



MODERN ENDANGERED ARCHIVES PROGRAM

Application Webinar

October 9, 2025



meap.library.ucla.edu

UCLA Library



ARCADIA
A CHARITABLE FUND OF
LISBET RAUSING & PETER BALDWIN

Agenda

- **WHAT IS MEAP?**
Grants for Documentation and Digitization
- **ELIGIBILITY**
- **DRAFTING A GOOD APPLICATION**
How to PLAN your MEAP project
- **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.

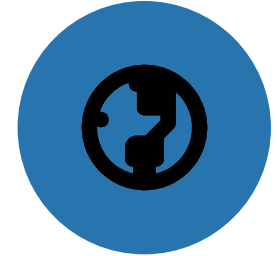
Challenge to politicized and nationalized historical narratives by providing access to primary source materials. Requires a lot of context to define.



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 25–35 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 limits of 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 (including but not limited to blogs, cell phone videos, website pages, 3D images, magnetic tape, and social media content).
- **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.*

Image Credit: Human Rights Office of the Archdiocese of Guatemala

What Do We Fund?

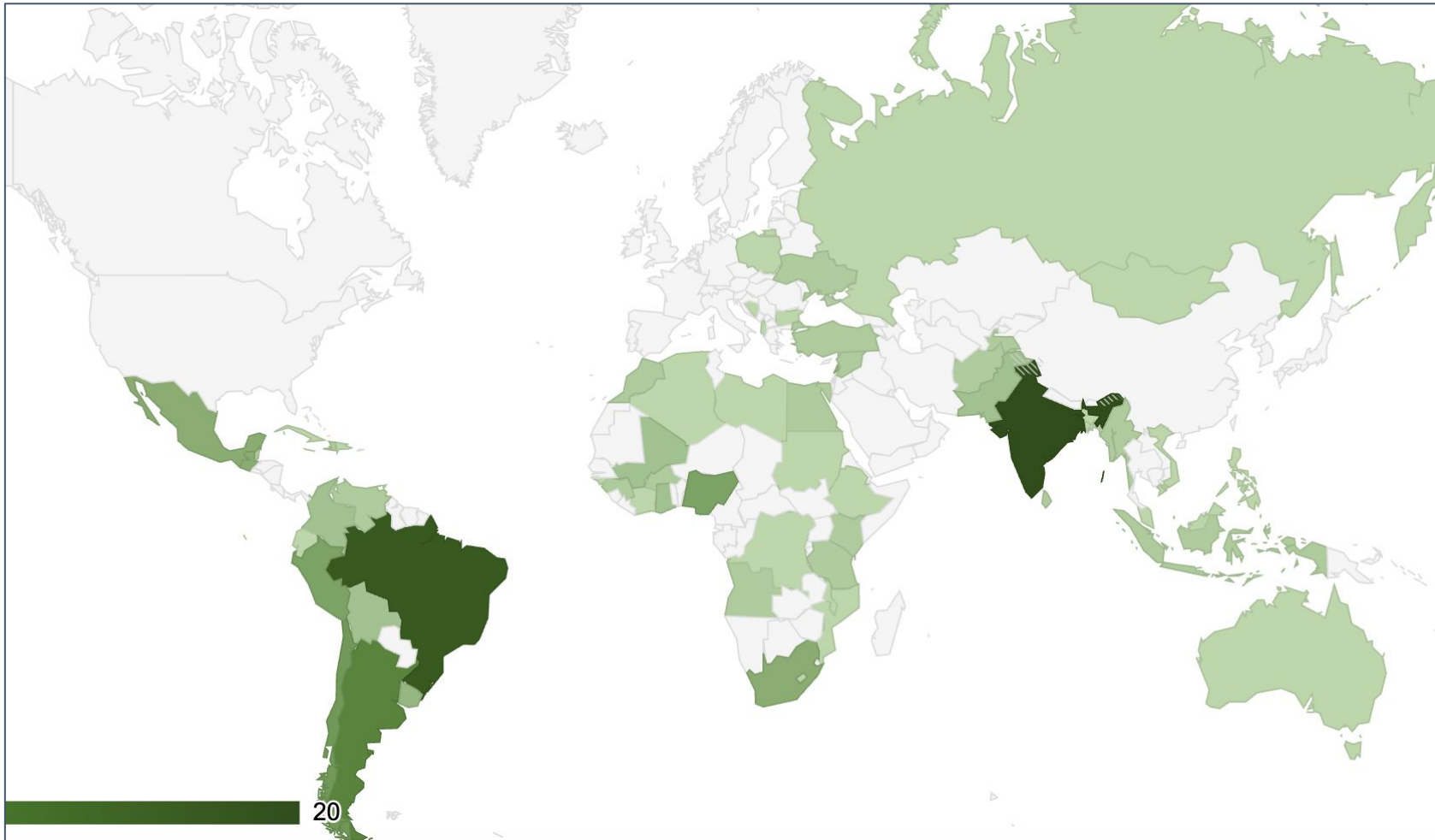
15 – 40% Funded:

- 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

Significant increase in applications in Year 7

Image Credit: Human Rights Office of the Archdiocese of Guatemala

Funding Breadth



Archival Content *Documented and Digitized*

Cohorts 1-7

171 Projects total

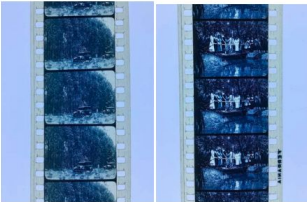
- 93 Project Grants
- 4 Regional Grants
- 72 Planning Grants
- 2 Emergency Grants

