



# The PDHI Handbook

Slides, handouts and resources from  
The Public Digital Humanities Institute

Hosted by  
The Institute for Digital Research in the Humanities  
University of Kansas, Lawrence, KS  
June 6-11, 2022



NATIONAL  
ENDOWMENT  
FOR THE  
HUMANITIES



The Public Digital Humanities Institute (PDHI) (<https://publicdh.org>) brought together teams of academics and community partners from 12 community-based digital humanities projects for an intensive week of digital humanities training and discussion at the University of Kansas in Lawrence, Kansas. The PDHI was funded by the National Endowment for the Humanities through the Institute for Advanced Topics in the Digital Humanities program. It was organized and carried out by KU's Institute for Digital Research in the Humanities (<https://idrh.ku.edu>), under the direction of co-PI's Brian Rosenblum (KU Libraries) and Dave Tell (Communication Studies)

Held in person at KU from June 6-11, 2022, the PDHI offered a unique opportunity for community representatives and humanities scholars to receive training alongside each other in a bi-directional, collaborative setting. While the curriculum included training in some digital tools and methods, it also placed a strong emphasis on topics such as relationship building, project management, and effective and ethical models of academic-community collaboration. The program also included case studies of five model public digital humanities projects presented by each project's director. The Institute sessions were led by more than 20 experienced academics, library professionals, and community partners, providing participants rich opportunities for engagement and giving participants the resources and strategies to strengthen the long-term viability of their projects.

This *Handbook* gathers together many of the slides, handouts, and other resources presented at Institute. It serves as a companion to the *White Paper Report*. Both the *White Paper* and the *Handbook* are available online at <https://hdl.handle.net/1808/34893>.

We thank the scholars, practitioners, and community members below who participated in the PDHI and who have kindly made their materials available here.

- **Tami Albin**, Associate Librarian, University of Kansas
- **Sarah Bishop**, CEO of Coneflower Consulting, LLC, Lawrence, Kansas
- **Josh Bolick**, Scholarly Communication Librarian, University of Kansas
- **Shannon Criss**, Professor, Architecture Department, University of Kansas
- **Kaylen Dwyer**, Digital Humanities Librarian, Tufts University
- **Sylvia Fernández**, Assistant Professor, Public & Digital Humanities, University of Texas San Antonio
- **Nils Gore**, Professor, Architecture Department, University of Kansas
- **Chelsea Gunn**, Teaching Assistant Professor, School of Computing & Information, University of Pittsburgh
- **Jenny Hay**, ScoutSA Program Manager, City of San Antonio Office of Historic Preservation
- **Matt Kleinmann**, PhD candidate and community health designer, University of Kansas
- **Stephanie Sapienza**, Digital Humanities Archivist, Maryland Institute for Technology in the Humanities
- **Hyunjin Seo**, Oscar Stauffer Professor and Associate Dean for Research & Faculty Development, William Allen White School of Journalism and Mass Communications at University of Kansas
- **Violetta Sharps-Jones**, Vice President, Lakeland Community Heritage Project, College Park, MD
- **Lindsey Wieck**, Director, Master of Arts in Public History program, St. Mary's University
- **Erin Wolfe**, Metadata Librarian, University of Kansas
- **Michael Wynne**, Digital Applications Librarian, Center for Digital Scholarship and Curation, Washington State University

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## Community Partnerships

- A. Participatory Design Principles.....5
- B. Building Trust with Community Partners.....6  
*Nils Gore, Matt Kleinmann, Shannon Criss, The Dotte Agency*
  
- C. Strong Community Partnerships-Handout.....25
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- E. Community-Driven Values - Project Sharing.....30  
*Hyunjin Seo*
  
- F. CARE Principles for Indigenous Data Governance.....32  
*Research Data Alliance International Indigenous Data Sovereignty Interest Group. (September 2019). "CARE Principles for Indigenous Data Governance." The Global Indigenous Data Alliance. <https://www.gida-global.org/>*



## PARTICIPATORY DESIGN PRINCIPLES

### PRINCIPLES

***P1. Get to know the history of the community and its cultural norms.***

### PROMPTS

- How do you define “community”?
- How can you reach community voices that are not often heard?
- Who is already organizing your community?

***P2. Listen to needs of residents and identify stakeholders in the community.***

- What does your community care about?
- Who is already doing this work?
- What can you build together that is tangible?

***P3. Be present within the community and build trust with formal and informal leaders.***

- How are you ‘present’ in your community?
- What tools or spaces can you use at existing community events?
- How can you make participation more accessible and fun?

***P4. Engage with all stakeholders that are potentially affected or want to participate.***

- Who are your stakeholders?
- Why do you need their participation?
- How will you keep them engaged through the process?

***P5. Work to develop interdisciplinary partnerships to address the issues raised by community stakeholders.***

- What other disciplines would benefit your project?
- How can your discipline benefit their work?
- What kind of synergies might develop in the process?

***P6. Be respectful of cultural issues when developing the design process.***

- What are some of the cultural issues at play in your project?
- How can you leverage cultural diversity to the project’s benefit?
- What might be some unobvious cultural factors that you can unearth early in the project’s life?

***P7. Build sustainability into the design process by empowering residents to take ownership of prototypes.***

- How do you share ownership?
- What resources can community partners bring to the table?
- How do you plan for ongoing maintenance?

***P8. Allow residents to own the design outcome and be flexible to meet their needs as they evolve.***

- How do you train members of your community to develop their skills alongside you?
- What will your project look like in five years?
- How youth can grow as leaders in your project?

***P9. Effective participatory design within communities requires long-term engagement.***

- How do you invest in relationships along the way?
- How can the process build up capacity in the community?
- Where can the community find you when the project is “done”?

## Building Trust: Participatory Design with Community Partners

*Facilitators: Shannon Criss, Nils Gore, Matt Kleinman*

**Focus Question: How do you ensure community stakeholders are fully engaged?**

This interactive session will follow the work of the Dotte Agency, a multi-disciplinary design collaborative engaging neighborhoods to shape the built environment in order to improve public health. The presenters will demonstrate how early-action projects with community partners in Wyandotte County, Kansas led to storytelling projects, which in turn led to future community-led design efforts that are ongoing. The session will introduce the Principles of Community Engagement from the Clinical & Translational Science Awards (CTSA) that Dotte Agency has adapted into their multi-disciplinary collaborative approach. Community partners will be invited to share their perspectives and experiences through pre-recorded conversations that introduce each example project during the session. Participants will be guided to map out potential projects in their own environment where storytelling and building trust can lead to design and further action with community partners. Project resources and videos are available on the [Dotte Agency website](#).

### OUR FORMAT:



**20 minutes**

- Introduction
- Format
- Principles of Participatory Design



**20 minutes**

- Principles 1-3
- Reflection
- Post around the room



**15 minutes**

- Break



**20 minutes**

- Principles 4-6
- Reflection
- Post around the room



**20 minutes**

- Principles 7-9
- Reflection
- Post around the room



**20 minutes**

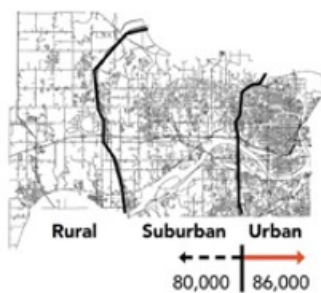
- Read others prompts
- Discussion



<http://dotteagency.org>

#### **DOTTE AGENCY**

- Based at KU School of Architecture & Design
- Started in 2014 by Shannon Criss, Nils Gore and Matt Kleinmann
- Experiential learning for students
- Working at intersection of the built environment and public health
- Rooted in partnerships with community-based organizations
- Dotte Agency = "Wyandotte County Spatial Agency"



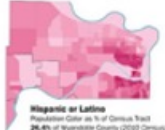
Wyandotte County, Kansas demographics



**White Non-Hispanic**  
Population Color as % of Census Tract  
43.2% of Wyandotte County (2010 Census)



**Black Non-Hispanic**  
Population Color as % of Census Tract  
25.2% of Wyandotte County (2010 Census)



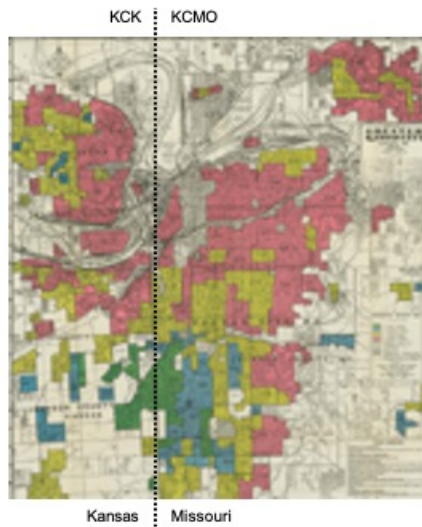
**Hispanic or Latino**  
Population Color as % of Census Tract  
26.6% of Wyandotte County (2010 Census)



**Asian**  
Population Color as % of Census Tract  
2.8% of Wyandotte County (2010 Census)

#### **WYANDOTTE COUNTY, KANSAS**

- A culturally rich and ethnically diverse community of about 170,000 people.
- Median family income: \$33,784 and an average life expectancy gap of 24 years.
- Eastern Wyandotte County (KCK) has had systemically underinvested infrastructure (streets, sidewalks, parks, etc.)
- Consistently ranked last or next to last in Kansas on the RWJF County Health Rankings.



### KANSAS CITY

- Crosses the state line between Kansas and Missouri
- Biggest part of the city is in Missouri (KCMO). Finance, education, cultural institutions
- Kansas side traditionally centered on manufacturing, stockyards, labor, etc. (KCK)
- KCK has long been an entry point for immigrants
- KCK is in Wyandotte County

**FEDERAL POLICIES RADICALLY RESHAPED URBAN AMERICA**


**The Build-out of Suburbia**

- The FHA and the creation of the standard mortgage 1934
- The GI Bill 1944
- Federal Highway Act 1953
- Infrastructure Subsidies for New Suburbs



**The Demolition of Urban Areas**

- Urban Renewal 1949
- High rise public housing
- *Benjamin v. Parker* (1954): Justification of using eminent domain for blight removal
- Federal Highway Act 1953



### DE JURE SEGREGATION IN THE BUILT ENVIRONMENT

- Suburbanization/white flight
- Redlining
- Urban renewal
- Highway construction
- Inadequate public transportation
- Inadequate public housing
- Food & Environmental Apartheid



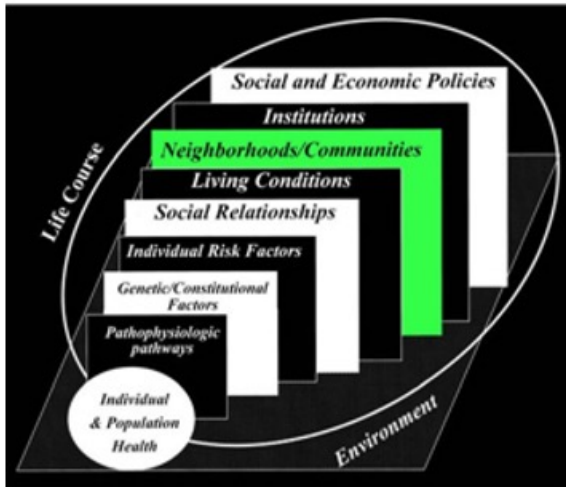


Diagram adapting the **Social Determinants of Health**

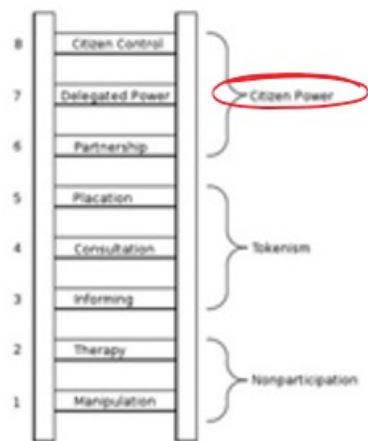
**SOCIAL DETERMINANTS OF HEALTH**

- Environmental factors matter
- Environment can be improved to change health outcomes
- Better parks, safer streets, improved sidewalks
- Healthy eating is also important
- Improve food access
- Shifting to the "Social and Political Factors of Health"

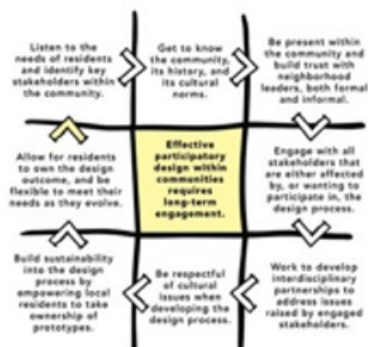
**Is "community engagement" enough?**



Early efforts of Dotte Agency in Wyandotte County



**Ladder of Citizen Participation**  
by Sherry Arnstein



A participatory design process for community health should be built upon the engagement principles set forth by the CDC and NIH. This approach reinforces the adaptive design process.

Diagram from: "Dotte Agency: A Participatory Design Model for Community Health". The Plan Journal, 1(2), 213-237 (2016) by Shannon Criss and Matt Kleinmann.

## 9 PRINCIPLES OF PARTICIPATORY DESIGN

1. Get to know the history of the community and its cultural norms.
2. Listen to needs of residents and identify stakeholders in the community.
3. Be present within the community to build trust with formal and informal leaders.
4. Engage with all stakeholders that are potentially affected or want to participate.
5. Work to develop interdisciplinary partnerships to address those issues raised by community stakeholders.
6. Be respectful of cultural issues when developing the design process.
7. Build sustainability into the design process by empowering residents to take ownership of prototypes.
8. Allow residents to own the design outcome and be flexible to meet their needs as they evolve.
9. Effective participatory design within communities requires long-term engagement.

## TODAY'S PROCESS:

As we go through each of these principles in turn, demonstrating them as applied in **our** projects, imagine how they might play out in **your** projects by jotting down ideas on the sticky notes.

After each round of 3 we'll take a break and hang the notes on the posters around the room.

As you place your notes, look at the other participants' notes and see what they are thinking. Use the opportunity to discuss and share ideas with the intent of making your project more engaged with its community.

## 1. Get to know the history of the community and its cultural norms.



### Community Film Workshop

VideoVoice method with Northeast KCK residents

### CO-DESIGN WITH THE COMMUNITY

- Adapted PhotoVoice methodology from Burris & Wang.
- Neighborhood organization invited their residents leaders to join.
- Community leaders shared and co-edited their neighborhood's most pressing needs.



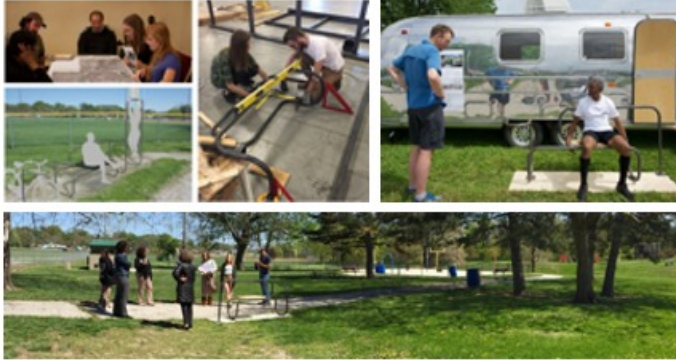
### P1 PROMPTS:

- How do you define "community"?
- How can you reach community voices that are not often heard?
- Who is already organizing your community?



Community Film Workshop, led by the Historic Northeast-Midtown Association

## 2. Listen to needs of residents and identify stakeholders in the community.



**Jersey Creek Trail Fitness Stations**  
Revitalizing a neglected urban park

### PROTOTYPE

- Listen to the most pressing needs.
- Build ideas early to get community feedback.
- Use design iteration to adapt as needed.

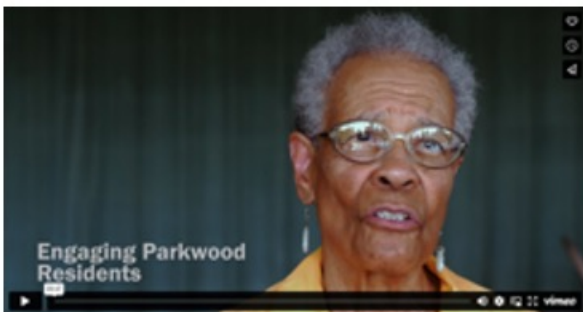


Finished Jersey Creek Trail Fitness Stations in use

### P2 PROMPTS:

- What does your community care about?
- Who is already doing this work?
- What can you build together that is tangible?

**3. Be present within the community and build trust with formal and informal leaders.**



Parkwood Colony Neighborhood leader Dorothy Mcfield

**MEET PEOPLE WHERE THEY ARE**

- Be present often in community spaces.
- Storytelling with community leaders helps to build trust.
- Make participation accessible, fun, and meaningful.



Be present at community events

Innovative tools & spaces can make participation fun and accessible



**The KU Mobile Collaboratory (moCOLAB)**  
A re-purposed Airstream camper for community engagement

### P3 PROMPTS:

- How are you 'present' in your community?
- What tools or spaces can you use at existing community events?
- How can you make participation more accessible and fun?

## Reflect, Write & Post

Reflect on the Principles of Participatory Design and consider your own community project(s).

Take a few moments to write down responses and add them to the walls around the room.

### Principles 1-3

**P1. Get to know the history of the community and its cultural norms.**

**P2. Listen to needs of residents and identify stakeholders in the community.**

**P3. Be present within the community and build trust with formal and informal leaders.**

### Prompts

- How do you define "community"?
  - How can you reach community voices that are not often heard?
  - Who is already organizing your community?
- 
- What does your community care about?
  - Who is already doing this work?
  - What can you build together that is tangible?
- 
- How are you 'present' in your community?
  - What tools or spaces can you use at existing community events?
  - How can you make participation more accessible and fun?



**Take a short break.**

**We'll start up back here in 15 minutes.**

**4. Engage with all stakeholders that are affected or want to participate.**



**Active Living Trails**

Walking interview with Rachel Jefferson and Sherri Batts

**CONNECT TO HISTORY**

- Identify community-led efforts in historically underresourced communities.
- Engage with 'resident exports' in the community.
- Observe what works, adapt, and translate.

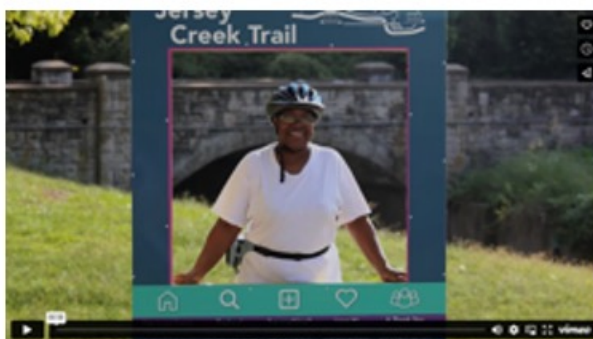


A community need

Community-led

Tangible response

Fun and accessible



### Active Living Trails

Participatory design to improve physical activity in public parks

### P4 PROMPTS:

- How is the community involved in the decision-making process?
- How do you build upon what's come before?
- Who does not yet have a seat at the table, but probably should?



**5. Work to develop interdisciplinary partnerships to address the issues raised by community stakeholders.**



**WyCo Food Map**  
Interdisciplinary and participatory mapping

**WICKED PROBLEMS**

- Follow User-centered design
- Partner across agencies and departments.
- Use design to make tangible decisions in the room together.

**Grocery Store Assessment Tool**

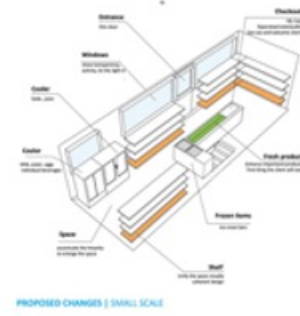
Year: \_\_\_\_\_ Date: \_\_\_\_\_

Project Description: \_\_\_\_\_

The goal of this assessment tool is to provide the user with design and layout of grocery stores with diverse accessibility of all products for grocery stores that have no signage for such identification. By identifying the issues, they can determine what changes to the store, the placement of items, signage to create accessibility of the design. Major issues are:

1. Identify and describe or give the user a detailed list of possible an absolute checklist for assessment under below. Sort/Filter for view a list of the grocery store on the left page.

Category	Item	Yes	No	Not Sure	Not Applicable
1. Has an adequate amount of products?	1. Has adequate stock levels in store?				
	2. Has adequate stock levels in store?				
	3. Has adequate stock levels in store?				
	4. Has adequate stock levels in store?				
2. The store is well lit and is safe?	1. The store is well lit and is safe?				
	2. The store is well lit and is safe?				
	3. The store is well lit and is safe?				
	4. The store is well lit and is safe?				
3. There is adequate signage for all products?	1. There is adequate signage for all products?				
	2. There is adequate signage for all products?				
	3. There is adequate signage for all products?				
	4. There is adequate signage for all products?				



**Interdisciplinary Curriculum**  
Inventory of potential WIC grocers



Public health and architecture students met with KCK residents during a PhotoVoice process about access to healthy foods.

### P5 PROMPTS:

- What other disciplines would benefit your project?
- How can your discipline benefit their work?
- What kind of synergies might develop in the process?

## 6. Be respectful of cultural issues when developing the design process



### SHARED GOVERNANCE

- If it's not from the community or owned by the community, it's not for the community.
- Wicked problems require approaches that cross jurisdictions and domains.
- Build community power.

#### Dotte Mobile Grocer

A community owned and operated mobile market



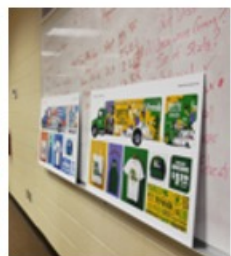
Residents lead decision-making



A grocery store on wheels



Designed to bring fresh, affordable food



Important to be culturally appropriate



### Dotte Mobile Grocer

A community owned and operated mobile market

### P6 PROMPTS:

- How might different cultures perceive your project?
- How are different cultures invited to influence your project?
- Where are your opportunities for early feedback?

## Reflect, Write & Post

Reflect on the Principles of Participatory Design and consider your own community project(s).

Take a few moments to write down responses and add them to the walls around the room.

### Principles 4-6

**P4. Engage with all stakeholders that are potentially affected or want to participate.**

**P5. Work to develop interdisciplinary partnerships to address the issues raised by community stakeholders.**

**P6. Be respectful of cultural issues when developing the design process.**

### Prompts

- Who are your stakeholders?
  - Why do you need their participation?
  - How will you keep them engaged through the process?
- 
- What other disciplines would benefit your project?
  - How can your discipline benefit their work?
  - What kind of synergies might develop in the process?
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- How might different cultures perceive your project?
  - How are different cultures invited to influence your project?
  - Where are your opportunities for early feedback?

**7. Build sustainability into the design process by empowering residents to take ownership of prototypes.**



**Epic Park Stage - 2014**

**Epic Art Shop - 2020**



**P7 PROMPTS:**

- How do you share ownership?
- What resources can community partners bring to the table?
- How do you plan for ongoing maintenance?

**8. Allow residents to own the design outcome and be flexible to meet their needs as they evolve.**



**Walk WyCo**

A community-led sidewalk audit process

**BOOTS ON THE GROUND**

- Follow through on your engagement with steps you take together.
- Build tools that are accessible and translate both up and down.
- Storytelling and maps as evidence and advocacy.



Infrastructure is access



Tools can be more accessible

**P8 PROMPTS:**

- How do you train members of your community to develop their skills alongside you?
- What will your project look like in five years?
- How can youth grow as leaders in your project?

## 9. Effective participatory design within communities requires long-term engagement



**The Wyandotte County Health Equity Task Force**  
A community-led coalition fighting COVID-19 and systemic racism

### BUILDING TRUST TAKES TIME

- Projects are cyclical, so plan to be around for the next iteration.
- Be intentional about building community through frequent fellowship.
- Follow where the community leads.



Community response to COVID-19



Youth engaged in the process

### P9 PROMPTS:

- How do you invest in relationships along the way?
- How can the process build up capacity in the community?
- Where can the community find you when the project is "done"?

## Reflect, Write & Post

Reflect on the Principles of Participatory Design and consider your own community project(s).

Take a few moments to write down responses and add them to the walls around the room.

### Principles 7-9

**P7. Build sustainability into the design process by empowering residents to take ownership of prototypes.**

**P8. Allow residents to own the design outcome and be flexible to meet their needs as they evolve.**

**P9. Effective participatory design within communities requires long-term engagement.**

### Prompts

- How do you share ownership?
  - What resources can community partners bring to the table?
  - How do you plan for ongoing maintenance?
- 
- How do you train members of your community to develop their skills alongside you?
  - What will your project look like in five years?
  - How youth can grow as leaders in your project?
- 
- How do you invest in relationships along the way?
  - How can the process build up capacity in the community?
  - Where can the community find you when the project is "done"?



**Walk around and read other responses.**

**What sticks out to you?**



## Public Digital Humanities Institute

Hyunjin Seo

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**Project Goal(s):** What is the central project goal that you are dealing with?

**Objectives/Outcomes:** What are key project outcomes you plan to achieve?

**Partnership Purpose:** What is the “added value” of the partnership?

**Resources:** What resources are needed to accomplish the project outcomes?

**Values/Ground Rules:** What are key values or ground rules that you have agreed on for ethical implementations of your project?

**Roles/Responsibilities:** What are roles and responsibilities of each partner on this project?

**Communication:** What are primary communication strategy / channels / methods to coordinate project activities?

**Decision-making:** What is the decision-making process that all partners have agreed on?

**Evaluation:** How do you (or plan to) evaluate your project and your partnership?

# Developing Strong Community Partnerships

Hyunjin Seo  
 Oscar Stauffer Professor & Associate Dean  
 Director, Center for Digital Inclusion  
 University of Kansas  
 June 6, 2022

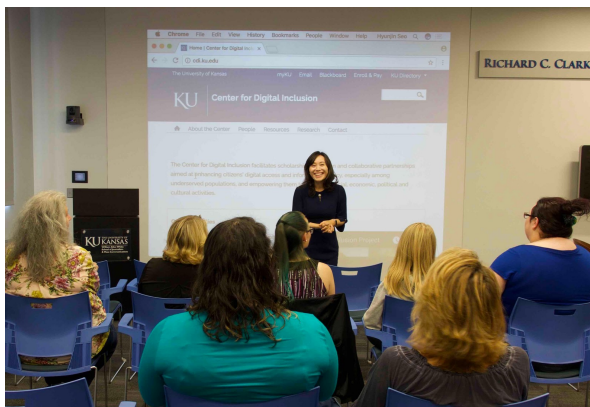
## Community-based Approaches to Enhancing Diversity, Equity and Inclusion in Technology Education



**Digital Literacy Program for Older Adults**



**Digital Literacy Program for Refugees**



**Technology Education for Women in Reentry**

## Primary Approach

### Community-based Research

Interview, survey, etc.  
 Pre-post comparison  
 Intervention-control groups

### Evidence-based Education

Multiple phases  
 Hybrid vs. online only  
 Interest-based content

### Community Partnership

Mutual respect, trust & empathetic understanding

## Digital Storytelling

### Digital Storytelling Projects by Participants



### Digital Storytelling Education

## Digital Art Exhibition



## Funders



National Science Foundation  
WHERE DISCOVERIES BEGIN



## Key Issues in Developing Strong Community Partnerships

## Academic-Community Partnerships: Challenges

## Academics' Perspectives

- Significant time commitment in building new partnerships and maintaining existing ones
- Lack of resources among program partners
- Acquiring external funding
- Recruiting and retaining program participants
- Lengthy IRB review processes

## Community Partners' Perspectives

- Limited time and resources for contributing to the partnership
- Reliability of academic partners
- Unclear communication
- Lack of mutual respect

## Exercise

- Goal/objective of the project
- Purpose of the partnership
- Values/Ground Rules
- Roles/Responsibilities
- Communication
- Decision-making
- Evaluation

## 1. Clearly identify shared goals and objectives

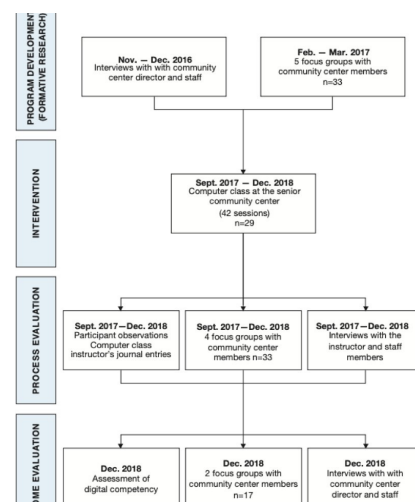
- What is shared vision?
- What is overall goal of project?
- What is purpose of partnership?
  - Specific, measurable, time-bound and realistic objectives
  - Desired partnership achievements
  - Recognize existence of distinct organizational goals
  - Review goals and objectives regularly

## 2. Establish Ground Rules for Collaboration

- Roles and responsibilities (clarity of leadership)
- Framework, values and ground rules
- Shared decision-making process
- Online and offline collaboration mechanisms

## 3. Build Roadmap for Collaborative Empirical Research

- Establish clear plans for conducting collaborative empirical research
- Formative research to understand participants' interests and needs
- Evaluative research to understand project impacts



Seo et al. (2019). *Journal of Applied Communication Research*.

