



MODERN ENDANGERED ARCHIVES PROGRAM

Application Webinar

October 15, 2026



meap.library.ucla.edu

UCLA Library



ARCADIA
A CHARITABLE FUND OF
LISBET RAUSING & PETER BALDWIN

Agenda

- **WHAT IS MEAP?**
Grants for Documentation and Digitization
What do we fund?
- **PROGRAM UPDATES + FAQs**
Geography, Material Types
Host Institutions, Project Leads
- **DRAFTING A GOOD APPLICATION**
How to PLAN your MEAP project
Planning Grants
Project + Regional Grants
- **APPLYING TO MEAP**
Navigating Survey Monkey Apply
- **RESOURCES + NEXT STEPS**
Questions and Answers

Image Credit: The Peruvian Peasant Confederation Archive
(Confederación Campesina del Perú)





What is MEAP?

What is MEAP?

The Modern Endangered Archive Program (MEAP) **provides grants** to preserve **global cultural heritage** collections **at risk of loss** due to environmental conditions, political uncertainty, inherently unsustainable media, inappropriate or inadequate storage, climate change, or social strife.

We **fund projects** outside North America and the EU to document, digitize and make accessible endangered archival materials from the **20th and 21st Centuries**, including print, photographic, film, audio, ephemeral, and born digital objects.

Image Credit: José Martí cinema-theater in Cuba (1986, Roberto Macareño)
| Project: *Los Subterráneos*



What is MEAP?



Post-Custodial Collecting

Collection holders retain ownership and physical custody of all collections.

Fund survey work + digitization for collections around the world. Work with collection stewards + researchers with a range of experience with digitization.



Open Access Publishing

All content is published at meap.library.ucla.edu.

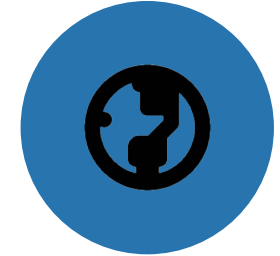
Challenge to politicized and nationalized historical narratives by providing access to primary source materials. Requires a lot of context to define.



Capacity Building

MEAP funds digitization and documentation labor as well as training costs.

We are committed to providing documentation not only for MEAP grantees, but others who want to digitize cultural heritage.



Global Grant Giving

Aim to fund ~30 projects per grant cycle

MEAP team manages all administrative components of grant giving and disbursement of funds around the world. Want to offer support to each team.

Program Goals

We fund projects that:

- ✓ Preserve at-risk cultural heritage
- ✓ Create rich documentation
- ✓ Expand the culture for open access

*All criteria for evaluating applications.

Image Credit: Young man...standing in a dancing pose, photographed in Mr. M.T. Ramakatane's City Centre Studio | Project: [Ramakatane Archive](#)

Program Values and Details

Community-Led Projects

- ✓ Projects should directly engage with communities reflected in collections
- ✓ Community members should be involved in creating metadata and establishing consent for open access
- ✓ MEAP repository publishes multiple languages + multiple scripts

Open-Access Requirement

- ✓ All materials created with MEAP funding **must** be published openly online
- ✓ Project teams responsible for securing permissions to publish objects on UCLA Digital Library
- ✓ Not all collections/objects are eligible for Open Access scripts

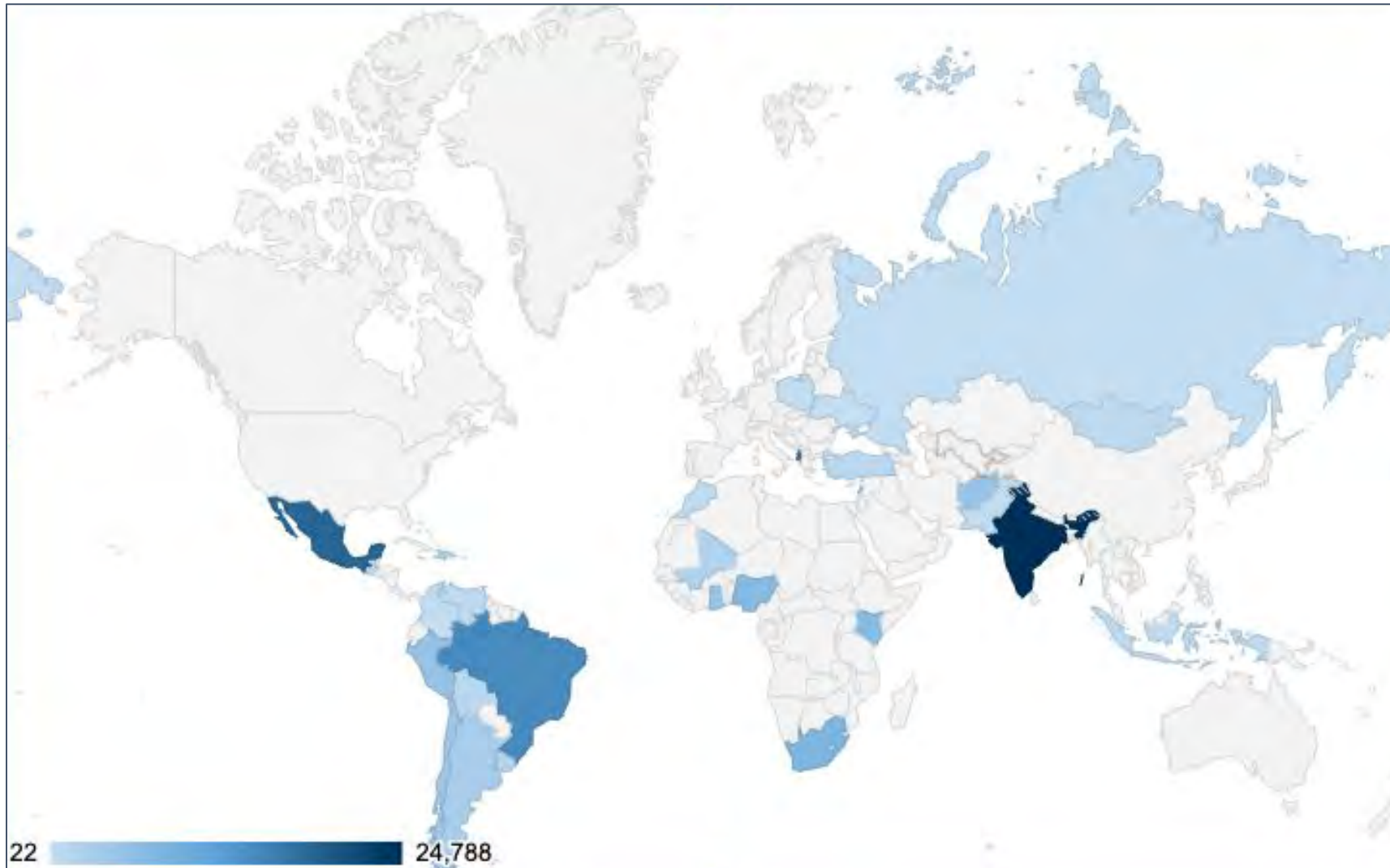


What do we fund?

Projects at Different Stages:

- **Planning Grants** support survey work, including documentation (inventory creation), relationship building, + rights assessment with the goal of preparing a set of materials for digitization.
- **Project Grants** digitize archival collections. Materials may be in a variety of formats, including print, ~~audio~~, ~~video~~, photographs, ephemera, and born-digital files.
- **Regional Grants** digitize multiple collections to create online connectivity across disparately held materials. Bring together thematic or regionally specific materials with cohesive documentation scheme. **Only eligible for past grant holders.*

Funding Breadth



Archival Content *Documented and Digitized*

Cohorts 1-8

200 Projects total

- 5 Regional Grants
- 108 Project Grants
- 86 Planning Grants
- 2 Emergency Grants

67 Countries

Funding per cohort

15 – 40% Funded:

- 16 projects funded in Cohort 1
- 21 projects funded in Cohort 2
- 29 projects funded in Cohort 3
- 28 projects funded in Cohort 4
- 28 projects funded in Cohort 5
- 26 projects funded in Cohort 6
- 34 projects funded in Cohort 7
- 30 projects funded in Cohort 8

Significant increase in applications in Years 7, 8



Program Updates + FAQs

Eligibility (Updated 2026)

- **Material Type****

MEAP grants welcome materials in a variety of formats, including print, photographs, ephemera, and born-digital files (including but not limited to blogs, cell phone videos, website pages, 3D images, magnetic tape, and social media content).

NEW as of September 2026: MEAP will open a new funding opportunity for projects focused on audio visual archives. The AV Grants will have a dedicated application, review process, and expert panel. AV Grants provide funding up to \$100,000 to address the complex challenges of documenting and digitizing audio visual materials.

