Affordable Materials Grants, Round 19:

Continuous Improvement Grants

(Spring 2021 -Spring 2022)

Proposal Form and Narrative

# Notes

* The proposal form and narrative .docx file is for offline drafting and for our review processes. Submitters must use the online Google Form for proposal submission, including uploading this document.
* The only way to submit the official proposal is through the Google Form. The link to the online application is on the [Round 19 RFP Page](https://www.affordablelearninggeorgia.org/about/rfp_r19).
* The italic text provided below is meant for clarifications and can be deleted.

The Round 18 Kickoff will include an asynchronous training module, required for all team members to complete, followed by the synchronous Kickoff Meeting on March 26, 2021 from 1pm-4pm. At least two team members from each awarded team (unless the award is for one individual) are required to attend the synchronous Kickoff Meeting.

# Applicant and Team Information

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| --- | --- |
| Requested information | Answer |
| Institution | University of Georgia |
| Applicant name | Rielle Navitski |
| Applicant email | rnavitsk@uga.edu |
| Applicant position/title | Associate Professor, Theatre and Film Studies |
| Submitter name |  |
| Submitter email |  |
| Submitter position/title |  |

Please provide the first/last names and email addresses of all team members within the proposed project. Include the applicant (Project Lead) in this list. Do not include prefixes or suffixes such as Ms., Dr., Ph.D., etc.

|  |  |  |
| --- | --- | --- |
| Team member | Name | Email address |
| Team member 1 | Rielle Navitski | rnavitsk@uga.edu |
| Team member 2 | Leslie Marsh | llmarsh@gsu.edu |
| Team member 3 |  |  |
| Team member 4 |  |  |
| Team member 5 |  |  |

If you have any more team members to add, please enter their names and email addresses in the text box below.

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# Project Information

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| Requested information | Answer |
| Type of Project | * *Replacement of current OER in courses with new/better OER* |
| Requested Amount of Funding  *$10,000 maximum total award per grant* | $9,985.10 |
| Course Titles and Course Numbers | FILM 2130 – American Directors of Color (Latinx Film and Visual Culture) |
| Final Semester of Project | * *Spring 2022* |
| Currently Existing Resource(s) to be Revised/Ancillaries Created  *Please provide a title and web address (URL) to each of the currently existing resources that you are revising, creating new ancillary materials for, or replacing. If replacing, please include a title and web address (URL) to the new OER as well.* | The course currently uses excerpts from copyrighted material, selected using fair use guidelines and available only to enrolled students via our learning management system, ELC.  So that it may be consulted, I’ve uploaded a password-protected PDF version to OneDrive, accessible at the following link:  <https://outlookuga-my.sharepoint.com/:b:/g/personal/rnavitsk_uga_edu/EX-ah45dDR9OuFJ29pakMg0B8T_XY2vsdksRjVDNxjohMg?e=BQC4OP>  Password: latinx |

# Project Goals

***Latinx Media: An Open-Access Textbook***

*A note on terminology: We use “Latinx” as a gender-neutral term for individuals with family roots in Latin America; while still debated, it is increasingly considered the preferred term*.

Our team seeks funding to create an open-access textbook on the topic of Latinx media, a popular course and a key area of inquiry within the discipline of Latinx Studies. The textbook, which will be peer-reviewed and produced by University of North Georgia Press, will replace an existing set of articles, book chapters, and excerpts used in the University of Georgia course FILM 2130 – American Directors of Color (Latinx Film and Visual Culture). These course materials were selected using fair use guidelines and distributed to students free of charge through a learning management system. In some semesters, the course has also used an affordable course text, Juan González’s *Harvest of Empire: A History of Latinos in America* (Penguin, 2011), which retails for $19. *Harvest of Empire* offers only historical background and does not address any film/media-related course content.