64 Countries

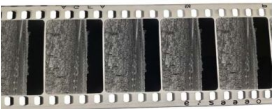
Planning Grants: Documentation



| Item ID | Container # | Unit of Description | Location | Collection/Fund | Subfund/Work Area | Series/Activities | Subseries | Original Folder Title/Number | Type | Support |
|---------|-------------|---------------------|------------|---------------------------------------|-------------------|------------------------|----------------------|------------------------------|--------|-----------------|
| 1 | F01 | Paper Folder | Kansas | MAPU-DOMICHE NEVEN MDN FOND | Internal Meetings | Internal Meetings | Minutes of meetings | Actas/Carlas | Text | Paper |
| 2 | F01 | Photo Album | Kansas | MAPU-DOMICHE NEVEN MDN FOND | Internal Meetings | Internal Meetings | Meeting Photographs | Photo Album 9 | Images | Negative/Slides |
| 3 | F01 | Paper Folder | Kansas | MAPU-DOMICHE NEVEN MDN FOND | Internal Meetings | Internal Meetings | Other meetings | Actas/Carlas | Text | Paper |
| 4 | F01 | Paper Folder | Kansas | MAPU-DOMICHE NEVEN MDN FOND | Internal Meetings | Internal Meetings | Other meetings | Actas/Carlas | Text | Negative/Slides |
| 5 | F02 | Paper Folder | Kansas | MAPU-DOMICHE NEVEN MDN FOND | Political Actions | Letters to authorities | Declaraciones/Carlas | Actas/Carlas | Text | Paper |
| 6 | F02 | Paper Folder | Kansas | MAPU-DOMICHE NEVEN MDN FOND | Political Actions | Letters to authorities | Declaraciones/Carlas | Actas/Carlas | Text | Paper |
| 7 | F01 | Paper Folder | Kansas | MAPU-DOMICHE NEVEN MDN FOND | Political Actions | Public Statements | Public Statements | Actas/Carlas | Text | Paper |
| 8 | F02 | Paper Folder | Kansas | MAPU-DOMICHE NEVEN MDN FOND | Political Actions | Public Statements | Public Statements | Actas/Carlas | Text | Paper |
| 9 | F01 | Photo Album | Kansas | MAPU-DOMICHE NEVEN MDN FOND | Political Actions | Public Statements | Public Statements | Actas/Carlas | Text | Paper |
| 10 | F02 | Paper Folder | Kansas | MAPU-DOMICHE NEVEN MDN FOND | Political Actions | Public Statements | Public Statements | Actas/Carlas | Text | Paper |
| 11 | F01 | Photo Album | Kansas | MAPU-DOMICHE NEVEN MDN FOND | Political Actions | Public Statements | Public Statements | Actas/Carlas | Text | Paper |
| 12 | C3 | Cabinet | Photo Arch | MAPU-DOMICHE NEVEN MDN FOND | Political Actions | Public Statements | Public Statements | Actas/Carlas | Text | Paper |
| 13 | F05 | Paper Folder | Kansas | MAPU-DOMICHE NEVEN MDN FOND | Political Actions | Public Statements | Public Statements | Actas/Carlas | Text | Paper |
| 14 | F03 | Paper Folder | Kansas | MAPU-DOMICHE NEVEN MDN FOND | Political Actions | Public Statements | Public Statements | Actas/Carlas | Text | Paper |
| 15 | F06 | Paper Folder | Kansas | MAPU-DOMICHE NEVEN MDN FOND | Political Actions | Public Statements | Public Statements | Actas/Carlas | Text | Paper |
| 16 | F07 | Paper Folder | Kansas | MAPU-DOMICHE NEVEN MDN FOND | Political Actions | Public Statements | Public Statements | Actas/Carlas | Text | Paper |
| 17 | F09 | Paper Folder | Kansas | MAPU-DOMICHE NEVEN MDN FOND | Political Actions | Public Statements | Public Statements | Actas/Carlas | Text | Paper |
| 18 | C4 | Cabinet | Photo Arch | MAPU-DOMICHE NEVEN MDN FOND | Political Actions | Public Statements | Public Statements | Actas/Carlas | Text | Paper |
| 19 | F11 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 20 | F16 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 21 | F15 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 22 | F17 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 23 | F13 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 24 | F13 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 25 | A7 | Photo Album | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 26 | F14 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 27 | F13 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 28 | F14 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 29 | A5 | Photo Album | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 30 | A5 | Photo Album | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 31 | C2 | Cabinet | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 32 | C2 | Cabinet | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 33 | F19 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 34 | F24 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 35 | F16 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 36 | F21 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 37 | F22 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 38 | F23 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 39 | F23 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 40 | F18 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 41 | F18 | Paper Folder | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 42 | A6 | Photo Album | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |
| 43 | A6 | Photo Album | Kansas | CENTRO MAPUCHE PERUENICHE DEL ALTO BI | Administration | Legal agreements | Legal agreements | Actas/Carlas | Text | Paper |



NISODRE: NP433; Treinta y Tres
Examples of laboratory errors, black edges between framelines, changes from round to square window edges on the same film.



Errors in the copying of the material

| | | | | | | | | | |
|------|------|---|----------------------------|----------|-------------------------------|------------------|---|----------|---|
| Tezu | 1980 | Idu Mishmi performing their traditional dance on the field at Tezu | Mishmi, Mishmi dance, Tezu | Cultural | Asahi Pentax 35 mm SLR camera | 35 mm size, B/W | Owned by A.H. Independent Assignment for Personal Collection. | NC/ND/SA | All are in 35 mm; Arunachal Governor, and Kamala Devi Chattopadhyay, Director of Sangeet Natak Akademi arranged for these still photography for at least 15 days at Tezu, Along. And AH led all the photographers from across the country and he also took these photographs himself on the condition of 100 CTs to SNA |
| Tezu | 1980 | Mishmi men performing their traditional dance in full costume | Mishmi, dance, costume | Cultural | Rolleiflex 120 mm TLR camera | 120 mm size, B/W | Owned by A.H. Independent Assignment for Personal Collection. | NC/ND/SA | All are in 120 mm |
| Tezu | 1980 | Khampti men and women performing traditional dance on the field at Tezu | Khampti, Khampti dance | Culture | Asahi Pentax 35 mm SLR camera | 35 mm size, B/W | Owned by A.H. Independent Assignment for Personal Collection. | NC/ND/SA | All are in 35 mm |
| Tezu | 1980 | Close picture of a Khampti Mask dancer taken during the dance performance | Khampti, Mask, Dancer | Culture | Asahi Pentax 35 mm SLR camera | 35 mm size, B/W | Owned by A.H. Independent Assignment for Personal Collection. | NC/ND/SA | All are in 35 mm |
| Tezu | 1980 | Full posture of a Khampti mask dancer holding a dance equipment | Khampti, Mask, Dancer | Culture | Rolleiflex 120 mm TLR camera | 120 mm size, B/W | Owned by A.H. Independent Assignment for Personal Collection. | NC/ND/SA | All are in 120 mm |
| Tezu | 1980 | Digaro Mishmi men and women performing their traditional dance | Digaro Mishmi, dance | Culture | Asahi Pentax 35 mm SLR camera | 35 mm size, B/W | 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, lata NN427