Projects focused on AV materials will not be eligible. Can consider projects with small number of AV materials as part of overall collection.





Eligibility (Updated 2026)

- **Geography**

Collections must be held outside the United States, Canada, the UK, and European Union countries. We encourage applications from Africa, the Caribbean, Central America, South America, the Middle East, Central Asia, South and Southeast Asia, and Oceania.

- **Time Period**

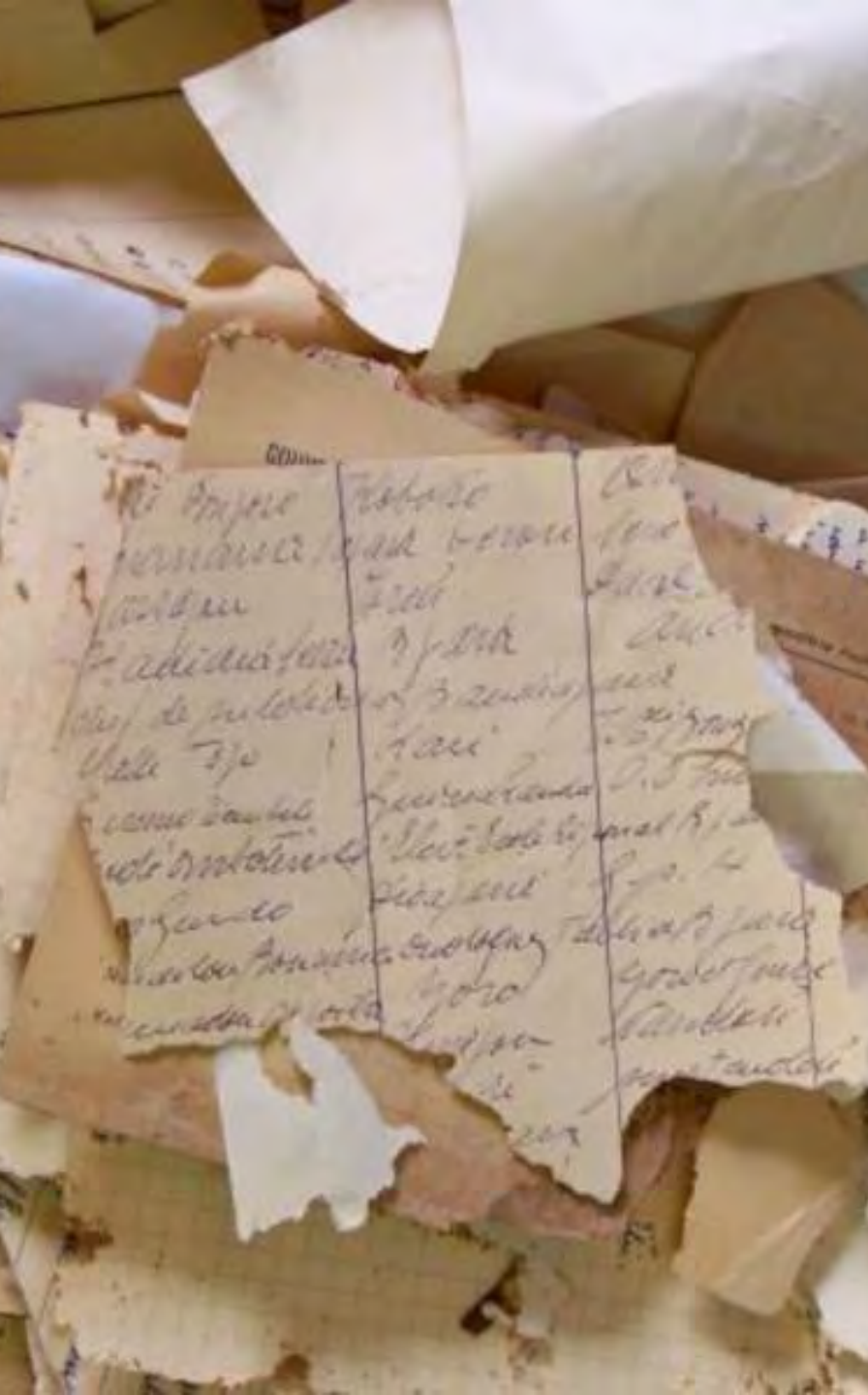
From the early 20th century to the present, preferably with a majority of the material dating from the 1940s or later.



Eligibility: Regional Grant

- **Applicant for Regional Grant must:**
 - Have held previous MEAP Grant
 - Connect directly with the MEAP Team to discuss their application
 - Reuse equipment/expertise from previous grant
- **Additional points of eligibility:**
 - How are the collections to be digitized connected?
 - Have all collections agreed to participate and to publish the digitized materials on the UCLA Digital Library open access website?*

*** Required at the Detailed Application Phase**



Eligibility: Related Funding

MEAP and EAP (Endangered Archives Programme) will not fund overlapping projects in the same funding year and applicants may apply to only one program per funding round.

This includes:

- Projects with the same Principal Applicant or Co-applicants
- Projects digitizing materials from the same collection
- Projects from the same institution that would rely on the same project team.

- › Institutional administrators who manage funds or training *may* be part of more than one team per year.
- › Training and consultants may overlap.

Host Institutions

- Grants are administered through host institutions. **Cannot fund individuals.**
- Must have capacity to administer grant, including accounting for grant funds and spending/disbursing funds according to grant budget.
 - Contracts with UCLA
 - Must have bank account that can receive US Dollars
 - Must be willing to waive overhead fees
- Can fund for-profit organizations with justifications
- Does not need an active Project Lead, but do need administrative agreement and support.



Primary Applicant

There must be one principal applicant who takes responsibility for the planning and execution of the project. 3 co-applicants can be added (collaborators). Co-applicants can help manage or direct the project. The Principal Applicant will be responsible for receiving and responding to emails from MEAP related to the application.

- Who will be responsible for the project?
- Who has the the relationships and the trust of the community?
 - Stakeholders, collection holders



Ineligible Expenses

- **Cannot fund the creation of new content**
 - Oral Histories
 - Documentaries
 - Promotional Material
 - Exhibits
- **Content Transcription + Translation**
- **Research**
 - MEAP projects should focus on DOCUMENTATION & DIGITIZATION
 - Will not fund analysis
 - Focus on a collection – not a long term project



DORA MARIA DE LOURDES DE BRANDT
y su hijo Alberto Brandt Pimentel

(Foto Extra de Arboles)

GRAN MUNDO

Community Engagement

“Website costs should represent only a small percentage of the total grant amount and should not extend beyond the length of the grant.” ([MEAP Guidelines](#), 4.1.5)

- Remember that online publication and digital preservation are part of what UCLA provides in the grant.

“Events might allow community members to contribute to metadata creation or discuss open access and necessary permissions.” ([MEAP Guidelines](#), 5.1.5)

- Events should focus on (1) rights or (2) documentation (metadata creation).



Drafting a Good Application

Project Applications are reviewed by UCLA Library staff, technical experts, external experts (form of peer review) and the MEAP Review Panel.

Evaluation criteria includes:

- ✓ **Endangerment** | How urgently at risk is the content?
 - Material Endangerment
 - Archival content must be imminently at-risk due to environmental conditions, political uncertainty, inherently unsustainable media, inappropriate storage, and/or communal or social change.
- ✓ **Scholarly significance** | How will the availability of this content impact research?
- ✓ **Uniqueness** | Is this material accessible elsewhere? Has it already been digitized?

Viability of Publishing Online

- Will the UCLA Library be able to publish material online? Have you identified potential concerns or found documentation that details ownership? Have you outlined a plan to address ethical or copyright concerns?

Project Feasibility

- **Coherence of the Collection** | If you are building a new collection, is there a clear theme or connection across the different materials?
- **Work plan** | How well thought out is your work plan for survey, digitization, and metadata? Have you accounted for creating English language metadata?
- **Community Engagement** | Have you developed relationships with the local community to secure rights and document the materials?

What does MEAP mean by ENDANGERMENT?

How urgently at risk is the content?

Focus on MATERIAL ENDANGERMENT

Archival content must be imminently at-risk due to:

- ✓ Environmental conditions
- ✓ Political uncertainty
- ✓ Inherently unsustainable media
- ✓ Inappropriate or inadequate storage
- ✓ Climate change
- ✓ Social strife

Collections at Risk

UCLA Library



Collections at Risk



Burnt window



Emulsion detachment caused by film dragging and traction with projector



Decomposition of nitrate spreading in the coils



Frame with blisters, chemical reaction to the nitrate on the emulsion



Active nitrate honey with emulsion detachment

What Makes a Good MEAP Application?