The creation of the textbook responds to significant demographic shifts that have led to new university initiatives. Over the past two decades, the Latinx community has played an increasingly vital role in the Southeast, the region where this group has been expanding most rapidly. According to the US Census and the Pew Research Center, Georgia’s Latinx population has more than doubled since 2000; it is now estimated at over a million.[[1]](#footnote-1) A growing percentage of Georgia’s K-12 and college students identify as Latinx, Latino/a, or Hispanic. As of Fall 2020, two state colleges—Dalton State College and Georgia Gwinnett College—are close to or exceed the federally defined threshold to be considered Hispanic Serving Institutions (25% Hispanic/Latino students), while Georgia State University, Kennesaw State University, and the University of North Georgia are approaching the benchmark of 15% to be considered Emerging Hispanic-Serving Institutions, a designation established by the Hispanic Association of Colleges and Universities.[[2]](#footnote-2)

These developments have informed both recruitment efforts—such as the Padres e Hijos program relaunched in January 2021 by UGA,[[3]](#footnote-3) where the percentage of Latinx students is just 5.8% as of Fall 2020[[4]](#footnote-4)—and curricular development. A number of programs in Latinx Studies and related areas have recently been created or are under development within the USG. A minor in Latinx Studies, which Dr. Navitski helped create while serving as Curriculum Coordinator for the Latin American and Caribbean Studies Institute, has been offered at UGA since 2018. As the current director of the Center for Latin American and Latino/a Studies at GSU, Dr. Marsh has established a Latinx Studies Working Group that includes students (undergraduate and graduate) and faculty from multiple Colleges and Schools. The Working Group is developing a minor in Latinx Studies in addition to its community outreach programs. GSU faculty in the Department of World Languages and Cultures, the Creative Media Industries Institute, and the Department of Communication are also working to create a B.I.S. (Bachelor’s of Interdisciplinary Studies) program in Hispanic Media. Joint minors in Latin American and Latino/a Studies are also offered at Kennesaw State University, Dalton State College, and Georgia College and State University. These programs, which seek to serve students from historically underrepresented backgrounds while diversifying curricula for all students, would greatly benefit from the creation of open educational resources (OER) in the area of Latinx Studies.

Such resources benefit the student body as a whole, but particularly students from marginalized groups, by boosting the affordability of college and by encouraging teaching methods that actively engage students in the creation of course material, since OER allow for the continual expansion of class texts through student contributions. A study conducted at the University of Georgia, which has informed the Affordable Learning Georgia program, found that the use of OER improved average course grades for all students. The greatest benefits were seen for students of lower-socioeconomic status—students eligible for Pell grants saw an average increase of 10.98% in their final course grades—and for Black, Latinx, and Indigenous students, whose final grades increased by 13.3% on average after OER were adopted.[[5]](#footnote-5)

While designed for use in the UGA course FILM 2130: American Directors of Color (Latinx Film and Visual Culture), the textbook has the potential to facilitate instructors’ efforts to pilot similar courses under special topics course numbers as a step towards the formal creation of new classes. The development of ethnic studies courses has demonstrated benefits for both students of color and their white peers, from deeper understandings of systemic racism to increased civic engagement.[[6]](#footnote-6) Two studies that respectively examined the impact of a Chicano literature course and a broader Chicano Studies curriculum showed that such classes contributed to a sense of affirmation and belonging for Mexican American students by incorporating their communities and histories into the curriculum.[[7]](#footnote-7)

Furthermore, given their capacity to be repurposed, expanded, and remixed, OER lend themselves to instructional methods known as culturally relevant or culturally responsive teaching. These forms of pedagogy not only seek to incorporate topics and perspectives beyond those of the dominant white culture, but also to challenge the notion of the instructor as expert and arbiter of knowledge. Instead, they define learning as a dialogue and position students as active co-creators of their educational experience. Culturally responsive pedagogy holds significant promise for the recruitment and retention of Latinx students, a challenge for many colleges and universities.[[8]](#footnote-8)

Our team will create the Latinx Media textbook through a collaborative process that will involve faculty experts, graduate student members of GSU’s Latinx Studies working group, and undergraduates working under faculty supervision as contributors of thematic chapters. These chapters will most closely resemble articles from research encyclopedias (such as the online resources offered by academic publishers like Oxford and Wiley), offering concise overviews of key topics in an accessible tone.

Previously, selections from over forty texts were used as course materials in FILM 2130 because no existing work offers a concise, comprehensive treatment of Latinx media’s aesthetic and political aspects and social and historical contexts. A recently published textbook, *Cine-Mexicans: An Introduction to Chicano Cinema* (2019) addresses only media images of/by Mexican-Americans, and is priced at $84. Academic monographs that are often adopted in Latinx media courses, such as Charles Ramírez Berg’s *Latino Images in Film*: *Stereotypes, Subversion, and Resistance* (University of Texas Press, 2002) tend to focus on media images and devote limited attention to Latinx media production, while anthologies in this area typically examine narrowly defined case studies in each chapter.

