Allocation
(TITLE)

10/30/2012
(DATE) 5081

HHS REPRESENTATIVE: Theodore Foster

Telephone: (214) 767-3261

Page 3 of 3

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7. Data Management Plan

Curating Kisumu will generate two different types of data. First, the project will generate meeting records, proposals, and administrative records associated with the project. Second, the project will generate software code. Each of these materials will be organized, managed, shared, and stored in a different fashion, respecting common practices in each area.

The project will generate administrative records. Administrative Records include emails, correspondence, meeting notes, and other communications. These administrative records will become the basis for a published project white paper. The raw materials from meetings will be printed and retained for a period of five years beyond the finish date of the proposal, in accordance with the Ohio Revised Code, Section 149.33. Eventually, these materials, along with the white paper, will be archived at Cleveland State University, in a publicly accessible archive. The white paper will be archived in the Cleveland State University Library's open-access BePress digital commons and immediately available online upon publication.

This project will also generate software code associated with the Curatescape mobile publishing framework. The Kisumu installation of the Curatescape smartphone application will include code written in Objective-C (iOS) and Java (Android), while the web components will include code written in PHP, HTML, and Javascript. This code is the jointly held intellectual property of Dr. Mark Tebeau, of Arizona State University, and the Center for Public History + Digital Humanities at Cleveland State University. The Kisumu app will be hosted by the Center for Public History + Digital Humanities. The Curatescape software code may be shared with partner organizations under development partnerships. At present, however, there are no plans to make this code publicly available.

By contrast, those aspects of the Curatescape framework that operate within the open-source Omeka infrastructure will be made publicly available. All web-based Curatescape tools (e.g. Omeka themes and plug-ins) will continue to be publicly available though the Curatescape GitHub repository. These will be preserved on a hosted server that is backed up daily. After five years, these coding materials will be retained in electronic form, in accordance with the Ohio Revised Code, Section 149.33. At the end of the project period, this code will be archived at Cleveland State University, in its original format, which will be publicly accessible by request.

Responsibility for data management during the project period rests with Dr. Mark Souther, the project director. At the end of the project period, Dr. Souther will pass the materials along to the CSU Library, which will make the appropriate archival arrangements. At that point, the materials will become the property of the CSU Library, which will provide appropriate citation information to users. Curatescape software code will remain in possession of intellectual property holders Dr. Mark Tebeau and the Center for Public History + Digital Humanities for an indeterminate period. All code associated with the open-source Omeka software will be made publicly available online through the Omeka ecosystem and/or GitHub. Electronic versions will also be passed along to the CSU Library.

The Cleveland State University Library archives materials in multiple places, depending on the particular collection. Print materials will be maintained by the library in long-term storage. Electronic materials and publications will be published within the University's BePress or ContentDM systems. Software code will be housed on servers, updated daily, and referenced through print and digital catalog. Direct downloading of materials may not be possible for electronic materials, such as software code. The rest of the material will be downloadable.

Finally, the Department of History & Archaeology at Maseno University will retain ownership of all content generated for the Kisumu app, including interpretive text, images (except those used with permission from another copyright holder), and audio and video recordings and

19

excerpted clips derived therefrom. Also, Maseno University will place a copy of the white paper and other reports generated by the project into its print and digital archives.

9. Appendices

Appendix a. List of Curatescape Installations

As of September 2013
(Note: This list of 22 projects excludes an additional 12 projects under contract negotiation. Live projects available on iOS, Google Play, and on the web are denoted by an asterisk.)