We want to understand how your project goals fit MEAP funding.

- Collection content that is meaningful and endangered.
- Feasible plan for documentation and/or digitization.
- A well organized project with a knowledgeable team.

What Makes a Good MEAP Application?

Preliminary Application asks for a *PRELIMINARY* plan

- Focus on the COLLECTION.
- **Project Abstract** [[Tips for a strong abstract](#)]** **New Question**
 - What would you accomplish with the grant (i.e. documentation, digitization)
 - What is in the collection and why is it interesting or important (i.e. these photographs/documents/correspondence/negatives)
 - What do these materials reflect (i.e. the historical or cultural importance)
- Strongly recommend connecting to MEAP requirements (i.e. sample round, TIFF images, metadata creation through the MEAP template)
- Focus budget on matching project priorities and [MEAP guidelines](#)

What is in the collection?

- What kind of material is in the collection? How much is there?

Why is this material important?

- Does this collection offer never before seen images?
- New perspective on a well researched historical event?
- Access to voices, material collected about a community that has not previously had access?

Who is this material important to?

- Who will use this material and how will they use it?
- What kind of meaning will this material offer to community members?
- Who is the community connected to this collection?

Don't just describe the relevancy of the project or the importance of the institution. Tell us what's in the collection.

- Notebooks, letters, political texts, and handwritten diaries
- Personal papers, organizational records, meeting minutes, posters from a political movement
- Rolls of nitrate film, shot in documentary style and documenting a pre-modern rural lifestyle
- Personal collection of photographs documenting daily life from 1950–present
- Extensive documentation, including photographs, handwritten maps, and architectural drawings, of an archaeological site

ON APPLICATION: Section II: Collection Details

How much material will you digitize?

- We are not looking to see you digitize THE MOST or ALL of a collection
- Consider the length of an MEAP grant, the limitation of funds, and the requirements
- Metadata should be documented at the object level (page numbers will differ based on project approach to defining an object)

How many material types will you work with?

- Training for multiple material types takes time
- Different technical requirements and metadata needs
- Can you outsource small subsets of the collection?

If you are building a new collection by bringing together materials held by different individuals or institutions:

- Consider the time it will take to build relationships and trust with each.
- Articulate how the collection fits together and why the different parts are important.

Consider scale of description: Will you describe the materials at the object level, folder level, collection level?

- [MEAP Template for Survey Planning](#)
- [MEAP Template for Item Level Inventory](#)

PLANNING GRANTS

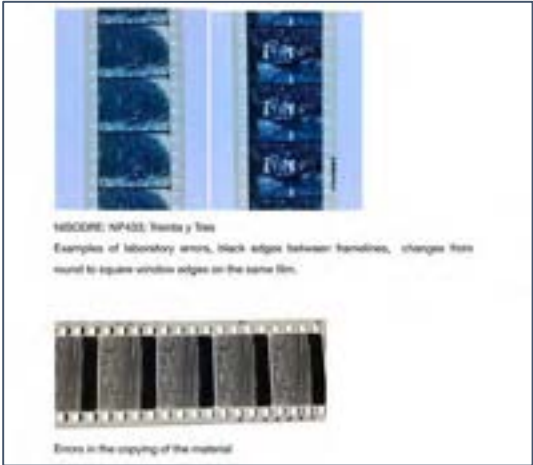
- ✓ Be specific about rights: will you work to secure permissions or determine criteria for privacy review or build a network of community members who will help evaluate?

- ✓ Many MEAP Planning Grants result in mixed deliverables of this kind. As you know the collections best, you should tell us in the application what works best for your project. How do different kinds of reports and inventories support the overall goals of the project?
- ✓ Consider a few different models:
 - Item-level inventories for one collection; several surveys or box level reports.
 - Report or Finding Aid for the collection + Inventory for most endangered or most requested materials.
 - Collection-level surveys only – This works well for projects working with multiple collection owners who are starting long term conversations about preservation or digitization

Planning Grants: Documentation



Item Number	Serial Number	Location	Inventory Description	Accessioned Status	Accession Number	Accession Date	Original Accession Number	Original Accession Date	Original Accession Location
100	100	100	100	100	100	100	100	100	100
101	101	101	101	101	101	101	101	101	101
102	102	102	102	102	102	102	102	102	102
103	103	103	103	103	103	103	103	103	103
104	104	104	104	104	104	104	104	104	104
105	105	105	105	105	105	105	105	105	105
106	106	106	106	106	106	106	106	106	106
107	107	107	107	107	107	107	107	107	107
108	108	108	108	108	108	108	108	108	108
109	109	109	109	109	109	109	109	109	109
110	110	110	110	110	110	110	110	110	110
111	111	111	111	111	111	111	111	111	111
112	112	112	112	112	112	112	112	112	112
113	113	113	113	113	113	113	113	113	113
114	114	114	114	114	114	114	114	114	114
115	115	115	115	115	115	115	115	115	115
116	116	116	116	116	116	116	116	116	116
117	117	117	117	117	117	117	117	117	117
118	118	118	118	118	118	118	118	118	118
119	119	119	119	119	119	119	119	119	119
120	120	120	120	120	120	120	120	120	120

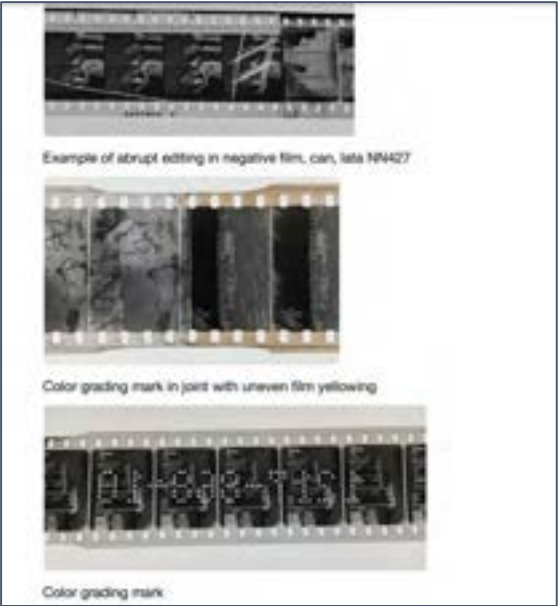


LABORATORY: NP433; Yenta y Teta
Examples of laboratory errors, black edges between frames, changes from round to square window edges on the same film.



Errors in the copying of the material

Tetu	1980	Two Mahele performing their traditional dance in the field at Tetu	Mahele, Mahele Dance, Tetu	Cultural	Asahi Pentax 35 mm SLR camera	35 mm size, 8/10	Owned by A. H. Independent Assignment for Personal Collection	NC/ND/SA	All are in 35 mm
Tetu	1980	Mahele men performing their traditional dance in full costume	Mahele, Mahele, Dance	Cultural	Rolleiflex 120 mm TLR camera	120 mm size, 8/10	Owned by A. H. Independent Assignment for Personal Collection	NC/ND/SA	All are in 120 mm
Tetu	1980	Mahele men and women performing traditional dance on the field at Tetu	Mahele, Mahele, Dance	Cultural	Asahi Pentax 35 mm SLR camera	35 mm size, 8/10	Owned by A. H. Independent Assignment for Personal Collection	NC/ND/SA	All are in 35 mm
Tetu	1980	Close picture of a Mahele Mahele dancer during the dance performance	Mahele, Mahele, Dance	Cultural	Asahi Pentax 35 mm SLR camera	35 mm size, 8/10	Owned by A. H. Independent Assignment for Personal Collection	NC/ND/SA	All are in 35 mm
Tetu	1980	Full picture of a Mahele Mahele dancer holding a dance equipment	Mahele, Mahele, Dance	Cultural	Rolleiflex 120 mm TLR camera	120 mm size, 8/10	Owned by A. H. Independent Assignment for Personal Collection	NC/ND/SA	All are in 120 mm
Tetu	1980	Mahele Mahele men and women performing their traditional dance	Mahele, Mahele, Dance	Cultural	Asahi Pentax 35 mm SLR camera	35 mm size, 8/10	Owned by A. H. Independent Assignment for Personal Collection	NC/ND/SA	All are in 35 mm



