American Studies and Digital Archives.
A Forum on Collaborative Knowledge Preservation, Accessibility, and Pedagogy

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 Abstract—This forum features interviews with scholars and creators of digital archives in the field of American Studies and investigates questions at the intersections of theory and practice. By creating a dialogue among diverse projects, we seek to explore and compare their pedagogical affordances, the relationship between content and informational architecture, and the ability for digital archives to write, or re-write, history "from below." — *digital archives, digital pedagogy, American studies, digital humanities, open access.*

 Abstract—Questo forum contiene interviste con studiosi e creatori di archivi digitali nell'ambito degli studi americani, concentrandosi su questioni all'intersezione tra teoria e pratica. Mettendo una moltitudine di progetti in conversazione tra loro, il forum ne esplora e confronta le capacità pedagogiche, le relazioni tra contenuto e infrastrutture informatiche e l'abilità degli archivi digitali di scrivere, o riscrivere, la storia "dal basso". — *archivi digitali, pedagogia digitale, studi americani, digital humanities, open access.*

While the proliferation of digital archives we have witnessed over the past decade has been contingent upon the increasing employment of and experimentation with digital tools in academic and institutional settings, their emergence has also been inevitably informed by the epistemological shift produced by a new understanding of the archive across the humanities and social sciences. Michel Foucault's and Jacques Derrida's (mostly) conceptual reflections on the archive as an active historical site and as an active site of history-making have prompted scholars to focus on the power struggles and ideological underpinnings therein (Foucault 1970; Derrida 1996). The so-called "archival turn" has shifted traditional understandings of the archive from a mere repository of objects and raw information to an ongoing practice integral to knowledge production.

Digital archives often (but not always) take the form of open access platforms developed to gather, preserve, and share historical documents. The very nature of open accessibility counters a rhetoric of retreat and the construction of barriers among knowledge producers and consumers by refusing ownership over its content and seeking collaborative and communal engagement in both interpretational and curatorial work. Indeed, open access digital archives are often decentralized archives that provide modes for democratic access, exchange, and co-construction of knowledge. As digital archives are yet again changing our relationship with the concept of the archive and shaping the work that we do as researchers, an interdisciplinary effort has increasingly focused on theorizing the affordances offered by the digital form and the power structures and silences of the archive in colonial and capitalist knowledge regimes.

For example, projects such as the "Early Caribbean Digital Archive,"[1] "Colored Conventions", and "Chicana por mi Raza" have proposed different tactics—such as remixing, reassembling, and decentralizing—to decolonize the archive and violate the epistemic boundaries and the structure knowledge that it seeks to enforce.

I compiled a comprehensive but not exhaustive list of exemplary digital projects positioned within the realm of American Studies—Chicana por mi Raza, The Berkeley Revolution, the Chicory Revitalization Project, the September 11 Digital Archive, the CUNY Digital History Archive, and Colored Conventions—and interviewed their creators or, more often, a member of their team of creators to explore questions at the intersections of theory and practice. Through the conversations in the forum that follows, I sought to explore not only digital archives as repositories of historical documents, but especially their pedagogical affordances, the relationship between content and informational architecture, and, more broadly, the ways in which they seek to write, or re-write, history "from below." I am grateful to the interviewees for taking the time to answer our questions at a particularly sensitive time, when the COVID-19 pandemic, distant learning, and further budget cuts have, yet again, uprooted our lives and higher education.

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Chicana por mi Raza | http://chicanapormiraza.org

Responses by Maria Cotera (Associate Professor of Mexican American and Latina/o Studies at the University of Texas, Austin) with contributions from Linda Garcia Merchant.

What is Chicana por mi Raza?

The Chicana por mi Raza Digital Memory Collective is composed of Maria Cotera, Associate Professor of Mexican American and Latina/o Studies at the University of Texas, Austin; Linda García Merchant, Post-Doctoral Fellow in the Recovering the U.S. Hispanic Literary Heritage Program, Arte Público Press at the University of Houston; and Marco Seiferle Valencia, Technical Director and Digital Archivist Open Education Librarian

Assistant Professor, at the College of Education, Health and Human Sciences (CoEHSS) of the University of Idaho. Our collective also include students, researchers, and veteranas/mujeres who contribute to the collection in a variety of ways.

Like so many of the feminist projects that are its inspiration (our analog foremothers?), the Chicana por mi Raza Digital Memory Collective had its origins in a late-night gripe session, in our case about how Chicanas had been systematically excluded from both popular and scholarly narratives about the 1970s. We felt we had to do something to bring attention to this history because the contributions of that generation were quickly receding from public memory as a result of scholarly neglect. We decided to create a digital repository of oral histories and personal archives instead of a more typical scholarly product (like a book, article, etc.) because we wanted to share these materials with others (scholars, students, activists, artists) as quickly as possible so that they could create work that visibilized this history and help build a sense of collective responsibility for its preservation.

How do the technologies you used complicate traditional understandings of "the archive" and the knowledge structure it seeks to enforce?