*Cleveland Historical sponsored by Center for Public History + Digital Humanities (Contact: Mark Souther, Ph.D.)
*Acadiana Historical sponsored by University of Louisiana at Lafayette (Contact: Robert Carriker)
*Baltimore Heritage sponsored by Baltimore Heritage, Inc. (Contact: Eli Pousson)
*Connecticut Communities sponsored by connecticuthistory.org (Contact: Tom Scheinfeldt)
*Explore Champaign-Urbana sponsored by University of Illinois at Urbana-Champaign (Contact: Sarah M Christensen)
*Explore Kentucky History sponsored by Kentucky Historical Society (Contact: Jody Blankenship)
*Geauga Historical sponsored by Geauga County Historical Society & Century Village Museum (Contact: Elizabeth Wantz)
Hoosier Historical sponsored by Indiana University-Purdue University Indianapolis (Contact: Rebecca K. Shrum)
*Medina Historical sponsored by Medina City Schools (Contact: Shannon Conley)
Minneapolis Historical sponsored by Minnesota Historical Society (Contact: Angie Nelson)
Native Voices sponsored by Ohio Historical Society (Contact: Angela O'Neal)
*New Orleans Historical sponsored by University of New Orleans. Department of History (Contact: Michael Mizell-Nelson, Ph.D.)
Northwest Pennsylvania Heritage sponsored by Allegheny College (Contact: Amelia Carr)
Raleigh Historical sponsored by Raleigh Historic Development Commission (Contact: Jennifer Carpenter)
Reno Historical sponsored by University of Nevada-Las Vegas (Contact: Alicia Barber, Ph.D.)
Papago Historical sponsored by Papago Salado Association (Contact: Nancy Dallett)
*Saint Paul Historical sponsored by Historic Saint Paul (Contact: Kimmy Tanaka)
*Sakonnet Historical sponsored by Brown University Center for Public Humanities (Contact: Ron Potvin)
*Scioto Historical sponsored by Shawnee State University (Contact: Andrew Lee Feight, Ph.D.)
Smithsonian Gardens sponsored by Smithsonian Institution (Contact: Kate Fox)
*Spokane Historical sponsored by Eastern Washington University (Contact: Larry Cebula, Ph.D.)
Virginia African American Historic Sites sponsored by Virginia Foundation for Humanities (Contact: Trey Mitchell)

Appendix b. Curatescape.org Screenshot

Appendix c. Curatescape Responsive Design

Appendix d. Cleveland Historical: Design & Screenshots
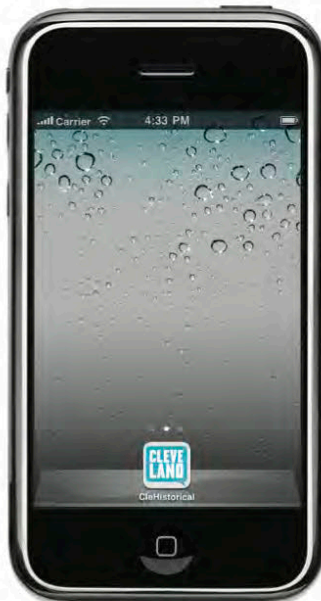
App Icon
Icon for the app as it
appears on home screen

Appendix: Design & Screenshots
The following screenshots depict the *Cleveland Historical* mobile
app, version 1.0, running on the iPhone iOS platform. Each
element of the app's functionality and design are included.
Visual design of App Icon, Splash Page, and Credits/About
page, as well as logo, colors, fonts, and textures may be modi-
fied as needed for project branding.

Splash Screen
Splash screen appears
briefly at startup

Map
Uses Google Maps API,
Omeka Geolocation

Text
Interpretive historical
story

33
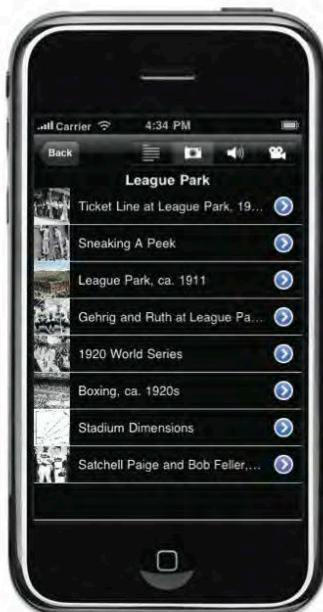
Image Browse
List of images for location