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 + CINEMATECA | 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_RF0024_NP441 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 NC29 NC33 | NP437 NC29 NC33 | NC29 NC33 | Carlos Alonso, ANIP-SODRE | departaments in Uruguay | Tacuarembó -act Tacuarembó Alonso | |
| CC_GFU_RF0026_NN402 NC63 | NN402 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 Río E Cerro Largo Río Branco Alonso | |
| CC_GFU_RF0020_NN405 | NN405 NC41 NC57 | NC41 NC57 | Carlos Alonso, ANIP-SODRE | departaments in Uruguay | Rivera - act 1- | Rivera 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_RF0002_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_NP4471 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_NP443 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_RF0039_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_RF0009_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, folklorik,

others

-Sports events



Visual Histories of Northeast India

A survey of Ahmed Hossain's photographic collection that depicts the socio-cultural life of Northeast India's tribal communities (1960s - 2000s)

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 includes survey, inventory, copyright and pre two visual materials collections from the region. The first, a photographic collection Ahmed Hossain, depicts the socio-cultural life of Northeast India's tribal communities 1960s-early 2000s. The second collection includes three, 16mm documentaries Verrier Elwin who worked in Northeast India from the 1950s-60s.

Project Lead

Aparna 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, Ahmad 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.

— APARNA SHARMA, PROFESSOR OF WORLD ARTS AND CULTURES/DANCE AT UCLA (PROJECT LEAD)

Explore Inventories from Ahmed Hossain's Photography

The project team worked closely with Ahmed Hossain to catalogue close to 15,000 photographs from his collection and create eight regional inventories.

- [Arunachal Pradesh Inventory](#)
- [Assam Inventory](#)
- [Manipur Inventory](#)
- [Meghalaya Inventory](#)
- [Mizoram Inventory](#)
- [Nagaland Inventory](#)
- [Sikkim Inventory](#)
- [Tripura Inventory](#)



Explore the Collection

- Explore the [South Asian Research & Resource 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, totalling 45,668 items. The [Full Index](#) is also available for exploration and use as an excel file.
- [Consider SARRC's unique and most endangered sub collections](#) (download). In close consultation with Founder and Custodian, Muhammad Salim Khawaja, the SARRC team has identified 2,345 items in its collection, which we believe constitute SARRC's most unique and endangered materials. Most of the identified material consists of key magazines and journals published by various pre- and post Partition progressive intellectuals, editors, authors, writers, literary figures and movements in what constitutes Pakistan today. The remaining items consist of miscellaneous, loose documents that have been organized in boxes. These include rare documents which – because they are of social movements, progressive figures, and political opposition – are simply unavailable in public archives and – when government documents – extremely difficult to access in state ones. Notable examples include:
 - Viewpoint** Founded by Mazhar Ali Khan (1917-93), socialist intellectual, veteran journalist, and former editor of the Pakistan Times (1947-'96). Also father of the UK-based left intellectual, Tariq Ali.
 - [Pakistan Forum]** Founded by left-wing scholar Feroz Ahmed; included political scientist, anti-war activist Iqbal Ahmad and Marxist philosopher and literary theorist Ali Jaz Ahmad.
 - [Zanjeer]** Founded by Hassan Nisar (1951-present), a prominent TV anchor still active today. Magazine published articles in support of Pakistan People's Party.
 - Pakistan Mazdoor Kisan Party** The Maoist Workers and Peasants Party espoused indigenous, anti-caste, Maoist politics in southern Punjab and Khyber Pakhtunkhwa. One box contains miscellaneous documents, including the MKP Circular, the party organ of the party.
 - Biography of Masud Khadar Posh (1916-1985)** The unpublished biography of Masud Khadar Posh, 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 khadar posh, cotton cloth, specifically a simple local cotton cloth.
 - Political Posters, miscellaneous** This box includes various political posters, including of anti-war movements within Pakistan against the Vietnam War, and a series of posters protesting the banning of student unions in Pakistan by the second military regime of Zia ul Haq.

Conserving the Archives of Progressive Pakistan

In resistance to the centralizing government state, the Pakistan progressive movement left behind a rich archive of photographs, written works, recorded interviews, and documentaries. The materials at the South Asia Resource Center (SARRC) in Islamabad capture the movement's censored history.

[Explore Inventory](#)

About the Project

Conserving the Archives of Progressive Pakistan Planning Grant

This project is part of an ongoing effort to conserve the movement's history through inventory and documentation of the South Asia Resource and Research Center (SARRC) in Islamabad. Muhammad Salim Khawaja, who worked to conceal the movement during periods of state repression.

Related Resources

Revolutionary Papers

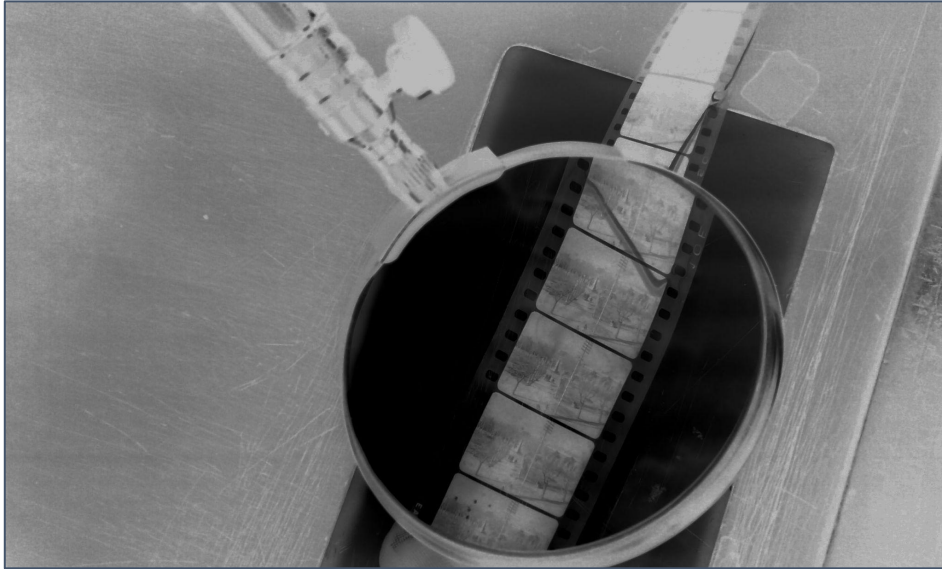
Revolutionary Papers is a transnational research collaboration exploring 20th century periodicals of