The Chicana por mi Raza Digital Memory Collective uses digital tools to expand the nature and scope of the traditional archive, and reimagine it as a site of knowledge exchange that is open to collective interpretation and analysis from as broad an interpretive community as possible, not just accredited scholars, but also students, community members, and even the women whose stories it contains. In other words, our project pushes back on the idea of an archive as a static repository to be mined for scholarly projects, and reimagines the archive as an active and living site of intergenerational knowledge exchange. We also see the archive as a collective memory project (hence the name Chicana por mi Raza Digital Memory Collective). This vision is inspired by the collective and collaborative Chicana praxis that we preserve and engage in this recovery project. Guided by Chicana praxis, the Chicana por mi Raza Digital Memory Collective deploys digital infrastructure to reformat knowledge relations inside and outside the academy and build a transgenerational Chicana "undercommons." In this sense, it is simultaneously an archival development project (with the goal of building a Library of Alexandria of Chicana praxis) and a collaborative and process-oriented effort to move beyond

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[1] See Elizabeth Maddock Dillon's article in this issue.

the individualist ethos that has colonized the academic space of gender studies and ethnic studies, fields that over the years have shed their more emancipatory and nonhierarchical impulses in favor of a "disciplined" mode of scholarly production (by scholars for scholars) that has effectively narrowed the audience to which (and often for which) our work speaks. While our project gestures toward what might be considered one of the classic genres of institutional knowledge making (the archive), it is an interruption of business as usual in the academy; a refusal to accommodate to professional norms that would have us produce scholarship in ways that transform subjugated and subaltern knowledges into commodities (books, films, articles) that can be circulated, exchanged, and celebrated, resulting in prizes, better jobs, invited lectures, and everything that counts for prestige in the academy.

What is the pedagogical value of the archive?

While our public facing website is used by many teachers to supplement student learning about the Civil Rights era in the US, we see the project as, first and foremost, a model for engaged learning and transgenerational pedagogical praxis. Indeed, much of the work of the project has been elaborated through pedagogical efforts, either in classrooms or by our undergraduate research assistants. For example, Maria Cotera and Marco Seiferle Valencia developed an oral history class linked to the project in which teams of student researchers are tasked with completing the full process of collecting, organizing, and interpreting materials for the archive. They undertake this process from start to finish, assisting with oral histories, scanning documents, cataloguing materials collected, uploading them to our repository, and writing biographies and essays based on their research for our website. To do this work, students must learn about the historical context of the materials they are collecting as well as oral history methodologies and the fundamentals of archival theory and practice. They must also acquire a dizzying array of technological skills, from basic to complex. They learn how to digitally record oral history interviews and scan materials to archival standards, they work with spreadsheets to keep track of metadata, and they learn basic Drupal skills so that they can create essays and biographies for our public website. This skill building is facilitated by pedagogical materials that we have developed for the project, from reading lists to guidelines, workflows, and spreadsheet templates, all of which are made available to others who wish to

teach courses linked to the project. By providing these substantial teaching resources to instructors who might otherwise be wary of developing a logistically complicated oral history and archive collection class, we hope to encourage and support others to create high-quality local history projects that will contribute materials to our repository without having to reinvent the wheel. In effect, this pedagogical model "crowdsources" our archive and oral history collection process—reaching areas that our research team may not be able to access given our limited resources—but it does so under reasonably controlled circumstances.

What were the most challenging aspects of the development of the project/its curatorial work?

By far, the most challenging aspect of the project is its precarity as an "unauthorized" knowledge formation. Like the many knowledge-making projects of our foremothers, the Chicana por mi Raza Digital Memory Collective exists because we have willed it to. We have sought out national funding sources to no success, though the project has been awarded smaller grants within the University of Michigan, and is now supported by the digital infrastructure of the University of Texas-Austin. Over the life of the project, it has led a migratory existence, moving from one institutional server to another. Our access to cutting-edge digital tools is largely a result of the beneficence of interested developers and individuals in institutions (like James Myers of SEAD, Kevin Hamilton of UIUC's Institute for Computing in Humanities, Arts and Social Sciences, and Sharon Broude Geva, director of Advanced Research Computing at the University of Michigan) who have seen something worthwhile in our efforts. We have relied on the knowledge, patience, and commitment of the project's serially underpaid digital archivist, Marco Seiferle Valencia, who has been with Chicana por mi Raza since 2013, and has had to suffer through his own conditions of precarity, relying on small institutional grants for his next paycheck until he was able to get a "real" job (a development that, however necessary, inevitably deprived the project of a full-time digital archivist). The grunt work of building the collection has been completed by committed students and contingent faculty who do work for the project through courses, independent studies, and unpaid research internships. For years (before she became a doctoral student at the University of Nebraska), Linda worked on the project as an unpaid collaborator, using her vacation time and accumulated sick leave to go on oral history trips and to

edit film footage for hours on end. While Maria Cotera has shaped her teaching and research agenda to support the project, this work is not recognized when it comes to promotion. Despite the fact that dozens of scholars, teachers, and students have used the materials we have collected in their research, teaching, and public history projects, what matters in the American academy is the book—the neat, tidy, and of course, comprehensive, narrative that will tell us what Chicana feminism was in the 1970s and "correct" the historiographical record. But we have learned too much from the archive to reduce it to this, and the book is a luxury when the stories are disappearing.

What is the relationship between the team of creators of the project and its holdings?

The project's founders, Maria Cotera and Linda Garcia Merchant, both identify as "daughters of the revolution." Our mothers, Martha Cotera and Ruth "Rhea" Mojica Hammer (who have also been subjects of our oral history and archive collection), were both self-identified Chicana feminists. They dragged us to countless conferences, marches, and meetings. We grew up in the political ferment of the 1970s, and thus have a particular "insider's view" of its gendered contradictions as witnesses to our mother's efforts to articulate a mode of politics at the intersection of multiple oppressions. In many ways, their approach to knowledge production and collective struggle have inspired our approach to the project as a collective and transgenerational space.

How does the archive deal with the lack of materiality of the digital?