While providing most readings free of charge through a learning management system has made the course an affordable option for students, the bulk of the articles, chapters, and excerpts used are pitched to a scholarly audience. They often assume discipline-specific and historical knowledge that undergraduates are rarely equipped with. Their length and tone have also proved overwhelming for students, particularly combined with assigned viewings of films and television programs.

Having reviewed course offerings at the grant team’s home institutions and consulted with Dr. Stacy Rusnak, Associate Professor of Film at Georgia Gwinnett College, we have compiled a list of courses beyond FILM 2130 where the textbook may be useful, whether in part or in its entirety:

**GGC**

FILM 3180 – International Cinemas (Latin American Cinema)

FILM 4090 – Race and Media

**GSU**

SPAN 3310 Hispanic Culture

SPAN 3314 Themes in Hispanic Culture and Society

SPAN 4467 Latin American and Latino Film and Video

SPAN 4475 Latinos/Hispanos in the US: Literature and Culture

SPAN 4480 Special Topics in Hispanic Culture

**UGA**

LACS 2010 - Multidisciplinary Latino Studies

SPAN/ROML 2550 - Latino Literature, Language, and Culture

The proposed OER also has significant potential for nationwide adoption. A preliminary search for Latinx media classes identified more than sixty such courses offered at US colleges and universities. In advance of the textbook rollout, the grant team will contact these courses’ instructors and gauge their interest in adopting the OER. Contributors will also be encouraged, though not required, to adopt and evaluate the textbook in their own classes as relevant. We will collect feedback from USG and non-USG faculty and their students via surveys in Spring 2022, compiling the resulting data in a report that will guide future revisions and expansions of the textbook.

The planned textbook will initially comprise fifteen core chapters of 3,500 – 4,500 words each, as well as three shorter (1,000 – 1,500-word) profiles of key creatives such as directors, actors, and screenwriters from the Latinx community. These shorter profiles will serve as models for the undergraduate contributions to the textbook, discussed in more detail below. An outline of the textbook and potential contributors follows at the end of this section.

The textbook’s goal is to introduce students to key concepts and vocabulary for analyzing film, television, radio, and online media and a brief history of Latinx cultural production in each area as preparation for studying the varied dimensions of Latinx identities and their expressions in media. It will address Afro-Latinx, indigenous, LGBTQ, and feminist perspectives, as well as the specific historical experiences of Mexican-American, Puerto Rican, Cuban-American, Central American, and Dominican-American communities. These core sections of the textbook will be commissioned from faculty experts as well as two graduate student members of GSU’s Latinx Studies working group: Libia Jiménez Chávez, Assistant Director of Student Success at GSU’s Latinx Student Services and Outreach (LASSO), and Jonathan Conde-Peraza, graduate research assistant for the Center for Latin American and Latino/a Studies.

This approach to developing a slate of contributors takes into account the fact that Latinx Studies programs within the USG are of fairly recent date and thus a relatively small number of faculty are working in these areas. Consequently, the textbook will need to draw on the expertise of Latinx Studies faculty nationwide in order to adequately cover multiple facets of this complex topic. At the same time, our initiative will aid in the further development of Latinx Studies within the USG, in part through the involvement of graduate students. Contributing to the textbook will offer these students practical applications of academic exercises designed to build mastery of their fields, such as literature reviews and qualifying examinations. In the process, students will build their capacity to communicate complex research to broad audiences.

The participation of undergraduate students in building the “Key Creatives” section will similarly offer them a sense of the practical value of academic writing as a pedagogical resource and as part of a broader scholarly conversation. The expansion of the Key Creatives section will be implemented during the rollout in Spring 2022. As a final project, students will write 1,000 to 1,500-word profiles of Latinx media-makers or performers. After submission, they may opt to work with a faculty consultant to revise their work for inclusion in the textbook as an extra credit assignment. This approach will also allow for the continual updating of the textbook’s content through the inclusion of this assignment in future iterations of the class.