Revolutionary Papers: Teaching Tools

These tools highlight methods of research to bring out relevant insights about periodicals and the

Project/Regional Grants: Digitization

UCLA Library



Type ▾ People ▾ Modified ▾ Source ▾

| Name | Date modified |
|-----------------------|-------------------|
| Batch1_Files_Metadata | Jul 8 1host |
| Batch2_Files_Metadata | Nov 1, 2024 1host |
| Batch3_Files_Metadata | Nov 1, 2024 1host |
| BatchX_Files_Metadata | Nov 1, 2024 1host |

| MEAP-6-0140_Batch1_metadata.2025.07.08 | | | | | |
|--|---------------|-----------------|-------------------|---------------|---------------------------------------|
| File Edit View Insert Format Data Tools Extensions Help | | | | | |
| <div> <div> <div>Q</div> <div>Menus</div> </div> <div> <div>↶</div> <div>↷</div> <div>🖨</div> <div>🔍</div> <div>100%</div> <div>\$</div> <div>%</div> <div>0.00</div> <div>123</div> <div>Arial</div> <div> <div>–</div> <div>10</div> <div>+</div> </div> <div>B</div> <div>I</div> <div>↶</div> <div>A</div> </div> </div> | | | | | |
| A1 | File Name | | | | |
| | A | B | C | D | E |
| 1 | File Name | Number of files | Local identifier | Title - short | Title |
| 2 | pukl_2006_001 | 28 | pukl_2006_001~ Si | புரட்சிக்கயல் | புரட்சிக்கயல் (September Issue, 2006) |
| 3 | pukl_2006_002 | 28 | pukl_2006_002~ O | புரட்சிக்கயல் | புரட்சிக்கயல் (October Issue, 2006) |
| 4 | pukl_2006_003 | 28 | pukl_2006_003~ N | புரட்சிக்கயல் | புரட்சிக்கயல் (November Issue, 2006) |
| 5 | pukl_2006_004 | 28 | pukl_2006_004~ D | புரட்சிக்கயல் | புரட்சிக்கயல் (December Issue, 2006) |
| 6 | pukl_2007_001 | 28 | pukl_2007_001~ Jc | புரட்சிக்கயல் | புரட்சிக்கயல் (January Issue, 2007) |
| 7 | pukl_2007_002 | 28 | pukl_2007_002~ Ff | புரட்சிக்கயல் | புரட்சிக்கயல் (February Issue, 2007) |
| 8 | pukl_2007_003 | 28 | pukl_2007_003~ M | புரட்சிக்கயல் | புரட்சிக்கயல் (March Issue, 2007) |
| 9 | pukl_2007_004 | 28 | pukl_2007_004~ A | புரட்சிக்கயல் | புரட்சிக்கயல் (April Issue, 2007) |
| 10 | pukl_2007_005 | 28 | pukl_2007_005~ M | புரட்சிக்கயல் | புரட்சிக்கயல் (May Issue, 2007) |
| 11 | pukl_2007_006 | 28 | pukl_2007_006~ Jc | புரட்சிக்கயல் | புரட்சிக்கயல் (June Issue, 2007) |
| 12 | pukl_2007_007 | 32 | pukl_2007_007~ Jc | புரட்சிக்கயல் | புரட்சிக்கயல் (July Issue, 2007) |
| 13 | pukl_2007_008 | 28 | pukl_2007_008~ A | புரட்சிக்கயல் | புரட்சிக்கயல் (August Issue, 2007) |
| 14 | pukl_2007_009 | 28 | pukl_2007_009~ Si | புரட்சிக்கயல் | புரட்சிக்கயல் (September Issue, 2007) |
| 15 | pukl_2007_010 | 28 | pukl_2007_010~ O | புரட்சிக்கயல் | புரட்சிக்கயல் (October Issue, 2007) |
| 16 | pukl_2007_011 | 32 | pukl_2007_011~ N | புரட்சிக்கயல் | புரட்சிக்கயல் (November Issue, 2007) |
| 17 | pukl_2007_012 | 32 | pukl_2007_012~ D | புரட்சிக்கயல் | புரட்சிக்கயல் (December Issue, 2007) |
| 18 | pukl_2008_001 | 28 | pukl_2008_001~ Jc | புரட்சிக்கயல் | புரட்சிக்கயல் (January Issue, 2008) |
| 19 | pukl_2008_002 | 28 | pukl_2008_002~ Ff | புரட்சிக்கயல் | புரட்சிக்கயல் (February Issue, 2008) |
| 20 | pukl_2008_003 | 24 | pukl_2008_003~ Jc | புரட்சிக்கயல் | புரட்சிக்கயல் (July Issue, 2008) |
| 21 | pukl_2008_004 | 24 | pukl_2008_004~ Si | புரட்சிக்கயல் | புரட்சிக்கயல் (September Issue, 2008) |
| 22 | pukl_2008_005 | 24 | pukl_2008_005~ O | புரட்சிக்கயல் | புரட்சிக்கயல் (October Issue, 2008) |
| 23 | pukl_2009_001 | 24 | pukl_2009_001~ Ff | புரட்சிக்கயல் | புரட்சிக்கயல் (February Issue, 2009) |
| 24 | pukl_2011_001 | 40 | pukl_2011_001~ D | புரட்சிக்கயல் | புரட்சிக்கயல் (December Issue, 2011) |
| 25 | pukl_2012_001 | 40 | pukl_2012_001~ M | புரட்சிக்கயல் | புரட்சிக்கயல் (March Issue, 2012) |
| 26 | pukl_2012_002 | 40 | pukl_2012_002~ Jc | புரட்சிக்கயல் | புரட்சிக்கயல் (July Issue, 2012) |
| 27 | pukl_2013_001 | 40 | pukl_2013_001~ Jc | புரட்சிக்கயல் | புரட்சிக்கயல் (July Issue, 2013) |
| 28 | pukl_2013_002 | 40 | pukl_2013_002~ A | புரட்சிக்கயல் | புரட்சிக்கயல் (August Issue, 2013) |
| 29 | pukl_2013_003 | 40 | pukl_2013_003~ Si | புரட்சிக்கயல் | புரட்சிக்கயல் (September Issue, 2013) |