From the start, Chicana por mi Raza has been envisioned as a post-custodial collection project. We record our oral histories in women's homes (or the location of their choosing) and digitize their archives in situ. We very rarely take personal items out of their natural habitat. Largely this is a response to a profound sense of betrayal that many of the women we interview feel as a result of their past interaction with scholars who have taken their materials and never returned them, or who have recorded their stories and left them to languish in institutional archives that the community (and the women) do not have access to. It goes without saying that the products of these unequal exchanges—academic books and articles—have largely benefited the scholarly community, but only rarely reach the women whose knowledge is the basis for this scholarly work. As a result, the women whom we

interview, who have offered their insights and archives to previous projects, are profoundly mistrustful of scholars bearing gifts. They frequently express feeling "used" and still left out of the historical record. Our commitment to creating a repository as opposed to yet another book, essay, or documentary film is a response to this unequal knowledge relationship, as much as it is a practical effort to spur more scholarship and teaching and thereby address the urgent need to document and preserve this history before it passes into obscurity. So for us, leaving materials in place is as much a political decision as it is a pragmatic approach to our physical limitations (we are not a "brick and mortar" library). That said, the objects in our collection represent something more than simply a mediated form of the objects we scan—they are, instead, the digital residue of the scenes of transgenerational memory exchange that are the beating heart of our project. Even more ephemeral than tiffs, jpegs, and movie files, these scenes of archival "encuentro" where memory is shared, passed on, confirmed, and recalibrated are what is really being archived in our project. At the same time, the objects we collect are also "evidence" of a rich history that we want to bring to light (in some cases they are the ONLY evidence of this history) which is generally ignored by scholars and not preserved in libraries, and we want to share that with as broad a population as possible. We understand that not everyone can, or wants to, access this history through digital modalities. For this reason, we have found ways to use the materials in our digital collection to reach spaces outside the institution and people who may not have access to our website and repository, enacting a key transfer of knowledge from digital to analog environments. We have curated public history projects from pop-up exhibits to major community exhibitions, including two major exhibits in Detroit in partnership with the University of Michigan Penny W. Stamps School of Art and Design. We see this movement from analog to digital and back to analog as a critical transit of memory that allows us to not only bring the urgent materiality of the archive back to "life" in the community, but also an opportunity to spur memory and expand knowledge about Chicanas in the 1970s while forging new communities of struggle inside and outside the university.

How does your intended audience inform the archive's web infrastructure and its design choices?

Because our intended audience is not just scholars, but a broader transgenerational collective, we have tended to

favor relatively easy to use digital tools that even digital novices can use to access and build our repository. The materials we collect are stored in a digital repository built on a data management system called Clowder, which enables users in multiple locations to upload and download multimedia files via a login. We chose the Clowder platform (which was originally developed for collecting environmental data and other natural science applications) over Omeka or Drupal, because it is very simple to use (even for digital novices), and it allows for the storage, organization, and quick retrieval of very large files. Because our Clowder platform has a very low bar in terms of technical expertise, we are able to train partner projects and students in a relatively short period of time (an afternoon workshop) and provide them with simple guidelines, workflows, and spreadsheet templates to facilitate their work. The repository currently includes over one hundred and fifty oral histories collected by our project team as well as several regional partner projects like Somos Latinas in Wisconsin (Dr. Andrea "Tess" Arenas, University of Wisconsin–Madison), Chicana Chicago (Dr. Elena Gutierrez, University of Illinois–Chicago), and the Enriqueta Vasquez Digital History Project (Dr. Theresa Cordova, University of New Mexico). Because access to our digital repository is login-protected, we have also created a public website (using Drupal) that includes selected biographies of the women we have interviewed (along with images from their archive and occasionally videoclips of their interviews), visualizations like maps and timelines, and brief essays. Again, most of the material on our public website has been created by students who have little to no technical knowledge, but who have developed a substantial amount of historical knowledge as a result of their close work with the archive. Tools like Clowder and Drupal have enabled us to collaborate with scholars, teachers, students and community members to expand the repository regardless of their level of technical expertise.

How is the archive sustained in the long term?

Our understanding of "sustainability" has been shaped by over a decade of work building the project without the support of major grants or institutional commitment. Our precarious existence has required lots of additional labor, but also smart and innovative approaches to collaborative methods of production. As we have never had the luxury of working in the same physical spaces except on research trips, our workflows presume a virtual working space and strategies geared toward acutely or-

ganized processes and fine tuned methods of collaboration and production. We work well with one another, and with our collaborators—a model that extends to our ancillary collecting projects and community collaborations. Building community means building networks of participants that includes both subjects and practitioners in a multi-disciplinary approach to the production of knowledge—archivists, writers, media specialists, and technologists working with scholars, faculty and community members. The archive is not just a collection of artifacts or data, it is the transformational moments of witness that each collaborator experiences within their own interactions with artifacts, data, and each other. The archive thus becomes a group responsibility for all participants—it creates in each person, a sense of cultural obligation to record, document, curate and ultimately give new and unique voice to material from moments that individually resonate. The archive is a living, active space, where knowledge is produced in constant dialogue between the generation that we are documenting and the generations who are given the responsibility to preserve memory and history and to sustain and grow our collective memory. The archive is us.

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The Berkeley Revolution | http://revolution.berkeley.edu

Responses by Scott Saul, Professor of English and American Studies at the University of California, Berkeley.

What is the The Berkeley Revolution?