#### 4. Partnership Based on Empathetic Understanding, Trust & Respect

- Empathetic understanding of each party's challenges
- Equitable/inclusive partnerships to establish and nurture trust
- Respect for community partners and program participants

#### 5. Establish Effective Communication Mechanisms

- Design mechanisms for transparent communication
- Set clear expectations for communications
- Establish effective, multi-modal communication channels
- Schedule regular meetings and project updates

#### 6. Regularly Evaluate Partnerships

- Regularly evaluate partnerships (what's working and what's not working)
- Agree on evaluation mechanisms early on
- Consider working with an external evaluation team
- Allow time for informal discussions

#### 7. Expect the Unexpected

- Build resilient partnerships
- Be prepared to deal with unexpected challenges
- Be flexible and agile

#### Academic-Community Partnership Projects

*It takes time, but it is worth it!*

#### Developing Strong Community Partnerships

Hyunjin Seo  
 Oscar Stauffer Professor & Associate Dean for Research  
 Director, Center for Digital Inclusion  
 University of Kansas  
 Email: [hseo@ku.edu](mailto:hseo@ku.edu)  
 Twitter: @HyunjinSeo



An institute to support  
academic & community  
collaborations in the digital  
humanities

Hosted by the Institute for Digital Research in the Humanities  
University of Kansas, Lawrence, KS  
June 6-11, 2022

#publicdh  
#PDHI2022

## Participant Project Sharing

Led by Sylvia Fernández

## 5 community-driven project values!

### Prompts

- Community engagement, needs, & interests
- Academic-Institutional practices and research approaches
- Methodologies and Shared Authorities
- Use of digital technologies
- Project structures
- Project impact
- Credit of team members labor

### Ethics in community-academic digital and public humanities projects

1. What ethical concerns do you have about your project?

### Ethics in community-academic digital and public humanities projects

2. How can they be addressed?

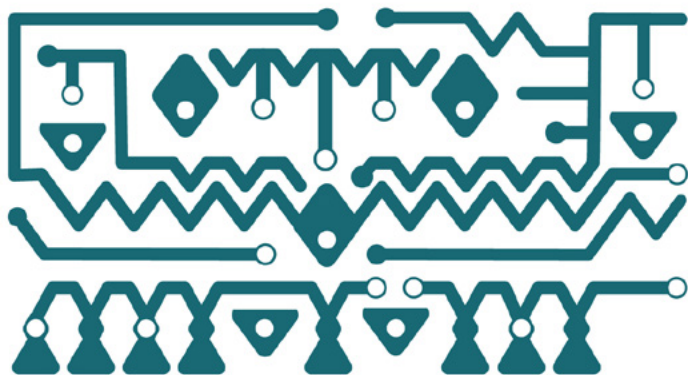
Share one ethical concern you  
are addressing!

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### PDHI Values!

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- Genuine equitable collaboration
  - Real open conversation of people capacity
- Authentic representation
- Social Justice
- Multiple audiences
- Pride of knowing your community histories/stories



# CARE Principles for Indigenous Data Governance

The increasing convergence of technology infrastructure and digital connectivity has raised the value of data across the globe.

Whether existing knowledge is digitised or new data are 'born digital', the impact they have on decision-making, allocation of resources, and innovation is significant. Data have important implications for Indigenous Peoples' ability to exercise their individual and collective rights to self-determination. Indigenous Peoples are often excluded from decision-making fora and their knowledge marginalised when such knowledge exists only as part of an oral tradition. The UN Declaration on the Rights of Indigenous Peoples (UNDRIP) reaffirms Indigenous rights to self-governance and authority to control their Indigenous cultural heritage embedded in their languages, knowledge, practices, technologies, natural resources, and territories (i.e., Indigenous data). Indigenous data, which include data collected by governments and institutions about Indigenous Peoples and their territories, are intrinsic to Indigenous Peoples' capacity and capability to realise their human rights and responsibilities to all of creation.

Indigenous data sovereignty reinforces the rights to engage in decision-making in accordance with Indigenous values and collective interests.

The current movement toward open data and open science does not fully engage with Indigenous Peoples' rights and interests. Existing principles within the open data movement (e.g. FAIR: findable, accessible, interoperable, reusable) primarily focus on characteristics of data that will facilitate increased data sharing among entities while ignoring power differentials and historical contexts. The emphasis on greater data sharing alone creates a tension for Indigenous Peoples who are also asserting greater control over the application and use of Indigenous data and Indigenous Knowledge for collective benefit.



This includes the right to create value from Indigenous data in ways that are grounded in Indigenous worldviews and realise opportunities within the knowledge economy. The CARE Principles for Indigenous Data Governance are people and purpose-oriented, reflecting the crucial role of data in advancing Indigenous innovation and self-determination. These principles complement the existing FAIR principles ([www.go-fair.org](http://www.go-fair.org)) encouraging open and other data movements to consider both people and purpose in their advocacy and pursuits.



# The CARE Principles

○ Indigenous Data Governance Principles



## Collective Benefit

Data ecosystems shall be designed and function in ways that enable Indigenous Peoples to derive benefit from the data.

### C1

#### For inclusive development and innovation

Governments and institutions must actively support the use and reuse of data by Indigenous nations and communities by facilitating the establishment of the foundations for Indigenous innovation, value generation, and the promotion of local self-determined development processes.

### C2

#### For improved governance and citizen engagement

Data enrich the planning, implementation, and evaluation processes that support the service and policy needs of Indigenous communities. Data also enable better engagement between citizens, institutions, and governments to improve decision-making. Ethical use of open data has the capacity to improve transparency and decision-making by providing Indigenous nations and communities with a better understanding of their peoples, territories, and resources. It similarly can provide greater insight into third-party policies and programs affecting Indigenous Peoples.

### C3

#### For equitable outcomes

Indigenous data are grounded in community values, which extend to society at large. Any value created from Indigenous data should benefit Indigenous communities in an equitable manner and contribute to Indigenous aspirations for wellbeing.

# The CARE Principles

Indigenous Data Governance Principles



## Authority to Control

Indigenous Peoples' rights and interests in Indigenous data must be recognised and their authority to control such data be empowered. Indigenous data governance enables Indigenous Peoples and governing bodies to determine how Indigenous Peoples, as well as Indigenous lands, territories, resources, knowledges and geographical indicators, are represented and identified within data.

### A1

#### Recognizing rights and interests

Indigenous Peoples have rights and interests in both Indigenous Knowledge and Indigenous data. Indigenous Peoples have collective and individual rights to free, prior, and informed consent in the collection and use of such data, including the development of data policies and protocols for collection.

### A2

#### Data for governance

Indigenous Peoples have the right to data that are relevant to their world views and empower self-determination and effective self-governance. Indigenous data must be made available and accessible to Indigenous nations and communities in order to support Indigenous governance.

### A3

#### Governance of data

Indigenous Peoples have the right to develop cultural governance protocols for Indigenous data and be active leaders in the stewardship of, and access to, Indigenous data especially in the context of Indigenous Knowledge.

# The CARE Principles

Indigenous Data Governance Principles



## Responsibility

Those working with Indigenous data have a responsibility to share how those data are used to support Indigenous Peoples' self-determination and collective benefit. Accountability requires meaningful and openly available evidence of these efforts and the benefits accruing to Indigenous Peoples.

### R1

#### For positive relationships

Indigenous data use is unviable unless linked to relationships built on respect, reciprocity, trust, and mutual understanding, as defined by the Indigenous Peoples to whom those data relate. Those working with Indigenous data are responsible for ensuring that the creation, interpretation, and use of those data uphold, or are respectful of, the dignity of Indigenous nations and communities.

### R2

#### For expanding capability and capacity

Use of Indigenous data invokes a reciprocal responsibility to enhance data literacy within Indigenous communities and to support the development of an Indigenous data workforce and digital infrastructure to enable the creation, collection, management, security, governance, and application of data.

### R3

#### For Indigenous languages and worldviews

Resources must be provided to generate data grounded in the languages, worldviews, and lived experiences (including values and principles) of Indigenous Peoples.

# The CARE Principles

Indigenous Data Governance Principles



## Ethics

Indigenous Peoples' rights and wellbeing should be the primary concern at all stages of the data life cycle and across the data ecosystem.

### E1

#### For minimizing harm and maximizing benefit

Ethical data are data that do not stigmatize or portray Indigenous Peoples, cultures, or knowledges in terms of deficit. Ethical data are collected and used in ways that align with Indigenous ethical frameworks and with rights affirmed in UNDRIP. Assessing ethical benefits and harms should be done from the perspective of the Indigenous Peoples, nations, or communities to whom the data relate.

### E2

#### For justice

Ethical processes address imbalances in power, resources, and how these affect the expression of Indigenous rights and human rights. Ethical processes must include representation from relevant Indigenous communities.

### E3

#### For future use

Data governance should take into account the potential future use and future harm based on ethical frameworks grounded in the values and principles of the relevant Indigenous community. Metadata should acknowledge the provenance and purpose and any limitations or obligations in secondary use inclusive of issues of consent.

## Case Studies

- A. San Antonio Storyscapes: Student Storytelling Partnerships.....38  
*Lindsey Wieck, Jenny Hay*
- B. Lakeland Community Heritage Project – Slides.....40
- C. Lakeland Community Heritage Project - Presentation Text.....44
- D. Lakeland Community Heritage Project - A Timeline.....50
- E. Lakeland Community Heritage Project - Online Resources.....52  
*Violetta Sharps Jones, Stephanie Sapienza*



## WHO ARE WE?

- St. Mary's University
- City of San Antonio Office of Historic Preservation
- Relatively tech-savvy – comfort with Wordpress, ArcGIS, and other digital platforms
- Strong, comfortable, long-term partnership
- Flexibility and autonomy in professional roles
- Experience in community partnerships and collaboration

## WHAT IS OUR PROJECT?

- In Spring 2020 and 2021, we partnered to challenge Wieck's students to produce innovative digital projects for the OHP using a **consultant-in-training model** to create a **project-based learning** experience.
- **Collaborative** process in course design - how we structured the course project and supported students in developing important professional skills and publicly-engaged projects.
- Produced the San Antonio Storyscapes Project:
  - [Stmupublichistory.org/sass](http://Stmupublichistory.org/sass)

As a Hispanic-Serving Institution, our Public History program uses projects like these to provide opportunities to ensure our predominantly BIPOC students can grow as knowledge producers, providing space to them to tell stories of populations largely overlooked by scholars.

Through this project, students feel empowered to tell these untold stories, while also gaining important skills in doing public, engaged scholarship and being introduced to new tech platforms.

## WHAT ARE OUR GOALS?

## WHAT DID STUDENTS PRODUCE?

- Projects that demonstrated emergent concepts in cultural heritage
  - Intangible heritage
  - Loss and change in the landscape
  - Underrepresented stories
- For example: [Eastside Churches in the Civil Rights Movement](#)

## WHAT WAS OUR PROCESS?

- *Step 1: Introduce task to students*
- *Step 2: Students analyze Historic Landmarks Dataset*
- *Step 3: Develop Possible Project Ideas*
- *Step 4: Develop Group Project Plans*
- *Step 5: Project Pitch*
- *Step 6: Students work; client checks in; project development.*
- *Step 7: Final presentations and products*



## PROJECT OUTCOMES, PART 1

1. **Student-driven**, innovative digital products to **expand the scope and scale of stories** shared on OHP's Discovery Map at [www.scoutsa.com](http://www.scoutsa.com)

2. **Empowers** students to:

(a) tell **undertold** stories within the community: [Butter Krust: Baked to Perfection](#)

(b) step into role as **advocates** through civic engagement: [A Westside Story: Cinematic Gems of San Antonio's Westside](#)



## PROJECT OUTCOMES, PART 2

Some groups found increased passion for **connecting K-12 students with these place-based narratives** that surround them. (Bread & Oral Histories)

Through our careful **mentorship**, we provide students both with encouragement and tough love, helping them incorporate **constructive criticism** without shutting down.

Students also gain extensive experience working in a consultant-client type role which also **builds their confidence** prior to moving into internship and professional work contexts.

Boost students' resumes, providing valuable experience and products that they can use to demonstrate competency when seeking **internships and work opportunities**.

## TAKE-AWAYS



Importance of thinking about not just **people** but also **places** and **intangible heritage** in public humanities projects



Value of consultant-in-training to provide **structured** experience for students



Impact of engaging in exploring **undertold stories** in **marginalized communities** and the value of connecting **new audiences** with these stories (e.g. K-12, library, etc.)



Community partnerships as **iterative, scalable, low/no cost processes** through which you learn and adapt in each iteration

## Case Study: The Lakeland Community Heritage Project

VIOLETTA SHARPS JONES  
GENEALOGIST AND HISTORIAN  
LAKELAND COMMUNITY HERITAGE  
PROJECT

STEPHANIE SAPIENZA  
DIGITAL HUMANITIES ARCHIVIST  
UNIVERSITY OF MARYLAND (MITH)

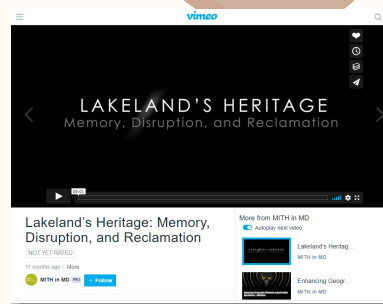
✉ [vcj0922@gmail.com](mailto:vcj0922@gmail.com)

✉ [sapienza@umd.edu](mailto:sapienza@umd.edu)

🐦 [@sapienza77](https://twitter.com/sapienza77)



## The Lakeland Community Heritage Project



## The Lakeland Community Heritage Project: A Timeline

2002—2004  
THE PROJECT IS BORN



"During a Lakeland Civic Association meeting, a handful of us were talking about the fact that the community as we knew it was done. Urban Renewal had destroyed two thirds of it physically. And new residents didn't know the community's history. We were sure that if nothing were done, it would be like our ancestors and our homes never even existed. Out of that conversation was born the Lakeland Community Heritage Project. These are the constant threads running through the work of LCHP. The mission is the conviction that Lakelanders continue to own their own stories, and tell their own stories."— Maxine Gross

2005—2009  
COLLECTION BUILDING  
AND NON-PROFIT STATUS



The community begins collecting digital copies of images, documents and oral histories. This involves mass scanning of photos, documents, and other ephemera, as well as the creation of an initial set of oral history interviews.

Members of the University of Maryland Community were active accomplices in Lakeland's project among them were Dr. Forrest Tyler, Dr. Paul Shackel and Dr. Edvard Thorsell. During this time, the LCHP also filed for and received 501(c)3 status as a non-profit organization.

## The Lakeland Community Heritage Project: A Timeline

2009  
A VIEW FROM THE LAKE



In 2009, alongside the publication of the book *Lakeland: African Americans in College Park*, an exhibition about Lakeland was the opening exhibit for the Maryland-National Capital Park and Planning Commission's Black History Month celebration. The exhibit featured materials digitized by the community.

2009 - 2013  
THE LCHP BLOSSOMS,  
LAUNCHES A WEBSITE



During this period, the LCHP grew in size as it began holding the annual Lakeland Heritage Weekends in September each year and celebrations of Black History Month, which would feature more exhibits, speakers, music events, as well as chances for community members to digitize more materials.

Professor Mary Sies of the University of Maryland's American Studies department began working with the LCHP to integrate their work into her classroom, having students produce reports, gather data from the City of College Park, and produce many of the oral history interviews. Professor Sies worked with Eli Pousson to launch a website showcasing many of its collections, as a resource for class projects. The site was hosted in Omeka, an open source platform for publishing digital collections.

## The Lakeland Community Heritage Project: A Timeline

2017—2020  
THE LCHP JOINS FORCES  
WITH MITH



This era is when the LCHP and American Studies teamed up with MITH. Initially the work was centered around reviving the now-defunct Omeka site and scraping its data, but quickly morphed into a longer initiative to centralize all the previous collections in one place with the goal of launching a new and expanded web resource. The expanded group formed the Lakeland Brain Trust, and together they received 5+ grants from funding entities large and small. This funding covered the creation of a new website, community digitization events, the purchase of 'Archivist in a Backpack' portable scanning kits, several groups of students conducting oral history interviews, and an interactive, digital Lakeland Tour.

Alongside this work, the collection continued to grow with the addition of 40+ new oral histories, and a substantial amount of newly digitized community material. To handle the growing material, there was an expansive effort to consolidate and streamline the database used for describing the materials, and to train Lakelanders to use it for current and future archival accessions and projects.

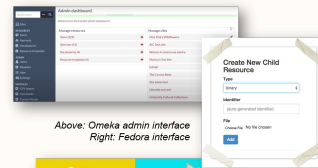
Starting in 2019 (overlapping the work above), the LCHP began investigating options for the LDA's permanent home, but also investigating and unpacking the meaning of 'sustainability' as a more expansive paradigm.

2019 - PRESENT  
SUSTAINABILITY  
PLANNING

## The Post-Custodial Community Archive

### DIGITAL COLLECTIONS IN TRADITIONAL LIBRARIES/ARCHIVES

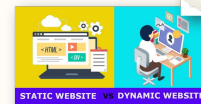
- Technical Standards (Dublin Core, IIIF)
- Content Management Systems & Digital Publishing (Omeka)
- Digital Asset Management (Fedora)



Above: Omeka admin interface  
Right: Fedora interface

### DIGITAL COLLECTIONS IN A COMMUNITY CONTEXT

- Post-custodial archives
- Minimal computing
- Decolonizing approach





# The Post-Custodial Community Archive

**Better Communication**

Dedicated communication tools, involving the community in technical meetings

**Transparency & Access**

Stricter attention to access controls, All documentation and data where community can access easily

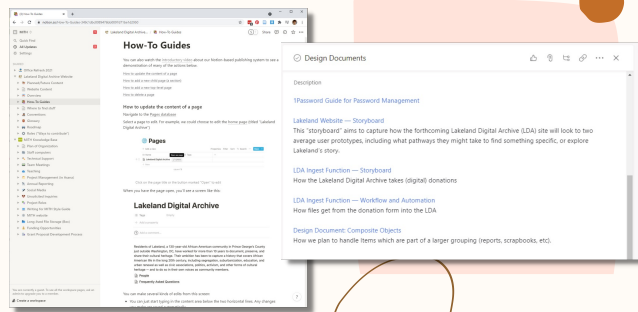
**Workflow Visualizations**

Making our processes understandable for all audiences and skill levels

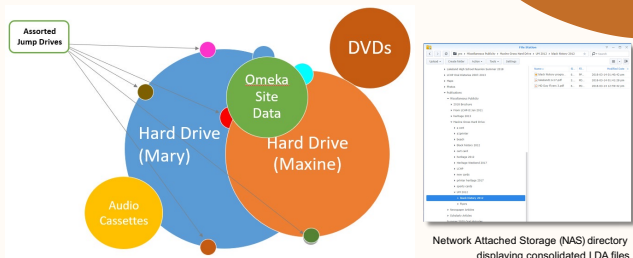
**Tutorials & Technical Training**

Empowering the community to do the work themselves

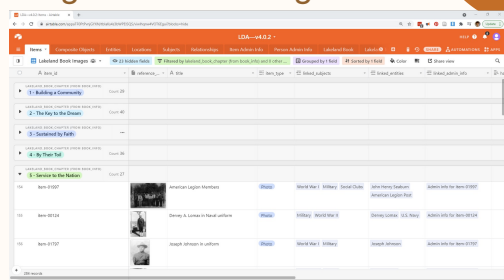
# The Post-Custodial Community Archive



## Technical Challenge #1: Consolidating Existing Data & Building a Database

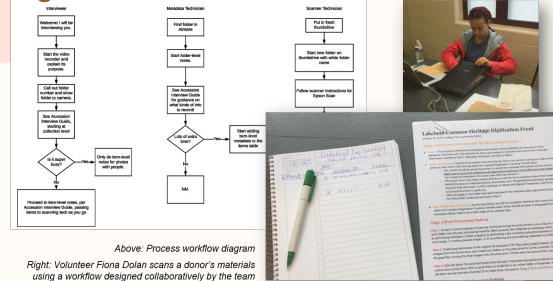


## Technical Challenge #1: Consolidating Existing Data & Building a Database



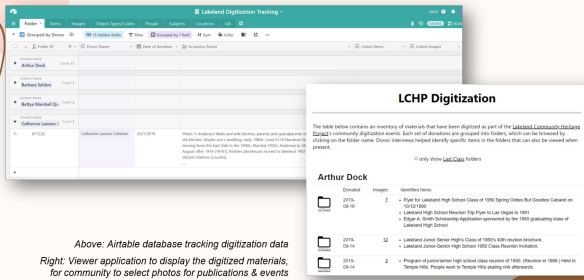
## Technical Challenge #1: Consolidating Existing Data & Building a Database

## Technical Challenge #2: Community Digitization Events



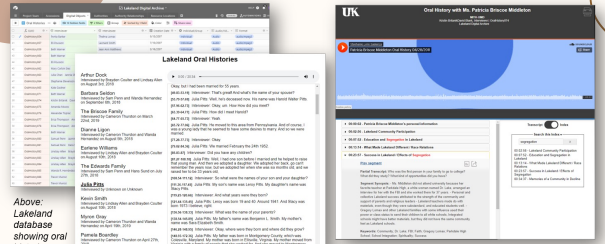
Above: Process workflow diagram  
Right: Volunteer Fiona Dolan scans a donor's materials using a workflow designed collaboratively by the team

### Technical Challenge #2: Community Digitization Events



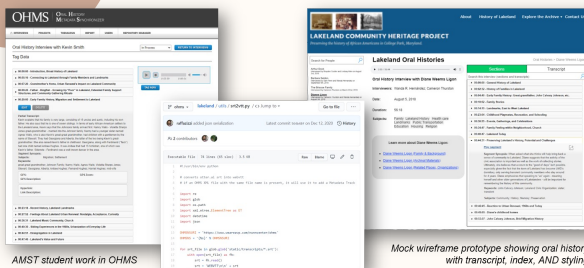
Above: Airtable database tracking digitization data  
Right: Viewer application to display the digitized materials, for community to select photos for publications & events

### Technical Challenge #3: Access to Oral Histories



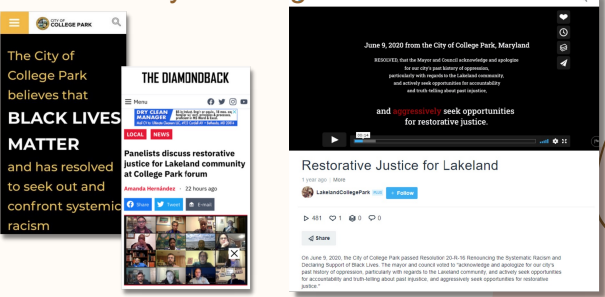
Above: Lakeland database showing oral histories.  
Initial prototype: 'static website' audio/transcript viewer  
Preview of an OHMS interview with section indexes, searchable by keyword

### Technical Challenge #3: Access to Oral Histories



AMST student work in OHMS  
Code to transform OHMS XML files  
Mock wireframe prototype showing oral history with transcript, index, AND styling

### Today: The Restorative Justice Initiative & Sustainability Planning



### Today: The Restorative Justice Initiative & Sustainability Planning

**"Meaning in the present": Understanding Sustainability for Digital Community Collections**

Karen Pezdek  
Cynthia Pridemore  
Amy Day  
Catherine Traxler

Joanna Braxton  
Caitlin O'Connell  
Amy Day  
Catherine Traxler

Alan Ross  
Caitlin O'Connell  
Amy Day  
Catherine Traxler

"Let's make sure this archive does not become one of those statues that attests to something no longer there. A digital archive can be a living thing. But it can also fall into some kind of complicity with some kind of romance of the conqueror where you substitute the relic (alive though it may be in the virtual world) for the real place."

We need to require the touchstone of a relic that can be touched, of a physical place that holds memory that descendants can go back to and have some kind of research experience with." – Joanne Braxton (paraphrased by Mary Sies from a Community Meeting)

### Roadmap to Launching the LDA

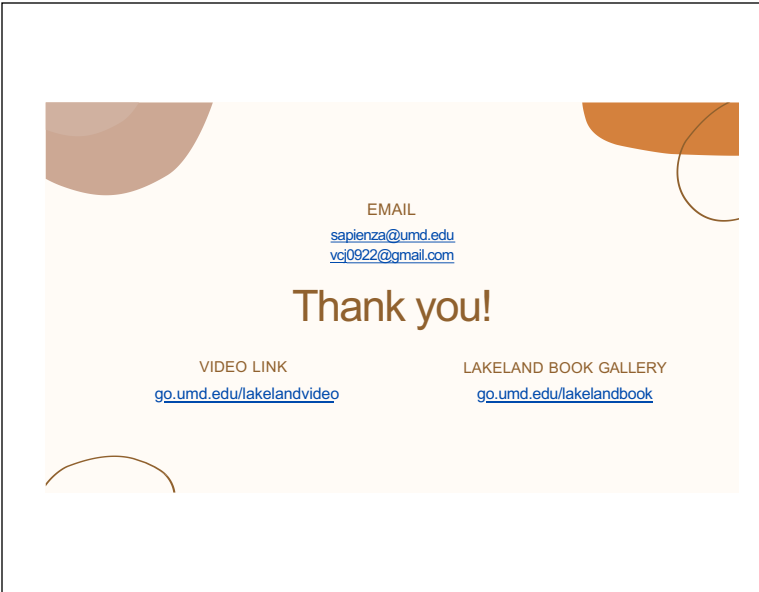
**Roadmap**

- 1. Research & Planning
- 2. Design & Development
- 3. Testing & Deployment
- 4. Maintenance & Evaluation

Status: "at a glance"

Tap: Site

Full Site



## Public Digital Humanities Institute 2022

### **CASE STUDY: The Lakeland Community Heritage Project**

*Tuesday June 7, 8:30am - 9:30am*

#### Presentation Notes & Talking Points

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#### Brief Introduction & Restorative Justice Video (10 minutes)

[Vie and Stephanie each introduce themselves briefly, and then segue directly into screening the [5-minute Lakeland video](#) as a means of broad introduction to the LCHP.]