Example of abrupt editing in negative film, can, late NP427



Color grading mark in joint with uneven film yellowing



Color grading mark

A	B	C	D	E	F	G
Inventory number assigned by CC + SODRE + CINEMATICA	assigned by SODRE	Topographic situation	Archival Fond	Collection to which it belongs	Series	Plastic container label
CC_GFU_RF0040_NP271.1_NC52 (originally item NP271)	NP 271.1 NC52	NC 52	Carlos Alonso, ANIP-SODRE	NI	NI	Diverse fragments (Alonso Pereda)
CC_GFU_RF0040_NP 271.2 (originally item NP271)	NP 271.2 NC52	NC 52	Carlos Alonso, ANIP-SODRE	NI	NI	Diverse fragments (Alonso Pereda)
CC_GFU_RF0040_NP 271.3 (originally item NP271)	NP 271.3 NC52	NC 52	Carlos Alonso, ANIP-SODRE	NI	NI	Diverse fragments (Alonso Pereda)
CC_GFU_RF0034_NN441 NC 29	441 NC 29	NC 29	Carlos Alonso, ANIP-SODRE	departaments in Uruguay	Flores - reel 1 ac Flores Alonso -reel 1 Act 1-	
CC_GFU_RF0011_NP437 NC33 NC33	NP437 NC28 NC33	NC29 NC33	Carlos Alonso, ANIP-SODRE	departaments in Uruguay	Tacuarembó -act Tacuarembó Alonso	
CC_GFU_RF0026_NN400 NC63	NN400 NC63	NC63	Carlos Alonso, ANIP-SODRE	NI	Alonso	
CC_GFU_RF0022_NP 434	NP 434 NC 30 NC 38	NC 30 NC 38	Carlos Alonso, ANIP-SODRE	departaments in Uruguay	Artigas -reel 3 ac Artigas Alonso	
CC_GFU_RF0019_NN401 NC30	NN401 NC30	NC30	Carlos Alonso, ANIP-SODRE	departaments in Uruguay	Cerro Largo	Cerro Largo
CC_GFU_RF0035_NN 408	NN 408 NC 52	NC 52	Carlos Alonso, ANIP-SODRE	departaments in Uruguay	Cerro Largo Reel Cerro Largo Rio Branco Alonso	
CC_GFU_RF0020_NN409	NN409 NC41 NC57	NC41 NC57	Carlos Alonso, ANIP-SODRE	departaments in Uruguay	Rivers - act 1-	Rivers Alonso
CC_GFU_RF0036_NN 414	NN 414 NC 52	NC 52	Carlos Alonso, ANIP-SODRE	departaments in Uruguay	Tacuarembó	Tacuarembó Alonso
CC_GFU_RF0030_NN404 NC62	NN404 NC62	NC62	Carlos Alonso, ANIP-SODRE	NI	Alonso	
CC_GFU_RF0032_NP433 NC43 NC40	NP433 NC43 NC40	NC43 NC40	Carlos Alonso, ANIP-SODRE	departaments in Uruguay	Treinta y tres - ac Treinta y tres - Act 1-	
CC_GFU_RF0032_NN419 NC63 NC62	NN419 NC63 NC62	NC63 NC62	Carlos Alonso, ANIP-SODRE	NI	Alonso	
CC_GFU_RF0021_NP471 NC 41 NC 58	NP 4471 NC 41 NC 58	NC 41 NC 58	Carlos Alonso, ANIP-SODRE	departaments in Uruguay	Soriano - act 1-	Soriano Alonso
CC_GFU_RF0034_NN443 NC40	NP 443 NC40	NC 62 NC 40	Carlos Alonso, ANIP-SODRE	departaments in Uruguay		
CC_GFU_RF0007_NN411 NC40 NC18	NN411 NC40 NC18	NC40 NC18	Carlos Alonso, ANIP-SODRE	departaments in Uruguay		
CC_GFU_RF0036_NP440 NC 41 NC 18	NP 440 NC 41 NC 18	NC 41 NC 18	Carlos Alonso, ANIP-SODRE	departaments in Uruguay		
CC_GFU_RF0028_NN403 NC29 NC62	NN403 NC29 NC62	NC29 NC62	Carlos Alonso, ANIP-SODRE	departaments in Uruguay		
CC_GFU_RF0010_NN427 NC62 NC18	NN427 NC62 NC18	NC62 NC18	Carlos Alonso, ANIP-SODRE	NI		
CC_GFU_RF0038_NP43 NC 52	NP 43 NC 52	NC 52	Carlos Alonso, ANIP-SODRE	departaments in Uruguay		
CC_GFU_RF0006_NN424 NC20 NC40	NN424 NC20 NC40	NC20 NC40	Carlos Alonso, ANIP-SODRE	departaments in Uruguay		
CC_GFU_RF0008_NP448 NC62	NP448 NC62	NC62	Carlos Alonso, ANIP-SODRE	departaments in Uruguay		
CC_GFU_RF0005_NP444 NC40 NC20	NP444 NC40 NC20	NC40 NC20	Carlos Alonso, ANIP-SODRE	departaments in Uruguay		
CC_GFU_RF0003_NP436 NC40 NC20	NP436 NC40 NC20	NC40 NC20	Carlos Alonso, ANIP-SODRE	departaments in Uruguay		
CC_GFU_RF0031_NP439 NC30 NC38	NP439 NC30 NC38	NC30 NC38	Carlos Alonso, ANIP-SODRE	departaments in Uruguay		
CC_GFU_RF0004_NP430 NC29 NC20	NP430 NC29 NC20	NC29 NC20	Carlos Alonso, ANIP-SODRE	departaments in Uruguay		
CC_GFU_RF0023_NN409 NC 19 NC 18	NN 409 NC 19 NC 18	NC 19 NC 18	Carlos Alonso, ANIP-SODRE	Other		
CC_GFU_RF0012_NN428 NC42 NC41	NN428 NC42 NC41	NC42 NC41	Carlos Alonso, ANIP-SODRE	departaments in Uruguay		
CC_GFU_RF0027_NN407 NC52	NN407 NC52	NC52	Carlos Alonso, ANIP-SODRE	NI		
CC_GFU_RF0029_NN416 NC62 NC40	NN416 NC62 NC40	NC62 NC40	Carlos Alonso, ANIP-SODRE	NI		
CC_GFU_RF0033_NN410 NC 42 NC 52	NN410 NC 42 NC 52	NC 42 NC 52	Carlos Alonso, ANIP-SODRE	NI		
CC_GFU_RF0025_NN 421 NC 29 NC 20	NN 421 NC 29 NC 20	NC 29 NC 20	Carlos Alonso, ANIP-SODRE	NI		
CC_GFU_RF0001_NP432 NC40 NC43	NP432 NC40 NC43	NC40 NC43	Carlos Alonso, ANIP-SODRE	departaments in Uruguay		
CC_GFU_RF0013_NP451 NC20 NC63	NP451 NC20 NC63	NC20 NC63	Carlos Alonso, ANIP-SODRE	departaments in Uruguay		
CC_GFU_RF0006_NN413 NC63 NC62	NN413 NC63 NC62	NC63 NC62	Carlos Alonso, ANIP-SODRE	NI		
CC_GFU_RF0015_NN412 NC62	NN412 NC62	NC62	Carlos Alonso, ANIP-SODRE	NI		
CC_GFU_RF0037_NN420 NC 18 NC 41	NN420 NC 18 NC 41	NC 18 NC 41	Carlos Alonso, ANIP-SODRE	departaments in Uruguay		
CC_GFU_RF0014_NP442 - NC29	NP442 - NC29	NC29	Carlos Alonso, ANIP-SODRE	departaments in Uruguay		
CC_GFU_RF0017_NN406 NC41	NN406 NC41	NC41	Carlos Alonso, ANIP-SODRE	departaments in Uruguay		

Index terms

-Abroad – outside Uruguay

-Advertising, Shops, Commercial production

-ARCHITECTURE – city sights, architecture construction and roads

-COUNTRYSIDE -farming activities, landscapes, parties, work

-Domestic Records

-FICTION

-INDUSTRY -factories, builders, workers-

-INTER-TITLES; CREDITS, Overprints

-Means of transport

-OTHER

-PERSONALITIES - Authorities

-POLITICAL -Acts, Campaigns, Parties

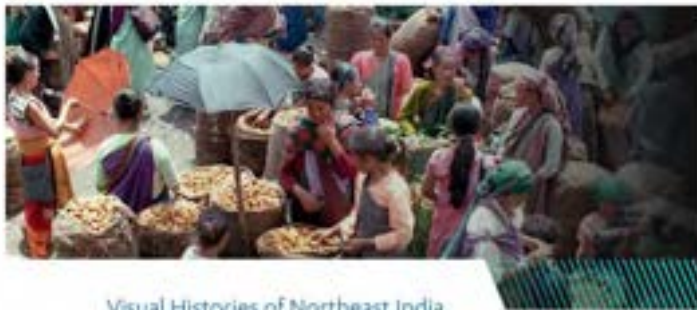
-RECORD OF HISTORICAL EVENTS

-Religious ceremonies

-SCIENTIFIC DISCLOSURE

-SOCIAL EVENTS -shows, dances, festivals, recreation, folkloric, others

-Sports events



Visual Histories of Northeast India

A series of Ahmed Hossain photographic collection that depicts the socio-cultural life of northeast India's tribal communities. (Article: 2009)

About the Project

Visual Histories of Northeast India
Planning Grant

Northeast India remains home to many indigenous communities and has been a political environment. This project included curating, inventorying, digitizing and preserving visual materials collected from the region. The first, a photographic collection, depicts the socio-cultural life of Northeast India's tribal communities. (Article: 2009). The second collection includes films, audio documents, and other materials that were produced in Northeast India from the 1950s to the 1970s.