"The Berkeley Revolution: A Digital Archive of the East Bay's Transformation in the Late-1960s and 1970s" has been built by three teams of students, through an advanced American Studies research seminar that ran in 2017, 2018, and 2020. I was motivated to create the site after the success of my "Richard Pryor's Peoria" site, which was a digital companion to Becoming Richard Pryor, my biography of the trailblazing comedian. In that case, I'd wanted to dramatize the archive I'd

assembled in the course of doing my research for the first sections of the book (on Pryor's first twenty years in Peoria, IL, a midwestern city that had been understudied relative to its importance), and so I pulled together a team that built a site to curate that research. Building the site was a wonderfully fulfilling experience of collaboration for me—like none other that I'd had in my twenty years in the humanities—and I wondered if I could re-create the thrill and deep learning of it in my undergraduate teaching at UC Berkeley. There would be a key difference, though: while I'd already wrapped up my research on Pryor and Peoria before building that first site, the "Berkeley Revolution" would be driven by the research that my students would perform over the course of the semester. We would be building the site and do the research to fill out the site at the same time.

What drove the creation of this site, in particular, were two things. First, I sensed that the history of Berkeley in the 1970s—not the Berkeley of the Free Speech Movement and People's Park—had been little told, yet was so important for the history of American social movements such as the ecology movement, the gay liberation movement, the disability rights movement, the women's liberation movement, and others. Second, I knew that there were many institutional archival holdings that hadn't been tapped, and many people—*veteranos* of these movements—who hadn't been tapped as sources (and who weren't going to live forever).

The audience was imagined to be a large public one: anyone with an interest in the history of Berkeley and the larger Bay Area, or the history of the "long 1960s," or the history of postwar America more generally. We emphasized storytelling and the artful curation of documents, using the model of the museum curator who wants to spark interest and engagement; we didn't want to prescribe a narrow way of understanding our materials.

How do the technologies you used complicate traditional understandings of "the archive" and the knowledge structure it seeks to enforce?

Each project on the site involves assembling a magpie's archive of materials, with the goal of offering many perspectives on the past, including the perspectives of those often excluded from institutional archives (poor people, working-class people, trans people, radical activists, and so on). Here I think of our "project archives" in the sense developed by Phil Deloria and Alexander Olson in *American Studies: A User's Guide* as a "collection with

a purpose" (161)—a collection that, however capacious, is always partial and incomplete.

Many of the project archives have tapped, for written materials and photos, the personal collections of people involved in the history they described. For instance, the project on Berkeley's Rainbow Sign drew significantly on the boxes of materials collected by the founder of that black cultural center, which were sitting unopened in the basement of her daughter. In addition, the students have often engaged in lengthy interviews with those involved in the history they seek to reconstruct, which then inform their curation of the archive. The resulting *assemblage* offers a healthy mix of materials: primary sources from personal collections (diaries, photos, leaflets, calendars, etc.) put in dialogue with articles from the alternative press, the mainstream press, and sometimes the conservative press; with oral histories; and with materials from institutional archives.

These materials (consisting of 20-50 documents a piece, each with an annotation) are then curated through a fairly strict format: they are divided into different arrays of 3-9 items; each array is given a title; and each item is given a short "tagline" so that one can glance at an array and, by looking at the thumbnails of each document and the tagline assigned to it, make an informed choice about which document to explore.

Hopefully, we've achieved some balance in how we've created these non-institutional archives. On the one hand, we aim to cast a wide net, in terms of sources, so that we can allow many different voices from the time to speak. On the other hand, I think we do more than many digital projects to orchestrate those voices so that, rather than overwhelm the visitor, they seduce the visitor to follow them deeper into the archive we've built.

What is the pedagogical value of the archive?

The archive's first pedagogical value has been to the students who have created it—and in so doing, have learned how to annotate primary sources, assemble an archive, and weave a complex story that is true to the complications of their materials.

As to how the project has been used: it has been featured in courses in digital history and digital humanities, where it has served as a model of sorts for how to join storytelling and the archive. It has been featured in courses on the history of the postwar US, where its range of documents have allowed students to select documents for their self-guided projects. And it has come to serve as a "teaching resource" for many

journalists and for the greater public. For instance: when Kamala Harris challenged Joe Biden about his previous views on busing, journalists and the public turned to our project on the desegregation of Berkeley's schools to understand the history she drew upon in her comments. Likewise, after Harris was named the Vice Presidential candidate of the Democratic Party, many turned to the project on Rainbow Sign (which she frequented) to understand how her political conscience was ignited during her Berkeley childhood.

Additionally, we are now planning a series of events this coming spring, organized with the Berkeley Public Library, that will be keyed to four different projects and will be part of the BPL's Social Justice series. In this way, the "Berkeley Revolution" will expand beyond the borders of its own domain, and be the source of community-building efforts that draw together local East Bay residents with those outside the local community but with a continued investment in the histories the site curates.

What were the most challenging aspects of the development of the project/its curatorial work?

Practically, the most challenging aspect of this site is that its production timetable is linked to the semester—and four-and-a-half months is not much time for students to familiarize themselves with the history of the East Bay in the 1960s and 1970s, generate a realizable research project, perform the requisite archival work and interviews, and then digitize their primary sources, annotate them, curate them, and compose a larger essay that frames the story they tell. So the work always spills over from the spring semester and into the summer—which can lead to difficulties, especially if a student has other obligations.

On another practical note, I think that the most labor-intensive aspect of the site has been the line-editing that I have done (assisted happily, this past spring, by my Berkeley colleague Greg Castillo). It is a truism that every writer needs an editor, and I think that this truism holds doubly for student-writers, for whom our site may be their first time writing history—social history, political history, cultural history—for a larger public. At the same time, I do believe that this editorial work, on my part, has also been an important part of the pedagogical work of the course behind the site: the students learn how to move from a more purely academic mode of writing (writing for a grade, writing to impress) to a mode of writing that emphasizes cogency, clarity, and vividness of description.

What is the relationship between the team of creators of the project and its holdings?

Much of what we publish on the site is in the public domain. Those items that are not in the public domain are generally published by courtesy of those who have offered the items.