#### History and Background of the Lakeland Digital Archive (10 minutes)

Lakeland is a historical African American neighborhood in College Park, Maryland adjacent to the University of Maryland and located less than 10 miles from Washington, DC. Present since the 1800's, Lakeland established deep roots across generations of families, until a late 70's urban renewal process forced the removal of 104 family homes, as well as familiar landmarks, to make way for student apartments and the expansion of the DC metro line for city commuters.

The Lakeland Community Heritage Project (LCHP) was born out of a conversation between community members to save the history of their dying neighborhood, with a mission to ensure that the stories of their community were known to new residents and younger generations. The LCHP started as a grassroots efforts to build an archive, and then eventually expanded to take on partnerships at the University of Maryland. Alongside partners in American Studies and the Maryland Institute for Technology in the Humanities (MITH), the LCHP has now received four grants, conducted over 100 oral histories, and collected over 10,000 documents, photos, maps, and publications to constitute the Lakeland Digital Archive (LDA).

#### Community-University Collaboration and the 'Post-Custodial' Archive (5 minutes)

The biggest overarching challenge that the team faced was to ensure that the archive is both sustainable and that the community has input at every stage of the process. Along this journey we experienced many challenges as we attempted to foreground care and carry forward the work the community has done long before the university was involved.

The original LCHP team who grew the project as a grassroots effort between 2002-2017, and the new team of archivists, professors, and students at the University of Maryland each came from very different backgrounds, and thus approached this challenge from vastly different perspectives. As a collective, larger team, we refer to ourselves as the LCHP 'Brain Trust.'

Traditional digital archives, like the Library of Congress or University of Maryland Libraries, use complex technical standards and software to manage a digital collection of objects. Meanwhile,

## Public Digital Humanities Institute 2022

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the LCHP constructed this very successful project in more organic ways, across many different touchpoints. And they know the story behind materials far better than any of the new Brain Trust members from UMD. To respect this knowledge, the university team was forced to slow down, drop a lot of ways of talking about these problems, and just listen. Sometimes the meetings are long, as tangents are given breathing room because the stories that live underneath this data are very important to this community.

The Lakeland Digital Archive became the new shorthand for talking about just one aspect of the larger LCHP project: the effort to consolidate, describe, and make accessible the materials that were collected over many years (and which continued to build as we are working). This is really the first iteration of a 'whole' Lakeland Digital Archive. Before it was consolidated in this collaboration phase with MITH, it existed in fragments, on "duplicated hard drives in closets."

This not uncommon among community archives in what we call a post-custodial archive, and that's of course the natural result that these collections grow organically over time different people are involved at different times and for different reasons, either to organize a community event or to teach a course to build a website with a selection of the materials, or to write a book. In this next section we'll briefly talk about three areas where as a group we had to mindfully change our ways of tackling these challenges.

#### Technical Challenge #1: Consolidating Existing Data & Building a Database (5 minutes)

One massive challenge that has complicated the project several times over has been thinking through how best to design a simple and easy to use interface that everyone can use the describe the materials, while also wading through and de-duplicating redundant materials. Representing whole-part relationships in a way that doesn't use words like 'whole-part relationships.' Making a simple website that relies on very few of the aforementioned heavy processes (server farms, complicated library systems, etc), without jamming up the works with words like 'minimal computing' and 'static website.' We want to involve the community in our decisions without dominating the conversations with jargon, and allowing space for a conversation about how the university itself has been part of the same kinds of cultural violence that city developers enacted on Lakelanders. We've learned how to get out of our own heads a little bit, and it's made us a lot better at talking and thinking about what it is we actually do as stewards of cultural data.

So we started out with the challenge of how to centralize all these materials in one place. An important part of this process, and the main way we carried forward the concept of provenance,

## Public Digital Humanities Institute 2022

### **CASE STUDY: The Lakeland Community Heritage Project**

*Tuesday June 7, 8:30am - 9:30am*

#### Presentation Notes & Talking Points

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was by capturing data about the file path of the digital objects, representing exactly where in a donor's computer the files were stored. These paths served as major clues for us to determine what a thing actually was. So for example if it's in a subfolder named for a specific digitalization event or a book chapter or a course that gives us a clue that we can then use later to describe the materials. So my colleague Ed Summers and I early on worked to devise a method deduplicate the files, by taking a subset (just the photos) and running them through a custom script that Ed wrote to extract the file paths, and use checksums to only spit out one record per each unique photo (containing all file paths if it was located in more than one place). We use that to begin a database. For this we used a cloud based software called *Airtable* which is very easy to use, has a low barrier to entry, and was close enough to a Google Spreadsheet or Excel document that the community could use it to help us build out the descriptive metadata. So we started off with just that CSV file with just the file paths, a link to where the deduplicated file lived, and just basically used the file paths over the years to sort of start to put together clues about what those items were.

#### Technical Challenge #2: Community Digitization Events (5 minutes)

At the same time we were consolidating and streamlining what came to us from the past, we were actively BUILDING the archive in the present. We received a grant from the National Endowment for the Humanities to hold several community digitization events. We had four of these events, plus a few side projects of specific digitizations for particular people that we needed to get back to. These events required us to design a complex set of workflows that allowed us to gather and scan the most materials possible at each event. We had a lot of people show up, we had to get them through as quickly as possible. But while still sort of taking the time to hear their stories and record them. We held trainings for several months and trained volunteers and stirred students to learn these workflows and gain practice experience. We developed a workflow that allowed us to take what we were called accession videos. So we took basically people's particular story of what they were, what they were giving us while we filmed the materials going under the camera and they basically narrated what each thing was, so that we could go back to those videos later and start to describe them. And during this time based on community feedback we consistently adjusted our processes to be as easy to understand as possible. So we had process diagrams like the one you see on the slide, detailed instructions which we printed and included at these events.

So after the events we wanted to say that we initiated a more product less process workflow that allowed us to very quickly record accession-level data at the folder level, and these accession videos to get in basically just initially, what we call an accession record, that's just a

## Public Digital Humanities Institute 2022

### **CASE STUDY: The Lakeland Community Heritage Project**

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#### Presentation Notes & Talking Points

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block of text saying this is what all everything that's in this folder and then later, we went in and broke those folders up individual items over time.

#### Technical Challenge #3: Access to Oral Histories (5 minutes)

And the third case study, I want to talk about just the oral histories. We started out with something like 74 oral histories that were recorded with Lakeladers at different points along the path to getting to us, and we've since recorded about 25 more. So now we have 100 plus interviews. One of the challenges that we presented was how we were going to eventually present hundreds of hours of interviews to listen or listen to or watch, in meaningful ways. So I had presented something that has become very popular as an open source community tool called the Oral History Metadata Synchronizer (or OHMS). For those of you who aren't familiar with OHMS, you can see a screencap on the right there, of what that interface looks like. It basically allows you to split each interview up into sections that allow you to sort of sort of chapter index and you can jump to a particular point if you have a particular subject that you're interested in hearing about and you can search, you know across the entire interview for particular keywords and jump right to that section.

The community really liked OHMS as a visual model and as a solution. But OHMS does rely on installing a dedicated server which is not owned by the community and not even owned by Maryland. So this ran a little bit up against some of our minimal computing aspirations, which is what our grant centered on, and was in line with our attempts to make this archive as sustainable as possible. We had tested this kind of very simple synced audio/transcript viewer for another project, Unlocking the Airwaves. And we had used it for the initial test Lakeland website, which had a very small subset of our oral histories, this was just the audio and the transcript. In summer 2020 we had two American Studies students, Miguel and Brienne, using OHMS to create these chapter indexes. And our research programmer Raffaele Viglianti analyzed the XML files that the OHMS application produced and devise a method of mapping those XML files into a simple browser based standard called WebVTT. This is the same standard Ed Summers was using for our test interface, so that allowed us to toggle between an index or transcript, so users can jump to the sections that they want. So basically this was a success story in that we were able to sort of use an existing technology to appeal to the sort of visual interface that the community wanted and kind of live up to our ideals of the minimal computing. I use this wireframe that you see on the slide here as a sort of means of visually communicating to the team how this might look to a user of the archive. So that's where we're trying to go now.

## Public Digital Humanities Institute 2022

### **CASE STUDY: The Lakeland Community Heritage Project**

*Tuesday June 7, 8:30am - 9:30am*

#### Presentation Notes & Talking Points

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#### Today: The Restorative Justice Initiative and Sustainability Planning (5 minutes)

In the summer of 2020, Lakeland work entered a whole new phase, and even though we were still struggling through solving a lot of hairy data migration and other challenges, the work became immediately more urgent and relevant as the world's attention to the concept of Black Lives Matter piqued. The City College Park publicly adopted a resolution supporting Black Lives Matter, and held a council meeting at which Lakelanders presented testimony recalling the city's past racist acts and stating the need for restorative justice.

For this, we produced a five minute video that captured a bit of the Lakeland story utilizing a combination of still images and oral history excerpts. The video was first presented in this meeting, and has since become a powerful tool to spread awareness about our work.

Since June 2020, the group has worked with media outlets to spotlight the Lakeland story and to publicize the city's commitment to restorative justice. The LCHP is actively educating Lakelanders about the concept and practice of restorative justice in order to continue an urgent public conversation on Lakeland and restorative justice.

Concurrent with much of the above work, since 2019 the group has been actively pursuing options for a permanent home for the archive, while also striving towards redefining existing paradigms for the work sustainability. Much of this is summarized in a report authored by team members Katrina Fenlon and Courtnie Thurston (a graduate student who is also a young Lakelander), which is linked to in the PDHI materials on Google Drive. The title is "'Meaning in the Present: Understanding Sustainability for Digital Community Collections.'" A key takeaway of the report is that sustainability of the community and sustainability of the archive are inextricable. That a socially-engaged community centered around the archive is crucial, to maintain and nurture social connections, foster community wellbeing and relationships to other communities, and act as a foundation for active social justice and political efforts. In addition to making sure past racial inequities are not perpetuated, there's an expressed need to retain a physical connection to place. As Joanne Braxton said in one of the sustainability meetings: "Let's make sure this archive does not become one of those statues that attests to something no longer there. A digital archive can be a living thing. But it can also fall into some kind of complicity with some kind of romance of the conqueror where you substitute the relic (alive though it may be in the virtual world) for the real place. We need to require the touchstone of a relic that can be touched, of a physical place that holds memory that descendants can go back to and have some kind of research experience with."



## Public Digital Humanities Institute 2022

### **CASE STUDY: The Lakeland Community Heritage Project**

*Tuesday June 7, 8:30am - 9:30am*

#### Presentation Notes & Talking Points

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The report also points to the fact that much of the above paradigm is at odds with the prevailing institutional preservation priorities and structures.

### Conclusions (5 minutes)

Love is rampant across all facets of this post-custodial community archive project - love of the neighborhood and of their community; love of the process of gathering these stories and preserving these memories. It would have been easy to concentrate on the headline or central conflict of the Lakeland story, which is Urban Renewal and the decimation of most of the community. That's still at the heart of the entire project, for sure. But Lakelanders have been insistent on the notion that this is not about urban renewal, it's about passing along a set of stories about the love and relationships that existed in the community across generations of families, so that that message of love doesn't die alongside the community's physical habitat.

There is a massive weight of responsibility that cultural stewards bear in bringing that story forward appropriately and respectfully. This presentation today is only a glimpse of the tip of the iceberg. The work to steward these collections for the past four years has been a collaboration involving many voices and all kinds of labor. The data we've gathered during that process is necessarily complex and sometimes messy. In trying to build an application the way we are, with things like data model revisions and migrations, de-duplication, and more, we're constantly at risk of partial erasure of that labor. The only way to avoid these 'archival silences' is to foreground love and compassion.

# THE LAKELAND COMMUNITY HERITAGE PROJECT: A TIMELINE

A timeline of major milestones and events from the history of the Lakeland Community Heritage Project.

---

2002 – 2004

## THE PROJECT IS BORN

"During a Lakeland Civic Association meeting, a handful of us were talking about the fact that the community as we knew it was done. Urban Renewal had destroyed two thirds of it physically. And new residents didn't know the community's history. We were sure that if nothing were done, it would be like our ancestors and our homes never even existed. Out of that conversation was born the Lakeland Community Heritage Project. These are the constant threads running through the work of LCHP. The mission is the conviction that Lakelanders continue to own their own stories, and tell their own stories." -- *Maxine Gross*

2005 - 2009

## A VIEW FROM THE LAKE

The community begins collecting digital copies of images, documents and oral histories. This involves mass scanning of photos, documents, and other ephemera, as well as the creation of an initial set of oral history interviews.

Members of the University of Maryland Community were active accomplices in Lakeland's project among them were Dr. Forrest Tyler, Dr. Paul Shackel and Dr. Edvard Thorset. During this time, the LCHP also filed for and received 501(c)3 status as a non-profit organization.

2009

## THE PROJECT DEBUTS AT A BLACK HISTORY MONTH EXHIBIT

In 2009, alongside the publication of the book *Lakeland: African Americans in College Park*, an exhibition about Lakeland was the opening exhibit for the Maryland-National Capital Park and Planning Commission's Black History Month celebration. The exhibit featured materials digitized by the community.

2009 – 2013

## THE LCHP BLOSSOMS AND LAUNCHES A WEBSITE

During this period, the LCHP grew in size as it began holding the annual Lakeland Heritage Weekends in September each year and celebrations of Black History Month, which would feature more exhibits, speakers, music events, as well as chances for community members to digitize more materials.

Professor Mary Sies of the University of Maryland's American Studies department began working with the LCHP to integrate their work into her classroom, having students produce reports, gather data from the City of College Park, and produce many of the oral history interviews. Professor Sies worked with Eli Pousson to launch a website showcasing many of its collections, as a resource for class projects. The site was hosted in Omeka, an open source platform for publishing digital collections.

2017 – 2020

# THE LAKELAND COMMUNITY HERITAGE PROJECT: A TIMELINE

A timeline of major milestones and events from the history of the Lakeland Community Heritage Project.

---

## THE LCHP JOINS FORCES WITH MITH

This era is when the LCHP and American Studies teamed up with MITH. Initially the work was centered around reviving the now-defunct Omeka site and scraping its data, but quickly morphed into a longer initiative to centralize all the previous collections in one place with the goal of launching a new and expanded web resource. The expanded group formed the Lakeland Brain Trust, and together they received 5+ grants from funding entities large and small. This funding covered the creation of a new website, community digitization events, the purchase of 'Archivist in a Backpack' portable scanning kits, several groups of students conducting oral history interviews, and an interactive, digital Lakeland Tour.

Alongside this work, the collection continued to grow with the addition of 40+ new oral histories, and a substantial amount of newly digitized community material. To handle the growing material, there was an expansive effort to consolidate and streamline the database used for describing the materials, and to train Lakelanders to use it for current and future archival accessions and projects.

2019 - PRESENT

## SUSTAINABILITY PLANNING

Starting in 2019 (overlapping the work above), the LCHP began investigating options for the LDA's permanent home, but also investigating and unpacking the meaning of 'sustainability' as a more expansive paradigm.

# Public Digital Humanities Institute 2022

## CASE STUDY: The Lakeland Community Heritage Project

*Tuesday June 7, 8:30am - 9:30am*

Links to LCHP Online Resources

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### **Current LCHP Website** ([link](#))

This website is less about the Lakeland Digital Archive and more about the LCHP itself, but contains a lot of information - blog posts, etc - on the project.

### **Original Omeka Website** ([link](#))

The original Omeka website was 'rehydrated' by MITH in 2017 and still lives online as a digital artifact. The new and expanded version of the larger Lakeland Digital Archive website resource is still in beta/testing mode and is slated to be released in fall 2022.

### **Restorative Justice for Lakeland Video** ([link](#))

Since June 2020, the Lakeland Brain Trust has worked with media outlets to spotlight the Lakeland story and to publicize the City of College Park's commitment to restorative justice. The LCHP is actively educating Lakelanders about the concept and practice of restorative justice in order to continue an urgent public conversation. As part of this education, we produced a five minute video that captured a bit of the Lakeland story utilizing a combination of still images and oral history excerpts. The video has since become a powerful tool to spread awareness about our work.

### **Lakeland's Heritage: Memory, Disruption, and Reclamation Video** ([link](#))

This video is a variation of the above video, but is more focused on the general history of Lakeland as opposed to focusing on restorative justice. It also incorporates a sound bite from one of the oral histories towards the end.

### **The Lakeland Spirit: Through Digital Footprints** ([link](#))

The LCHP, the UMD American Studies Department, and MITH hosted a virtual event in November 2020 to showcase the Lakeland spirit— through digital footprints. The event, made possible through a Common Heritage Grant from the NEH, displayed only a fraction of the nearly 6,500 items that have been donated to the Lakeland Digital Archive through community digitization events.

### **The Shadows of Lakeland event recording** ([link](#))

The Shadows of Lakeland screening event, sponsored by Embry AME Social Action Committee and the Lakeland Community Heritage Project.

### **Pieces of Lakeland: Using Augmented Reality Technology to Share History** ([link](#))

iSchool undergraduate student Fiona Dolan created an augmented-reality project to build three site-based tours, accessible via smart devices, in order to more readily share Lakeland's history with the public.

Understanding Sustainability for Digital Community Collections ([link](#))

# Digital Project Planning & Sustainability

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*Chelsea Gunn*
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*Kaylen Dwyer*

# The Socio-Technical Sustainability Roadmap

Public Humanities Institute  
University of Kansas  
*Part One*

June 7, 2022

## Socio-Technical Sustainability Roadmap Overview

---  
The Socio-Technical Sustainability Roadmap is a module-based workshop intended to help you and your team approach the seemingly daunting task of sustaining your web-based, user-facing, digital humanities project over time. We have organized these modules into three sections:

- Section A helps you scope your project, its vision, and sustainability goals.
- Section B provides templates for documenting the staff, technologies, and funding on which your project relies.
- Section C helps you create a list of concrete sustainability actions to be taken.

<https://sustainingdh.net>

# Section A: Project Survey

## Module A1 What is the scope of your project?

Before getting started with the Roadmap, you will first want to define the precise scope of the project currently under consideration. Digital projects can be multi-faceted, containing many **sites of production**.

---

## Module A1: What is the scope of your project?

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These sites of production could include, for example:

- A user-facing WordPress website;
- Project code stored in GitHub;
- A digital exhibition in Omeka;
- A dataset in XML;
- Internal digital tools built by project staff;
- Conference presentations, slide decks, or written publications

Your answers to the questions asked in the remainder of the Roadmap will vary from one site of production to another, and so we suggest that you choose one site of production to focus on today.

### Sites of Production

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(some of) the sites of production that comprise the Socio-Technical Sustainability Roadmap





# Module A2

## How long do you want your project to last?

Some factors to keep in mind as you think through an honest answer to this question:

- the intellectual goals of your project
- available funding sources
- current and future staffing
- preferred technologies

---

## Module A2: How long do you want your project to last?

---

### Phases of Development

- Active Creation
  - The project is being created, developed, or updated (includes translation, adaptation, and reinterpretation)
- Ongoing Maintenance
  - Regular, non-transformative activities to sustain the project are undertaken
- Retirement
  - Proactive project management ends, with proactive removal or graceful degradation

### Digital Project Lifespans

Projects are expected to be in active creation or ongoing maintenance for:

- Fewer than 3 years from now
- Over 3 years from now, with the expectation of eventual retirement
- Over 3 years from now, with no current plans for retirement



BookTime™

# Module A3

## Who is the project designed for?

**Designated communities** are those groups of people that are proactively kept in mind while making the decisions required to preserve digital information.

---

## Module A3: Who is the project designed for?

---

You will likely have a known or imagined audience in mind as you design or develop your digital project. Here, we ask you to put specific words to your ideas about who your audience is and what you would like them to get out of your work.

Consider:

- Who are your imagined users, or, who do you hope to serve?
- Does your project require specific skills or invite interaction?
- Who are your actual users? Have you done usability studies to find out how they use your project?

## Module A4

# What are the project's sustainability priorities?

This module introduces the archival concept of significant properties, the aspects of parts of your project that are most essential to your project team and other user communities.

---

### Module A4: What are the project's sustainability priorities?

---

Not every part of your project will be of the same priority to everyone on the team.

Having identified your designated communities and their potential needs, you can do the work of identifying those aspects of your work which will be most essential to its ongoing utility.

# Module A5

## Project Documentation Checklist

Section A concludes with a discussion of how you keep project records.

We ask you to consider what your communally-kept, reliable sites of project documentation are, and what you store there.

- Where does your team store project materials? Project documentation?
- Where and how do you communicate with one another?
- How do you backup your work?

**Ongoing project sustainability relies on recordkeeping.**

---

# The Socio-Technical Sustainability Roadmap

Public Humanities Institute  
University of Kansas  
*Part Two*

June 7, 2022

# Section B: Staffing and Technologies

## Module B1

Who is on the project and what are their roles?

In this module you are asked to list:

- Your project's stakeholders and team members
- Their responsibilities on the project
- The sources and duration of their funding

---

## Module B2

What is the technological infrastructure of the project?

In this module you are asked to list:

- Technologies used in your project
- Their functions in the project
- The sources and duration of their funding
- The expected timeframe in which they are needed

---

## Module B3

Socio-  
Technical  
Responsibility  
Checklist

Having identified the people and technologies on which your project depends, you will now map the connections between them.

Once the spreadsheet is created:

- Look back over your work identifying your significant properties...are they covered for the next three years?
- If not, that's a red flag (mark it!). Also, are there other red flags that you see? Mark them!

---

# Section C: Digital Sustainability Plans

The Socio-Technical Sustainability Roadmap The Visual Media Workshop, University of Pittsburgh

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## Section C: Digital Sustainability Plans

This section is designed to lead project teams through the creation of a digital sustainability plan, using the survey produced in Section A and the staffing and technology requirements from Section B.

[Module C1: Adapting the NDSA Levels of Preservation](#)

[Module C2: Access & Backing Up Your Work](#)

[Module C3: File Formats & Metadata](#)

[Module C4: Permissions & Data Integrity](#)

[Module C5: Digital Sustainability Action Plan](#)

# Thank you!

Chelsea Gunn

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Socio-Technical Sustainability  
Roadmap

[www.sustainingdh.net](http://www.sustainingdh.net)

## Today you have:

- Discussed the scope, audience, and sustainability priorities of your project
- Documented the human and technological infrastructure of your project
- Established a foundation for making specific, actionable sustainability plans

---



## Digital Scholarship Librarian Presentation: Planning a Digital Humanities Project

**Kaylen Dwyer, MLIS**  
Digital Media Specialist  
Institute for Digital Research in the Humanities  
University of Kansas

## Untold Stories of Women

- **Content:** Biography, film, podcasts
- **Contributors:** Students & scholars on campus
- **Audience:** Public, K-12, and higher ed
- **Funding Hopefuls:** Apply for NEH Digital Humanities Advancement Grant

## Outline

**PROJECT DESIGN**  
Challenges & opportunities

**COLLABORATION**  
Defining roles & potential partners

**CLARIFYING GOALS**  
Audience, purpose, methods

**ROADMAP**  
A digital project from start to finish



## Project Design

What opportunities and challenges do you anticipate for this project?  
What questions would you have for the faculty members who reached out to you?

## Questions to ask

- **Project background:** History, data, courses, funding
- **Collaborators:** Current, future
- **Content:** “Untold stories”
- **Digital storytelling genre:** How do you want people to use your digital project? What is its primary function?
- **Curriculum:** How do you want to engage students? How will the curriculum be used? What are your pedagogical goals?

## Challenge: The Untold Stories

- **Practical:** Finding storytellers
- **Ethical:** Extraction, coercion, ownership
- **Safety:** Protecting storytellers—survivors, people with court dates

## Opportunity: Storytelling in Community

- **Community partnerships:** Find storytellers in local community by building relationships with nonprofits, local libraries, community theaters, arts collectives...
- **Collaborate:** Share ownership in the project, invest in the community, pay contributors for their work



STORIES  
FOR ALL

storiesforall.org



## Challenge: Curriculum Design

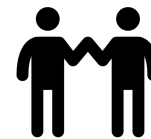
- **K-12 Curriculum:** State requirements, lack of time for instructors to develop
- **Technology:** Suitability for task
- **Content:** Very broad audience

## Opportunity: NEH Summer Institute

- **Achievable:** 1-week, half-days at the University for K-12
- **Accessible:** University resources and technology
- **Community:** Invite students from surrounding districts
- **Student opportunities:** Job experience in curriculum development, teaching



<https://historyharvest.web.illinois.edu/omeka/>



## Collaboration

What might be your role on the project team?  
What other potential collaborators might you identify, either here on-campus or externally?

## Collaboration

- **My role:** Grant proposal, project design, workshops, classroom instruction, facilitating collaboration throughout project
- **On campus:** Digital Scholarship Department, Digital Design Studio, Copy & Open Scholarship Librarian, Office of the Vice Provost for Research, Relevant departments
- **Off campus:** NEH program officer, Community partners



## Clarifying Goals

How would you approach participating with the project team to clarify the audience, as well as the scholarly and pedagogical purpose of the site?

What perspective might you offer on fitting the genre or methodology of the project to its audience and purpose?

## Scholarly Purpose

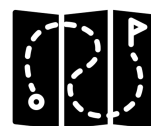
- **Historical record:** Untold/undertold stories
- **Archive:** Search & retrieval
- **Analysis?** Interactive maps, topics clouds, etc.

## Pedagogical Purpose

- Applied public history
- Service learning
- Creation of the historical record
- Technical training
- Digital storytelling ethics
- Diverse perspectives

## Focused topic

- Abortion stories
- Birth control
- Faith
- Gamer girls
- Girls who code
- Menstruation
- Mental health
- Trans women



## Roadmap

What recommendations might you make about the overall shape and development of the project (beginning, middle, and end)?

## Project Deliverables

- **Stories:** Multiple formats from interviews
  - **Digital project:** Hosts and make discoverable
  - **Undergraduate courses:** Students conduct interviews, create digital project
  - **Summer institute with K-12:** Scaled-down version of the course
- 

## 2-year plan

- **Pre-grant:** Pilot site, course development, identify community collaborators, data management & sustainability plans
  - **Year 1:** Undergraduate course, independent study, K-12 collaboration
  - **Year 2:** Undergraduate course, independent study, Summer Institute
- 

## Digital Storytelling Projects

- Stories for All (<https://storiesforall.org/>)
  - Public Digital Humanities Institute (<https://publicdh.org/>)
  - SourceLab (<https://sourcelab.history.illinois.edu/>)
  - History Harvest (<https://historyharvest.web.illinois.edu/omeka/>)
-

## Digital Platforms

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*Michael Wynne*

## Digital Content Platforms & Web Hosting

Kaylen Dwyer, MLIS  
Brian Rosenblum, MLIS, MA

Institute for Digital Research in the Humanities  
University of Kansas

## Goals & Outcomes

Learn how to research digital platforms

Know what resources are available and how to find them –  
documentation, forums, support

Have a framework for evaluating the appropriateness of a digital  
tool or platform for your project

Get an introduction to web hosting

## Outline

### Functionality

What features do I want my site to have?