While it is designed to be relevant for a broad range of Latinx media courses, the textbook specifically aligns with the learning objectives of FILM 2130, defined as follows:

*By the end of the course, students should be able to…*

*1) Identify specific aesthetic traditions and approaches that have shaped Latinx film and visual culture*

*2) Comment on these traditions and approaches’ impact within a particular text, effectively using analytical tools from media studies*

*3) Recognize the diversity within Latinx communities in terms of national origin, race, and other factors, and evaluate how these factors shape power dynamics within these communities*

*4) Provide a timeline of key moments in the history of Latinos’ presence in the United States and their impact in media, including the Mexican-American war, post-World War II Puerto Rican migration to the mainland, the Cuban Revolution, and Cold War conflict in Central America*

***Textbook Structure and Potential Contributors***

**I. Media Forms**

1. Film (Rielle Navitski - will serve as sample chapter for contributors)
2. Radio (Dolores Inés Casillas)
3. Television (Yeidy Rivero)
4. Online media (Arcelia Gutiérrez)

**II. Identities**

1. Defining Race and Ethnicity between Latin America and the US (Eduardo Bonilla-Silva)
2. Indigenous Latinx identity and media (Mónica García Blizzard)
3. Afro-Latinx identity and media (María Elena Bermúdez – GSU faculty)
4. Feminist perspectives in Latinx media (Jillian Báez)
5. LGBTQ perspectives in Latinx Media (Gilberto Blasini)

**III. Histories**

1. Spanish-speaking/Latinx media publics in the United States (Laura Isabel Serna)
2. The Mexican American experience in media (Libia Jiménez Chávez – GSU graduate student)
3. The Puerto Rican experience in media (Lillian Jiménez)
4. The Cuban-American experience in media (Ana López)
5. The Central American experience in media (Jonathan Conde Peraza – GSU graduate student)
6. The Dominican American experience and its depiction (Sharina Maillo-Pozo - UGA faculty

**IV. Key Creatives** (sample chapters; section to be expanded with undergraduate student work)

1. Lourdes Portillo (Rosa-Linda Fregoso)
2. Robert Rodríguez (Frederick Luis Aldama)
3. Alex Rivera (Debra A. Castillo)

Faculty consultant for Key Creatives section: Mary Beltrán

# Action Plan

The grant implementation will take place in three phases: preparatory work (recruiting contributors and completing chapter templates and a sample chapter); editing/production; and textbook rollout/evaluation/expansion though the Key Creatives section.

The project has received support in the amount of $4,500 from a UGA Affordable Course Materials grant. Due to its ambitious scope, additional funds are necessary to compensate contributors and a faculty consultant.

**The funding already awarded by UGA will cover all of Dr. Navitski’s activities for the project during this phase. For this reason, hour-by-hour breakdowns of her efforts will not be included here.**

The support requested from Affordable Learning Georgia will fund additional salary for Dr. Marsh’s salary; compensation for faculty at UGA, GSU, and external institutions; graduate student contributors at GSU; a faculty consultant for the Key Creatives section; and costs for peer reviewing, copyediting, and proofing by UNG Press on a fee-for-service basis. We have consulted with Dr. Bonnie J. Robinson, Director of UNG Press, who has expressed enthusiasm for the project and provided information on costs and timelines, which is reflected in the action plan and budget. For clarity, a breakdown of the time spent by each funded participant appears in each section of the following narrative, and is also provided in a table at the end of this section.

Dr. Navitski will serve as the liaison with faculty contributors and adopters of the textbook **at UGA and outside the USG**; Dr. Marsh will serve as the liaison for faculty and graduate student contributors and textbook adopters **at GSU and elsewhere in the USG**,UGA excepted.

Both grant team members will participate equally in developing templates for the book’s four sections and offering contributors feedback on the core chapters and model Key Creatives profiles.

Dr. Navitski will also do the following: write a sample chapter to serve as a model for contributors; write brief introductions to each of the textbook’s four sections; coordinate the writing and revision of Key Creatives profiles in collaboration with our faculty consultant; handle the initial layout and digital distribution of the textbook prior to the submission of the expanded version (with Key Creatives profiles) to UNG Press; compile all surveys from textbook adopters and students in a final report.

***Preparatory Work***

Prior to the grant notification, Dr. Marsh and Dr. Navitski will develop four templates, one for each textbook section, to guide contributors. The creation of the templates is projected to take twenty hours, ten per contributor. Dr. Navitski will also write the aforementioned sample chapter.