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Chicory Revitalization Project | http://bit.ly/chicorymag

Responses by Mary Rizzo, Assistant Professor of History at Rutgers University-Newark.

What is the Chicory Revitalization Project?

The Chicory Revitalization Project was founded in 2018 by a group of educators, cultural workers, writers, and artists in Newark, NJ and Baltimore, MD. The Project centers on Chicory magazine, an arts-and-poetry magazine published in Baltimore from 1966-1983 by the Enoch Pratt Free Library. The magazine published the mostly unedited writing of working-class African American people in Baltimore's poorest neighborhoods. It was created and edited by Sam Cornish, who became the poet laureate of Boston, MA, and was subsequently edited by Lucian Dixon, Augustus Brathwaite, Melvin Brown and Adam Jackson. *Chicory* described itself as the "magazine for people who don't like to write but have something to say." Its goal was to be a platform where regular people could express themselves through poetry, essays, and art. Given that official archives rarely capture the voices of working-class Black people, Chicory offers historians and other scholars a missing perspective on the past.

In 2014, I rediscovered the magazine in the collections of the Pratt library. Recognizing its historic value, I worked with the library to digitize the collection, with financial support from Rutgers University-Newark, which is now available online. Thanks to a seed grant from the Whiting Foundation, I created the Chicory Revitalization Project to use the power of poetry to

promote civic dialogue about social justice and place. The CRP extends Chicory's model of using vernacular and written poetry as community expression and civic dialogue into present-day Baltimore. In addition to events, the project uses Instagram and Facebook to highlight poetry and art from the magazine, putting them into their historical contexts and examining how they relate to contemporary issues such as the Black Lives Matter movement.

How do the technologies you used complicate traditional understandings of "the archive" and the knowledge structure it seeks to enforce?

Archives are most commonly records of state power that are the basis for official narratives of history based around the state. The *Chicory* archive is different. As a community publication, it offers a counternarrative, one in which the voices of working-class African American residents of Baltimore are prioritized. The multiplicity of voices in the magazine make it an engaging and sometimes frustrating source—there is no one perspective in it. But in the aggregate, *Chicory* is an archive of the social and political debates occurring in a tumultuous period of American history. By reading poetry as a historical source, rather than sheerly aesthetically or psychologically, scholars can find within it counternarratives to the dominant state narratives of the time. For example, after President Lyndon Johnson created the War on Poverty in 1965, Baltimore developed its "Plan for Action," which detailed how it would use federal funding to eliminate poverty, which was concentrated in African-American communities in the city. This plan argued that black communities were morally and socially deficient and needed support to help them become more like white middle-class residents. *Chicory* magazine's existence contradicts and subverts these ideas at the foundational level. Rather than seeing African Americans as needing more education or training to become published writers, *Chicory's* editors believed that their community had its own modes of expression, including through black vernacular language. By publishing unedited writing, the editors asserted that their community was not deficient, but, as the Black Arts Movement argued, had its own aesthetic standards. That *Chicory* spread nationwide, with readers as famous as Ossie Davis, Ruby Dee and Lucille Clifton, and that a collection of its poems was published as the book, *Chicory: Young Voices from the Black Ghetto* in 1969, suggested that they were successful in asserting this message.

What is the pedagogical value of the archive?

Chicory poetry has been used in a variety of pedagogical settings, including in university and high school classrooms and in writing workshops for young people. Because many of the issues raised by writers in Chicory are relevant today, the poems can be the seeds for discussions about historical problems, particularly in African-American urban communities. That the poems are written by regular people, though, gives them an emotional quality that makes them more engaging to students than traditional historical documents. For example, college students taking my "Urban History of the United States" class at Rutgers University-Newark, learned about urban renewal, disenfranchisement, and the Black civil rights and Black Power movements. Students, many of whom grew up in cities like Baltimore, chose poems from *Chicory*, and responded to them in audio essays. The students also assigned a location in Baltimore to their chosen poem, thinking about how place is represented through poetry. Through a partnership with the Peale Cultural Center in Baltimore, the students' audio essays were incorporated into the Be Here Stories project, which amplifies stories by and about Baltimore. This project had multiple outcomes. First, students connected their own lives and experiences and the experiences of people in the past, making material learned in class more meaningful. Secondly, they used historical thinking skills to identify a logical location to assign to a poem. Finally, they showed greater enthusiasm for the project because their work would be available to the public. We've made our teaching materials available to anyone. If you'd like to incorporate *Chicory* into classes, please feel free to do so—and let us know! If you have ideas for other ways to use *Chicory* in teaching, I would be excited to connect.

What were the most challenging aspects of the development of the project/its curatorial work?

In creating the digital archive of the magazine, copyright was one of the biggest hurdles to overcome. Pratt Library was concerned about who owned the copyright for the magazine. Even though the library had been the original publisher, authors never signed any paperwork regarding copyright or permission to reproduce. Complicating matters further, many authors used only first names or nicknames when they published, making them impossible to find to get permission. Additionally, many authors were children at the time they published

in *Chicory*, raising issues around their legal ability to give permission for reproduction. Because the magazine was published originally with federal funds, the library agreed that it should be publicly available. While we would remove any item that an author wanted us to, we have only heard positive feedback from authors who are excited that their work is online.

What is the relationship between the team of creators of the project and its holdings?

Our team is eclectic! Because of my research in Baltimore and *Chicory*, I'm the project director, though I don't live in Baltimore. Because, however, we take community ownership of history seriously, the majority of our team is in Baltimore and represent important Baltimore cultural, educational and historical institutions, including the Enoch Pratt Free Library, Writers in Baltimore Schools, Dewmore Baltimore, and Bard Early College High School. Pratt library, as the digital and physical repository for the archive maintains the collections. All programming for the project comes through the members of the Chicory Revitalization Project. Any member can propose a program or event, which have included poetry readings, writing workshops, and public lectures.