### Familiarity

How accessible (or familiar) is my site to users?

### Community

What is the user community like?

### Support

What support do need?

### Cost

How much does it cost? Is it open source or proprietary?

### Hosting

How do I host it? With an institution or somewhere else?

## Functionality

What can the platform do? Can you list some of the platform's  
main features?

How do the example projects take advantage of the platform's  
features?

What kinds of digital projects or storytelling genres could be  
supported by the platform?

## Activities today

In the Google Drive: Find the **"Digital Platforms Shared Document"**

Sign up to research a platform

As we learn about each topic today, we'll have time to explore  
project examples, documentation, forums, etc. and figure out what  
goes into platform evaluation

## Functionality (8 min)

What can the platform do? Can you list some of the platform's  
main features?

How do the example projects take advantage of the platform's  
features?

What kinds of digital projects or storytelling genres could be  
supported by the platform?

### Functionality: Share Out (5 min)

In one sentence: What does the platform do?

How easy or difficult was it to find this information?



### Familiarity (8 min)

What is the user experience like?

Does the platform seem matched to the users the project is designed to serve? What is the learning curve?

Does your community already use a tool? Can you use it?

When you navigate the platform, does it feel "familiar" or is the experience new and unique?



### Familiarity: Share Out (5 min)

Was there a platform that was particularly "unfamiliar"?

What touchstones helped make a site familiar or easier to navigate?



### Community (8 min)

How widely used is the platform?

Are there any specific communities that use the platform?  
(example: archivists, museums)

What kind of online user community does the platform have? Is the community mainly developers or for end users? Is it active?

What questions do you see people asking?



### Community: Share Out (5 min)

Did you find an active user community? How would you describe it?

Do you think you would find this community helpful?



### Support, Cost, and Technical Requirements

What skills would someone need in order to create a project on this platform?

How much does the platform cost to use? Is it open source?

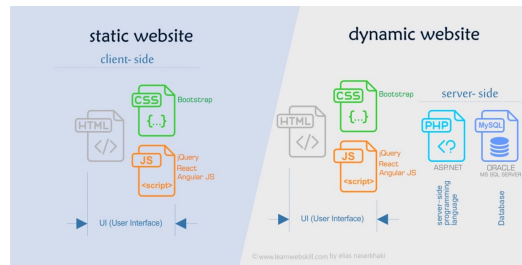
Is the documentation thorough and clear?

Does the platform have any support for users?

What skills would someone need in order to host or maintain a project on this platform?



## Support, Cost, and Technical Requirements



## Hosting

Proprietary vs Open Source

Self-hosting vs 3rd-party

Institutional vs 3rd party shared hosting

Recommendation:

Reclaim hosting: <https://reclaimhosting.com>

## Resources

<https://digitalhumanities.berkeley.edu/resources/choosing-platform-your-project-website>

<https://digitalhumanities.berkeley.edu/resources/technical-evaluation-digital-humanities-projects>



# Digital Content Platforms & Web Host.

## Evaluating digital platforms by their functionality, familiarity, community, support, & cost

Write your name to a platform in the table below and then scroll down in the document to the platform you picked.

Platform (links to the section in this document)	Sign-up (Mix it up!)
<a href="#">ArcGIS StoryMaps</a>	
<a href="#">Collection Builder</a>	
<a href="#">Collective Access</a>	
<a href="#">Mukurtu</a>	
<a href="#">Omeka</a>	
<a href="#">Scalar</a>	
<a href="#">Wax</a>	
<a href="#">Wordpress</a>	

## Questions

### 1. Functionality

Browse the example projects and take a look at the documentation to begin exploring how the platform functions and what features it offers.

- What can the platform do? Can you list some of the platform's main features?
- How do the example projects take advantage of the platform's features?
- What kinds of digital projects or storytelling genres could be supported by the platform?

### 2. Familiarity

An effective platform should have functionality and navigation that does not have a steep learning curve for users. Different types of digital projects (digital collections, maps and data visualizations, etc.) tend to have established and familiar interfaces. Unless there are good reasons otherwise, your platform should be one that the intended users (both readers and site administrators and producers) will be able to understand or learn quickly.

- Think about the people who will use your digital project. Do they already use another digital application or platform that serves a similar function? Could you use *that* platform for your project? (For example, does your imagined audience already use an Institutional Repository?)
- How familiar is your user community with browsing and navigating complex web sites? When you browse websites made with the platform, does it feel unique or complex? Does the platform seem matched to the users the digital project is designed to serve?
- Does the platform allow you to easily modify the themes or design to better appeal to your users or to meet accessibility needs?

### 3. Community

A platform's community includes both the users who create projects and the developers who contribute to the code. Browse the links or search the web to learn more about the platform's user community.

- Are there any specific communities that use the platform? (example: archivists)
- What kind of online user community does the platform have? Is the community mainly developers or for end users? Is it active?
- What questions do you see people asking?

### 4. Support & Cost

Platforms differ in their demands for technical skills and levels of ability. There are some platforms novices can use, but not maintain, platforms that involve some technical knowledge, and others that require a strong background in web development.

- What skills would someone need in order to create a project on this platform?
- How much does the platform cost to use? Is it open source?
- Is the documentation thorough and clear?
- Does the platform have any support for users?
- What skills would someone need in order to host or maintain a project on this platform?

# Platforms

## ArcGIS StoryMaps

ArcGIS StoryMaps is a story authoring web-based application that allows you to share your maps in the context of narrative text and other multimedia content.

- Platform: <https://storymaps.arcgis.com/>
- [Documentation](#)
- [User forum](#)

### Examples:

- [Justice Deferred](#)
- [Taking Pride](#)
- [The Road to Dachau](#)
- [The Uprooted](#)

## Collection Builder

CollectionBuilder is a minimal computing framework for creating digital collections and exhibits.

- Platform: <https://collectionbuilder.github.io/>
- [Documentation](#)
- [Discussion forum](#)

### Examples:

- [University of Idaho Library Digital Initiatives](#)
- [Idaho Queered](#)
- [Frederick R. Weisman Museum of Art Collection](#)

## Collective Access

CollectiveAccess includes both (1) a software for cataloging and managing metadata for archives and (2) a web publishing software to display archives publicly.

- Platform: <https://www.collectiveaccess.org/>
- [Documentation](#)
- Wiki: [https://docs.collectiveaccess.org/wiki/Main\\_Page](https://docs.collectiveaccess.org/wiki/Main_Page)
- [Discussion](#) , [Chat room](#) , and [more](#)

**Examples:**

- [South Asian Canadian Digital Archive](#)
- [9/11 Memorial & Museum](#)
- [Hope College Kruizenga Art Museum](#)
- [Girl Scouts of the USA](#)

## Mukurtu

“Mukurtu is a free, mobile, and open source platform built with Indigenous communities to manage and share digital cultural heritage.”

- Platform: <https://mukurtu.org/>
- [Documentation](#)

**Examples:**

- [Our Archives, Our Stories](#)
- [Voices of the Land](#)
- [Plateau People’s Portal](#)
- [Native Health Database](#)

## Omeka

“Omeka Classic is a web publishing platform for sharing digital collections and creating media-rich online exhibits.”

- Platform: <https://omeka.org/classic/>
- [Documentation](#)
- [Discussion Forum](#)

**Examples:**

- [Baltimore Uprising Archive](#)
- [Colored Convention Project Digital Records](#)
- [Cleveland Historical](#)
- [New Roots/Nuevas Raíces](#)

## Scalar

“Scalar is a free, open source authoring and publishing platform that’s designed to make it easy for authors to write long-form, born-digital scholarship online. Scalar enables users to assemble media from multiple sources and juxtapose them with their own writing in a variety of ways, with minimal technical expertise required.”

- Platform: <https://scalar.me/anvc/scalar/>
- [Documentation](#)

#### Examples:

- [Chicana Diasporic](#) (multimodal digital archive)
- [As I Remember It: Teachings from the Life of a Sliammon Elder](#) (multimodal narrative)
- [Black Quotidian](#) (multimodal narrative)
- [#TheJayZMixtape](#) (multimodal research project)

## Wax

“Wax is a [minimal computing](#) project for producing digital exhibitions focused on longevity, low costs, and flexibility.”

- Platform: <https://minicomp.github.io/wax/>
- [Documentation](#)
- Community: <https://github.com/minicomp/wax/issues>
- 

#### Examples:

- [Style Revolution](#)
- Creative Speculations for Philadelphia
- [Liturgical Books](#)

## Wordpress

All purpose content management system, widely used for blogs and other kinds of websites.

- Platform: <https://wordpress.org/> / hosted version: <https://wordpress.com/>
- [Documentation](#)
- [Forums](#)

#### Examples:

- [Digital Medievalist](#)
- [History Moves](#)

## A Very Incomplete List of Digital Publishing Platforms & Hosting

### Hosting & Maintaining a Digital Project

At a basic technical level, a digital project consists of a group of files.

- Project Content (text, images, video, etc.)
- Software for the digital platform (Scalar, Omeka, Wordpress)
- Dependencies for the digital platform
  - Linux/Unix
  - Apache
  - MySQL
  - PhP
  - ImageMagick

Not only does the project content need a host, but the digital platform used needs a host as well. Digital platforms will be dependent upon a variety of additional software packages. All these software packages are regularly updated both for security reasons and changing technology. Sometimes an update can mean bugs for your digital project, such as disappearing thumbnails, broken search functionality, or altogether blank pages. Failing to maintain your site could result in being hacked and losing data.

Some digital platforms require more maintenance and technical skill than others. Many digital platforms are easy to install and easy to use, but that does not mean that they are simple to maintain over time.

### Hosts

- *Reclaim Hosting*  
<https://www.reclaimhosting.com/>  
 Reclaim provides server space and some technical support for maintaining sites. Reclaim primarily works with academics and understands the needs of digital humanities projects. Maintaining sites on reclaim still requires a decent level of technical knowledge. If you encounter a bug on your site, you must be able to identify the bug and communicate that to the Reclaim staff so they can fix it. This is not always straightforward.
- *GitHub Pages*  
<https://pages.github.com/>  
 Static sites can be served through a free, personal GitHub account on GitHub pages.
- *Managed hosting*  
 Some digital platforms offer hosting and maintenance for a monthly fee. Some examples are Omeka.net, Wordpress.com, and Pressbooks.com. Note that all three of these platforms are open source (meaning that the code for the digital platform is free to use), but the creators are offering a paid version that takes eliminates the challenges of maintaining a site.

Platform	What its good for	Difficulty (creator)	Difficulty (host)	Hosting	Pros	Cons	Notes
<a href="#">Collective Access</a>	Digital collections and exhibits; Extended metadata; Managing checking in/out physical library materials; Social tagging, social commenting	Intermediate	Advanced	Host yourself	Extensive infrastructure for managing physical and digital collections	Advanced knowledge required. Has a lot of technical dependencies that will require maintenance.	
<a href="#">Collection Builder</a>	Simple digital collections and exhibits. Visualizations include: interactive maps, timelines, search- and subject-based browsing, tag clouds, and more.	Intermediate		GitHub Pages (Free, Self)	Simple, quick way to build a digital collection.  Static site build is good for long-term preservation.  Built in visualizations and interactivity.	Sites are built using Markdown syntax instead of using a WYSIWYG which may be uncomfortable for some users.  Customized appearance requires advanced skills.	
Jekyll	Simple static websites	Intermediate		GitHub Pages (Free, Self)	Good for long-term preservation.  No software updates to manage.	Sites are built using Markdown syntax instead of using a WYSIWYG which may be uncomfortable for some users.  Customized appearance requires advanced skills.	

Platform	What its good for	Difficulty (creator)	Difficulty (host)	Hosting	Pros	Cons	Notes
MediaWiki	Collaborative projects, documentation, creating an index of easily searchable content	Beginner	Intermediate /Advanced	Host yourself Company owned (cost OR free, they maintain)	Batch import and export of content in XML. Extensions such as "semantic wikipedia" dynamically generate links between articles and media. (Almost offering an accessible alternative to the semantic linking of TEI-XML) Stable between updates	Complex to set up and maintain. Though one-click installs of the platform exist, adding extensions can also be a major task for someone in experienced. Inconsistent quality of documentation. Customized appearance requires advanced skills.	Notes on hosting: Free to download and use. Alternatively, there are some companies that host wikis for free or for a price, which means that you do not need to know programming at all. This hosting should not be relied on, but may be useful for short-term collaborative projects or as a temporary solution.
Omeka Classic	Digital archives and exhibits	Beginner	Intermediate	Host yourself	Effective way to create digital archives that are useable and visually appealing. Easy to create custom metadata schemas. Large community makes it easy to get help.	Software updates require some management. Workflow for creating items, collections, and exhibits is not intuitive at first. Archive structure is fairly basic and does not take advantage of web linking.	
Omeka.net				Hosted version of Omeka Classic. Free or at cost with payment plans for access to more storage or additional plugins.	Maintained by Omeka.net	Free version has limited themes and plugins	Note: Free version says "trial." But this trial is not time-limited.



Platform	What its good for	Difficulty (creator)	Difficulty (host)	Hosting	Pros	Cons	Notes
Omeka S	Digital archives and exhibits for institutions interested in connecting their collections or collections interested in using semantic linking.	Beginner	Intermediate /Advanced	Host yourself	Batch import and export of content in CSVs.  Design for linked data means that items can be searchable and linked at a more granular level.	Limited themes compared to Omeka Classic.  Software updates require some management.	
Pressbooks	Book-length digital publications and open educational resources	Beginner	Intermediate /Advanced	Host yourself Hosting via Pressbooks.com (cost, hosting and maintenance managed by Pressbooks)	Batch import of manuscript-length documents including chapter divisions, media, and footnotes.  H5P plugins for interactive assessments and learning modules  Clone and re-mix existing textbooks	Page formatting is generally clean, but sometimes tables and media require a little HTML/CSS for perfect fit to content.  PDF export on self-hosted Pressbooks requires advanced skills to configure.	

Platform	What its good for	Difficulty (creator)	Difficulty (host)	Hosting	Pros	Cons	Notes
Scalar	Digital publications with multi-media including annotated images and video, embeddable widgets, and built-in visualizations. Scalar books can have a more loose, non-linear structure. The platform has a built-in editorial workflow for collaboration between authors and reviewers.	Beginner	Advanced	Free, managed hosting via the University of Southern California. The only restriction is that files must be less than 2MB.  Host yourself. Scalar is easy to install, but it is a complex platform, so some knowledge of programming is ideal if you are managing it yourself.	Robust, built-in annotation for both images and video.  Deep linking supports non-linear, rhizomatic storytelling.	Scalar does not have a built-in method for managing footnotes, requiring scholarly publications to manually encode their footnotes in HTML and CSS.  Slightly high learning curve for uploading and managing media, adding and organizing pages.  In theory, Scalar is designed to be a tool for non-linear storytelling, but in practice, it tends to have a linear emphasis.	
StoryMaps (ArcGIS)	Storytelling with maps, especially maps that have complex or expansive datasets or map layers	Beginner to Advanced		Hosted by ArcGIS. Licensing is usually managed by universities. Free accounts are also available with some data caps.	Easy to create professional digital projects. Draw on the ArcGIS atlas for maps and datasets to add to your story.	ArcGIS requires a yearly subscription. There is no guarantee that ArcGIS will continue to maintain the platform. It is difficult to preserve your project for the future.	

Platform	What its good for	Difficulty (creator)	Difficulty (host)	Hosting	Pros	Cons	Notes
StoryMaps (Leaflet)	Storytelling with maps. Everything you can do in ArcGIS you can do in Leaflet StoryMaps, including map layers, GeoJSON, and Georectified maps.	Beginner to Advanced	Intermediate	GitHub Pages (Free, Self)	Leaflet StoryMaps can be a minimal computing approach to StoryMapping. It does not require reliance on university licensing or ArcGIS's commitment to the platform.	Requires manual labor to accomplish the same tasks as ArcGIS StoryMaps.	
Wax, Wax Facets	Small digital collections and exhibits	Intermediate		GitHub Pages (Free, Self)	Simple, quick way to build a digital collection.  Static site build is good for long-term preservation.	Sometimes requires a lot of troubleshooting to build initially. (Other times it works just fine)  Sites are built using Markdown syntax instead of using a WYSIWYG which may be uncomfortable for some users.	Requires learning how to use the command line, GitHub, and Markdown to build a basic site; create and normalize data with CSV, JSON, and YAML; and edit HTML, CSS, and JavaScript for customization.
Wordpress	Course websites, image and media galleries, and text. It can also be used to create an interactive environment for users by enabling blogs, forums, commenting, and integrating with social media.	Beginner	Intermediate	Host yourself  Wordpress.com (cost, maintenance managed by Wordpress)	Wordpress is widely used and has a supportive community, making it easy to find help.  Wide range of community-created plugins extend its capabilities.  Sites can be made more semantic with the use of custom tagging.		Limited ability to import/export content.

# Creating Digital Archives & Collections with Omeka

The Public Digital Humanities Institute  
Wednesday, June 8th, 2022

Kaylen Dwyer, MLIS  
Institute for Digital Research in the Humanities  
University of Kansas  
[kaylendwyer@ku.edu](mailto:kaylendwyer@ku.edu)

## Pre-Workshop:

**#1. Activate your account with Omeka.** I have sent you a link inviting you to join an Omeka site. This invite has probably gone to your spam folder! Please let me know if you have any problems registering.

**#2. Consider this prompt and bring 2-3 items with you for Friday.**

What is something in your local community that inspires you? What is something that brings you joy? Or sadness? Where are the places of epiphany and frustration?

For this workshop, I want to invite you to create a digital archive with me.

I'd like you to bring 2-3 digital artifacts with you. They can be images, digitized books, audio clips, or videos. These artifacts should be tied to a place in your local community and an emotion it evokes. We will be creating an interactive map that brings us together through our experience of space & place.

### Example artifact:

Title: The Shawnee Mission Park Observation Tower  
Location: 38.974819, -94.807681 (Shawnee Mission Park)  
Feeling: Joy



## Workshop:

### Example sites:

#### Thematic Digital Collections

- <https://connollymusiccollection.bc.edu/>
- <https://digitalnollywood.ku.edu/>
- [Hurricane Digital Memory Bank](#)

#### Exhibitions

- <https://dp.la/exhibitions/history-us-public-libraries/profession-women>
- <https://thetiethatbind.ku.edu/exhibits/show/exhibition/the-spencer-museum-of-art-exhb>
- <https://spencer.lib.ku.edu/exhibits-tours-and-events/online-exhibitions>

#### Classroom Projects

- <https://historyharvest.unl.edu/>

#### Community Archives

- <http://digital.wustl.edu/ferguson/>
- <https://clevelandhistorical.org/>
- <https://baltimoreuprising2015.org/>

### Multimedia/Oral Histories

- <https://goinnorth.org/>

### Multilingual

- <https://newroots.lib.unc.edu/>

<https://idrhku.org/pdhi-2022/admin>

## Activity #1: Add an Item

Add the items that you brought to the Omeka site including some descriptive metadata, a tag, and a mapped point.

1. From the left navigation, select **Items**. On the “Browse Items” page, select the green button **Add an Item**.
2. On the Add an Item page, under the **Dublin Core** tab, enter some descriptive metadata for your item. Some potential fields:
  - a. Title
  - b. Description
  - c. Creator
  - d. Source
  - e. Date
  - f. Rights
  - g. Type
  - h. Coverage
3. **Select Item Type:** Under the Item Type Metadata tab, select a type. Some examples are physical objects, a still image, a moving image (aka, a video).
4. **Add your files**
5. **Tag your item with an emotion:** Under the tags tab, tag your project with an emotion (“joy,” “fear,” “longing”). Make sure to press the **“Add Tags”** button before navigating away from the page.
6. **Map your item:** Under the tag, you can search by an address or just drop a pin on the map. An item can only have *one* location.
7. **Check out your item on the front of the site.** After You have saved your item, go back to the Browse Items page. You will see your item listed. If you click on the title, you can see the item page on the site.

## Activity #2: Create an Exhibit

Create the exhibit:

1. From the left navigation, select **Exhibits**. On the “Browse Exhibits” page, select the green button **Add an Exhibit**.
2. On the Add Exhibit Page, you will first need to add some exhibit metadata. Add these essentials and click “save changes”:
  - a. Exhibit title
  - b. Slug (idrhku.org/pdhi-2022/<EXHIBIT-TITLE-IS YOUR SLUG>
  - c. A description (This is what appears on the first page)
3. To see the start of your exhibit, select the “view public page” button on the right hand side of the editor.

Create a page:

1. At the bottom of the Add Exhibit page, select the “**Add a Page**” button
2. On “Add a Page” set:
  - a. Page title
  - b. Menu link title
  - c. Page slug
3. Add a content block by selecting a layout from the thumbnails pictured and then selecting the button “**Add new content block.**”
4. Test out different content blocks, adding items, and layout options! Remember to save changes.

## Cultural Heritage & Protocols for Indigenous Access

PDHI - JUNE 8,  
2022

**MICHAEL WYNNE**  
CENTER FOR DIGITAL SCHOLARSHIP AND CURATION,  
WASHINGTON STATE UNIVERSITY



What do we  
all have in  
common?



### Access

- Who has access?
- What forms does that access take?
- Who has been denied access?
- Who should have access?
- Who determines access?
- What does it mean to change access?

### Ethical curation

- Who is represented?
- Who is identified, attributed, and named?
  - Is that accurate?
- What makes it from dark storage to (digital) display?
- Who is consulted and what is the review process?
- How do we update and enrich our records?

### Sovereignty

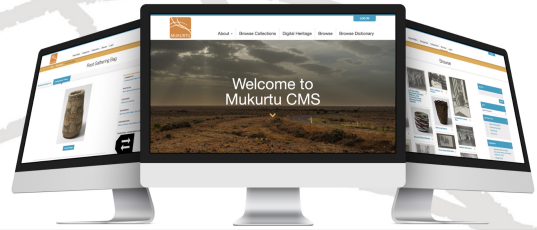
- Who owns the "thing"?
- What about digital surrogates?
- What should be digitized?
- What shouldn't?
- What is shared with source communities?
- If it's online, does it matter where the database is located?
- Who has "control"?



## Community-driven curation

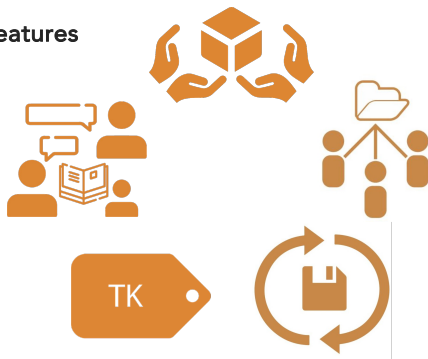
### Community-driven curation: Mukurtu CMS

Welcome to Mukurtu CMS  
A Safe Keeping Place



### Mukurtu core features

- Cultural Protocols
- Community Records
- Roundtrip
- TK Labels
- Language



## Mukurtu beginnings



### Analog permissions

Nyinkka Nyunyu Art and Culture Centre, Tennant Creek, NT, Australia  
photo by Kimberly Christen

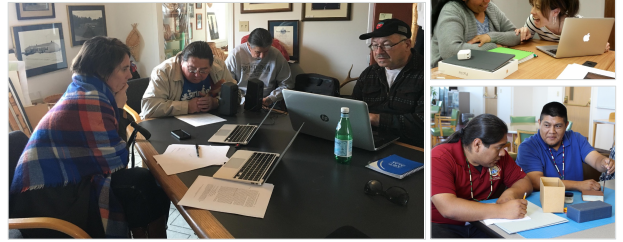


# Mukurtu: 'a safe keeping place'

DILLY BAG  
SOUTH AUSTRALIAN MUSEUM



## Community driven development



## Communities, cultural protocols, categories



**Communities**  
"Who"

Contributors and  
users

**Cultural protocols**  
"How"

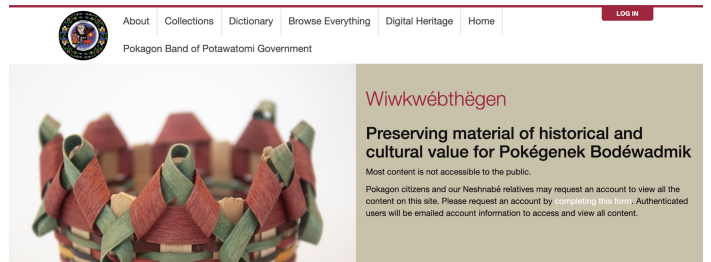
Access and sharing

**Categories**  
"What"

Description and  
discovery



## Cultural protocols



Cultural protocols



Gender



Seasonal

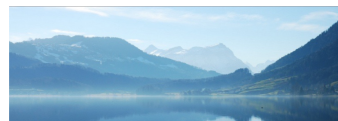
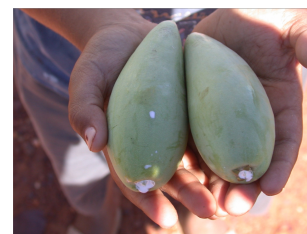


Sacred

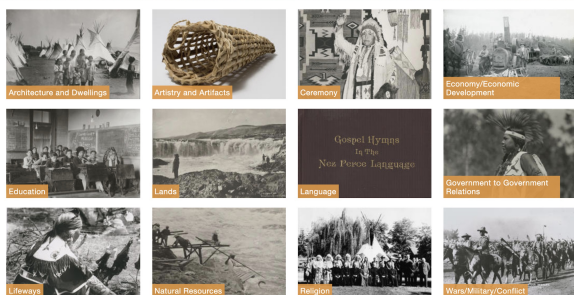


Community defined

Categories



BROWSE BY CATEGORY



Digital heritage items,  
Community records



Digital heritage items

Media assets + metadata

Community records

Relationships between content



ROOT GATHERING BAG

Northwest Museum of... Confederated Tribes...