Project Lead

Apurva Sharma, UCLA

Host Institution

UCLA

Hossain's photographs focus on the eight states that make up India's northeastern region. This region has for long faced neglect and marginalization, as a result of which historical materials such as the visual media we were surveying has not been appropriately documented; made accessible to a broader public or even just, known. Through this grant we worked closely with the photographer, Ahmed Hossain, who has for over 40 years documented the natural environment, the socio-cultural and political life of the northeastern region. His photographs provide rare insight into the northeastern region in recent decades. They would be of use to anyone interested in exploring the recent history of this region.

— APURVA SHARMA, PROFESSOR OF WORLD ARTS AND CULTURE/DANCE AT UCLA (PROJECT: 2009)

Explore Inventories from Ahmed Hossain's Photography

The project team worked closely with Ahmed Hossain to catalogue (close to 10,000 photographs from his collection) and create eight regional inventories.

- [Assam Inventory](#)
- [Arunachal Pradesh Inventory](#)
- [Bihar Inventory](#)
- [Chhattisgarh Inventory](#)
- [Madhya Pradesh Inventory](#)
- [Karnataka Inventory](#)
- [Odisha Inventory](#)
- [Tamil Nadu Inventory](#)



Explore the Collection

- Explore the [South Asia Resource and Research Center](#), an archive of documents and other materials preserving Pakistan's progressive political history. The website includes a searchable database with item-level data about every item in the collection, including its file name. The [SARC](#) is also available for exploration and use in a local file.
- [Urooj-ur-Rashid: A Collection of Progressive Pakistan's History](#) (Download) In close consultation with founder and curator, Muhammad Iqbal Khawaja, the SARC team has identified 1,343 items in its collection, which include over 100 SARC's most unique and endangered materials. Most of the identified material consists of key magazines and journals published by various pre- and post-Pakistan progressive intellectuals, editors, authors, writers, literary figures and movements that have shaped Pakistan today. The remaining items consist of miscellaneous, loose documents that have been deposited in boxes. These include rare documents which – because they are of social movements, progressive figures, and political opposition – are rarely available in public archives and – when government documents – extremely difficult to access in state ones. Notable examples include:
 - [Viewpoint](#) (Founded by Shujaat Ali Khan (1907-1982), socialist intellectual, veteran journalist, and former editor of the Pakistan Times (1947-1951). Also father of the Urdu-based left intellectual, Tariq Ali).
 - [Pakistan Forum](#) (Founded by left-wing scholar Feroze Ahmed), included political scientists, and was active in the physical and digital philosophy and literary theories. Also Ahmed.
 - [Dawn](#) (Founded by Nusrat Khan (1905-1982), a prominent TV anchor and state leader. He wrote published articles in support of Pakistan People's Party).
 - [Pakistan Worker Union Party](#) The Marxist Workers and Peasants Party organized indigenous, anti-caste, based politics in southern Punjab and Kashmir. The party organ of the party.
 - [Biography of Masud Khader Pasha \(1906-1988\)](#) The unpublished biography of Masud Khader Pasha, a progressive member of the movement for Pakistan and later a civil servant who played a key role in agricultural reforms within Pakistan. He was known for always wearing a white turban, a red shawl, and a long black dhoti.
 - [Political History, Miscellaneous](#) This box includes various political papers, including of anti-war movements within Pakistan against the Vietnam War, and a series of papers regarding the banning of student unions in Pakistan by the second military regime of General Zia.

Conserving the Archives of Progressive Pakistan

In resistance to the censoring government state, the Pakistan progressive movement left behind a rich and photographic, written works, recorded interviews, and documentarian. The materials at the South Asia Resource and Research Center (SARC) in Islamabad capture the in censored history.

[Explore Inventory](#)

About the Project

Conserving the Archives of Progressive Pakistan

This project is part of an ongoing effort to conserve movements through inventory and documentation at South Asia Resource and Research Center (SARC) in Islamabad. Muhammad Iqbal Khawaja, who worked to consolidate movements during periods of state repression.

Related Resources

Revolutionary Papers

Revolutionary Papers is a transnational research collaboration involving 100+ scholars worldwide.

Revolutionary Papers: Teaching Tools

These tools highlight material of revolutionary history and related studies. Read, analyze, and share.

Content Considerations:

Collection – Why this collection?

- If more than one: why? Thematic connection, most endangered?

Multiple Content Types – Consider who will be responsible for leading digitization of all types.

- Do they require training?
- Build in time for a sample phase
- Expect to receive feedback and to adjust the workflow for each type
- Outsourcing digitization is okay

PROJECT GRANTS

- ✓ **Open Access** – Do you have permission to publish all materials in the collection?
- ✓ **Metadata** – Scope should consider the time it will take to document at the object level. Not only about digitizing pages.

Content Considerations:

Multiple Content Types – Consider who will be responsible for leading digitization of all types.

- Do you require multiple digitization workstations?
- How will expertise be shared across organizations?

REGIONAL GRANTS

- ✓ **Metadata** – Required at the item level and in English. Consider how you will define metadata practices across multiple partners.
 - Who will be responsible for establishing norms and vocabularies?
 - Who will be responsible for the documentation process?
 - Who will do Quality Control?
 - How will you address different kinds of materials, different collections?

MEAP is an Open Access Program. We cannot fund projects without documented permission for digitization and publication online.

✓ Copyright Permission

- Do you have permission to access/work with the materials?
- Do you have permission to digitize the materials?
- Do you have permission to publish the materials online?
- Do you know who to get permission from?

✓ Additional Considerations

- Are there private materials in the collection?
- Who will you ask to assess ethics of publishing online?
- Are images of people included? Are they from public or private events?
- Are images of children included?

MEAP has specific requirements for **Project and Regional Grant** deliverables with the **goal of publishing all digitized material in our Open Access Repository.**

- ✔ Metadata must be completed in English and formatted according to the [UCLA Library Metadata Template](#)
- ✔ File types will be different for different material types, but we require high resolution, uncompressed files

Material Type	Format(s)
Photographs, documents, and other flat materials	TIFF images • Uncompressed • 400 – 600 dpi • sRGB Color Profile • Target file size: ~ 50 mb per image • Must meet MEAP quality standards: focus, orientation, cropping See the Print Digitization Guide for more details.

Project/Regional Grants: Digitization

UCLA Library



MEAP_Parent Drive > MEAP_6_0140_FIP Fish... > 3. Upload BATCHES Here *

Type - People - Modified - Source -

Name ↑	Date modified
Batch1_Files_Metadata	Jul 8 (host)
Batch2_Files_Metadata	Nov 1, 2024 (host)
Batch3_Files_Metadata	Nov 1, 2024 (host)
BatchX_Files_Metadata	Nov 1, 2024 (host)

MEAP-6-0140_Batch1_metadata.2025.07.08

File Edit View Insert Format Data Tools Extensions Help

100% 123 Arial 10

File Name	Number of files	Local identifier	Title - short	Title
pukl_2006_001	28	pukl_2006_001	(September issue, 2006)	