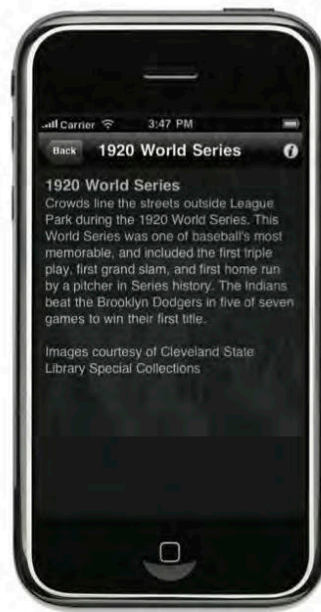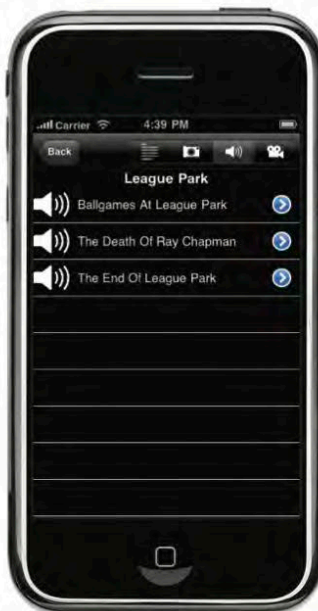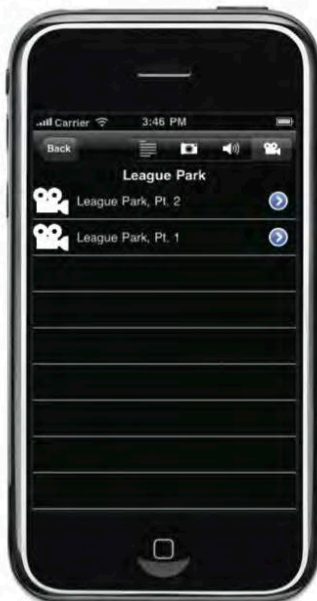**ImageDetail**
Pinch and Zoom

Image Caption
Interpretive and source info

Audio Browse
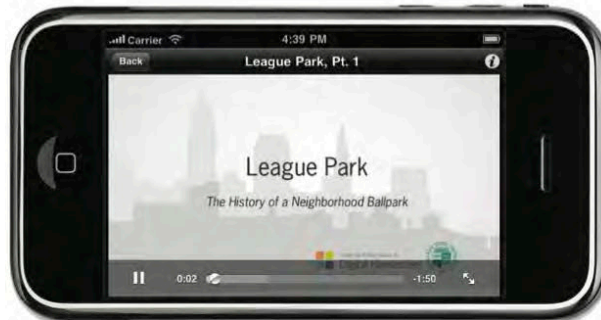List of audio for location

AudioPlayer
Audio files consist of oral history interviews, dramatic and primary source readings, and music

Video Browse
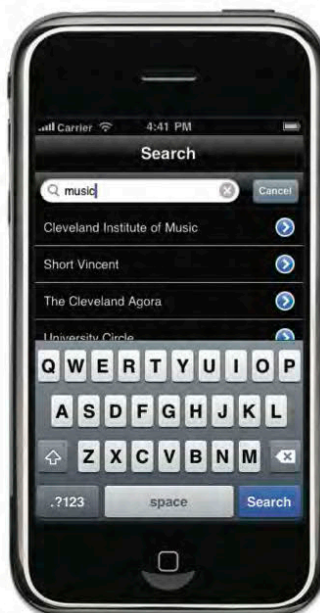List of video for location

Video Player
Video documentaries (using
oral history audio, archival
and contemporary photos)
and archival film footage

Tours Browse
List of available tours

Search
Search entire database
by keyword

About/Credits
Basic about page

35

Appendix e. Works cited

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African Oral Narratives, http://www.aodl.org/oralnarratives/

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