Access Image

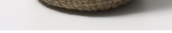
**COMMUNITY:**  
Northwest Museum of Arts and Culture,  
Confederated Tribes of Warm Springs

**PROTOCOL:**  
Northwest Museum of Arts and Culture  
Public Access, Warm Springs Community  
Public Access

**CATEGORY:**  
Artistry and Artifacts

**ORIGINAL DATE DESCRIPTION:**  
1900-1920

**CREATOR:**  
Wasco-Confederated Tribes of Warm  
Springs, Maker, Southern Plateau-  
Shoshon, culture group



[Access image](#)

---

**DESCRIPTION:**  
 Round, twined, cylindrical bag. Hemp and cotton web at top and base, balance cornhusk. Human "Skeleton Man" design with animal figures. Top edged with buckskin. Height: 6 1/2"; Diameter: 4 1/4"; circumference: 13"

---

**CREATOR:**  
 Wasco-Confederated Tribes of Warm Springs, Make, Southern Plateau-Sahaptin, culture group

---

**LANGUAGE:**  
 English

---

**RIGHTS:**  
 Copyright for permission to reproduce Northwest Museum of Arts & Culture/Eastern Washington State Historical Society Spokane, Washington

---

**SOURCE:**  
 AI Collection

---

**PUBLISHER:**  
 EWSHS/MAC

---


**IDENTIFIER:**  
 MAC\_10605

---

**SUBJECT:**  
 Plateau, Wasco, Storage (Tools & Equipment->Container), Craft (Tools & Equipment), Carrying & Storage (Personal Artifact->Personal Gear)

**ROOT GATHERING BAG**

Northwest Museum of... [Confederated Tribes...](#)



[Access image](#)

**TITLE:**  
Wasco Man Basket

---

**COMMUNITY:**  
Confederated Tribes of Warm Springs

---

**PROTOCOL:**  
Warm Springs Community Public Access

---

**CATEGORY:**  
Arts and Artifacts

---

**KEYWORDS:**  
sally bag, deer design, dye, Wasco man

---


**CONTRIBUTOR:**  
Maxine Switzer, Arlita Rhoan, Valerie Switzer

**CULTURAL NARRATIVE:**  
 This is a skeleton man design. It looks like the man and the woman both on this one. **Valerie Switzer**  
 The man would walk along way to get the deer that is why he was so skinny. **Maxine Switzer**  
 The man was a slender guy, you can tell. This one looks like natural dye, it is not faded at all. **Arlita Rhoan**

---

**TRADITIONAL KNOWLEDGE:**


**TRADITIONAL KNOWLEDGE LABELS:**




TKA

**IDENTIFIER:**  
MAC\_10605\_WS

---

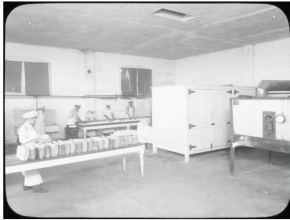


**Wasco Man Basket**  
from WSU CDC



**CHEMAWA SCHOOL BAKERY, CIRCA 1909**

Washington State University... [Umatilla Record](#) [Umatilla Record](#) [Yakama Record](#)



[Access image](#)

**RELATED ITEMS:**  
Bakery at Chemawa School

---

**COMMUNITY:**  
Washington State University, Manuscripts Archive and Special Collections, Yakama, Umatilla, schitsu/umsh (Cousur d'Alema)

---

**PROTOCOL:**  
Washington State University, Manuscripts Archive and Special Collections Public Access, Yakama Community Public

**In practice...  
It's complicated**

**In practice... it's complicated**

- MOUs, MOAs
- Institutional/organizational policies
- Time
- Relationship building and consultation
- Training
- Project plans
- Time
- Documentation
- Commitment (personal, infrastructure, funds)

Support and more information

[support@mukurtu.org](mailto:support@mukurtu.org)  
[mukurtu.org/support](https://mukurtu.org/support)

Thank you!

Questions?

# Accessibility

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***Kaylen Dwyer***

# Accessible & Inclusive Web Design

Kaylen Dwyer, MLIS  
Institute for Digital Research  
in the Humanities  
University of Kansas  
[kaylendwyer@ku.edu](mailto:kaylendwyer@ku.edu)

"Over the last several decades, scholars have developed standards for how best to create, organize, present, and preserve digital information so that future generations of teachers, students, scholars, and librarians may still use it.

What has remained neglected for the most part, however, are the needs of people with disabilities."

— George Williams, "Disability, Universal Design, and the Digital Humanities," 2012.

# Holistic Accessibility

"Technological or built environment compliance means minimum accessibility and even though a library is ADA compliant doesn't mean that it is actually accessible. By incorporating a more holistic approach towards disabilities that looks at the functionally diverse from an independent living model, as well as incorporating universal design into all aspects of our planning from the very beginning, libraries, on all levels from physical to technological to service, will become more accessible for all people."

— Pionke, JJ. "Beyond ADA Compliance: The Library as a Place for All." *Urban Library Journal* 23, no. 1 (January 1, 2017).

# Access v. Accommodation

"If a space is accessible, that space is always, 100% of the time, welcoming to people with disabilities. People with disabilities do not have to ask for anything. They do not have to prove they have disabilities."

— Katie Rose Guest Pryal, "Accessibility v. Accommodation."

## Universal Design



- Sidewalk cutouts
- Tactile buttons
- Elevators
- Screen magnification in browsers
- Websites with color contrast
- Page headers
- Accessible fonts (sans-serif, not serif)

## The Retrofit



- Time-consuming and costly, compared to universal design
- Separate applications, or one app at two different times, is inherently unequal
- Retrofitted/parallel apps often have less content, capabilities, and are frequently out of date

## Disability & Digital Technology

"The meanings we attribute to disability are shifting, elusive, and sometimes contradictory. Disability encompasses a broad range of bodily, cognitive, and sensory differences and capacities. It is more fluid than most other forms of identity in that it can potentially happen to anyone at any time."

— Adams, Rachel, Benjamin Reiss, and David Serlin. "Disability." In *Keywords for Disability*.

### Categories of disability

- Physical
- Auditory
- Visual
- Cognitive
- Epileptic

### Assistive technologies and strategies

- **Physical:** speech recognition, mouth & stick, sip & puff
- **Auditory:** transcriptions, closed captions
- **Visual:** screen readers, alt-text, screen magnification, braille display, color contrast
- **Cognitive:** multimodal content, control over presentation
- **Epileptic:** follow dramatic effects guidelines

### Assistive technologies and strategies

- **Physical:** speech recognition, mouth & stick, sip & puff
- **Auditory:** transcriptions, closed captions
- **Visual:** screen readers (JAWS, OSX, NVDA), alt-text, screen magnification, braille display, color contrast
- **Cognitive:** multimodal content, control over presentation
- **Epileptic:** follow dramatic effects guidelines

## Accessibility Guidelines

Assistive technologies only work when websites are designed in accordance with accessibility standards. Digital scholarship that does not prioritize digital accessibility excludes people with disabilities by design.

### The Americans with Disabilities Act (ADA)

#### Title II

Requires that state and local governments provide equal access to their programs, services, or activities unless doing so would fundamentally alter the nature of their programs, services, or activities or would impose an undue burden.

*...that means universities too.*



## The Americans with Disabilities Act (ADA)

### Section 508

Requires federal agencies to make websites accessible to people with disabilities.

In 2018, defined as compliance with the Web Content Accessibility Guidelines (WCAG 2.0)

## Web Content Accessibility Guidelines (WCAG 2.0)

Accessibility guidelines organized by four principles (POUR)

- **Perceivable:** Content can be accessed through sight, sound, touch
- **Operable:** Input methods, control, interaction
- **Understandable:** Language, functionality
- **Robust:** Works across devices

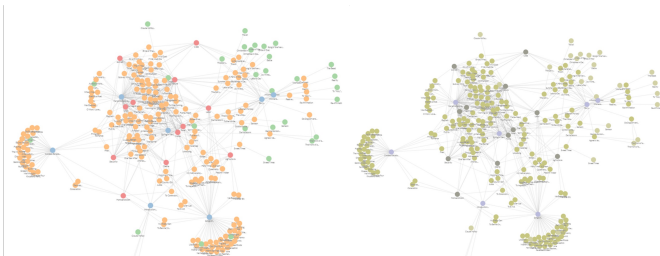
## Screen Reader Demo

- Screen readers read all the text on a webpage, including image alt-text
- Make use of page structure for navigation such as headers, links, lists
- Software does not function uniformly. What works for one reader might not work for others.
  - JAWS (Windows)
  - NVDA (Free)
  - OSX (Mac)
  - Browser extensions (low quality)

## Basic practices for screen readers

- Images
  - All images have quality alternative text descriptions
  - Should *not* include "photo" or "image of"
- Links
  - No "naked" links (<https://www.example.com>)
  - Descriptive ("2018 Report [PDF]" not "click here")
- Headers and Sub-Headers
  - Use them! (Instead of bold letters)
  - Learn to use correctly

## Color Contrast



Side-by-side look at the built-in network visualization from the digital publishing platform Scalar, comparing the perspective from of full color vision with red-blind (protanopia). The example comes from Amardeep Singh's digital edition, [Charles McKay's Early Poetry](#), but Scalar does not allow authors the choice of color in the visualizations.

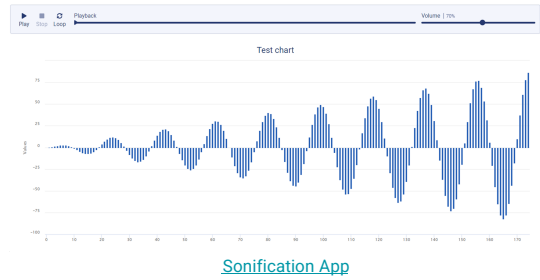
## Evaluation Tools

- WAVE Accessibility Extension
- Color contrast checkers, colorblind simulators
- Web extensions
- User personas
- Checking with real people

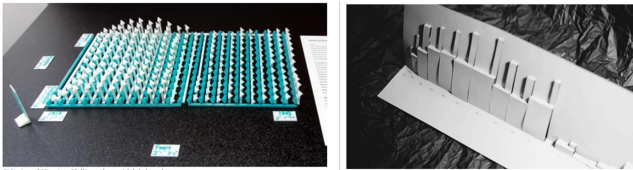
# Designing for Access

How can we design digital scholarship to include people with different abilities?

## Innovations: Data sonification



## Innovations: Data physicalization



Side view of 3D printed lollipop chart with labels and statistics.

Overview of a 3D printed model representing the voting history membership activities from 1957 to 1961.

Koeser, Rebecca Sutton, Gissoo Doroudian, Nick Budak, and Xinyi Li. "Data Beyond Vision." *Startwords*, no. 1 (October 2020).

## Text Alternatives... still the best

- Easy to implement
- Easy to train
- More effective than thoughtless reading of data (raw data in a table)
- More effective than sonification

## Access Solutions for Digital Storytelling Projects

- Create text alternatives, parallel sites, and publish in multiple modalities:
  - Audio narration of site narrative
  - StoryMap content available on a plain text page with map captions
  - Simple ways to access and navigate content outside of data visualizations
- Separate is not equal:
  - Text alternatives are not a solution for inaccessible websites
  - All content should be accessible at the time of launch
  - Content on parallel sites must be maintained

## Accessible & Inclusive Web Design

- Avoids the retrofit: designs for accessibility from the very beginning
- Thinks "access" not "accommodation"
- Takes a holistic approach
- Approaches accessibility as an opportunity, not a barrier

## Activity: User Personas

---

UX designers use personas to imagine the different kinds of people who might use their website or product. It is an exercise to help consider how people with different abilities and perspectives might approach a task.

---

### Activity: User Personas

1. Get in teams of 3-4.
  1. Open the document for Activity 1.  
Select one topic and write your names down in the table.
  1. Use the list of questions under each topic to guide your group discussion and explore the digital projects listed.
  1. Write down your observations in the shared document.
-

# Accessible & Inclusive Web Design

PDHI Virtual Program

March 21st, 2023

Kaylen Dwyer, MLIS

Digital Media Specialist

Institute for Digital Research in the Humanities

University of Kansas

This session considers aspects of digital accessibility in web design in accordance with the Web Content Accessibility Guidelines (WCAG). This workshop will take a holistic approach to accessibility as it considers the diverse needs of people with disabilities and inclusive design solutions. Using user personas, participants will gain a greater understanding of disabled experience in the digital humanities. Participants will learn how to apply best practices to projects that include audio and visual material, mapping, data visualizations, and overall site architecture.

## Activities:

### Today:

1. [Tech Check: Designing Accessible User Experiences in DH](#) (Collaborative Document)

### Take home:

Save a copy of these for yourself to edit.

2. [Accessibility Check](#)
3. [Take-home: Accessibility Work Plan](#)

## Resources:

### Web Accessibility Basics

- [Accessibility Audit](#)
- [Accessibility Toolkit](#)
- [WCAG 2.0 Standards](#)
- [WCAG Quick Reference](#)
- [What to expect from WCAG 3.0](#)
- [WebAIM - Constructing a POUR website](#)
- Extensions / Checkers
  - [Accessible Colors](#)
  - [Colorblindly](#)
  - [High Contrast](#)
  - [Pericles: Text-to-Speech Screen Reader](#)
  - [WAVE Chrome extension](#)
  - [Additional: W3C List of extensions](#)

## Disability & Universal Design

- [Access is Love](#)
- [Accessibility & Digital Environments Workshop Syllabus](#) (DHSI 2019, Erin Templeton & George H. Williams)
- [“Accessibility v. Accommodation.”](#)
- Herrod, Lisa. “Deafness and the User Experience.” A List Apart, August 12, 2008. <https://alistapart.com/article/deafnessandtheuserexperience/>.
- Hsy, J. & Godden, R. “Universal Design and its Discontents.” In Kim, D. & Stommel, J. *Disrupting the Digital Humanities*. Punctum Books, 2018. <https://doi.org/10.1353/book.66813>.
- Norman, D. A. (2002). The Psychopathology of Everyday Things. In *The Design of Everyday Things* (pp. 1–33). Basic. [http://thedigitalcommons.org/docs/norman\\_psychopathology-of-everyday-things.pdf](http://thedigitalcommons.org/docs/norman_psychopathology-of-everyday-things.pdf)
- Pionke, J. (2017). Beyond ADA Compliance: The Library as a Place for All. *Urban Library Journal*, 23(1). <https://academicworks.cuny.edu/ulj/vol23/iss1/3>
- “Retrofitting Accessibility: The Legal Inequality of After-the-Fact Online Access.” Accessed March 16, 2023. <https://nfb.org/sites/default/files/images/nfb/publications/bm/bm12/bm1205/bm120504.htm>.
- Williams, G. H. (2012). Disability, Universal Design, and the Digital Humanities. In *Debates in the Digital Humanities*. University of Minnesota Press. <https://dhdebates.gc.cuny.edu/read/untitled-88c11800-9446-469b-a3be-3fdb36bfbfd1e/section/2a59a6fe-3e93-43ae-a42f-1b26d1b4becc>
- Yergeau, M. et al. “Multimodality in Motion: Disability & Kairotic Spaces.” <https://kairos.technorhetoric.net/18.1/coverweb/yergeau-et-al/>

## Creative Design Approaches

- “5 Takeaways from Screen Reader Usability Interviews - Jess Budd.” <https://jessbudd.com/blog/screen-reader-usability-testing-observations/>.
- Ceraso, Steph. “Sound Practices for Digital Humanities,” October 26, 2018. <https://doi.org/10.1215/9780822371991-012>.
- Graham, Shawn. “The Sound of Data (a Gentle Introduction to Sonification for Historians).” *Programming Historian*, June 7, 2016. <https://programminghistorian.org/en/lessons/sonification>.
- Koeser, Rebecca Sutton, Gissoo Doroudian, Nick Budak, and Xinyi Li. “Data Beyond Vision.” *Startwords*, no. 1 (October 2020). <https://doi.org/10.5281/zenodo.3713670>.
- Watkins, Thomas. “Getting to the Core of Data Visualization Accessibility.” [Presentation] Web Accessibility in Mind Conference, 2022. <https://youtu.be/XHXiYz0Mjrl>

## Language

- [Multilingual DH Resources](#)
- [Multilingual DH Bibliography](#)
- [Gil, Alex, and Élika Ortega \(2016\). 'Global outlooks in digital humanities: Multilingual practices and minimal computing.' In \*Doing Digital Humanities: Practice, Training, Research\*, edited by Constance Crompton, Richard J. Lane, and Ray Siemens, 22–34.](#)

## Public and Digital Interfaces

- [“Humanizing the Interface” by Kay Lecky, in \*Disrupting the Digital Humanities\*, edited by Dorothy Kim and Jesse Stommel](#)
- [“Site-Specific Cultural Infrastructure: Promoting Access and Conquering the Digital Divide,” by Juan Steyn and Andre Goodrich, in \*Global Debates in the Digital Humanities\*, edited by Domenico Fiormonte, Sukanta Chaudhuri, and Paola Ricaurte](#)
- [Minimal Computing: a working group of GO::DH](#)
- [Documenting the Now](#)
- [Oral History Association Vulnerable Communities Glossary](#)

# Accessible & Inclusive Web Design:

## Using Personas for Designing Accessible User Experiences

### Instructions:

This exercise will use personas to imagine the different kinds of people who might use your digital project. Each group will be assigned a persona and 1-2 digital projects.

Topic	Names (3-4 per topic)
1. <a href="#">Cognitive disabilities</a>	
2. <a href="#">Blindness / limited vision</a>	
3. <a href="#">Color blindness / color vision deficiency</a>	Lily Michelle Brian
4. <a href="#">Deaf / hard of hearing</a>	Dave Mimi

### Topics:

#### 1. Cognitive disabilities

##### **Amy**

Amy is earning her PhD in English. Although she faces challenges with dyslexia, auditory processing, and visual processing, she has found a number of unique strategies to overcome these in her studies, such as working with print versions of online material or changing serif fonts to sans serif. Web content can be overwhelming when it has complex navigation, design, and interactivity. Multimodality can help her absorb content, but only when she has a lot of control.

Ability: Dyslexia, audio/visual processing disorders

Assistive technologies:

- Browser extensions to change appearance of the page
- Read & Write Gold
- Text to Speech apps

Tips:

- Familiar interface design helps people find what they need
- Well structured content including headers, bulleted lists, and icons

- Clear and simple language
- Use sans-serif font and do not justify text
- Use sentence case. CAPS can be harder to read
- Users should be able to toggle on and off sound, video, animation, etc. and view content as they prefer.

### **Discussion Questions:**

Examine the digital projects below and consider:

- Does anything help you understand how the site works? What are some of the features these projects have that allow you to better comprehend and access the site?
- How would you feel navigating and interacting with the site? Does it use a familiar site organization and design? Are the steps you need to take clear? Does anything seem frustrating or confusing?
- Can the content be adapted for user needs? For example, changing layout, using a transcript instead of audio, or turning off video or animation.
- Is it easy to see and hear content?

### **Projects:**

- [#TheJayZMixtape](#)
- [Travelers Map](#)
- [Refusing to Forget](#)
- [DivineComedy.Digital](#)
- [Fra Mauro's Map of the World](#)



## 2. Blindness / limited vision

People experience visual impairment in a variety of ways and use a wide range of strategies and assistive technologies. These strategies include maximizing the text, using tools to increase the contrast between text and backgrounds, and using screen readers that read aloud page text, links, navigation, and image descriptions.

### Will

Will is a first-year student who enjoys working with technology. He has been blind since birth. He primarily uses the JAWS screen reader when working on his laptop or PC. His interest is piqued when he learns that his rhetoric and composition course will be integrating something called “digital humanities.” The class assigns digital projects for readings and students create their own digital projects for the final assignment.

Ability: Blind

Assistive Technologies:

- Screen reader
- Audio recorder to take notes
- Refreshable Braille display

Tips:

- Ensure all functions are available via the keyboard
- Allow skip navigation over navigation menus and long lists
- Provide alternative text descriptions and descriptive headings

### Tools:

Optional, but recommend: Try out a few browser extensions for checking accessibility.

- [WAVE web accessibility evaluation tool](#) — Get a list of accessibility warnings for a page. Turn of page styles to get a sense of what is available to users with screen readers
- Screen Reader extensions (just OK):
  - [ChromeVox](#) (make SURE you are comfortable turning extensions on and off before installing)
  - [Pericles](#)
- [High contrast tool](#)

### Discussion Questions:

Examine the digital projects below and consider:

- How much of the digital project is visual? Are the visual elements decorative or are they informative? If someone was not able to see, how much of the digital project would they be able to access?
- What elements can be made accessible? Is there anything that can't?
- What are some ways you can design a project to be accessible to people who are blind or have limited vision?

### Projects:

- [Hiroshima Digital Archive](#)
- [South Asian Canadian Digital Archive](#)
- [AIDS Memorial Quilt](#)
- [Unsilencing Slavery](#)
- [EXPOSED](#) (trigger warning: graphic accounts of the spread of COVID-19 in prisons, jails, and detention centers; Recommend using Pericles screen reader)
- [Refusing to Forget](#)

### 3. Color blindness / color vision deficiency

[Color blindness affects at least 8% of men and .5% of women](#) but it is still regularly overlooked by people creating maps, data visualizations, and graphics. While red-green color blindness is most common, there are several different kinds.

#### Joseph

Joseph is a professor who describes himself as “digitally curious.” He also has Protanopia color blindness. Since he sees more green than red, things that are red appear beige, and purple appears blue. It can be difficult to distinguish colors. Joseph can do most things on the web without difficulty, but can sometimes struggle with website navigation and links, graphic design elements, or data visualizations. It can make it frustrating to know where to click or read information. His archival research has led to the creation of a large amount of data and computational approaches might help him analyze, visualize, and communicate this information.

Ability: Color blindness

Tips:

- Ensure sufficient color contrast. Use tools like WebAIM Contrast Checker or Accessible Colors.
- Don't rely on colors alone to convey meaning in navigation or data visualizations.

#### Tools:

Try out a color blind simulator to evaluate websites:

- [Color Blindly](#) (Chrome); See also [colorblind statistics](#)
- [Let's get color blind](#) (Firefox)

Other options:

- [WAVE Accessibility Checker](#) (extension)
- [Accessible colors contrast checker](#) (must know hex code)

#### Discussion Questions:

Using a simulator, examine the digital projects below and consider:

- How much of the visual information is communicated through color? Are the colors supplemented by patterns, contrast, and labels?
- Are there any parts of the project that are unclear or inaccessible? If you were color blind, would you be able to tell what parts are inaccessible to you?
- What are some ways you can design a project to be accessible to people who have color vision deficiencies?

#### Projects:

- [Native Land](#)
- [Torn Apart/Separados](#)
- [Sense Sound in Film](#)
- [Unsilencing Slavery](#)

## 4. Deaf / hard of hearing

In “[Deafness and the User Experience](#)” Lisa Herrod calls for a consideration of deafness not as the “inverse of hearing” but as a cultural and linguistic perspective we should seek to understand. She argues that the disability is not being deaf, but that the hearing believe it to be a disability.

### Bree

Bree is a student in American History who is deaf. They enjoy the flexibility online classes gives them. Professors assign audio/visual content in classes, but videos without quality subtitles or closed captioning are often meaningless and become frustrating.

Ability: Native sign language is ASL, but can speak and read lips.

Assistive technologies:

- Closed captions
- Real-time translation for lectures
- Video chat

Tips:

- Provide transcripts for audio
- Provide simultaneous captioning and transcripts for video
- Provide ASL content when appropriate

### Discussion:

Examine the digital projects below and consider:

- How much of the digital project is communicated through sound? If someone was not able to hear, how much of the project would they be able to access? If you were deaf, would you be able to tell what parts of the project are inaccessible to you?
- How does the project impact and reach the Deaf community?
- What are some ways you can design a project to be accessible to people who are deaf or hard of hearing?

### Projects:

For projects with audio, you may want to try with and without sound.

- [Freedom’s Ring](#)
- [Religious Sounds Project](#) (Check out a [soundscape](#) and interpretive transcript)
- [Bracero History Archive](#)
- [Listen to Wikipedia](#)

# Accessible & Inclusive Web Design

## Accessibility Check

Accessibility checks can be done at any project development stage. The earlier you think about accessibility, the better.

Pair up with your project team and brainstorm what features your project has, the accessibility challenges these features present, and design solutions to create an accessible and inclusive digital project.

If you already have a digital project, is there any information that is missing or problematic? Considering different user personas, are you able to find information easily and in ethical way?

[Resource: "W3C Tips for Getting Started: Designing for Web Accessibility."](#)

Project Feature	Accessibility Challenges	Design Solutions
<p><i>Example:</i> Interactive map visualization</p>	<ul style="list-style-type: none"> <li>• <i>Color coding may exclude people with colorblindness</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>Color coding: Avoid communicating information solely through color, but use shapes, patterns, and contrast.</i></li> </ul>
<p><b>Feature:</b></p>		

# Accessible & Inclusive Web Design

## Accessibility Work Plan

### Create an accessibility policy

Document the accessibility goals, scope, and responsibilities important to your organization. Write a statement about how you will address accessibility:

### Review your environment

Consider resources, processes, and tools in your organization that may impact accessibility efforts.

- What will your project do to create a culture of care and accessibility for team members?
- What is the level of accessibility knowledge and expertise of the staff creating and maintaining your websites? How well is training support provided to improve the situation?
- Do staff have access to appropriate tools to assist in testing accessibility?
- Does your project workflow include a plan for conducting accessibility checks?

### Review websites

Identify issues to be fixed or avoided in your digital project. Accessibility checks can be performed whether you have built a project already or are just starting to put together an idea. Consider the various features your project may have, such as interactive maps, images, visualizations, or general site layouts.

For each feature:

- What accessibility challenges do they present? Are there any communities that might be excluded? How?
- Are there any design solutions to these accessibility challenges? Are there additional features that you can offer to make your project accessible?

Project Feature	Accessibility Challenges	Design Solutions
Example: Interactive map visualization	<ul style="list-style-type: none"> <li>• Access to technology/bandwidth: some maps require</li> </ul>	<ul style="list-style-type: none"> <li>• Access to technology: Consider your audience. If you are trying to reach people without access</li> </ul>

This work plan is adapted from the W3C's Planning & Policies library, "[Planning and Managing Accessibility](#)." Kevin White, Shadi Abou-Zahra, and Shawn Lawton Henry, eds. Updated 9 January 2019. First published October 2002. <https://www.w3.org/WAI/planning-and-managing/plan/>

	<p>large screens to view; long-load time for complex visualizations</p> <ul style="list-style-type: none"> <li>• Color coding may exclude people with colorblindness</li> <li>• Technical, difficult to understand for novices to use</li> <li>• Visual information excludes people who are blind/low vision</li> </ul>	<p>to computers or with low bandwidth, try to find map tools that are lightweight and mobile friendly</p> <ul style="list-style-type: none"> <li>• Color coding: Avoid communicating information solely through color, but use shapes, patterns, and contrast.</li> <li>• Technical: Create “how-to use” instructions, run usability tests with users, and design interfaces that look familiar to people</li> <li>• Visual information: Develop creative ways to include people who are blind or visually impaired, such as having text or audio companions to your map.</li> </ul>

## Set objectives

Example objectives might include:

- Develop an accessibility policy within six months
- Evaluate website and address any major issues by year-end (Level A and AA)
- Perform an accessibility check 2-4 weeks prior to the project / feature launch
- Invite diverse user groups to participate in useability tests

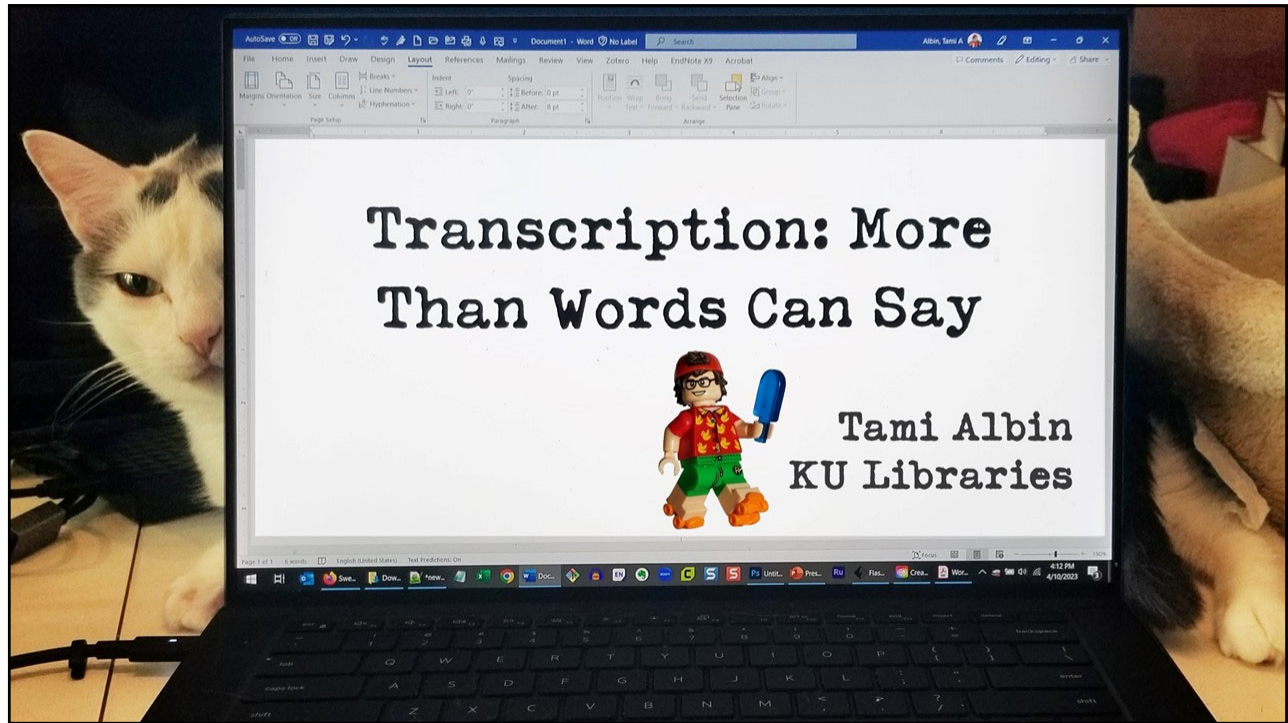
This work plan is adapted from the W3C’s Planning & Policies library, [“Planning and Managing Accessibility.”](#) Kevin White, Shadi Abou-Zahra, and Shawn Lawton Henry, eds. Updated 9 January 2019. First published October 2002. <https://www.w3.org/WAI/planning-and-managing/plan/>

## Oral History and Transcription

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- B. Loads of Information About Transcription.....125
- C. Web Resources for Oral History and Technology.....127
- D. Using Word Dictate.....128
- E. Using Word Transcribe.....131

***Tami Albin***





1



2

## What we're gonna try to do

(in a very short amount of time)

- ✓ Why transcribe?
- ✓ Keeping track of transcripts
- ✓ Options for transcribing
- ✓ Editing, formatting, and sharing
- ✓ Q & A, if we have time

3

## Why transcribe?

- ◆ Accessibility
  - ◆ Text is easier to search than audio or video
  - ◆ Provides closed captioning and subtitles for audio and video
- ◆ Makes editing easier for Narrator
- ◆ Print is still the best format for preservation

4

## Reasons for not transcribing

- ◆ Cost of transcription/lack of funding
- ◆ Lack of time to transcribe
- ◆ Quality of interviews
  - ◆ Poor audio/video

For example: bowling alleys -  
not a great location



5

## Reasons for not transcribing

- ◆ “Loss of orality” (see *Transcribing Oral History*)
  - ◆ Transcript cannot convey nuance in speech, tone, body language, gestures, and so on
- ◆ Out of date technology
  - ◆ Hardware and software (What’s in your closet?)