File Name	Number of files	Local identifier	Title - short	Title
puki_2006_001	28	puki_2006_001	~[S]~[L]~[C]~[R]~[E]~[S]	~[L]~[C]~[R]~[E]~[S] (September issue, 2006)
puki_2006_002	28	puki_2006_002	~[O]~[L]~[C]~[R]~[E]~[S]	~[L]~[C]~[R]~[E]~[S] (October issue, 2006)
puki_2006_003	28	puki_2006_003	~[N]~[O]~[V]~[E]~[M]~[B]~[E]~[R]	~[L]~[C]~[R]~[E]~[S] (November issue, 2006)
puki_2006_004	28	puki_2006_004	~[D]~[E]~[C]~[E]~[M]~[B]~[E]~[R]	~[L]~[C]~[R]~[E]~[S] (December issue, 2006)
puki_2007_001	28	puki_2007_001	~[J]~[A]~[N]~[U]~[A]~[R]~[Y]	~[L]~[C]~[R]~[E]~[S] (January issue, 2007)
puki_2007_002	28	puki_2007_002	~[F]~[E]~[B]~[R]~[U]~[A]~[R]~[Y]	~[L]~[C]~[R]~[E]~[S] (February issue, 2007)
puki_2007_003	28	puki_2007_003	~[M]~[A]~[R]~[C]~[H]	~[L]~[C]~[R]~[E]~[S] (March issue, 2007)
puki_2007_004	28	puki_2007_004	~[A]~[P]~[R]~[I]~[L]	~[L]~[C]~[R]~[E]~[S] (April issue, 2007)
puki_2007_005	28	puki_2007_005	~[M]~[A]~[Y]	~[L]~[C]~[R]~[E]~[S] (May issue, 2007)
puki_2007_006	28	puki_2007_006	~[J]~[U]~[N]~[E]	~[L]~[C]~[R]~[E]~[S] (June issue, 2007)
puki_2007_007	32	puki_2007_007	~[J]~[U]~[L]~[Y]	~[L]~[C]~[R]~[E]~[S] (July issue, 2007)
puki_2007_008	28	puki_2007_008	~[A]~[U]~[G]~[U]~[S]~[T]	~[L]~[C]~[R]~[E]~[S] (August issue, 2007)
puki_2007_009	28	puki_2007_009	~[S]~[E]~[P]~[T]~[E]~[M]~[B]~[E]~[R]	~[L]~[C]~[R]~[E]~[S] (September issue, 2007)
puki_2007_010	28	puki_2007_010	~[O]~[C]~[T]~[O]~[B]~[E]~[R]	~[L]~[C]~[R]~[E]~[S] (October issue, 2007)
puki_2007_011	32	puki_2007_011	~[N]~[O]~[V]~[E]~[M]~[B]~[E]~[R]	~[L]~[C]~[R]~[E]~[S] (November issue, 2007)
puki_2007_012	32	puki_2007_012	~[D]~[E]~[C]~[E]~[M]~[B]~[E]~[R]	~[L]~[C]~[R]~[E]~[S] (December issue, 2007)
puki_2008_001	28	puki_2008_001	~[J]~[A]~[N]~[U]~[A]~[R]~[Y]	~[L]~[C]~[R]~[E]~[S] (January issue, 2008)
puki_2008_002	28	puki_2008_002	~[F]~[E]~[B]~[R]~[U]~[A]~[R]~[Y]	~[L]~[C]~[R]~[E]~[S] (February issue, 2008)
puki_2008_003	24	puki_2008_003	~[J]~[U]~[L]~[Y]	~[L]~[C]~[R]~[E]~[S] (July issue, 2008)
puki_2008_004	24	puki_2008_004	~[S]~[E]~[P]~[T]~[E]~[M]~[B]~[E]~[R]	~[L]~[C]~[R]~[E]~[S] (September issue, 2008)
puki_2008_005	24	puki_2008_005	~[O]~[C]~[T]~[O]~[B]~[E]~[R]	~[L]~[C]~[R]~[E]~[S] (October issue, 2008)
puki_2009_001	24	puki_2009_001	~[F]~[E]~[B]~[R]~[U]~[A]~[R]~[Y]	~[L]~[C]~[R]~[E]~[S] (February issue, 2009)
puki_2011_001	40	puki_2011_001	~[D]~[E]~[C]~[E]~[M]~[B]~[E]~[R]	~[L]~[C]~[R]~[E]~[S] (December issue, 2011)
puki_2012_001	40	puki_2012_001	~[M]~[A]~[R]~[C]~[H]	~[L]~[C]~[R]~[E]~[S] (March issue, 2012)
puki_2012_002	40	puki_2012_002	~[J]~[U]~[L]~[Y]	~[L]~[C]~[R]~[E]~[S] (July issue, 2012)
puki_2013_001	40	puki_2013_001	~[J]~[U]~[L]~[Y]	~[L]~[C]~[R]~[E]~[S] (July issue, 2013)
puki_2013_002	40	puki_2013_002	~[A]~[U]~[G]~[U]~[S]~[T]	~[L]~[C]~[R]~[E]~[S] (August issue, 2013)
puki_2013_003	40	puki_2013_003	~[S]~[E]~[P]~[T]~[E]~[M]~[B]~[E]~[R]	~[L]~[C]~[R]~[E]~[S] (September issue, 2013)

kalm > kalm_2014_01		
Type	People	Modified
Name	Date modified	File size
 kalm_2014_01_001.tif	Mar 20	65.9 MB
 kalm_2014_01_002.tif	Mar 20	66.8 MB
 kalm_2014_01_003.tif	Mar 20	61.9 MB
 kalm_2014_01_004.tif	Mar 20	64.2 MB
 kalm_2014_01_005.tif	Mar 20	61.7 MB
 kalm_2014_01_006.tif	Mar 20	63.2 MB
 kalm_2014_01_007.tif	Mar 20	65.3 MB
 kalm_2014_01_008.tif	Mar 20	65.4 MB
 kalm_2014_01_009.tif	Mar 20	63.4 MB
 kalm_2014_01_010.tif	Mar 20	61.4 MB
 kalm_2014_01_011.tif	Mar 20	63.5 MB
 kalm_2014_01_012.tif	Mar 20	61.4 MB

[illegible]

Browse items

Subject

Resource Type

Genre

Date

Collection

Modern Endangered Archives Program, II

Ramakatare Archive, II

Repository

You searched for: Collection > Modern Endangered Archives Program > Collection > Ramakatare Archive

2981 Catalog Results

Sort by Title (A-Z) > 10 per page > List View > Gallery View

1 2 3 4 5 ... 297 298 299

Ramakatare archive 1

Description: Young man in jeans and sneakers with hand on his face and sitting on stool with serious look, photographed in Mr. M.T. Ramakatare's City Centre Studio

Date: 1963

Resource Type: still image

Collection: Ramakatare Archive

Modern Endangered Archives Program

Ramakatare archive 2

Description: Young man dressed in a polo shirt, beret and sneakers, standing in a dancing pose, photographed in Mr. M.T. Ramakatare's City Centre Studio

Date: 1963

Resource Type: still image

Collection: Ramakatare Archive

Modern Endangered Archives Program

Search results

2981 results

10 per page > List View > Gallery View

1 2 3 4 5 ... 297 298 299

Ramakatare archive 1

Description: Young man in jeans and sneakers with hand on his face and sitting on stool with serious look, photographed in Mr. M.T. Ramakatare's City Centre Studio

Date: 1963

Resource Type: still image

Collection: Ramakatare Archive

Modern Endangered Archives Program

Ramakatare archive 2

Description: Young man dressed in a polo shirt, beret and sneakers, standing in a dancing pose, photographed in Mr. M.T. Ramakatare's City Centre Studio

Date: 1963

Resource Type: still image

Collection: Ramakatare Archive

Modern Endangered Archives Program

Memoria Abierta Publications

Find this Collection

Notes

Keywords

Human Rights, Latin America - Colombia, Human Rights - Latin America

ing on either side of him, school uniform

in Studio

ster with a child on her lap, photographed

Ramakatare archive 1451

Ramakatare archive 1451

Item Overview

TITLE Ramakatare archive 1451

CREATOR M.T. Ramakatare

DATE CREATED 1974

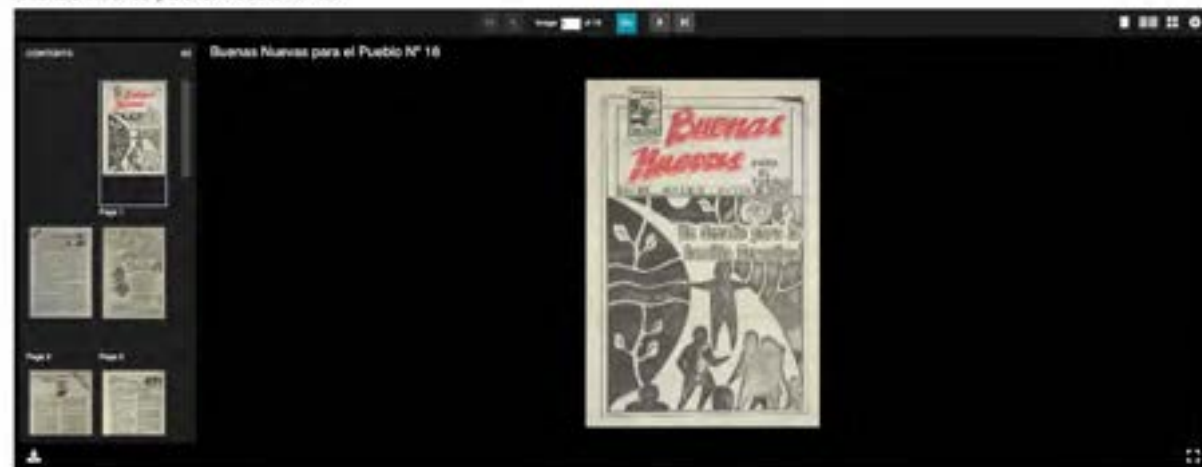
Find This Item

REPOSITORY Leaothe National Museum

LOCAL IDENTIFIER A16_Ramakatare_83_01

ARK ark:/21196/z1h008p

Buenas Nuevas para el Pueblo N° 18



Item Overview

TITLE	Buenas Nuevas para el Pueblo N° 18
ALTERNATIVE TITLE	Good News for the People
CREATOR	Servicio Paz y Justicia Ecuador
DATE CREATED	January/February/March 1990
PLACE OF ORIGIN	Guayaquil (Ecuador)
LANGUAGE	Spanish
COLLECTION	Modern Endangered Archives Program