... > kalm > kalm_2014_01 ▾

Type ▾

People ▾

Modified ▾

Source ▾

| Name  | Date modified | File size |
|--|---------------|-----------|
|  kalm_2014_01_001.tif | Mar 20 | 68.9 MB |
|  kalm_2014_01_002.tif | Mar 20 | 58.8 MB |
|  kalm_2014_01_003.tif | Mar 20 | 59.9 MB |
|  kalm_2014_01_004.tif | Mar 20 | 59.2 MB |
|  kalm_2014_01_005.tif | Mar 20 | 59.7 MB |
|  kalm_2014_01_006.tif | Mar 20 | 59.2 MB |
|  kalm_2014_01_007.tif | Mar 20 | 59.5 MB |
|  kalm_2014_01_008.tif | Mar 20 | 59.4 MB |
|  kalm_2014_01_009.tif | Mar 20 | 59 MB |
|  kalm_2014_01_010.tif | Mar 20 | 59.4 MB |
|  kalm_2014_01_011.tif | Mar 20 | 59.5 MB |
|  kalm_2014_01_012.tif | Mar 20 | 59.4 MB |

[illegible]

Browse items

Subject

Resource Type

Genre

Date

Collection

Repository

You searched for:

Collection > Modern Endangered Archives Program

Collection > Ramakatane Archive

Start Over

2981 Catalog Results

Sort by Title (A-Z)

10 per page

List View

Gallery View

< Prev

Next >

1

2

3

4

5

...

297

298

299

Ramakatan 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. Ramakatane's City Centre Studio

Date:

1968

Resource Type:

still image

Collection:

Ramakatan Archive

Modern Endangered Archives Program

Ramakatan archive 2

Description:

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

Date:

1968

Resource Type:

still image

Collection:

Ramakatan Archive

Modern Endangered Archives Program

Ramakatan archive 3

Description:

Male student seated with two female students standing on either side of him, school uniform, students photographed

Date:

1968

Resource Type:

still image

Collection:

Ramakatan Archive

Modern Endangered Archives Program

Ramakatan archive 4

Description:

Woman in white dress, standing in a room, photographed in Mr. M.T. Ramakatane's City Centre Studio

Date:

1968

Resource Type:

still image

Collection:

Ramakatan Archive

Modern Endangered Archives Program

Search this collection

All Fields

Browse items

Subject

Resource Type

Genre

Date

Language

Collection

Repository

You searched for:

Collection > Modern Endangered Archives Program

Collection > Archive of Sound and Vision, Institute of African Studies, University of Ibadan

Start Over

947 Catalog Results

Sort by Title (A-Z)

10 per page

List View

Gallery View

< Prev

Next >

1

2

3

4

5

...

93

94

95

25th Anniversary of the University of Ibadan

Description:

Mid/Western State performance at the 25th anniversary celebration of the University of Ibadan

Date:

1973

Resource Type:

sound recording

Collection:

Archive of Sound and Vision, Institute of African Studies, University of Ibadan

Modern Endangered Archives Program

25th Anniversary of the University of Ibadan

Description:

East Central State performance at the 25th anniversary celebration of the University of Ibadan

Date:

1973

Resource Type:

sound recording

Collection:

Archive of Sound and Vision, Institute of African Studies, University of Ibadan

Modern Endangered Archives Program

25th Anniversary of the University of Ibadan

Description:

South Eastern State performance at the 25th anniversary celebration of the University of Ibadan

Date:

1973

Resource Type:

sound recording

Collection:

Archive of Sound and Vision, Institute of African Studies, University of Ibadan

Modern Endangered Archives Program

25th Anniversary of the University of Ibadan

Description:

Kwara State performance at the 25th anniversary celebration of the University of Ibadan

Date:

1973

Resource Type:

sound recording

Collection:

Archive of Sound and Vision, Institute of African Studies, University of Ibadan

Modern Endangered Archives Program

Memoria Abierta Publications

62 items

Browse items in this collection

About this Collection

Memoria Abierta is an alliance of nine Argentinean human rights organizations, most of which were created during the last dictatorship (1976-1983) to denounce violations of that time and to support victims and relatives. During the last five decades, these organizations authored publications detailing their histories, promoting organizational events, and sharing social commentary. This collection of organizational materials reveals the work of human rights activism and traces the history of these organizations in Argentina.

Collection Overview

ALTERNATIVE TITLE

Argentinean human rights organizations: periodical and non-periodical publications

DATE CREATED

1985-1996

Find this Collection

ARK

ark:/21198/z17d5bnr

MANIFEST URL

Notes

DESCRIPTION

From 1976 to 1983, military dictatorship in Argentina overran the population with politically-charged attacks and threats of imprisonment against citizens. In response to this regime, various human rights organizations (HROs) were created. Memoria Abierta is a collective alliance of nine of these HROs that aimed to denounce social injustice and support victims of repression. This online collection includes written works from these groups. The materials document and reflect (1) the history of the HROs and their members, (2) terms of organization and intervention, and (3) the roles that these groups played in a sociopolitical context. The publications include magazines, booklets, newsletters, and newspapers from the 1970's to today. Publications in the collection include but are not limited to the Magazine of the Permanent Assembly for Human Rights (a newspaper covering politics, human rights, and justice advocacy), Bulletin of Relatives of the Disappeared and Detainees for Political Reasons (a periodic publication on missing persons, human rights violations, and HRO activities), and "Paz y Justicia" (a periodic bulletin on human rights in Argentina and Latin America). These publications allow users to explore the history of the human rights movement as well as the sociopolitical context of organizations and interventions within the movement. The materials contextualize the HRO's within their foundation histories, the challenges that they faced, and the actions they carried out against injustice. For this collection, Memoria Abierta has selected materials that reflect Argentina's dictatorial state and its consequences that led to organized resistance. The content is especially significant in light of modern-day right-wing governments gaining presence within and surrounding the country. This political climate has created some set-backs in making accessible Argentina's grim, repressive history. However, this archive takes a huge step towards highlighting the voices of those that advocated for a more democratic and inclusive system - an ideology that echoes into the present day. Digitized as part of the Modern Endangered Archives Program.