How does the archive deal with the lack of materiality of the digital?

In 2019, I returned to Pratt library to conduct additional research in the library's holdings on *Chicory*. The first time I encountered *Chicory* in the library, it was through bound versions of the original magazine. This time, though, they let me access boxes of the unbound issues. I was shocked at how beautiful the artwork looked. Flipping through the mimeographed pages, I imagined the editors turning the crank on the machine to make hundreds of copies of each issue. Unfortunately, that experience is unavailable to our digital users. Frankly, we haven't dealt sufficiently with the lack of materiality due to a lack of resources and time.

How does your intended audience inform the archive's web infrastructure and its design choices?

One of the infrastructural challenges of the digital archive is the library's reliance on ContentDM as their digital repository management system. Because of its structure, ContentDM defines each issue of *Chicory* magazine as an object, rather than individual poems. While the archive can be keyword searched, a user may not find information they are looking for because there

is no way to categorize poems by subject. For example, a keyword search for "love" would miss poems that are about relationships but don't use that word.

Secondly, the ContentDM system is more familiar to scholars and researchers than members of the general public. A public user of the site may be confused about how to navigate through the issues to find what they're looking for. These problems spurred the creation of our Instagram (@Chicory$_B$altimore) and associated Facebook page. We hope that the public, and, especially, young people of color, engage with *Chicory*. We know that Instagram draws younger users, and has a vibrant community of poetry lovers. On our Instagram, we post poems and artwork from the magazine and relate them to issues happening today. For example, the Black Lives Matter protests against police brutality against African American people mirror debates that happened in the pages of *Chicory* in the 1970s. We have highlighted poems about police brutality in the past to show the historical roots of these issues today.

We have been experimenting with developing a version of the digital archive where each poem is assigned metadata, allowing for richer search functionality. In the future, we envision the archive to also include digitized material that contextualizes *Chicory*, such as oral history interviews with former editors and contributors, which I have begun collecting. We're open to ideas for how to improve, so please be in touch!

How is the archive sustained in the long term?

Through our partnership with the Enoch Pratt Free Library, the digital archive of the magazine will be preserved indefinitely as part of the Digital Maryland State Repository. This was a major goal of ours for digitization. While the physical copies of the magazine are available only in a few libraries in the US, and they have limited access for users, the digital surrogates will be preserved for the foreseeable future.

September 11 Digital Archive | https://911digitalarchive.org

Responses by Megan R. Brett, current September 11 Digital Archive project manager, Roy Rosenzweig Center for History New Media, George Mason University, Fairfax VA, with input from Dr. Stephen Brier and Dr. Tom Scheinfeldt.

What is the September 11 Digital Archive?

The September 11 Digital Archive is a born-digital collection of materials related to people's experience of the events of September 11, 2001, and its aftermath. The archive was created by a team made up of members of the Center

for History and New Media at George Mason University (CHNM) and the American Social History Project/Center for Media and Learning at The Graduate Center of the City University of New York (ASHP). The original team is listed on our website.

The project was created to capture digital materials which the original team felt would be essential to any future historical understanding of the events and aftermath of September 11. The intended audiences for the archive include people wishing to make contributions, historians studying the event, future historians, and individuals worldwide seeking a deeper understanding of the individual impact of the event.

How do the technologies you used complicate traditional understandings of "the archive" and the knowledge structure it seeks to enforce?

The September 11 Archive is one of the first born-digital archives in the United States. As such, it deviated from the tradition of donated or professionally-selected materials maintained and stored in a physical location by an individual or institution. Contributions remain the intellectual property of the donor, and the team which maintains the site are the custodians—similar to a collection "on deposit" in a more traditional archival setting.

What is the pedagogical value of the archive?

One value of the archive is the breadth of its collections, both in participation and temporally. The archive contains not only more immediate responses, but collections specifically relating to the fifth, tenth, thirteenth, and fifteenth anniversaries of the event. This allows for the study of memory and memorialization as well as immediate responses. Moreover, the existence of multiple anniversary collections facilitates an examination of change over time, taking into account broader changes in society in those years.

Because the platform on which the archive is built (Omeka Classic) allows users assigned a "researcher" role to access the backend of the website, it would be possible for individuals to request research access to the archive in order to study patterns such as rates of contribution, geographic location, etc. To that end, the archive includes—and was a test case for—two Omeka plugins for distant reading: Text Analysis and NGram. These plugins allow a researcher or other administrative user of the Omeka installation to run topic modelling software such as Mallet on the content of the collection, or view it through NGrams. For examples, please see the case studies done by Jannelle Legg and Alyssa Fahringer.

What were the most challenging aspects of the development of the project/its curatorial work?

Stephen Brier and Joshua Brown, members of the original project team that spearheaded the September 11 Digital Archive between 2002 and 2005, fully documented the development of the archive in a 2011 essay published on *Radical History Review* (see Further Readings below).

The issue of sustainability is still being grappled with—in 2003, the Library of Congress agreed to accession the whole of the September 11 Archive as one of the first fully digital archives they had ever agreed to take when the team handed over several (not one) hard drives to them. However, as of today, they have yet to figure out how to actually do that, which is why RRCHNM is still stuck with serving the site all these years later.

What is the relationship between the team of creators of the project and its holdings?

Creators of the content in the archives retain copyright over the material they submit. Most of the original team have moved on to other projects and the archive is currently maintained by members of RRCHNM.