6

# Keep Track of everything

(as best you can)

- ◆ File naming conventions
- ◆ Folder naming conventions
- ◆ Spreadsheets
- ◆ Readme.txt file



7

# Keep Track of everything

(as best you can)

## File naming conventions

- ◆ 20230423\_Albin\_Ollie\_01.wav
- ◆ 20230423\_Albin\_Ollie\_01.mp3
- ◆ 20230423\_Albin\_Ollie\_Transcript.docx
- ◆ 20230423\_Albin\_Ollie\_Transcript.txt

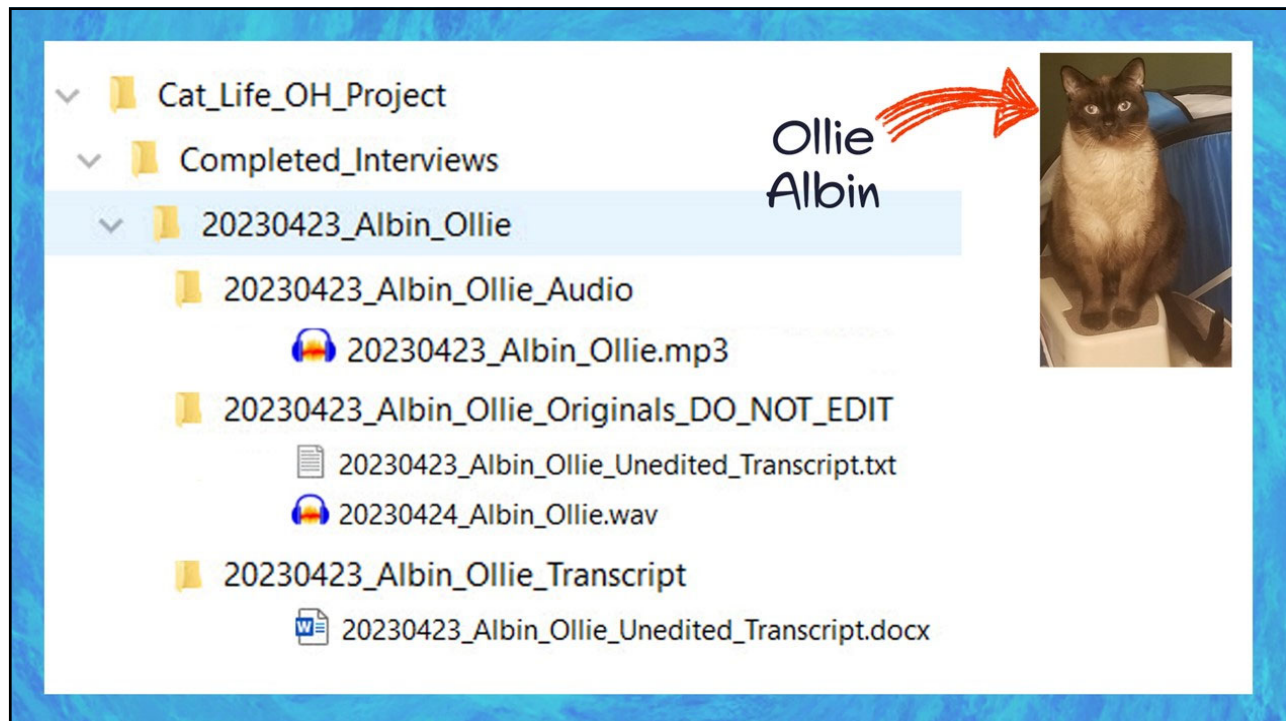
8

# Keep Track of everything (as best you can)

Folder and subfolder naming conventions

- ◆ Cat\_Life\_OH\_Project
  - ◆ Completed\_Interviews
    - ◆ 20230423\_Albin\_Ollie
      - ◆ 20230423\_Albin\_Ollie\_Audio
      - ◆ 20230423\_Albin\_Ollie\_Originals\_DO\_NOT\_EDIT
      - ◆ 20230423\_Albin\_Ollie\_Transcript

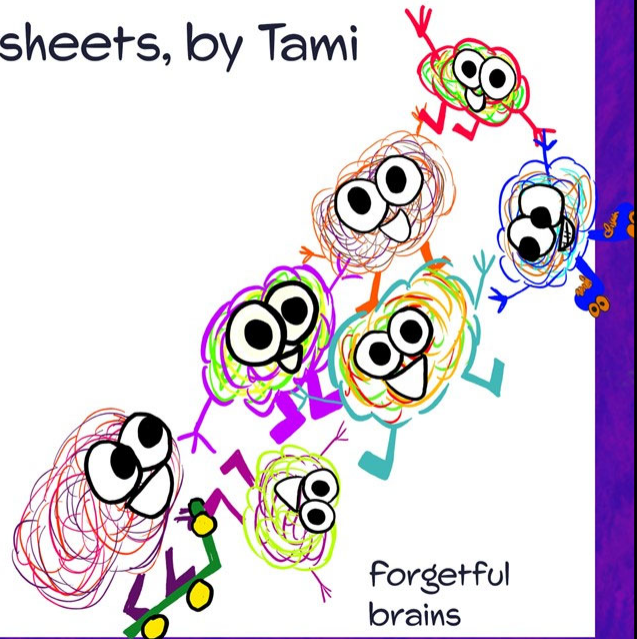
9



10

## A Poem about Spreadsheets, by Tami

Bottom line:  
Your brain will forget,  
Other brains will forget.  
It happens.  
Do this now.  
Avoid a future of chaos,  
Use spreadsheets.



11

## oh\_transcription\_outsourced.xlsx

	A	B	C	D	E	F	G
	narrator	interviewer	length of interviews mm	transcript file name	transcription service	estimated cost per minute	estimated total cost
1							
2	ollie	andy	354	20220212-ollie.mp3	rev	0.72	254.88

H	I	J	K	L	M	N	O	P	Q
date sent	date returned	final cost	paid on	reviewed for corrections	reviewer	review completed	date review completed	transcript ready-for review by narrator	notes
8/4/2022	8/5/2022	258.88	8/15/2022	yes	bowie	yes	10/23/2022	yes	

12

# Readme.txt

- ◆ explains why?
- ◆ explains folder & file structures
- ◆ explains changes made in folders & files
- ◆ overarching readme.txt for entire project
- ◆ readme.txt files in each subfolder



13

- ▼ Cat\_Life\_OH\_Project
  - Cat\_Life\_OH\_Project\_Readme.txt
- ▼ Completed\_Interviews
  - Completed\_Interviews\_Readme.txt
- ▼ 20230423\_Albin\_Ollie
  - 20230423\_Albin\_Ollie\_Readme.txt
  - 20230423\_Albin\_Ollie\_Audio
    - 20230423\_Albin\_Ollie.mp3
  - 20230423\_Albin\_Ollie\_Originals\_DO\_NOT\_EDIT
    - 20230423\_Albin\_Ollie\_Unedited\_Transcript.txt

Ollie  
Albin



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\*Cat\_Life\_OH\_Project\_readme.txt - Notepad

File Edit Format View Help  
Cat\_Life\_OH\_Project\_readme.txt

Project: Cat life oral history project  
Date: March 2021-April 2023  
Description: This oral history project is documenting the lives of cats in Kansas.  
Funder: Cat club of Kansas  
Contact: Tami Albin, albin@ku.edu

ORGANIZATION

All files live in the Cat\_Life\_OH\_Project folder with content organized into subfolders including the following:

- 1) Completed\_Interviews - contains folders for each cat who has completed their interview..
  - Folder for each narrator:
    - File naming format: YYYYMMDD\_LastName\_FirstName  
20230423\_Albin\_Ollie
- 2) Within each narrator's folder, subfolders for audio, transcript, video, and an original formats folder.
  - a) Audio subfolder - contains audio file to be transcribed
    - File naming format: YYYYMMDD\_LastName\_FirstName\_Audio  
20230423\_Albin\_Ollie\_Audio
  - b) Original folder - folder content should never be edited.
    - File naming format: YYYYMMDD\_LastName\_FirstName\_Original\_DO\_NOT\_EDIT  
20230423\_Albin\_Ollie\_Original\_DO\_NOT\_EDIT
  - c) Edited subfolder - contains edited version of transcript and A/V files
    - File naming format: YYYYMMDD\_LastName\_FirstName\_Edited  
20230423\_Albin\_Ollie\_Edited

STORAGE: All folders will live on my computer and will be backed up daily to OneDrive and a dedicated external hard drive.

15

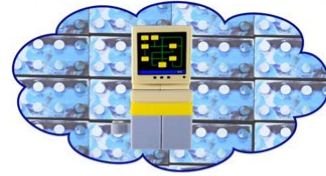
## Ways to transcribe: Transcription Services

- ◆ Machine transcription (AI)
  - ◆ Inexpensive, not very accurate, fast
- ◆ Human transcription (HB)
  - ◆ Cost 3-4 X more than AI, higher accuracy, takes longer

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## Things to consider



- ◆ Increase in cost
  - ◆ More than one person, people talking over one another, background noise, multiple languages
- ◆ Confidentiality
  - ◆ What are the confidentiality/privacy agreements? Where are the servers located?



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## In house transcribing

- ◆ Cost
  - ◆ Saves money (maybe)
- ◆ Who will transcribing?
  - ◆ You? Volunteers? Transcription training?
- ◆ Equipment needs
  - ◆ Computers, software, external hard drives, cloud storage



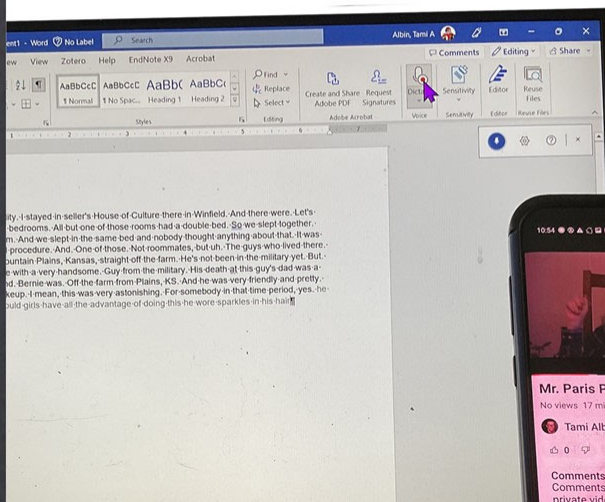
18

# In house transcribing

- ◆ Transcribing
  - ◆ Verbatim, terminology, false starts, non-speech sounds, punctuation, time-stamp
- ◆ Template
  - ◆ Layout, formatting
- ◆ File formats
  - ◆ Public access - text, audio, and video
  - ◆ Backup - machine readable text, uncompressed audio and video

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# Inexpensive transcription



Word - Dictate **OK**

Word Online - **OK**

Dictate & Transcribe

Google Docs - **MEH**

Voice Typing  
(Chrome or Edge browser)

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# Style Guide: A Quick Reference for Editing Oral History Transcripts (Baylor)

## GENERAL GUIDELINES

Spelling  
Check The Word List  
Common (And Not-So-Common) Pitfalls and Important Distinctions  
Proofread

## STYLE GUIDE

Abbreviations  
Added Material—Brackets  
Addresses. See Also Abbreviations; Numbers for Formatting  
Brackets. See Added Material; See Also Sounds in Recording Other Than Talking—Parentheses  
Capitalization. See Also Names  
Coined Words. See Spelling Problems  
Colloquialisms. See Spelling Problems  
Commas  
Compound Words. See Hyphens  
Crutch Words  
Dashes  
Dates. See Also Numbers

Dialect. See Spelling Problems  
Direct Address  
Division Of Words and Numbers. See Also Hyphens  
Editorial Notes. See Added Material  
Ellipses  
False Starts  
Feedback Words and Sounds  
Fractions. See Numbers  
Grades, Scholastic  
Hyphens. See Also Division of Words and Numbers  
Incomplete Sentences  
Informal Language. See Spelling Problems  
Italics. See Quotation Marks for Titles Not in Italics  
Legal Cases  
Money. See Numbers  
Names. See Also Abbreviations; Capitalization; Italics; Quotation Marks  
Neologisms. See Spelling Problems  
Numbers  
Page Numbers

Paragraphs  
Parentheses. See Sounds in Recording Other Than Talking—Parentheses  
Plurals. See Also Numbers  
Possessives  
Profanity  
Punctuation. See Also Dashes; Hyphens; Quotation Marks  
Quotation Marks  
Recording Transitions  
Reference Works  
Religious Names and Terms  
Slang. See Spelling Problems  
Sounds In Recording Other Than Talking—Parentheses  
Spacing  
Spelled-Out Words  
Spelling Problems. See Also Abbreviations; Capitalization; Division; Hyphens; Numbers  
Tape Breaks. See Recording Transitions

21



22



23

## Loads of Information about Transcription

### Transcription Services

Some provide transcription services by both AI and humans. The costs differ significantly. Some services also have transcription software subscription option which allows people to do their own transcription using the service's software.

These transcription services are listed in alphabetical order. I don't know anything about any of these services.

GMR Transcription  
<https://www.gmrtranscription.com>

Otter.ai  
<https://otter.ai>

Rev.com  
<https://www.rev.com>

Riverside  
<https://riverside.fm>

Scribie  
<https://scribie.com>

temi.com  
<https://www.temi.com>

TranscribeMe  
<https://www.transcribeme.com>

Transcription Panda  
<https://www.transcriptionpanda.com>

Trint  
<https://trint.com>

### Other Ways to Transcribe Interviews

**Word** – use the **Dictate** feature.

For **Dictate**, you need to play the audio on a separate device other than your computer such as, phone, tablet, or another computer.

**Word Online** – use **Dictate** or **Transcribe**.

For **Dictate**, you need to play the audio on a separate device other than your computer such as, phone, tablet, or another computer. **Transcribe** will require you to have the audio file on your computer, which you will upload to Word Online. Once the audio file has been transcribed, the audio file and all subsequent audio files you transcribe will be saved to a folder on your OneDrive account called Transcribed Files.

**Google Docs** – use **Voice Typing** (Must use Chrome or Edge Browser)

For **Voice Typing**, you need to play the audio on a separate device other than your computer such as, phone, tablet, or another computer.

## Books, Style Guides, Readme.txt Guidelines, and Oral History Podcasts

### *Transcribing Oral History*

<https://www.routledge.com/Transcribing-Oral-History/Bergen/p/book/9780815350934>

### *A Guide to Oral History and the Law*

<https://global.oup.com/academic/product/a-guide-to-oral-history-and-the-law-9780199342518?cc=us&lang=en&>

### *DigitalCommons@Linfield Transcription Style Guide*

<https://digitalcommons.linfield.edu/DCatLTranscriptGuidelines.pdf>

### *Oral History Transcription Style Guide (2022)*

<https://www.ccohr.incite.columbia.edu/s/CCOHR-Transcript-Style-Guide-2022-htpm.pdf>

### *Style Guide: A Quick Reference for Editing Oral History Transcripts*

<https://www.baylor.edu/old/2021-02/oralhistory/doc.php/14142.pdf>

### *Transcript Conventions and Examples for Audio and Video Stories*

[https://digitalcommons.linfield.edu/cgi/viewcontent.cgi?article=1000&context=dory\\_scholar](https://digitalcommons.linfield.edu/cgi/viewcontent.cgi?article=1000&context=dory_scholar)

### *The Chicago Manual of Style 17th edition*

<https://press.uchicago.edu/ucp/books/book/chicago/C/bo25956703.html>

### *The Chicago Manual of Style Online*

<https://www.chicagomanualofstyle.org/book/ed17/frontmatter/toc.html>

### *Data Ab Initio*

<http://dataabinitio.com/?p=378>

### *Guide to Writing "Readme" Style Metadata*

<https://data.research.cornell.edu/content/readme>

### *Oral History Podcasts*

<http://coph.fullerton.edu/resources/ohpodcasts.php>

**Web Resources for Oral History**

Designing Digital Oral History Projects

<http://ohda.matrix.msu.edu/2012/07/thinking-big-mary-marshall-clark/>

**Web Resources for Technology**

Oral History in the Digital Age

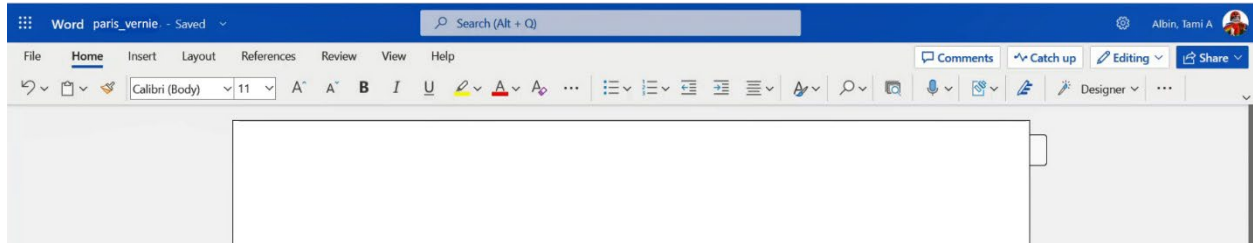
<http://ohda.matrix.msu.edu/>

Oral History and Emerging Technologies

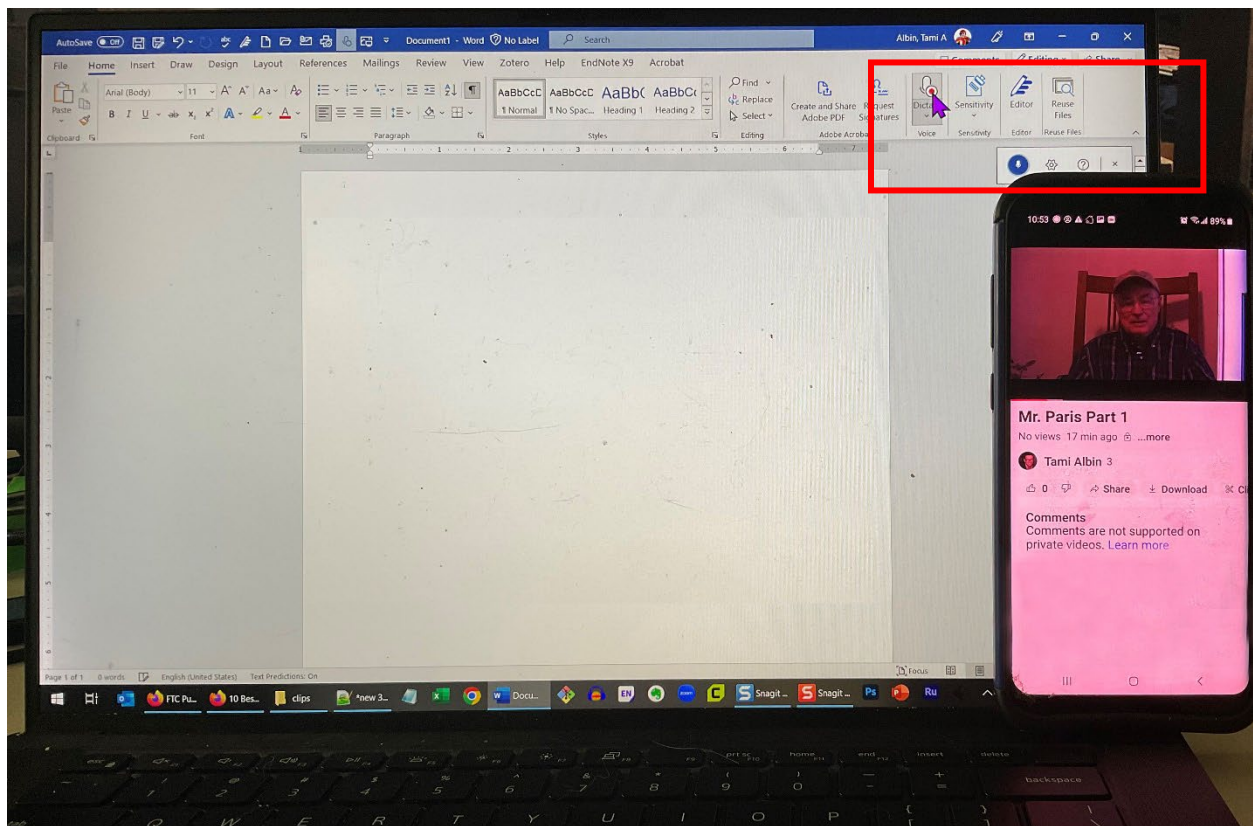
<http://ohda.matrix.msu.edu/2012/07/thinking-big-jonah-bossewitch/>

## Using Word Dictate (online and client)

1. Dictate works the same way in Word and Word Online.
2. Open Word and save your file.

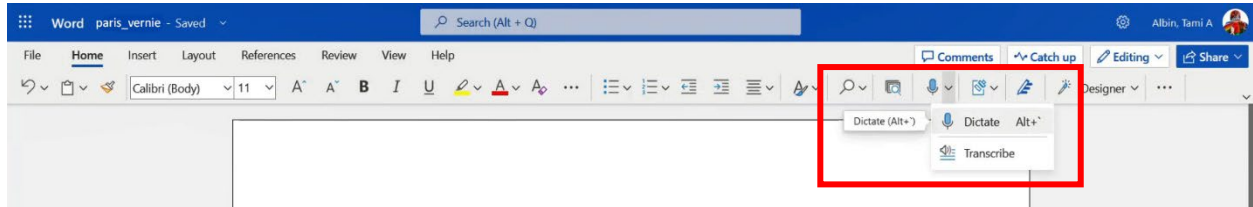


3. Place the device you will use to play the audio near the microphone on your computer/laptop. Word will not let you transcribe audio if you are playing it from the same computer. You have to use a separate device to play video or audio clips.
4. Try to minimize noise while using the dictation feature. Dictate can't differentiate between what it is supposed to transcribe and background sounds/voices. If there is a lot of background sound, it will also be transcribed and appear as gobbledygook in your document.

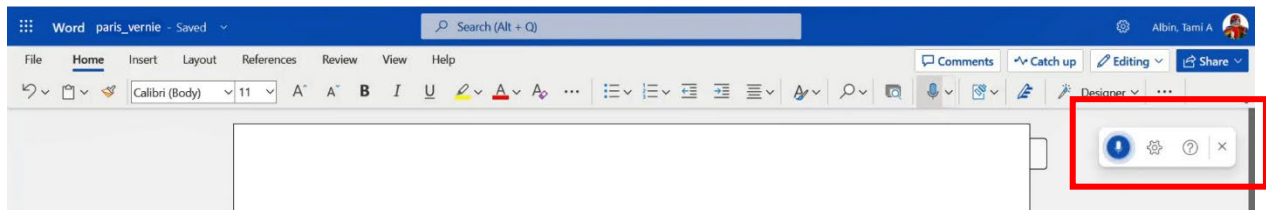




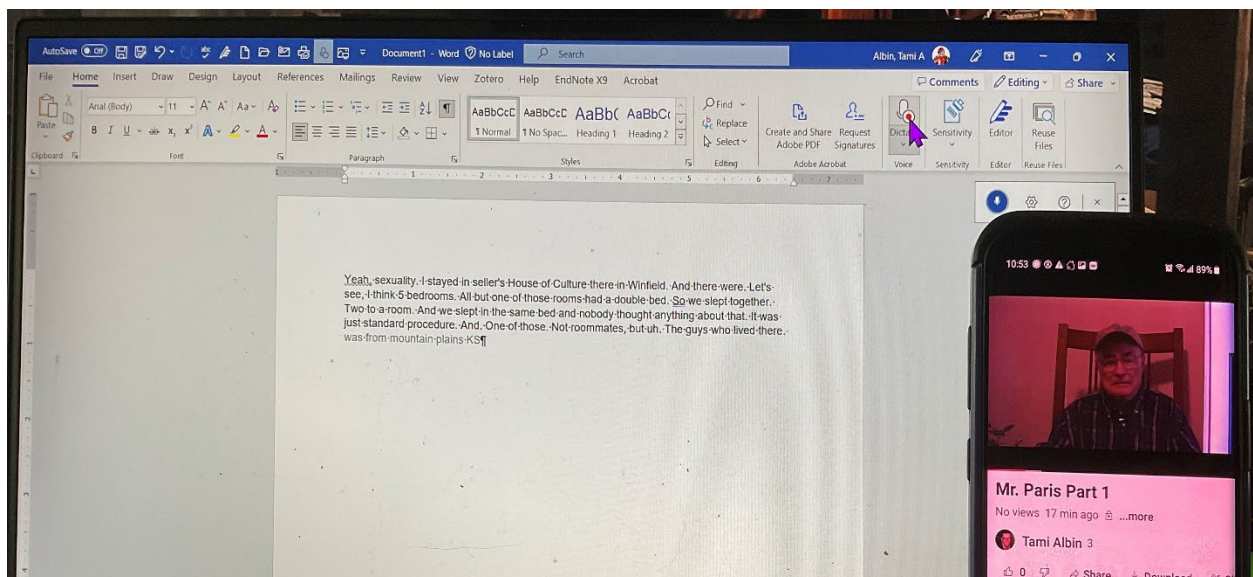
- Click on the Microphone icon and select Dictate. This will open a floating Dictate toolbar.