Keywords

GENRE

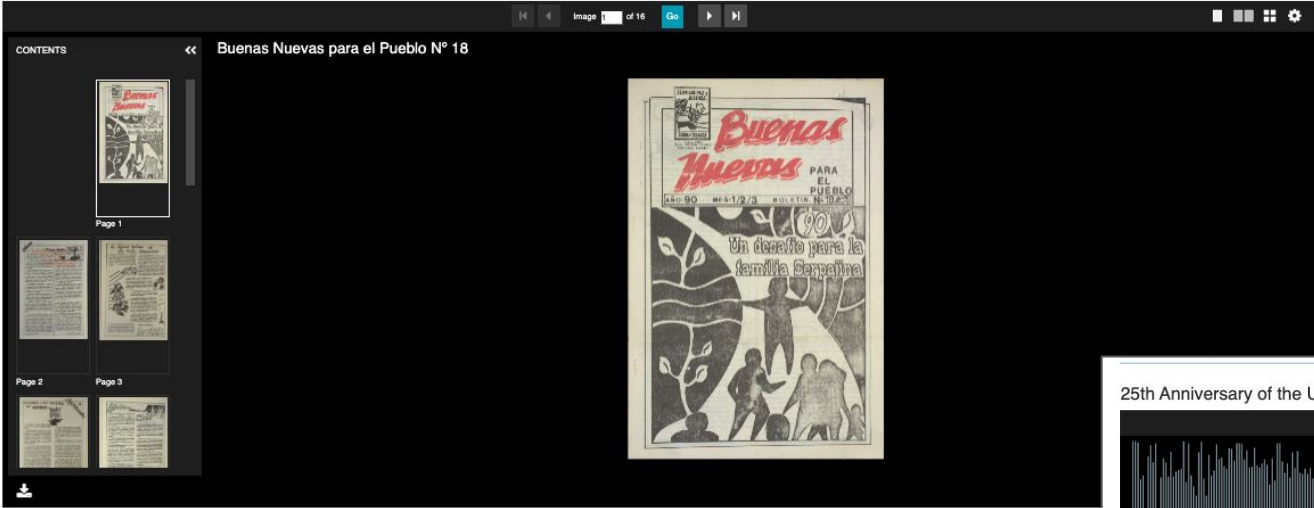
newspapers

SUBJECTS

Human rights--Latin America--Periodicals

Human rights--Latin America

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 | Memoria Abierta Publications 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 1987 y 1996. Se ocupa de compartir noticias de toda Latinoamérica, incluyendo un seguimiento de procesos como el de Nicaragua, Honduras o |
|---------|---|

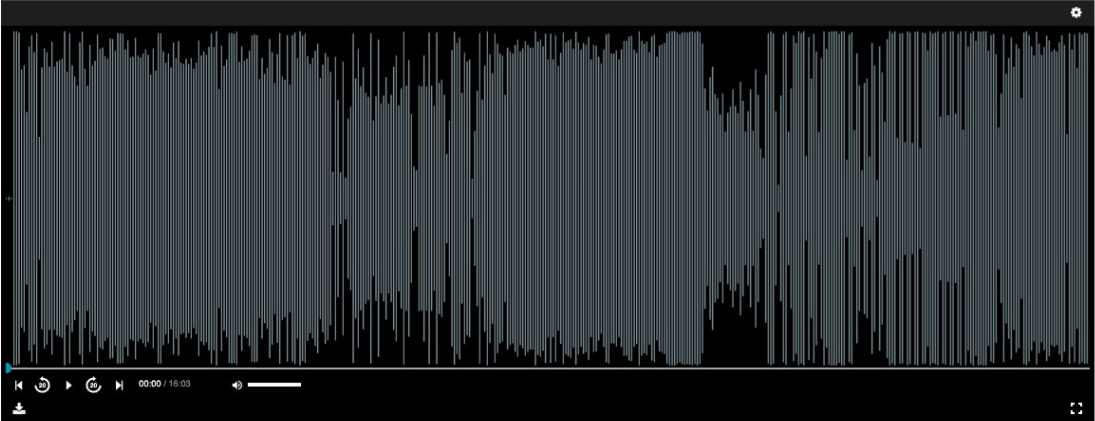
Find This Item

| | |
|------------------|---|
| REPOSITORY | SERPAJ |
| LOCAL IDENTIFIER | AR-SERPAJ-H-SPJE-E |
| ARK | ark:/21198/z1jh63mm |
| MANIFEST URL |  |

Access Condition

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

25th Anniversary of the University of Ibadan



Item Overview

| | |
|--------------|---|
| TITLE | 25th Anniversary of the University of Ibadan |
| PRODUCER | Institute of African Studies, University of Ibadan |
| DATE CREATED | 1973 |
| COLLECTION | Archive of Sound and Vision, Institute of African Studies, University of Ibadan Modern Endangered Archives Program |

Notes

| | |
|-------------|---|
| DESCRIPTION | Kwara State performance at the 25th anniversary celebration of the University of Ibadan |
|-------------|---|

Physical Description

Find This Item

| | |
|------------------|---|
| REPOSITORY | Institute of African Studies, University of Ibadan |
| LOCAL IDENTIFIER | 1271 |
| ARK | ark:/21198/z1n89b77 |
| MANIFEST URL |  |

Access Condition

| | |
|------------------|---|
| RIGHTS STATEMENT | public domain |
| RIGHTS HOLDER | www.ibadan-las.org; unibadanias60@gmail.com |



Eligibility

We aim to fund digitization of at-risk archival materials in geographic areas with limited resources for preservation.

- Primary categories for eligibility based on the content of the project
- Criteria for eligibility for Applicant
- Criteria for eligibility for Host Institution

More here: [Eligibility](#)

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.

Host Institution – Should be a university, research institution, archive or similar institution to which the grant will be awarded. This institution may or may not be your home institution. The institution will administer and account for the funds and must be capable of receiving foreign funds. Host Institution is also responsible for signing legal agreements [legal owner of the project].

Archival Partners – If the collection is not housed at your institution, the organization that currently houses and/or owns the archival material is the Archival Partner.

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

Subject Matter – Materials should document history, society, culture, and politics, with an emphasis on social justice, human rights, and under-documented communities.