Notes

SUMMARY Buenas Nuevas para el Pueblo es una publicación del Servicio Paz y Justicia Ecuador (la rama ecuatoriana del Servicio Paz y Justicia). Contiene números de entre los años 1967 y 1990. Se ocupa de compartir noticias de toda Latinoamérica, incluyendo un seguimiento de pronósticos como el de Nicaragua, Honduras o

Find This Item

DEPOSITORY	GETPAJ
LOCAL IDENTIFIER	XU-GETPAJ-45-SPUE-BNP-0001
ARR	ark:/21198/3/1563mm
MANIFEST URL	

Access Condition

RIGHTS STATEMENT	public domain
------------------	---------------

1 Pac 1 01 of 0,147 / Next

Back to Search Results

Distinguidas damas posando para ser fotografiadas



Item Overview

TITLE	Distinguidas damas posando para ser fotografiadas
ALTERNATIVE TITLE	Distinguished ladies posing to be photographed
CREATOR	Centro de Estudios Teológicos de la Amazonia (CETA)
DATE CREATED	1940/1950
PLACE OF ORIGIN	Iquitos, Peru
LANGUAGE	Spanish
COLLECTION	Botánica Francisco Aguirre (FPA) Photographs
SERIES	Casa y Edificios (Houses and Buildings)
PROSTATE	Modern Endangered Archives Program

Notes

DESCRIPTION	SPINORIN: Identifica distinguidas damas posando para ser fotografiadas
-------------	--

Find This Item

DEPOSITORY	Botánica Francisco Aguirre
LOCAL IDENTIFIER	Bot. FPA, 1940/1950, 1/1000
ARR	ark:/21198/3/1563mm
ORIGINAL COLLECTION	Archivos fotográficos, Box 2

Use This Item

MANIFEST URL	
LEARN ABOUT OR HOW TO SITE	OP Guide & Toolkit Caption Guide

Access Condition

RIGHTS STATEMENT	public domain
------------------	---------------

Equipment

- What equipment do you have? What do you need?
- Will the equipment you list meet MEAP technical requirements?
- [Planning a Print \(flat object\) Digitization Project](#)

Staffing

- Who will be responsible for which parts of the work?
- Who has experience doing digitization and metadata creation?
- How does staffing relate to budget?

Metadata

- How will you approach the challenge of creating meaningful metadata?
- Who will be responsible?
- How will you ensure that the metadata meets MEAP standards?
- Will you need to translate the metadata?

MEAP Metadata requirements are laid out in our [Metadata Template](#). There are additional details in the [MEAP Metadata Handbook](#).

- Has someone on your team created metadata before?
- Have you factored in training and time to learn?
- Who will be responsible for establishing the vocabularies and terms used across the collection?
- Who will execute the metadata creation?
- When will metadata factor into the workflow?

Metadata must be in English. We encourage you to include multiple languages.

- Will you need a translator?
- Do you have enough readers/speakers to create local language metadata?
- Do you have enough time factored in to create multilingual data?

MEAP Budget Form should reflect the full project goals and priorities.

- How will you spend MEAP Funds?
- Will you receive funds from elsewhere to complete the project?
- Expecting to see a full accounting of the project with justification for all expenses.
- This is where we will look for equipment and staffing details.

Program Guidelines:

<https://docs.google.com/document/d/1SH7myHgAugp2VBtEZxgNJXvzAzPwoZajyYJPtyrzTPE/edit?usp=sharing>



Applying to MEAP

Application Dates

Preliminary Application	Due Monday, November 16, 2026
MEAP Internal Review	Decision communicated by December 2026 *Email sent to Primary Applicant through Survey Monkey Apply
Detailed Application • Archival Partner Form(s) • Host Commitment Form • Copyright Permission Agreement	Due Friday, February 12, 2027
External Review, MEAP Board Review	
Decisions Communicated	Summer 2027

More here: [Call for Applications](#)

Apply to MEAP Online

All MEAP Applications must be submitted IN ENGLISH through the online portal at SurveyMonkey Apply:

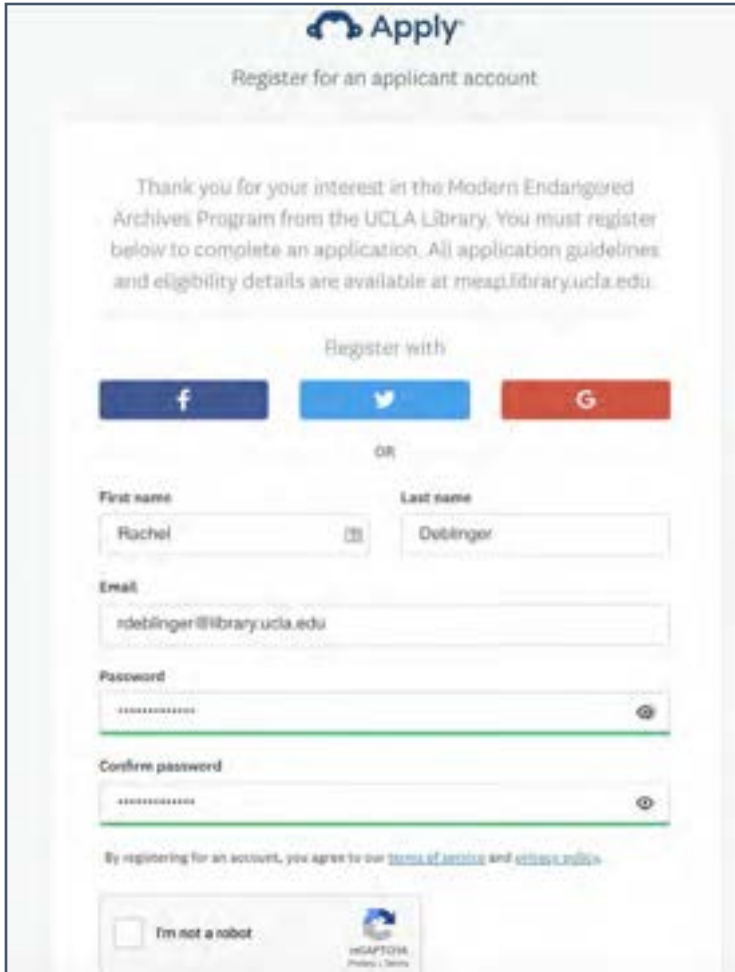
→ https://meap.smapply.io/prog/MEAP_Cohort9/

Getting Started:

- ✓ Register for an account
- ✓ Complete application and Submit
- ✓ Can save answers and return to application
- ✓ Draft with the [Application Template](#)

More here: [Call for Applications](#)

Apply to MEAP Online



Apply
Register for an applicant account

Thank you for your interest in the Modern Endangered Archives Program from the UCLA Library. You must register below to complete an application. All application guidelines and eligibility details are available at meap.library.ucla.edu.