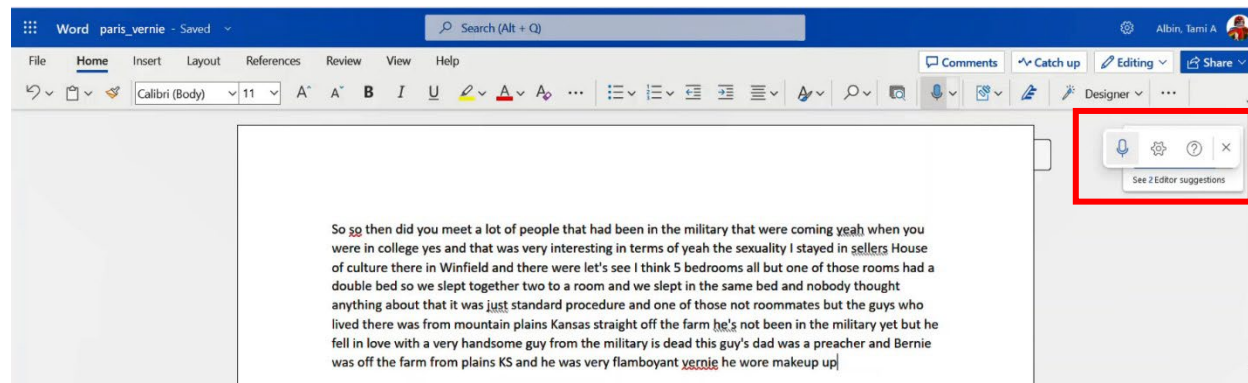
- When the toolbar opens, it will start recording.
- To start and stop recording click on the microphone. A blue circle around the microphone means it is recording.



- Test the microphone by talking. Word should start to type text across the screen.
- When you are ready to transcribe the audio or video click on play and Word will interpret the sound as dictation from one person. It does not differentiate between two speakers. It is voice-to-text and not perfect. You will need to make edits to the transcript once it's done.



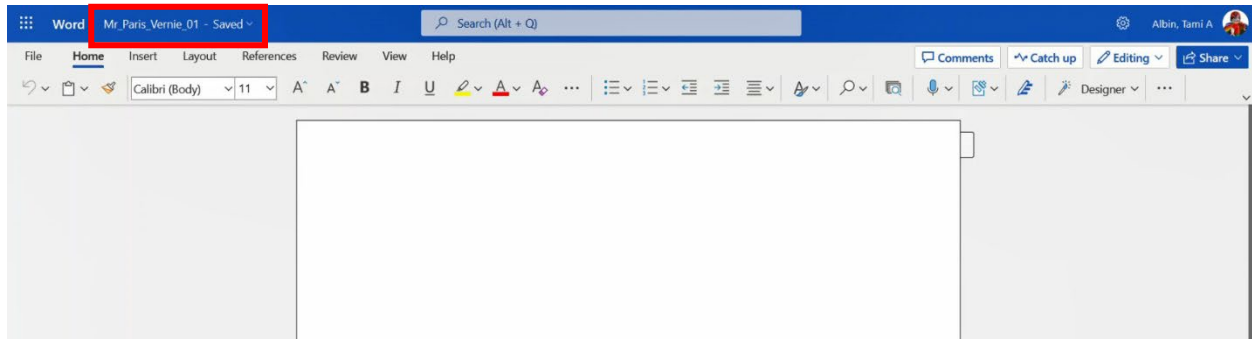
10. When the recording has been transcribed, click on the microphone in the blue circle to stop recording, save your document again, and make necessary edits.



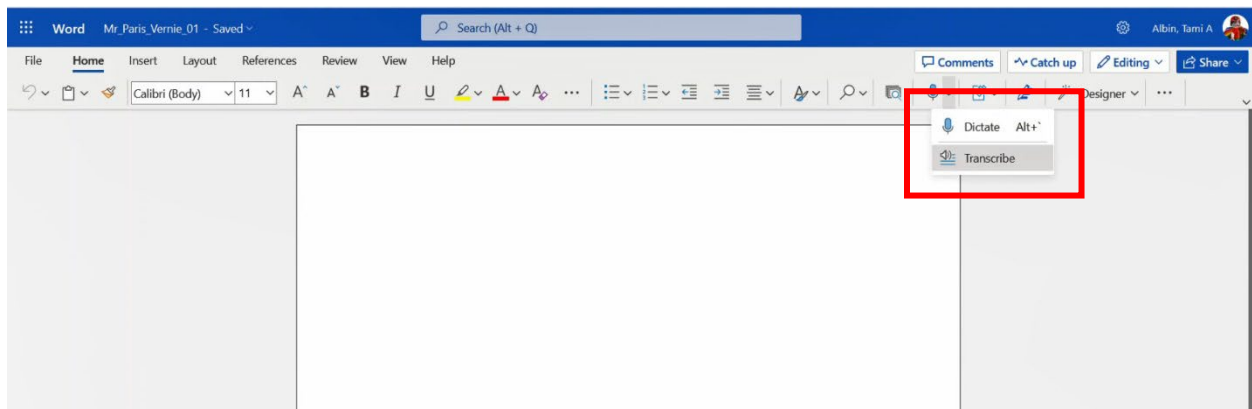
## Using Transcribe in Word Online

\* Note: Depending on the type of subscription access you have to Microsoft 365, Word Online may only permit a maximum of 300 minutes of transcription per month.

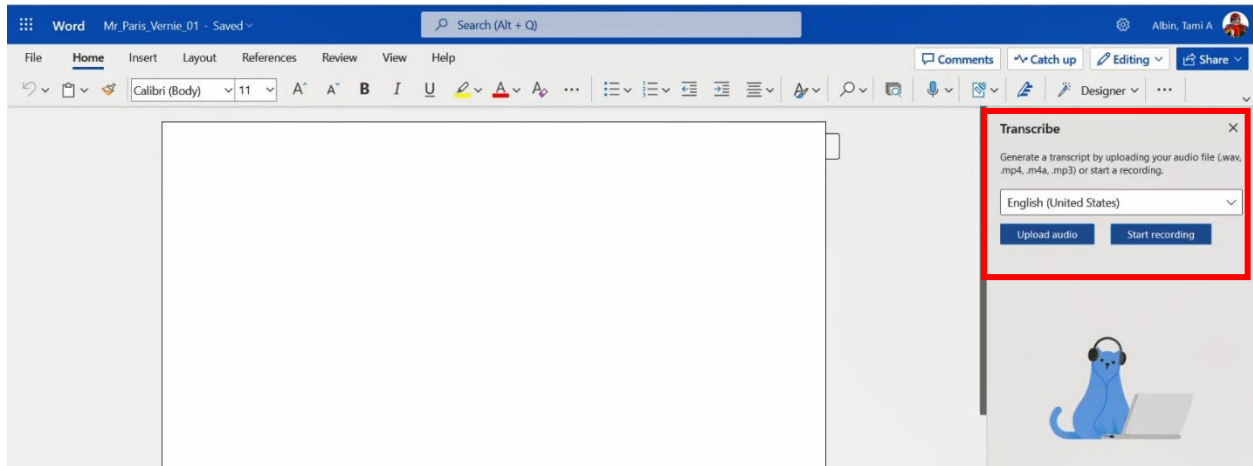
1. Open a browser window in Microsoft Edge or Chrome.
2. Open Microsoft 365 and sign in.
3. Open a blank document in Word Online.
4. Save the file. (Remember to practice good data management.)



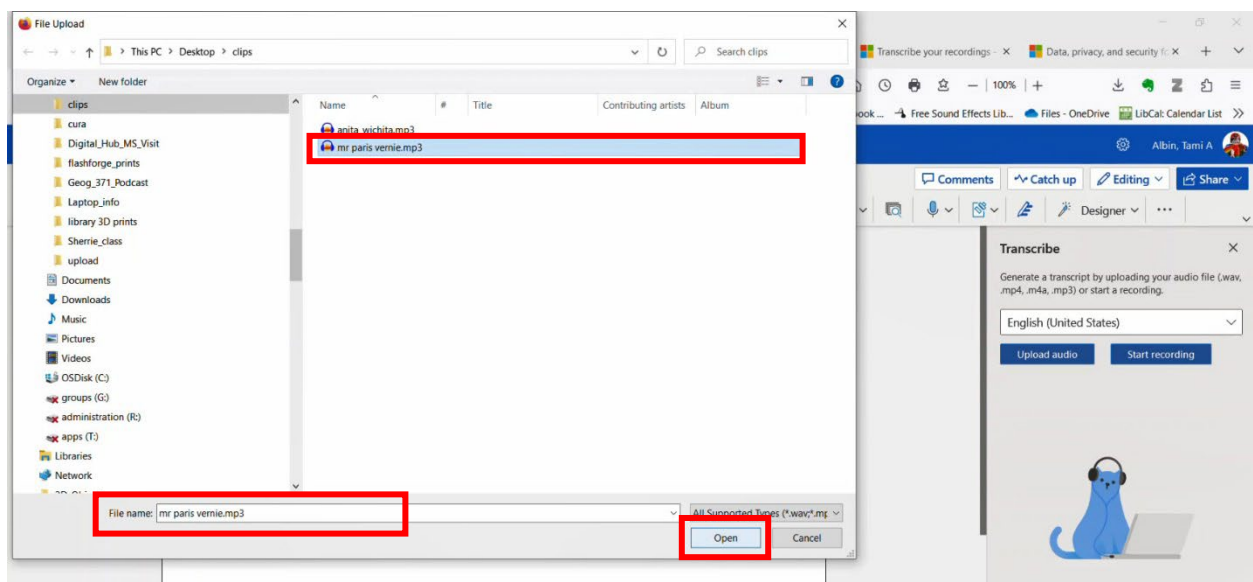
5. Click on Dictate the button will drop down with Transcribe as the second option.
6. Click on Transcribe.



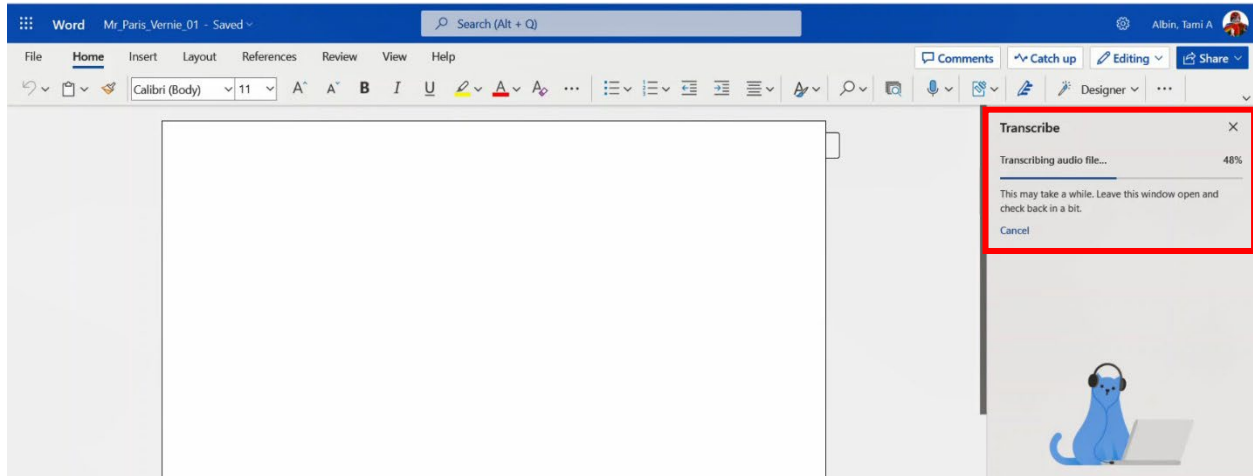
7. Select the language you want Word Online to use for the transcript.
8. Click on Upload audio.



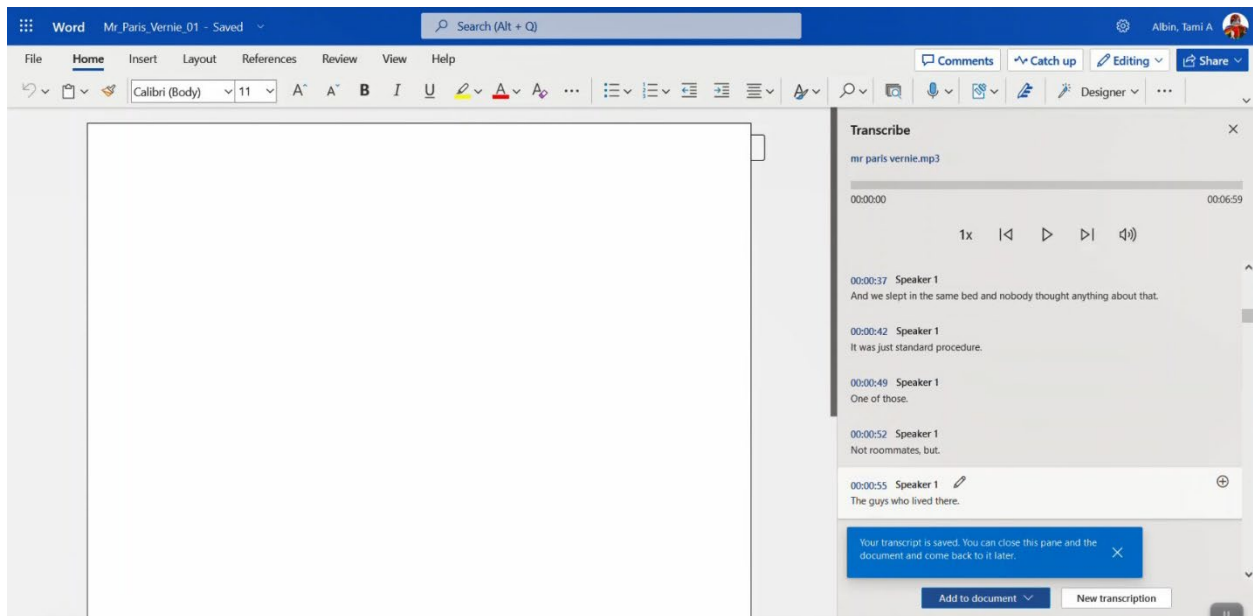
9. Select the audio file you want to transcribe.
10. Click on Open.



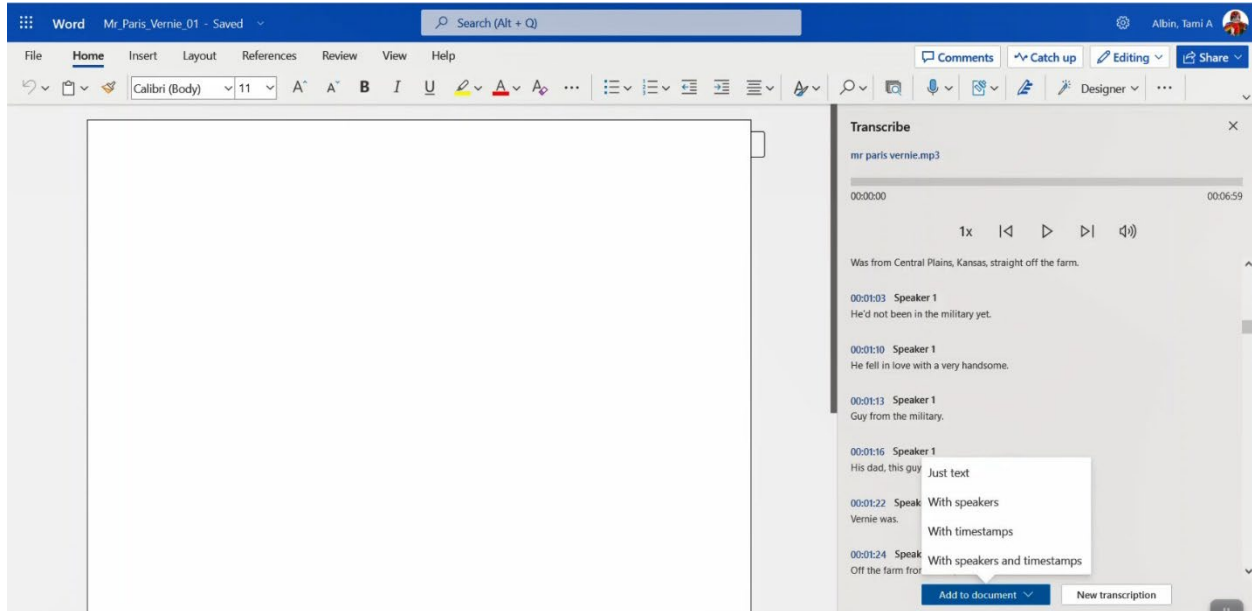
11. The audio file will be transcribed. The length of time it takes to transcribe the file depends on the length of the audio file.



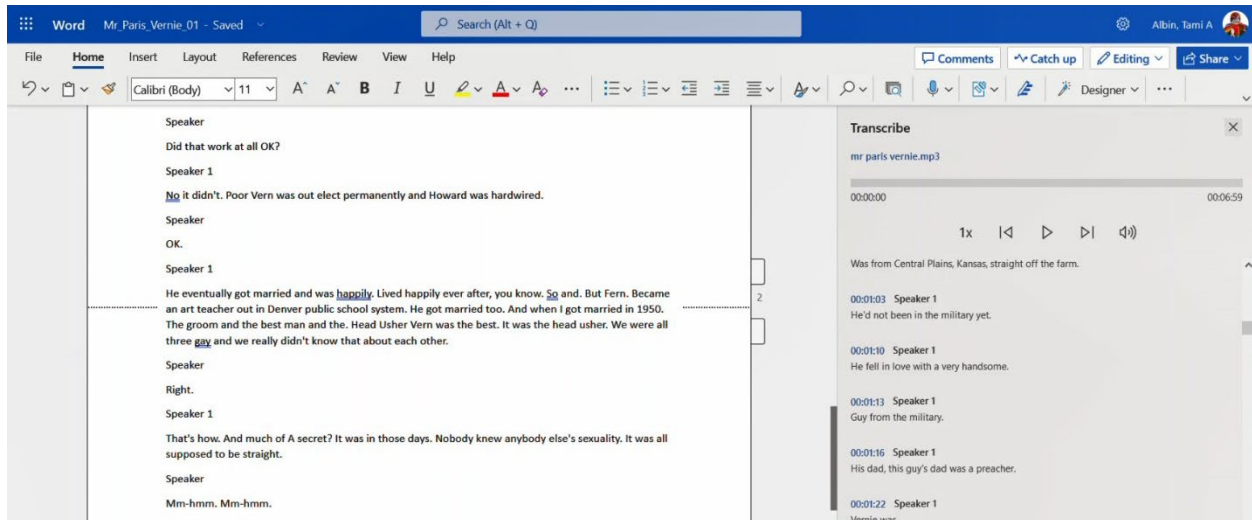
12. Once the file is transcribed it will appear in the right-hand side bar with time stamps.
13. You can play the audio and correct the transcript in the side bar. As of the creation of this document, when correcting the transcript, it is not possible to remove time stamps or empty fields from the side bar.



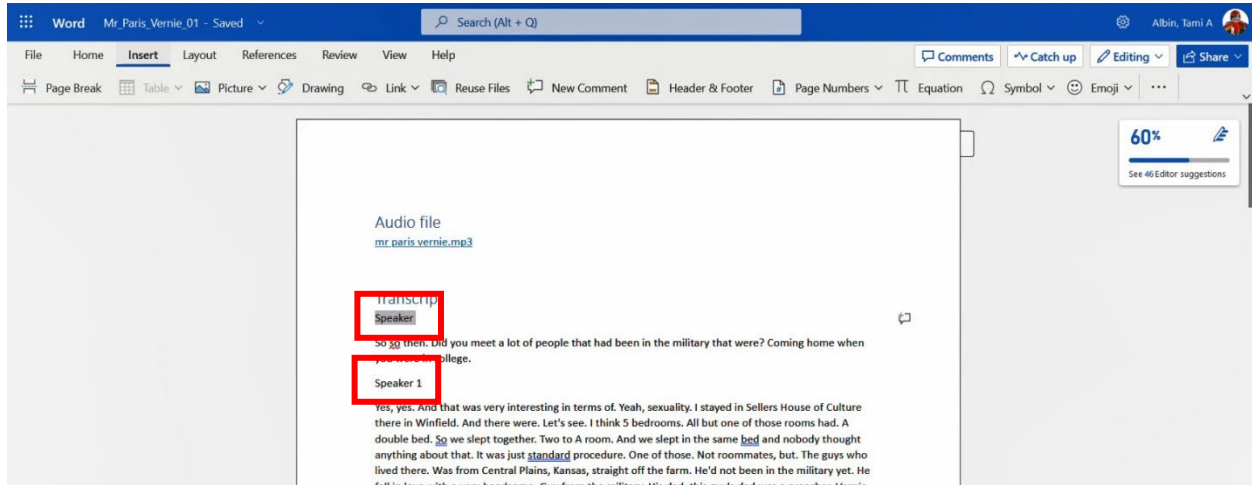
14. When the transcript has been corrected and ready to go into the document click on **Add to Document**.
15. Select one of the four options for importing the text: Just text, With speakers, With timestamps, or With speakers and timestamps.



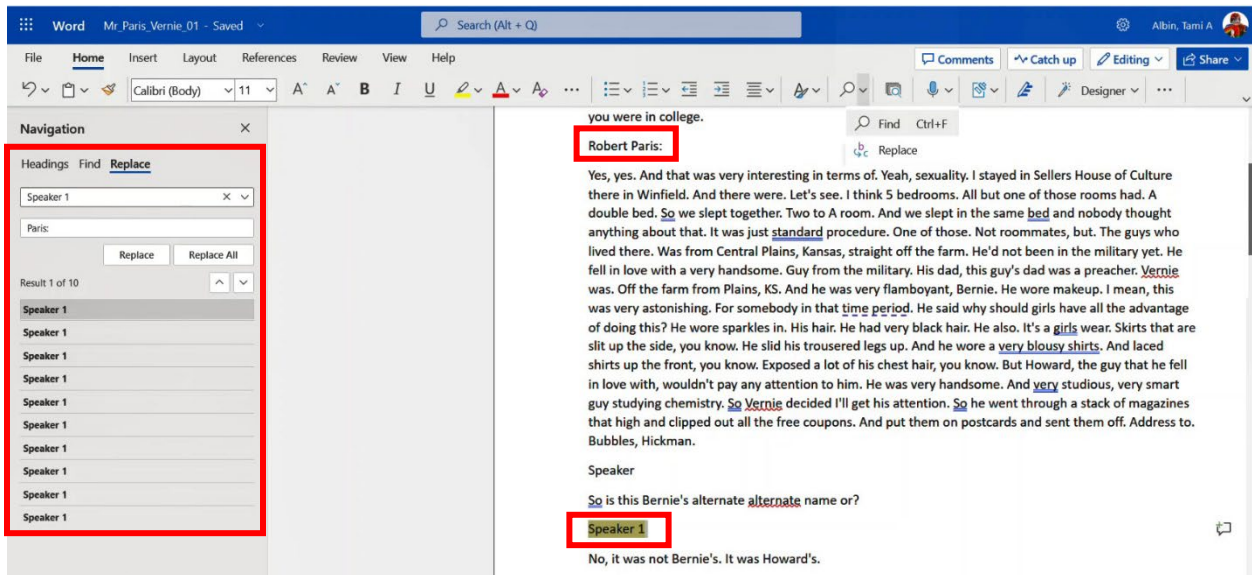
16. Once the transcript is in the document, it can be corrected (if necessary) and cleaned up further.



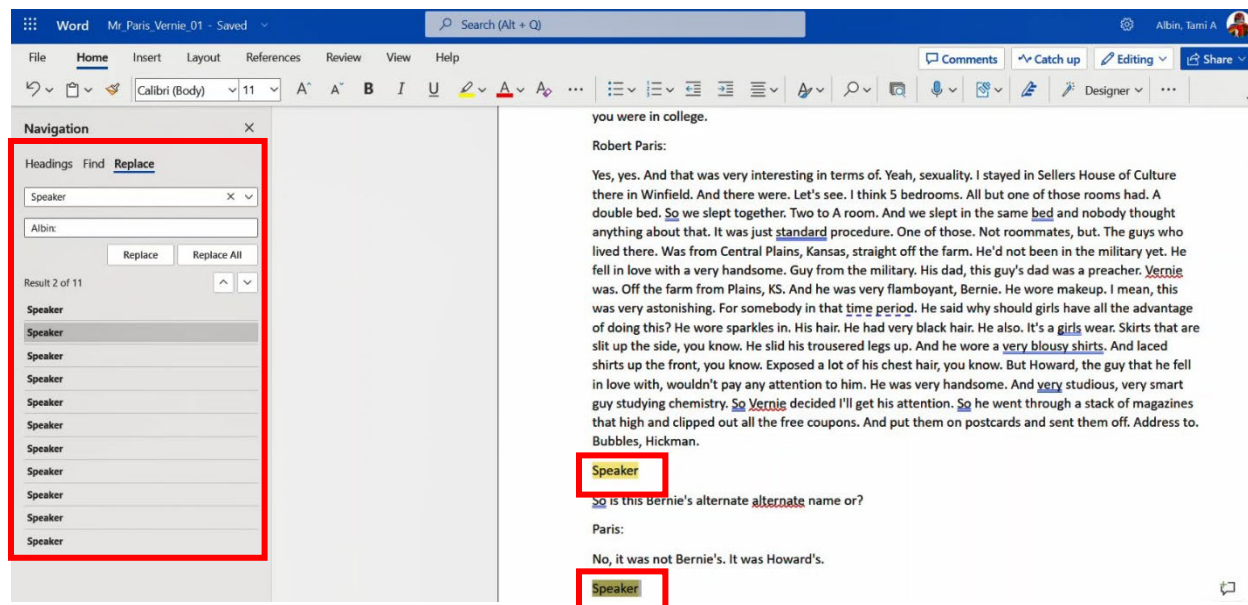
17. Select the first instances of Speaker and Speaker 1
18. Replace the first instance of Speaker with the full name of the Interviewer. Speaker 1 should be replaced with the full name of the Narrator.