Geographic Focus – MEAP seeks to fund projects from **regions outside North America and Europe**. We encourage applications from Africa, the Caribbean, Central and South America, the Middle East, Central Asia, South and Southeast Asia, and Oceania. *Applications to work with collections currently held in the US, Canada, Australia, UK and EU are eligible to apply **only if** other avenues for funding have been exhausted.*

Format – Materials may be in a variety of formats, including print, audio, video, 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).

Eligible individual applicants must be associated with an institution and cannot apply for independent funding.

Applicants may be:

- Any accredited member of teaching or research faculty at a university or similar higher education institution.
- Archivists and librarians with responsibilities for special collections in archives, a national or research library, or a similar institution.
- Affiliated leaders of not-for-profit organizations or community organizations that hold at-risk cultural heritage materials.
- Graduate students, but must have established long term institutional commitment. Consider and plan for: what if you graduate and move institutions?

Eligibility: Host Institutions

Grants must be administered by organizations. Host institutions should be a community organization, university, archive, library, research or cultural institution.

Host Institution...

- ✓ **Responsible for managing and reporting on the grant funds throughout the full lifecycle of the project.**
- ✓ **Responsible for committing to legal subaward agreement.**
- ✓ **MUST be able to receive foreign funds.**
- ✓ **MUST be willing to waive overhead fees.**

***TIP:** Start these conversations now and find the right administrative partners to support your project. MEAP will require a [Host Commitment Form](#) for the Detailed Application.

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**

Cannot apply to MEAP + EAP in the same year.

- 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.
- Applicants with collections including substantial material from before and after the mid-twentieth century can apply to both EAP and MEAP for projects to work on the same collection, but not in the same application year. Applicants may therefore choose to create related project plans for their applications to each program. Funding from one program must have started before an application to the other program will be considered. Applicants with these types of projects should contact the staff of EAP or MEAP to discuss.
- Institutional administrators who manage funds or training may be part of more than one team per year.



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

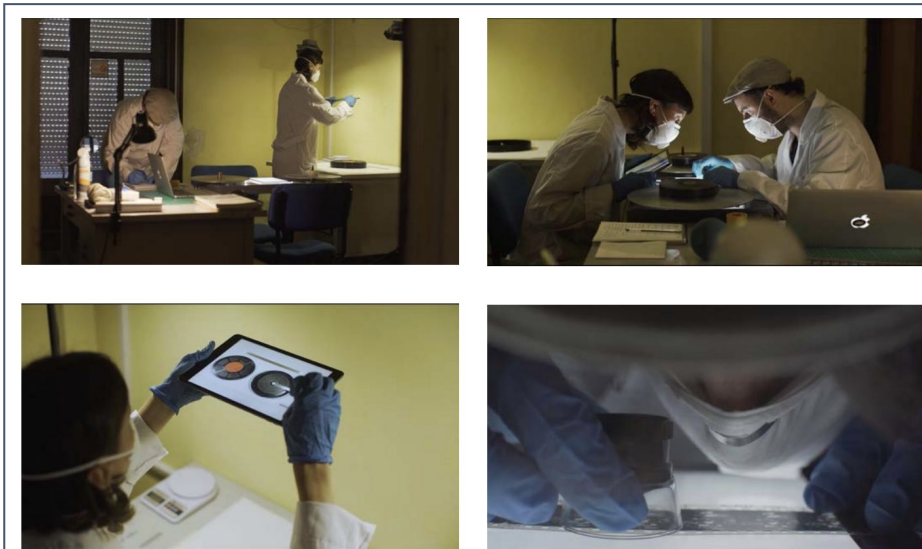
Archival content must be imminently at-risk due to:

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

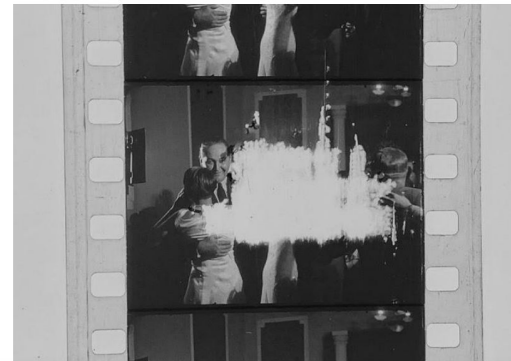
Collections at Risk



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 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 of our past Planning Grants create a combination of:

- Collection-level surveys
- Item-level inventories

PLANNING GRANTS

- ✓ What scale is possible given the size of the collection?
- ✓ What kind of work will best help define next steps? Need itemized inventory to determine digitization priorities? OR Box level assessment to address conservation needs?

- ✓ 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

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

Deliverables: Digital Media Required Format(s)

| Material Type | Format(s) |
|--|---|
| Photographs, documents, and other flat materials | <p>TIFF images</p> <ul style="list-style-type: none">• Uncompressed• 400 – 600 dpi• sRGB Color Profile• Target file size: 5 – 50 mb per image• Must meet MEAP quality standards: focus, orientation, cropping <p>See the Print Digitization Guide for more details.</p> |
| Audio materials | <p>Broadcast Wave Format (.wav)</p> <ul style="list-style-type: none">• Uncompressed• Consistent volume and sound levels <p>*MEAP does not require an .mp3 for online access. If you aim to create local access to audio files, you may choose to render mp3 files during the project.</p> <p>See the Audio Digitization guide for more details.</p> |
| Video Materials | <ul style="list-style-type: none">• Uncompressed .mov, .avi, or .mkv file for preservation• Matching .mp4 or other compressed format for online access <p>See the Video Digitization guide for reference.</p> |

Equipment

- What equipment do you have? What do you need?
- Will the equipment you list meet MEAP technical requirements?

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?

How is this reflected in your application?

Preliminary Application asks for a *PRELIMINARY* work plan

- Tell us about your project plan. What do you see as the key steps to ensure success? (200 words max)
- Detailed application will ask for more detail
- Strongly recommend connecting to MEAP requirements (i.e. sample round, TIFF images, metadata creation through the MEAP template)

Team members and Training

- List of team members – positions not people.
- Consider who will be responsible for which parts of the work
- Consider who has subject knowledge to describe the collection
- What kind of training will be needed to execute the project?

Amount of Objects

- Estimates – do not need to be exact
- Related to question of scale and planning

What equipment will you use to digitize different material types

- Select equipment based on the material type. For print and flat materials, MEAP recommends working with a camera – not a scanner.
- Consider technical requirements. MEAP requires uncompressed images, high resolution film or video, etc.
- If you are planning to digitize different material types, how much equipment do you need? Does it fit within budget?
 - Consider re-scoping your project to match the scope, the goal, equipment, budget

How will you procure equipment?