Register with

OR

First name Last name

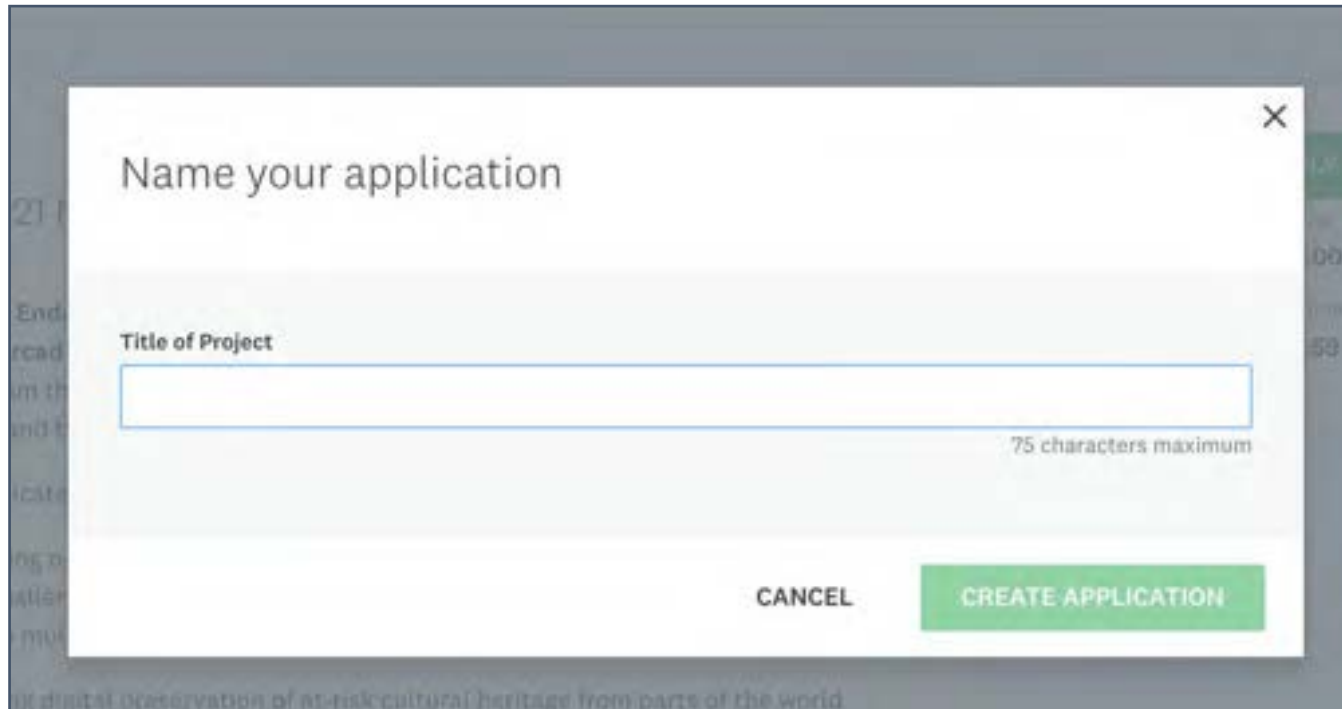
Email

Password

Confirm password

By registering for an account, you agree to our [terms of service](#) and [privacy policy](#).

☐ I'm not a robot 



Name your application [X]

Title of Project

75 characters maximum

Apply to MEAP Online

Section I: **Project Administration**

Section II: **Collection Details**

Section III: **Project Plan and Deliverables** (with project-type specific questions)

Section IV: **Budget**

Section V: **Supporting Images and Files** (Now Required)

*Review [Application Template](#)

Collection Details

Archival Collection(s)

Identify the collection(s) you propose to work with. What is the name of the collection, where is it currently held, and has the collection holder agreed to participate in this project?

For Planning Grants and Project Grants, most projects work with 1 collection. However, you can list up to 7 collections to work with in a Planning, Project or Regional Grant.

****Note:** by the Detailed Application phase, you will be required to have permission from collection owners to conduct the proposed work.

How many archival collections do you have?

1

Archival Collection 1

Name of Collection:

Collection Owner:

Current Location (Institution, City, Country)

Has the archival partner already agreed to participate in the project?

What is in this collection? (Kinds of materials, what do they reflect)
(Maximum 100 words)

Region of Archival Material

NEW Question >>>>

Tell us why you have selected to work with this collection or set of collections. How is it endangered? Why is it important?

(300 word max)

***Review [Application Template](#)**

Project Type Questions

Planning Grant: Number of months
How long do you plan to run your MEAP project? Must be between 1 and 12 months for Planning Grant.

Planning Grant: What is the goal of your project?
Select all planned deliverables as a result of your MEAP Planning Grant.

- ☐ Item Level Inventory
- ☐ Collection Level Survey(s)
- ☐ Finding Aid
- ☐ Text digitization
- ☐ Build relationships with collection holders
- ☐ Secure permissions for digitization and publication

Planning Grant: Deliverables Notes
Please add any details to explain the above deliverables.

*This question is optional, but allows you to explain your plans related to Planning Grant deliverables.

Project Grant: How many physical items do you expect to digitize?
The amount of physical materials that you intend to digitize or catalog (e.g. 300 bound books, 15 VHS tapes, 4,000 hours of reel-to-reel audio recording, or 15,000 ephemera items).

Project Grant: What kind of digital files do you intend to create through digitization?
You can explore the required format types for preservation on our Project Guides.

- ☐ TIFF
- ☐ WAV
- ☐ MP4
- ☐ Other

*Review [Application Template](#)

Budget

All proposed budget costs must be given in USD (\$) and only eligible costs will be accepted. Consult the MEAP Application Guidelines for a full list of eligible expenses. Include 0 for non-applicable categories.

	Amount	Notes
Salaries and Benefits:		
Equipment and consumables:		
Travel and Expenses:		
Training:		
Other Costs:		
Total	0	

Budget Summary

Describe your budget plan to help us better understand the project priorities. For example, do you need training to learn a new method, equipment to do digitization, staff to complete all components of the project? Tell us how you will spend the grant funds to ensure your project is successful.

***Review [Application Template](#)**



Resources and Next Steps

Questions?

- ✓ Explore available MEAP resources
- ✓ Follow up with questions at meap@library.ucla.edu
- ✓ Request time to meet (via zoom)
- ✓ Submit Preliminary application by **November 16, 2026**

Documentation that outlines standards, workflows, and best practices for digital preservation projects:

Project Planning Guides	• Planning a Print/Photography Digitization Project • Digital Projects Guide
Survey Templates Reference for Planning Grants	• MEAP Template for Survey Planning • MEAP Template for Item Level Inventory
Metadata Resources Guides for MEAP specific metadata requirements	• MEAP Metadata Template • MEAP Metadata Handbook

Project Examples:

- [Memories from no-man's land: Archives of the Peruvian self-defense militias](#)
- [The Biobio Legacy: Mapuche-Pehuenche Organizing and Resistance in Chile](#)
- [Visual Histories of Northeast India](#)
- [Exploring regional engagement with film in India through a collection of celluloid ephemera](#)
- [Conserving the Archives of Progressive Pakistan](#)
- [El gran film del Uruguay - Colección Carlos Alonso / The great film of Uruguay - Carlos Alonso Collection](#)

Project Examples:

- [The Photo Surprise Archive of Photo Jack](#)
- [Recordings of Hereditary Musicians of Western Rajasthan](#)
- [El Mundo al Día \(República Dominicana\)](#)
- [ISPAN Cap Haitien Archives](#)
- [Arab Image Foundation Photo Negatives](#)
- [Memoria Abierta Publications](#)

- [MEAP Guidelines](#) – Details the application process, program criteria, and eligible (and ineligible) expenses.
- [Application Template](#) – Guides for the [Preliminary](#) Application. Should be used as guides *before* submitting online applications. Makes clear what you need to complete the online application.
- [Handbook for Applicants](#) – Includes details about eligibility, due dates, and best practices. Also provides insight into building project budgets and points to additional resources.
- [Translated Resources](#) – MEAP makes forms and Program Guidelines available in multiple languages, including Arabic, Farsi, French, Hindi, Indonesian, Portuguese, Spanish, Swahili, and Turkish here.

***Forms Required at Detailed Phase: Start conversations now. Will you be able to acquire signatures over Holiday Break?**

- [Archival Partner Form](#) – Commitment form for your archival partner. If you have more than one, you'll need more than one form. **Formal letter of participation also accepted.**
 - If the collection is not housed at your institution, the organization that currently houses and/or owns the archival material is the Archival Partner.
- [Copyright Permission Agreement](#) – Commitment form for **copyright owner** or **archival steward**. Best accompanied by any related formal documentation. Ensures that UCLA Library has the right to publish and steward digital copies of original materials. **Does not transfer copyright or ownership rights.**
- [Host Commitment Form](#) – Confirms institutional agreement to serve as a Host Institution. The Host Institution is responsible for completing all administrative paperwork, signing a legal agreement with UCLA, distributing funds as detailed in the project budget, and accounting for project funds.



Thank you!



meap.library.ucla.edu

Email: meap@library.ucla.edu | [Mailing list](#)

UCLA Library



ARCADIA
A CHARITABLE FUND OF
LISBET RAUSING & PETER BALDWIN