Immediately following the grant notification, Dr. Navitski will contact scholars on the list of potential contributors and consultants at UGA and outside the USG, while Dr. Marsh will reach out to graduate student and faculty contributors at GSU and elsewhere in the USG. Throughout the grant’s implementation, Dr. Marsh’s communications with her contacts are projected to take twenty hours.

Contributors will be provided with the sample chapter and one of the templates the grant team will develop for each textbook section. Contributors and grant team members will mutually agree on an outline for each individual chapter. Each contributor will receive a stipend of $350, which is comparable with the payment offered to authors who contribute to publications such as *Oxford Research Encyclopedias*. A deadline of July 15 will be set for contributors to complete their chapters of 3,500 to 4,500 words. The writing of each chapter is projected to take each contributor twenty hours.

Contributors will also be asked to provide at least three illustrations for their chapter from public domain or fair-use sources and to suggest at least two film, television, or sound clips relevant to their topic. Public domain materials held by a wide range of US institutions can be identified via the Digital Public Library of America website and the Media History Digital Library. According to the Society for Cinema and Media Studies’ Statement of Fair Use Best Practices for Media Studies Publishing,[[9]](#footnote-9) the publication of film stills is typically considered fair use if their use is transformative (i.e., the images are integral to an argument, not merely decorative). Unfortunately, licensing issues surrounding media clips are much more complex. The common practice of embedding links to YouTube in OER is not sustainable in the case of commercially released films, given the questionable legality and ephemeral availability of such clips online. Instead, contributors will be asked to refer in detail to specific scenes or moments from media texts as relevant.

***Editing/Production***

Grant team and peer review of the manuscript coordinated by UNG Press will take place between mid-July and mid-September. Review is envisioned to take each grant team member approximately twenty-four hours of work.

Because the textbook is conceived as a dynamic object that will continually evolve through collaboration with students, its production will take place in two initial phases. In Fall 2021, UNG Press will perform the copyediting of core chapters and model Key Creatives profiles and proof the typeset copy provided by the grant team.

Dr. Navitski will complete the layout of the textbook in Pressbooks (available free of charge to UGA faculty). The textbook will be output in the following formats: webbook (direct access to individual sections online without the need for additional software); EPUB (ideal for e-readers); and PDF (ideal for printing or downloading to flash drives if students lack consistent internet access). UNG Press will copyedit and proof the initial version of the textbook, comprising core chapters and model Key Creatives profiles, to be used in the Spring 2022 rollout.

Following the expansion of the textbook through student contributions to the Key Creatives section in Spring 2022, UNG Press will copyedit and proof this additional material (**this second round of copyediting and proofing will be funded by the UGA grant, not ALG funds**) before making it available for download through its digital platform and for purchase through its print-on-demand program. The textbook will also be available through OpenALG and GALILEO. For maximum discoverability, it will be uploaded to the MERLOT repository and submitted to the editors of Cinegogía, a website that gathers resources for teaching Latin American and Latinx film and media, for inclusion on the site.

***Rollout/Evaluation/Expansion through Key Creatives Section***

The rollout and evaluation of the textbook will take place in Spring 2022. Students in FILM 2130 will complete their profiles of key Latinx creatives for potential inclusion in the textbook in early April. If they opt in to working with our faculty consultant, the consultant will provide feedback in late April in advance of student revisions by mid-May, when UGA’s semester concludes.

The faculty consultant will serve as a key facilitator for this process by offering a perspective on student work distinct from that of Dr. Navitski, who will need to grade the assignment, which would add a hierarchical aspect to a revision process that should be a collaborative one for students. We will approach Mary Beltrán, an esteemed scholar of Latinx media with a particular focus on the social meanings attached to film and television stars, to advise the grant team in drawing up the list of subjects of the Key Creatives profiles and to work with students on revisions.

While it is difficult to precisely predict student interest in completing revised and expanded profiles for the Key Creatives section, we estimate that ten students will participate each semester. If this estimate is correct, the faculty consultant would spend twenty hours reviewing student work and providing detailed suggestions (two hours per profile), plus two hours to review the list and provide developmental feedback to the grant team.

Surveys, to be finalized and distributed in April 2022, will request student ratings of the textbook’s effectiveness; drop-failure-withdrawal rates; and average grades. We will request data on these metrics from past semesters for comparison purposes. The surveys will also solicit open-ended comments on the textbook’s topics and approach from faculty and students. Dr. Navitski will compile qualitative and quantitative feedback in a July 2022 report, to be completed after the conclusion of the grant period, which will inform future revisions of the textbook.