- List what you already have.
- Can you purchase new equipment? Is it easier to buy used equipment and refurbish?
- Can you rent equipment needed for a small part of the work?

MEAP Project Planning Guides include **HARDWARE + SOFTWARE LISTS**

- [Planning a Print \(flat object\) Digitization Project](#)
- [Planning an Audio Digitization Project](#)
- [Planning a Video Digitization Project](#)

Scanners v. Cameras

- You are not required to purchase equipment listed in MEAP guides, but we expect to see justification for choosing other models (e.g. better local availability).
- MEAP does not fund overhead book scanners.
- MEAP recommends camera + lighting set ups rather than scanners for print digitization. Cameras are more flexible (can digitize all sizes) and more efficient. If you think a flatbed scanner is best for your team, you will have to justify why in the budget justification.

Outsourcing digitization is possible for small sets of digitization or multiple media types.

- Outsourcing costs for digitization can be included in your budget.
- Will need to justify the expense. Why is outsourcing digitization right at this phase in the work?
- Consider how digitizing a small set of material might help spark conversations about rights.
- Might be cheaper and quicker than setting up a workstation.
- Can help reveal what is in different parts of a collection to set digitization priorities.

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>

***MEAP will not fund INDIRECT COSTS. You should not list them as a line item on your budget or as components of the budget.**

- Salary for people who will not be working on the project (i.e. finance team)
- Utilities or ongoing operations costs.
- We like to see that the host institution or partner institutions provide space as part of their investment.
- Some preservation materials can be included, like archival folders or boxes, but large scale infrastructure projects are not eligible. MEAP does not fund conservation projects, so these expenses should be a small part of the budget.

***DISCUSS THIS WITH YOUR HOST INSTITUTION BEFORE SUBMITTING YOUR APPLICATION.**

***MEAP will not fund the creation of new media (i.e. oral histories, films, documentaries, exhibits)**

- Audio recording equipment
- Video recording equipment
- Film makers or documentarians
- Curators
- Promotional materials (pamphlets, etc)

MEAP can fund the creation of contextual data.

- Consider working with project stakeholders to capture contextual details about the collection objects
- Capture memories in structured metadata through inventory or in a survey or report
- Consider hosting community events that may allow more community members to discuss and explain unknown materials

Website Development

- “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.
- *UCLA publishes with multi-lingual metadata.

Public events or focused efforts to engage a local community:

- “Disseminating the results from the project, such as conference talks or public/educational displays, especially where they are aimed at informing local people.” ([MEAP Guidelines](#), 4.1.5)
- Events should focus on (1) rights or (2) documentation (metadata creation).
- Unlikely to fund events that are strictly promotional.



Applying to MEAP

Application Dates

| | |
|--|---|
| Preliminary Application | Due Monday, November 17, 2025 |
| MEAP Internal Review | Decision communicated by December 2025 *Email sent to Primary Applicant through Survey Monkey Apply |
| Detailed Application <ul style="list-style-type: none">• Archival Partner Form(s)• Host Commitment Form• Copyright Permission Agreement | Due Friday, February 20, 2026 |
| External Review, MEAP Board Review | |
| Decisions Communicated | Summer 2026 |

More here: [Call for Applications](#)

Preliminary Applications are reviewed by UCLA Library staff for eligibility. Send feedback for projects invited to complete a Detailed Application.

✓ Eligibility

- Are materials from 20th or 21st Century?
- Are materials currently held outside North America, Europe (EU), other High Resource country?
- Are you applying for EAP funding?

✓ Evaluation

- Is the project feasible due to **scope**, **project team** make up, **budget** priorities?
- Has project team considered **question of rights** regarding Open Access publishing?
- Budget eligibility

If invited to complete a Detailed Application, applications will be reviewed by UCLA Library staff, technical experts, external experts (like peer review) and the MEAP Review Panel. Evaluation criteria includes:

- ✓ **Endangerment** | How urgently at risk is the content?
- ✓ **Scholarly significance** | How will the availability of this content impact research?
- ✓ **Uniqueness** | Is this material accessible elsewhere? Has it already been digitized?
- ✓ **Viability of online publication** | Has permission to publish online been secured? Does the project team have a plan for assessing ethical or privacy rights?
- ✓ **Project feasibility** | Does the project team have the necessary expertise and experience? Is the work plan clear and timeline feasible?

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/2025-26_meap/

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



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

Title of Project

75 characters maximum

CANCEL CREATE APPLICATION

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](#)

- Have you applied for MEAP funding before?
 - Follow up: what have you learned from previous applications/what is different from previous applications?
- What do you hope to accomplish if this project is funded?
- Tell us about any potential rights concerns or ethical questions that are related to this project.
- Supporting images – REQUIRED (4 – 5 images only)

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

| Name of Collection | Owner | Current location - institution | Current location - city, country | Agreed to participate? |
|--------------------|-------|--------------------------------|----------------------------------|------------------------|
| | | | | Yes |
| | | | | Yes |
| | | | | Yes |
| | | | | Yes |

- Primary Material Type – drop down list
 - a. What is the main material type in the collection?
 - b. Follow up: text box for additional material types

***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

☐

Test 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: | <input type="text"/> | <input type="text"/> |
| Equipment and consumables: | <input type="text"/> | <input type="text"/> |
| Travel and Expenses: | <input type="text"/> | <input type="text"/> |
| Training: | <input type="text"/> | <input type="text"/> |
| Other Costs: | <input type="text"/> | <input type="text"/> |
| 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 17, 2025**

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

| | |
|--|---|
| Project Planning Guides | <ul style="list-style-type: none">• Planning a Print/Photography Digitization Project• Planning a Audio Digitization Project• Planning a Video Digitization Project• Digital Projects Guide (2025) |
| Survey Templates Reference for Planning Grants | <ul style="list-style-type: none">• MEAP Template for Survey Planning• MEAP Template for Item Level Inventory |
| Metadata Resources Guides for MEAP specific metadata requirements | <ul style="list-style-type: none">• MEAP Metadata Template (Updated)• MEAP Metadata Handbook (new) |

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. [Available in multiple languages](#).
- **Application Templates** – Guides for the [Preliminary](#) and [Detailed](#) 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