How does the archive deal with the lack of materiality of the digital?

The lack of materiality is not an issue, as the archive was conceived of specifically to capture born-digital content. Some of the content in the collection—for example the response cards from the Smithsonian Museum of American History—have a physical version, but the physical collection is maintained by that institution and the September 11 Digital Archive is only concerned with the scanned item and its metadata. Metadata is key to working with digital material—this presents a challenge when collecting born-digital content from various publics who may not give much thought to describing their contributions beyond a title and a very short description; the decision for a team working with such material is what, if any, supplementary metadata can or should be added to bare-bones submissions.

How does your intended audience inform the archive's web infrastructure and its design choices?

The current version of the site uses the features of Omeka Classic to facilitate user navigation. For example, items are grouped into collections based on origin or topic, which allows users various ways to browse through the items in the archives; *e.g.*, everything submitted on the 15th anniversary of the attacks. The site design also prominently features a keyword search option, for users to explore content based on their own interests.

How is the archive sustained in the long term?

As mentioned above, after the first year of collecting, a hard drive with the collection to date was delivered to the Library of Congress. In 2011, the project received a Saving America's Treasures grant from the National Park Service and the National Endowment for the Humanities, which enabled the transition of the project from a boutique database system to Omeka Classic. As of Autumn 2020, the sustainability team at RRCHNM is working to ensure long-term stability of the platform, including archiving supplementary material in the George Mason University institutional repository, MARS.

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Brier Stephen and Joshua Brown. 2011. "The September 11 Digital Archive; Saving the Histories of September 11, 2001." *Radical History Review* 111: 101-109. https://doi.org/10.1215/01636545-1268731.

CUNY Digital History Archive (CDHA) | https://cdha.cuny.edu

Responses by Chloe Smolarski, CDHA project coordinator.

What is the CUNY Digital History Archive (CDHA)?

The CDHA is an open, digital public archive and portal that gives the CUNY community and the broader public online access to a range of materials related to the history of the City University of New York (CUNY). Archives and CUNY libraries contribute significant historical collections and CDHA also accepts materials from individuals whose lives, in diverse ways, have shaped, and been shaped, by CUNY. Faculty, staff, students, archivists, librarians, retirees, and alumni have contributed to the university's democratic mission and CDHA reflects those efforts. The CDHA is conducted under the auspices of the American Social History Project/Center for Media and Learning at The Graduate Center, CUNY.

In many ways, the idea of creating a participatory digital archive that frames CUNY's history as a *people's history* comes out of Occupy Wall Street. The flurry of activity, engagement, and the widespread questioning of what policies lead to the extreme economic disparities experienced in the United States created the conditions needed for the CUNY community at large to begin looking at its history in this context. During "Defending Public Higher Education," a conference in 2011 co-sponsored by more than a dozen institutes and academic departments across CUNY, it became evident that the City University lacked a central depository for primary materials that would allow the community and the greater public, scholars, and laymen alike to create connections between the varied movements at CUNY's and NYC's social fabric. While Stephen Brier, Andrea Vasquez, and Cynthia Tobar were among a core group of original "creators," there was, at least initially, widespread interest across CUNY to create this archive. The complicated origin story of the archive, as well as a list of some of the early participants can be found on the "Our History" page of our website. I joined the team in 2014, when the archive was still in the process of defining its scope. content, and the parameters of its operation.

How do the technologies you used complicate traditional understandings of "the archive" and the knowledge structure it seeks to enforce?

Since working at the CDHA, I have found a clash of cultures between an internet ethos and a deeply rooted practice of "gatekeeping" surrounding traditional archives. I'll briefly outline below a few thoughts concerning linear/nonlinear mediums, access to information versus preservation, and the notion of curation in an archive. While institutional histories are traditionally framed chronologically, the internet is inherently a nonlinear medium, essentially based on a web of hyperlinks. As we built the archive and collaborated with various stakeholders, several questions repeatedly arose: How does one create meaning from a collection of items that can be accessed from multiple entry points? How much context is needed for individual data points to be understood? Complicating the matter is that the CDHA does not house primary materials, but rather it provides a platform that anyone with an internet connection can access (and for that matter, download). When we talk about preservation, in this case, it is an abstract concept that entails preserving a story rather than an actual item. While some argue that open access embodies democratic values, others maintain proprietary sentiments towards knowledge/information. Lastly, at its inception, the CDHA struggled with the notion of curation as opposed to the traditional definition of an archive—a depository of raw material that only takes on meaning once it is turned into something else. Very early in the process, we were committed to creating an archive that would offer context. It was important to us that this would be a resource that would be useful to a range of people interested in CUNY's history, and to do that, we felt like our collections had to tell a story.

What is the pedagogical value of the archive?

The archive is used in multiple settings across CUNY. Stephen Brier has used the archive extensively in his various education history classes for doctoral students at the Graduate Center, as documented in his "Why the History of CUNY Matters" piece in *Radical Teacher*. His students use the CDHA as they might a "regular archive" to do research for papers and articles for his classes. Likewise, community college students have used the archive in writing classes, student activists have culled materials from the archive to create class presentations, library science students have assessed physical collections in the context of their course work, and graduate students have relied on the archive as a resource for an open-source RPG. Perhaps most importantly, the CDHA has given undergraduate and graduate students alike a place to frame their own CUNY histories. In some cases, collections reflect on an activist movement that involved the individual directly. Other collections were built around primary materials connected to a student's particular research interest.

What were the most challenging aspects of the development of the project/its curatorial work?