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| Dr. Marsh - template creation | 10 hours |
| Dr. Marsh - communication with contributors and adopters | 20 hours |
| Dr. Marsh - review of manuscript and compilation of feedback for communication to authors | 26 hours |
| Faculty consultant - review of list of potential subjects/feedback on Key Creatives profiles | 22 hours |
| Contributors - writing of core chapters and model Key Creatives profiles  (20 hours x 14 contributors of core chapters + 10 hours x 3 contributors of model Key Creatives profiles) | 310 hours |

Total hours: 388

# Timeline

***Preparatory Work***

**Early March 2021**

* Dr. Navitski and Dr. Marsh develop templates for each textbook section.
* Dr. Navitski completes a sample chapter to guide contributors.

**Late March 2021 (following grant notification)**

* Dr. Navitski contacts potential contributors, consultants, and adopters at UGA and outside the USG.
* Dr. Marsh contacts potential contributors, consultants, and adopters at GSU and elsewhere in the USG.
* As potential contributors accept or decline, additional invitations will be extended on a rolling basis until April 15.
* Grant team members and contributors mutually agree on chapter outlines.

***Editing/Production***

**July 15, 2021**

* Contributions due. Payments for one-half of contributors’ stipends will be distributed following submission.
* Dr. Navitski completes section introductions.
* Grant team submits draft manuscript to UNG Press and shares a draft with textbook adopters for course planning purposes.

**August 15, 2021**

* Grant team completes their review of contributions, including written feedback for contributors.

**September 1, 2021**

* Peer reviewers contracted by UNG Press complete review. Grant team compiles their own feedback with peer reviewer comments and sends to contributors.

**October 1, 2021**

* Contributor revisions due.
* Grant team submits list of subjects for Key Creatives profiles to faculty consultant for feedback.

**October 21, 2021**

* Peer reviewers contracted by UNG Press complete sign-off review on contributor revisions.

**November 7, 2021**

* UNG Press completes copyedits.

**November 15, 2021**

* Dr. Navitski completes the layout and export of the book using Pressbooks.
* Grant team finalizes list of subjects for Key Creatives profiles, incorporating faculty consultant feedback.

**December 1, 2021**

* UNG completes proofing of text.

**December 15, 2021**

* Grant team members distribute final version of textbook to adopters for Spring 2022 rollout.

***Rollout/Evaluation/Expansion through Key Creatives Section***

**April 1, 2022**

* Dr. Navitski finalizes instructor and student surveys for internal and external adopters. Grant team members distribute to their respective contacts.

**April 7, 2022**

* Students submit Key Creatives profile assignment.

**April 21, 2022**

* Dr. Navitski and faculty consultant send feedback to students who have opted to revise their assignment for inclusion in the textbook.

**May 15, 2022**

* Revised Key Creatives profiles due from students.

**June 1, 2022**

* Closing date for submission of surveys.
* Contributors receive the second half of their stipends following project completion.

**June 15, 2022**

* Dr. Navitski completes report analyzing adopter and student feedback.

**June 30, 2022**

* The expanded version of the textbook is made available through OpenALG/GALILEO, UNG Press, MERLOT, and on the Cinegogía website.

# Budget

The grant will involve two sub-awards, each governed by a service-level agreement. The award to UGA will compensate internal (UGA) and external contributors to the textbook and the faculty consultant on the Key Creatives section. The award to GSU will compensate the GSU faculty grant team member, Dr. Marsh and internal (GSU) contributors to the textbook, both faculty and graduate student. The award to UNG Press, an ALG partner, will be administered on a fee-for-service basis.

As noted above, because Latinx Studies is a relatively new discipline within the USG, it is necessary to seek faculty expertise from leading experts nationwide. Our faculty consultant on the Key Creatives section also brings specific, unmatched expertise in the area of Latinx film and television stardom.

**Note that GSU has transitioned to a centralized grants and contracts team that provides disbursement of funds and expenditures for the College of Arts & Sciences as a whole.** This administrative structure is reflected in the letter of support from Dr. William J. Nichols, Department Chair of World Languages and Cultures at GSU.

**Award to UGA**

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| Stipends for faculty contributors of core chapters **external to the USG**  $350 x 11 contributors (classified as consultants) | $3,850 |
| Stipend for faculty contributor of core chapter **internal to UGA**, Sharina Maillo-Pozo  $350 + 35% fringe x 1 | $472.50 |
| Stipend for faculty contributors of Key Creatives model profiles, **external to the USG**  $150 x 3 contributors (classified as consultants) | $450 |
| Stipend for consultant on Key Creatives section, **external to the USG**  $200 x 1 | $200 |

**Total for UGA: $4,972.50**

**Award to GSU**

|  |  |
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| Stipend for faculty contributor of core chapter **internal to GSU**, María Elena Bermúdez  ($350 + 35% fringe x 1 contributor) | $472.50 |
| Hourly wages for graduate student contributors **internal to GSU** ($18 x 19.45 hours + 2.3% fringe x 2 students) | $716.10 |
| Salary for Dr. Marsh, **internal to GSU** ($1,111 + 35% fringe) | $1,500 |

**Total for GSU: $2,688.60**

**Award to University of North Georgia Press (fee for service)**

The following calculations are based on an estimated textbook length of 74,000 words, assuming maximum word length for contributions and 500 words each for the four section introductions.

|  |  |
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| Peer review fee ($9 per 500 words + $400) | $1,732 |
| Copyediting fee ($2 per 500 words) | $296 |
| Proofing fee ($2 per 500 words) | $296 |

**Total for UNG Press: $2,324**

**Total funds requested: $9,985.10**

# Creative Commons Terms

*I understand that any new materials or revisions created with Affordable Learning Georgia funding will, by default, be made available to the public under a Creative Commons Attribution License (CC-BY), with exceptions for modifications of pre-existing resources with a more restrictive license.*

# Accessibility Terms

*I understand that any new materials or revisions created with Affordable Learning Georgia funding must be developed in compliance with the specific accessibility standards defined in the* [*Request for Proposals*](https://www.affordablelearninggeorgia.org/about/rfp_r18)*.*

# Letter of Support

*Please provide the name and title of the department chair (or other administrator) who provided you with the Letter of Support.*

|  |
| --- |
| Dr. David Saltz, Department Head, Theatre and Film Studies, UGA  Dr. William J. Nichols, Department Chair, World Languages and Cultures, GSU |

# Grants or Business Office Letter of Acknowledgment

*Please provide the name and title of the grants or business office representative who provided you with the Letter of Acknowledgment.*

|  |
| --- |
| Cody Martin, University of Georgia  Joseph McLeod, Georgia State University |

1. US Census Bureau Quick Facts, <https://www.census.gov/quickfacts/GA>; Antonio Flores, “How the US Hispanic Population is Changing, September 18, 2017, <https://www.pewresearch.org/fact-tank/2017/09/18/how-the-u-s-hispanic-population-is-changing/> [↑](#footnote-ref-1)
2. The exact percentages are as follows: Dalton State College, 33.3%; Georgia Gwinnett College, 24.8%; University of North Georgia, 14.6%; Georgia State University, 13%; Kennesaw State University, 12.4%. University System of Georgia, “Semester Enrollment Report: Fall 2020,” 4. <https://www.usg.edu/research/assets/research/documents/enrollment_reports/SER_Fall_2020_Update2.pdf>. [↑](#footnote-ref-2)
3. Aaron Hale, “UGA relaunching Latino recruitment effort,” UGA Today, January 21, 2021, <https://news.uga.edu/uga-relaunching-latino-recruitment-effort/>. [↑](#footnote-ref-3)
4. University System of Georgia, “Semester Enrollment Report: Fall 2020,” 4. <https://www.usg.edu/research/assets/research/documents/enrollment_reports/SER_Fall_2020_Update2.pdf>. [↑](#footnote-ref-4)
5. Nicholas B. Colvard, C. Edward Watson, and Hyojin Park, “The Impact of Open Educational Resources on Various Student Success Metrics,” *International Journal of Teaching and Learning in Higher Education* 30, no. 2 (2018): 262-276. [↑](#footnote-ref-5)
6. Christine E. Sleeter, *The Academic and Social Value of Ethnic Studies: A Research Review* (Washington, D.C.: National Education Association), 16-19. [↑](#footnote-ref-6)
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