Funding has always been a challenge. Even though CUNY is comprised of almost 20 colleges, the project has been described as "too local." Additional challenges have included having an insider/outsider status. We were creating a different kind of institutional history by building collections of documents focused on specific moments of change in

CUNY's history. We stepped away from more traditional ways of managing bureaucratic records, which are often top-down and prioritize the functions of administrative offices rather than the efforts of students, faculty, staff, and local communities to influence university policies and programs. This has had the effect of creating tension between various stakeholders and the CDHA.

What is the relationship between the team of creators of the project and its holdings?

Many of the collections are spearheaded by an individual (retiree, student, alum, staff, etc.) who was directly involved with the collection's content. It's exciting to be part of a project that creates a platform for people, often from marginalized communities, to tell their own stories.

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Digital Humanities K12 | https://www.dhk12.com

Responses by Rosie Jayde Uyola, independent scholar, K-12 teacher, documentary filmmaker, and researcher of memory, commemoration, and Black Life and Culture.

What is DHK12?

DHK12 is a free, unrestricted, online open-access collaborative network of educators who seek to use digital tools to make the humanities come to life for students; draw on the scholarship of women and people of color to diversify curricula; support students as they do the work of historians by creating knowledge.

DHK 12 is a self-hosted project I created without any institutional or external support. Over the past two years, I launched two digital projects—built by students, the people who will need the tools to deal with the complexities of the future—that will contribute to public scholarship in digital indigenous studies, digital black studies, Africana and diasporic studies, digital queer studies, and digital feminist studies. With these interdisciplinary and transnational, student-driven digital archive projects (as such, they are always in process, as we are always adding new data), we will build complex models of memory and commemoration, analysing our data with computational methods and communicating the results to a broader public.

As a K-12 teacher and junior scholar in American Studies, I hope to build partnerships with DH scholars worldwide to continue to develop interdisciplinary K-12 digital humanities curricula that use and contribute to interdisciplinary scholarship, teaching, and creative student-centered work.

How do the technologies you used complicate traditional understandings of "the archive" and the knowledge structure it seeks to enforce?

Our digital archive is open-source and not behind a paywall. Anyone can submit content and there is no hierarchy of whose work is featured. Anyone who has projects that relate to our themes of anti-bias and anti-racist abolitionist teaching can submit their work and have it be featured for free.

What is the pedagogical value of the archive?

DHK12 is part of an ethical and political imperative for a growing number of teachers and scholars committed to accountable and reciprocal research practices and knowledge-sharing. As producers of an open-access interdisciplinary curriculum and network, we are organizing academic knowledge production away from the profit motive of textbook publishers. Instead, we use primary source documents and digital archives, and work collaboratively with local cultural institutions to teach DH thinking and skills to primary and secondary school students. DHK12 develops projects to teach students and teachers how to use computational text analysis, digital mapping and timelines, image processing, and 3D modeling to develop new epistemologies, ontologies, and ways of knowing and understanding public humanities and societal engagement.

Our digital indigenous studies project, "The Red Atlantic," built in the Fall and Spring 2018-2019 explored "internal settler colonialism" versus "external imperial colonialism." K-12 students in NYC photographed dioramas and mounted exhibits at the American Museum of Natural History (AMNH) and built a digital archive that places the museum's narrative side by side with historical and artistic representations of culture created by indigenous scholars. Our objective was to use digital tools to decolonize the museum and open up spaces for indigenous scholars and artists within locations traditionally identified with dominant representations of colonialism. As a local and international public space, AMNH is a powerful producer of historical narratives and our digital archive seeks to re-center the voices and ontologies of indigenous scholars within the epistemological "origins story" of the American continent. Our future plans include partnering with a K-12 school in London to build phase two of our archive, in which we decolonize the representations of indigeneity at the Natural History Museum by placing current exhibitions and collections in conversations with contemporary work created by indigenous scholars and artists.

A second project, "Rainbow is Enuf" was developed in Spring and Fall of 2019. Rainbow is Enuf is a digital archive documenting the remarkable tenacity of black women, trans women, and femmes' visual, cultural, and political influence on American history. This black joy and black excellence archive draws on and contributes to digital black studies, digital queer studies, and digital feminist studies. Currently, in public and independent schools, children learn about black American life by studying enslavement, the 13th Amendment of the US Constitution, Jim Crow Laws, redlin-

ing/blockbusting of housing, and most recently, the prison industrial complex. To offer students an opportunity to understand the complexities of these histories more completely, our project combines digital research and digital production that allows students to explore the joy and excellence of black labor and resistance through the study of music, film, dance, art, comedy, theatre, and food. Students used digital resources such as Digital Public Library of America (DPLA) and Stanford's Tooling up for DH. The historiography of the project highlights and centers contributions of black women as creators of knowledge. By presenting students with new information using primary sources and giving voice and volume to marginalized histories, we seek to decolonize US History curricula.

What were the most challenging aspects of the development of the project/its curatorial work?

Because I am personally building all parts of the archive myself, using my own time and resources, it can be a lot of work. I also could use help with promoting the project so that it could receive more submissions. However, currently, I am grateful for all of the amazing Black, Indigenous, and People of Colour scholars who have submitted ideas for projects which are currently posted on the website.

What is the relationship between the team of creators of the project and its holdings?

I built this digital archive to truly be an abolition-teaching tool. It's free, doesn't collect user data (such as emails or passwords) and doesn't require those who benefit from it to contribute back in any way (unless they choose to). DHK-12 is an offering of abundance to support educators and students across divisional levels to incorporate anti-racist teaching and learning in their curricula and to also explicitly promote the scholarship of Black, Indigenous, and People of Colour, especially those who are women, queer, trans, and gender non-binary. Our archive centers often marginalized histories and voices through both content and historiography.