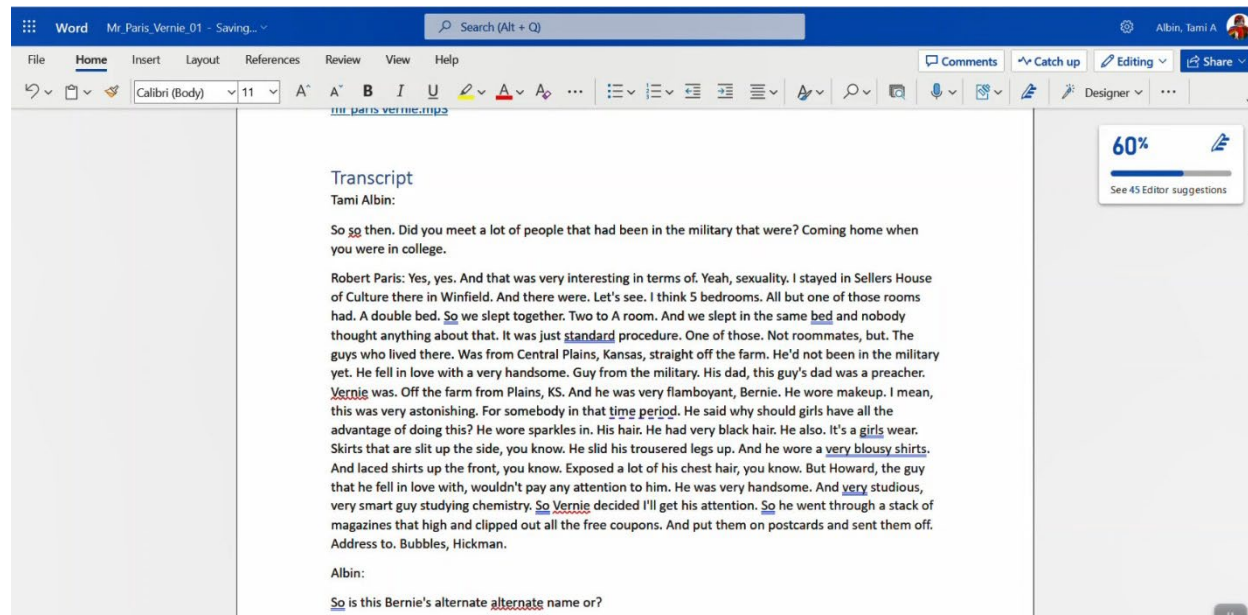
19. Use **Replace All** to replace Speaker and Speaker 1 with the Interviewer and Narrators' names.
20. Do a find and replace for the term Speaker 1.
21. Replace Speaker 1 with the last name or initials of the Narrator.



22. Do a find and replace for the word Speaker.
23. Replace Speaker with the last name or initials of the Interviewer. Be careful when doing a find and replace for the word Speaker. It is possible that the word speaker has been used in the text of the interview/oral history and could easily be replaced with the name of the Interviewer.



24. Save your file often and continue to edit the transcript.

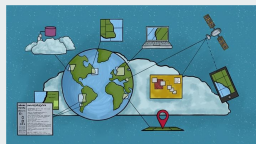




# Telling Stories with Maps & Visualizations

Telling Stories with Maps & Visualizations.....137  
*Sylvia Fernández*

## Telling Stories with Maps and Visualizations

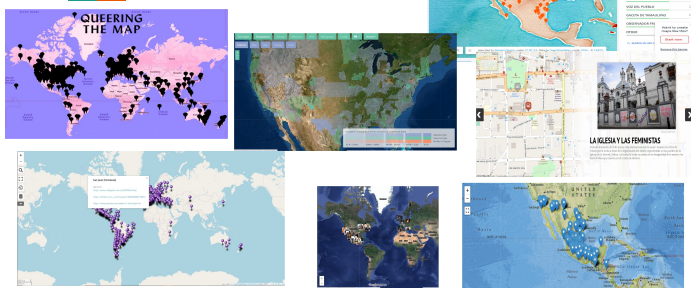


Sylvia Fernández, PhD  
Assistant Professor  
University of Texas at San Antonio  
[sferna109@gmail.com](mailto:sferna109@gmail.com) / @sferna109 (Twitter)

### Outline

- Telling Stories Geographically & Chronologically
- Projects & Digital Tools Overview
- Case studies & ethical practices
- Activity #1 (Reviews in DH Analyze project)
- Brainstorm your digital stories

### Projects and platforms HERE!



### Picture languages -----> Analytical consciousness

" images are a bridge between evoked emotion and conscious knowledge; words are the cables that hold up the bridge. Images are more direct, more immediate than words, and closer to the unconscious. Picture languages precedes thinking in words; the metaphorical mind precedes analytical consciousness."

(Gloria Anzaldúa 91)

## What do maps have to do with social justice?

- Maps hold authority that other forms of art or storytelling do not.
- Maps are accessible and adaptable in ways that legal political testimony is not.
- Injustice and the communities affected by it are place-based—our stories are inherently tied to the land, and always part of the larger context of the history, cultures, and other forms of injustice in that space.
- Maps can be a reflection of our cultures, and a medium we can use to practice and develop them.
- Cartography by and for oppressed people themselves is a crucial act of sovereignty and healing.

Annita Lucchesi 2021

### Hands-on activity!

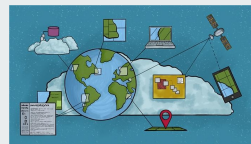
Identify, explore and analyze the mapping and visualization of one of the projects reviewed in [Reviews in DH](#)

## Brainstorm:

- What
- Why
- How



## Tech Training: Mapping & Data Visualization



Sylvia Fernández, PhD  
[sferna109@gmail.com](mailto:sferna109@gmail.com) / @sferna109 (Twitter)

## Digital Storytelling

- What story/stories would you like to narrate through your project?
- If you were to use digital technologies (mapping or timelines) with sources derived from your project, what story/stories you would like to create?

## DRAW:

With your team member narrate the story-stories you want to tell related to your project through a geographical, chronological, or other form of visualization!

## Considerations for (Digital) Visualizations

- What is the purpose of your map or timeline--what stories do you want it to tell? What data-sources will you use to tell those stories?
- Who is your intended audience, and what do you want the map-timeline to do for them?
- What cultural symbols or aesthetics can embrace the data-sources on the map-timeline?
- How can it enrich the stories being told?
- Are there designs that would be meaningful to you or the community in your stories to include?

- IDENTIFY 5 SYMBOLS-SOURCES TO NARRATE YOUR STORY
- Download them and save them in a folder

---

### CREATE A DATASET:

Fill out the template with the adequate information to tell your story through a map.  
Access template [HERE!](#)

---

### GO TO [STORYMAPS JS](#):

Sign in with a gmail account and follow me!

---

### REFLECT & ANALYZE:

- The message that your map presents/represents
- The context your map have in your project, the community you are working with, & publics target

---

### SHARE WITH US!

How would your map would look in the long term?




---

## Training & examples

**STORYMAPS JS Tutorial: Part 1 Introduction:** [https://www.youtube.com/watch?v=Uagc-s\\_vA9c&t=96s&ab\\_channel=GrantWilson](https://www.youtube.com/watch?v=Uagc-s_vA9c&t=96s&ab_channel=GrantWilson)

**STORYMAPS JS Tutorial: Part 2 Building a Storymap:**  
[https://www.youtube.com/watch?v=W9hvn4jCckg&ab\\_channel=GrantWilson](https://www.youtube.com/watch?v=W9hvn4jCckg&ab_channel=GrantWilson)

#### Projects with STORYMAPS JS & TIMELINE JS

- [Huellas Incomodas: https://erhsu.org/huellasincomodas/](https://erhsu.org/huellasincomodas/)
- [Chicana por mi Raza: https://chicanapormiraza.org/](https://chicanapormiraza.org/)
- [Indian Community Cookbook Project: https://communitycookbooks.wixsite.com/website](https://communitycookbooks.wixsite.com/website)
- [C19 Latino NYC: https://www.c19latino.org/](https://www.c19latino.org/)

# Metadata & Data Management

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*Erin Wolfe*

## Metadata & Data Management

Public Digital Humanities Institute  
June 9, 2022

Erin Wolfe  
Digital Initiatives Librarian  
University of Kansas  
[edw@ku.edu](mailto:edw@ku.edu)

### Overview

- Metadata basics
- Dublin Core
- Data and File Management

### What is metadata?

"data about data"

### What is metadata?

"Data describing the context, content, and structure of records and their management through time"

ISO 15489-1:2001 Information and documentation  
- Records management -- Part 1: General

### What is metadata?

context, content, and structure

1280150998292606976  
1270794382137012229  
1270794078117117959  
1270791400917839872  
1270790900709568513  
1270785468079243264  
1270784810638880768  
1270783006765125633  
1270782825760018432  
1270781668706697217  
1270780051898994694  
1270779311927238657

## What is metadata?

- A *statement* or set of statements about an item
- Anything digital has metadata
- Non-digital objects also have metadata

## What is metadata?

### Descriptive

- Used to describe or identify information resources

## What is metadata?

### Descriptive

- Used to describe or identify information resources

### Structural

- Used to define the structure of the item

### Administrative

- Used in managing and administering information resources

### Use/Rights

- Related to the level and type of use of information resources

### Technical

- Related to how a system functions or metadata behave

### Preservation

- Related to the preservation management of information resources

## An Important Point

- There's no one right way to do metadata

## What is metadata?

### Photos

- Created Date/Time
- Camera/Scanner settings
- Geolocation
- Filename

### Oral History

- Interview Date
- Interviewee/er
- Length
- Topics/subjects

### Music recording

- Artist
- Song/Album title
- Genre
- Length

### Book

- Publishing date
- Publisher
- Table of Content/Index
- Page numbers/order

### Web Page

- URL
- Page title
- Icons
- Date updated/  
accessed

### Social media

- Platform
- Author
- Tags
- Embedded links

<b>Title</b>	#BlackatKU Twitter archive
<b>Abstract</b>	2019-2020 student body president Tiara Floyd, the first woman of color to hold the office at the University of Kansas, started the Twitter hashtag #BlackatKU in June 2020 to give students, faculty, and staff of color at the University of Kansas a place to share their experiences with racism and microaggression while studying and working at KU.
<b>Description</b>	This dataset is made available as a file containing tweet identifiers (tweet ids) for all collected tweets from the BlackAtKU Twitter archive. The identifiers can be used to query the Twitter API and gain access to the full tweet data.
<b>Subjects</b>	Twitter   Racism   African Americans   University of Kansas   Education
<b>Type</b>	Dataset
<b>ID</b>	34393
<b>Collection</b>	1808/31887 - Archives Online : Web and Social Media Content
<b>Date Issued</b>	2021
<b>DOI</b>	10.17161/1808.31887
<b>URI</b>	<a href="http://hdl.handle.net/1808/31888">http://hdl.handle.net/1808/31888</a>
<b>Rights Info</b>	openAccess



Definitions



An *element* is a named field or category

- **Title**



An *element* is a named field or category

- **Title**

A *value* is data for that *element*

- LHS Football - Manhattan Players searching for contact lens at LHS-Manhattan game.



The *element-value* pair becomes the metadata *statement*

- e.g. **Title:** LHS Football - Manhattan Players searching for contact lens at LHS-Manhattan game.



A metadata *record* is the entirety of the *element-value* pairs for an object

<b>Title</b>	LHS Football - Manhattan Players searching for contact lens at LHS-Manhattan game.
<b>Date</b>	1955-09-24
<b>Creator</b>	Lawrence Journal World
<b>Call number</b>	RH PH LJW, box 5, folder 19, item 924
<b>Type</b>	Image
<b>Collection</b>	Lawrence Journal World Photograph Collection
<b>Filename</b>	ksrl_kc_rhpljw_55_0924.tif
<b>URI</b>	<a href="https://digital.lib.ku.edu/ku-ljworld/199">https://digital.lib.ku.edu/ku-ljworld/199</a>



A metadata *record* is a **needed subset** of the entirety of the *element-value* pairs for an object

SourceFile	ku-ljworld_199_OBJ.tiff
ExifTool:ExifToolVersion	12.42
System:FileSize	13 MB
System:FilePermissions	-rw-r--r--
File:FileType	TIFF
File:FileTypeExtension	tiff
File:MIMEType	image/tiff
File:ExifByteOrder	Little-endian (Intel, II)
IFD0:ImageWidth	2475
IFD0:ImageHeight	1811
IFD0:BitsPerSample	8 8 8
IFD0:Compression	Uncompressed
IFD0:PhotometricInterpretation	RGB
IFD0:Make	Canon
IFD0:Model	Canon EOS 5D Mark II
XMP-aux:LensInfo	50mm f/?
XMP-aux:Lens	EF50mm f/2.5 Compact Macro
XMP-xmp:CreatorTool	Adobe Photoshop Lightroom 3.6 (Windows)
ICC-header:PrimaryPlatform	Apple Computer Inc.



## Definitions

- A metadata *standard* or *schema* is a set group of *elements* that have been standardized for a particular use or area of study.

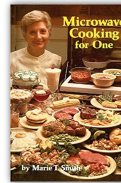
## An Important Reminder

- There's no one right way to do metadata

## How to start?

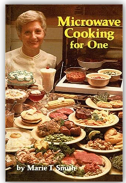
- Plan in advance
- Decide on a schema (or a list of elements)
- Keep your metadata in a spreadsheet
  - One element per column
  - Separate multiple values (beware of commas)
    - Example: Pratchett, Terry; Rowling, J.K.
    - vs: Pratchett, Terry, Rowling, J.K.
- Be consistent

## Planning for use / re-use



Smith, Marie T. *Microwave Cooking for One*. Gretna, La.: Pelican Pub., 1986.

## Planning for use / re-use



Smith, Marie T. *Microwave Cooking for One*. Gretna, La.: Pelican Pub., 1986.

Title	Creator	Publisher	Date	Location
Microwave Cooking for One	Smith, Marie T.	Pelican Pub.	1986	Gretna, LA

## Be consistent!

- Field / element names
- Subject terms
  - Lawrence, KS vs. Lawrence, Kansas vs. Kansas--Lawrence
- Dates
  - 1972-06-23 vs. Jun 23, 1972 vs. 6/23/72
- Names
  - Pratchett, Terry vs. Terry Pratchett

## Be consistent!

DogBreed	DogAge_yr	DogWeight_lb	DogHeight_in	DogSex	DogMedCondition
Red-nosed Pit Bull	2 years	65 pounds	21"	Male	N/A
Golden Retriever	1.5 years	60 pounds	24"	Female	N/A
Border Collie, Greyhound, Lab (Black?)	6 years	70 lbs	2' 1"	Male	Food and airborne allergies
Black Labrador	11	60		99 F	
English Setter	9	45	21	M	Chronic diarrhea
Adorable Corgi Mix (other breeds unknown)	8ish (We think)	29	18	Female	None
Adorable Corgi Mix (other breeds unknown)	8ish (We think)	29	18	Female	None
Border Collie	9	45	21	Female	Seperation anxiety, chronic pain
Chihuahua	8	15	12	Male	N/A
American Pit Bull Terrier	8	37	18	Female	None

## Planning for use / re-use

Element	Type of field	Field description	Examples / Format
Title	Free text	Title as it appears on the title page, including subtitle	Microwave Cooking for One - Last, First Middle - Smith, Marie T.
Author - Name	Free text	Author's full name	- Last, First Middle - Smith, Marie T.
Publisher	Free text	Full name of publisher, as it appears on the title page	Pelican Pub.
Publisher location	Free text	City, State of publisher	Gretna, LA
Date of Publication	Date	Year of publication, as listed on the title page or copyright page	1986
Press type	Controlled vocabulary	What type of organization is the publisher	Choose from: self, commercial, trade, vanity, academic
Illustrations/Photographs	Yes/No	Does the text contain illustrations or photos?	Choose from: yes, no

## Planning for use / re-use

Element	Type of field	Field description	Examples / Format
Title	Free text	Title as it appears on the title page, including subtitle	Microwave Cooking for One - Last, First Middle - Smith, Marie T.
Author - Name	Free text	Author's full name	- Last, First Middle - Smith, Marie T.
Publisher	Free text	Full name of publisher, as it appears on the title page	Pelican Pub.
Publisher location	Free text	City, State of publisher	Gretna, LA
Date of Publication	Date	Year of publication, as listed on the title page or copyright page	1986
Press type	Controlled vocabulary	What type of organization is the publisher	Choose from: self, commercial, trade, vanity, academic
Illustrations/Photographs	Yes/No	Does the text contain illustrations or photos?	Choose from: yes, no

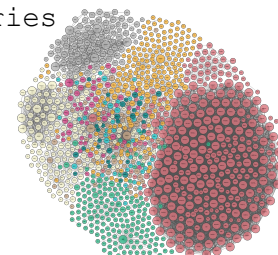
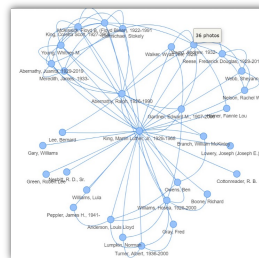
## Vocabularies

- Uncontrolled
  - E.g. user-created tags
- Controlled vocabularies
  - Community vocabularies
  - Taxonomies
  - Ontologies

## Vocabularies

- Controlled vocabularies
  - Library of Congress Subject Headings
  - Art & Architecture Thesaurus
  - Getty Thesaurus of Geographic Names
- Community vocabularies
  - Artia: Women's Thesaurus
  - British Columbia First Nations subject headings
  - NCCDD Glossary of disability terms
  - Homosaurus

## Vocabularies

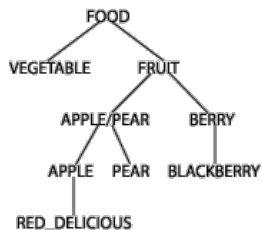


Graphic by Elizabeth James: Using Metadata as Data for Enhanced Discovery and Access of Digital Archival Collections, 2022  
<https://osf.io/vxd69/>

Graphic by Linked Open Data Cloud project: Linking Open Data datasets as of February 2017  
[https://en.wikipedia.org/wiki/File:Lod-cloud\\_2017-02-20.png](https://en.wikipedia.org/wiki/File:Lod-cloud_2017-02-20.png)

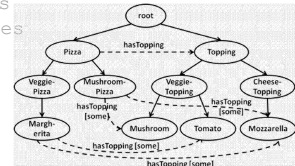
### Vocabularies

- Uncontrolled
  - E.g. user-created tags
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  - Community vocabularies
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### Vocabularies

- Uncontrolled
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### Dublin Core

- First introduced in 1995
- Set of 15 core elements
- ISO 15836, ANSI/NISO Z39.85, IETF RFC 5013

### Dublin Core

- First introduced in 1995
- Set of 15 core elements
  - Can be "qualified"
  - Full set of 40 elements
    - Extended
    - Terms
- ISO 15836, ANSI/NISO Z39.85, IETF RFC 5013

### Dublin Core

- All elements are optional
- All elements are repeatable
- Elements can appear in any order in the record

### Dublin Core

Contributor	Format	Rights
Coverage	Identifier	Source
Creator	Language	Subject
Date	Publisher	Title
Description	Relation	Type

innovation in metadata design, implementation & best practice

Join DCMI!

# Dublin Core™ Metadata Initiative

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quick search...



Home / Specifications / Dublin Core™ / DCMI Metadata Terms

## DCMI Metadata Terms

### Index of Terms

Properties in the `/terms/` namespace: [abstract](#), [accessRights](#), [accrualMethod](#), [accrualPeriodicity](#), [accrualPolicy](#), [alternative](#), [audience](#), [available](#), [bibliographicClassification](#), [conformsTo](#), [contributor](#), [coverage](#), [created](#), [creator](#), [date](#), [dateAccepted](#), [dateCopyrighted](#), [dateSubmitted](#), [description](#), [educationLevel](#), [extent](#), [format](#), [hasFormat](#), [hasPart](#), [hasVersion](#), [identifier](#), [instructionalMethod](#), [isFormatOf](#), [isPartOf](#), [isReferencedBy](#), [isReplacedBy](#), [isRequiredBy](#), [issued](#), [isVersionOf](#), [language](#), [license](#), [mediator](#), [medium](#), [modified](#), [provenance](#), [publisher](#), [references](#), [relation](#), [replaces](#), [requires](#), [rights](#), [rightsHolder](#), [source](#), [spatial](#), [subject](#), [tableOfContents](#), [temporal](#), [title](#), [type](#), [valid](#)

Properties in the `/elements/1.1/` namespace: [contributor](#), [coverage](#), [creator](#), [date](#), [description](#), [format](#), [identifier](#), [language](#), [publisher](#), [relation](#), [rights](#), [source](#), [subject](#), [title](#), [type](#)

<https://www.dublincore.org/>

Term Name: title	More details
URI	<a href="http://purl.org/dc/elements/1.1/title">http://purl.org/dc/elements/1.1/title</a>
Label	Title
Definition	A name given to the resource.
Term Name: date	More details
URI	<a href="http://purl.org/dc/elements/1.1/date">http://purl.org/dc/elements/1.1/date</a>
Label	Date
Definition	A point or period of time associated with an event in the lifecycle of the resource.
Comment	Date may be used to express temporal information at any level of granularity. Recommended practice is to express the date, date/time, or period of time according to ISO 8601-1 [ISO 8601-1] or a published profile of the ISO standard, such as the W3C Note on Date and Time Formats [W3CDTF] or the Extended Date/Time Format Specification [EDTF]. If the full date is unknown, month and year (YYYY-MM) or just year (YYYY) may be used. Date ranges may be specified using ISO 8601 period of time specification in which start and end dates are separated by a '/' (slash) character. Either the start or end date may be missing.
Term Name: subject	More details
URI	<a href="http://purl.org/dc/elements/1.1/subject">http://purl.org/dc/elements/1.1/subject</a>
Label	Subject
Definition	The topic of the resource.
Comment	Typically, the subject will be represented using keywords, key phrases, or classification codes. Recommended best practice is to use a controlled vocabulary.

Term Name: creator	More details
URI	<a href="http://purl.org/dc/elements/1.1/creator">http://purl.org/dc/elements/1.1/creator</a>
Label	Creator
Definition	An entity primarily responsible for making the resource.
Comment	Examples of a Creator include a person, an organization, or a service. Typically, the name of a Creator should be used to indicate the entity.
Term Name: contributor	More details
URI	<a href="http://purl.org/dc/elements/1.1/contributor">http://purl.org/dc/elements/1.1/contributor</a>
Label	Contributor
Definition	An entity responsible for making contributions to the resource.
Comment	The guidelines for using names of persons or organizations as creators also apply to contributors. Typically, the name of a Contributor should be used to indicate the entity.
Term Name: publisher	More details
URI	<a href="http://purl.org/dc/elements/1.1/publisher">http://purl.org/dc/elements/1.1/publisher</a>
Label	Publisher
Definition	An entity responsible for making the resource available.
Comment	Examples of a Publisher include a person, an organization, or a service. Typically, the name of a Publisher should be used to indicate the entity.

Term Name: description	More details
URI	<a href="http://purl.org/dc/elements/1.1/description">http://purl.org/dc/elements/1.1/description</a>
Label	Description
Definition	An account of the resource.
Comment	Description may include but is not limited to: an abstract, a table of contents, a graphical representation, or a free-text account of the resource.
Term Name: coverage	More details
URI	<a href="http://purl.org/dc/elements/1.1/coverage">http://purl.org/dc/elements/1.1/coverage</a>
Label	Coverage
Definition	The spatial or temporal topic of the resource, spatial applicability of the resource, or jurisdiction under which the resource is relevant.
Comment	Spatial topic and spatial applicability may be a named place or a location specified by its geographic coordinates. Temporal topic may be a named period, date, or date range. A jurisdiction may be a named administrative entity or a geographic place to which the resource applies. Recommended practice is to use a controlled vocabulary such as the Getty Thesaurus of Geographic Names [TGN]. Where appropriate, named places or time periods may be used in preference to numeric identifiers such as sets of coordinates or date ranges.
Term Name: language	More details
URI	<a href="http://purl.org/dc/elements/1.1/language">http://purl.org/dc/elements/1.1/language</a>
Label	Language
Definition	A language of the resource.
Comment	Recommended practice is to use either a non-literal value representing a language from a controlled vocabulary such as ISO 639-2 or ISO 639-3, or a literal value consisting of an IETF Best Current Practice 47 [IETF-BCP47] language tag.

Term Name: format	More details
URI	<a href="http://purl.org/dc/elements/1.1/format">http://purl.org/dc/elements/1.1/format</a>
Label	Format
Definition	The file format, physical medium, or dimensions of the resource.
Comment	Recommended practice is to use a controlled vocabulary where available. For example, for file formats one could use the list of Internet Media Types [MIME].
Term Name: type	More details
URI	<a href="http://purl.org/dc/elements/1.1/type">http://purl.org/dc/elements/1.1/type</a>
Label	Type
Definition	The nature or genre of the resource.
Comment	Recommended practice is to use a controlled vocabulary such as the DCMI Type Vocabulary [DCMI-TYPE]. To describe the file format, physical medium, or dimensions of the resource, use the Format element.
DCMI Type Vocabulary:	<a href="#">Collection</a> , <a href="#">Dataset</a> , <a href="#">Event</a> , <a href="#">Image</a> , <a href="#">InteractiveResource</a> , <a href="#">MovingImage</a> , <a href="#">PhysicalObject</a> , <a href="#">Service</a> , <a href="#">Software</a> , <a href="#">Sound</a> , <a href="#">StillImage</a> , <a href="#">Text</a>

Term Name: identifier	More details
URI	<a href="http://purl.org/dc/elements/1.1/identifier">http://purl.org/dc/elements/1.1/identifier</a>
Label	Identifier
Definition	An unambiguous reference to the resource within a given context.
Comment	Recommended practice is to identify the resource by means of a string conforming to an identification system.
Term Name: rights	More details
URI	<a href="http://purl.org/dc/elements/1.1/rights">http://purl.org/dc/elements/1.1/rights</a>
Label	Rights
Definition	Information about rights held in and over the resource.
Comment	Typically, rights information includes a statement about various property rights associated with the resource, including intellectual property rights.

Term Name: source	<a href="#">More details</a>
URI	<a href="http://purl.org/dc/elements/1.1/source">http://purl.org/dc/elements/1.1/source</a>
Label	Source
Definition	A related resource from which the described resource is derived.
Comment	The described resource may be derived from the related resource in whole or in part. Recommended best practice is to identify the related resource by means of a string conforming to a formal identification system.

Term Name: relation	<a href="#">More details</a>
URI	<a href="http://purl.org/dc/elements/1.1/relation">http://purl.org/dc/elements/1.1/relation</a>
Label	Relation
Definition	A related resource.
Comment	Recommended practice is to identify the related resource by means of a URI. If this is not possible or feasible, a string conforming to a formal identification system may be provided.

## Dublin Core

- Namespace  
E.g. title > dc.title
- DCMI Qualifiers
  - Refine           dc.date.created  
                  dc.date.modified
  - Authority       dc.subject.aat  
                  dc.subject.tgn

## Multilingual

Field name	DC map	Data type	Large	Search	Hide	Required	Vocab
1 Title/標題	Title	Text	No	Yes	No	Yes	No
2 Artist	Creator	Text	No	Yes	No	No	Yes
3 作者	Creator	Text	No	Yes	No	No	Yes
4 Artist Bio	Description	Text	Yes	No	No	No	No
5 作者生平	Description	Text	Yes	No	No	No	No
6 Date of Creation	Date-Created	Text	No	Yes	No	No	No
7 創作日期	Date-Created	Text	No	Yes	No	No	No
8 Period	Date	Text	No	Yes	No	No	No
9 年代	Date	Text	No	Yes	No	No	No

Matusiak, K.K., Meng, L., Barczyk, E., & Shih, C.J. (2015). Multilingual metadata for cultural heritage materials: The case of the Tse-Tsung Chow Collection of Chinese scrolls and fan paintings. The Electronic Library, 33(1), 136-151. <https://doi.org/10.1108/EL-08-2013-0141>

## Multilingual

dc.creator	dc.date	dc.title.en	dc.title.es	dc.subject.en	dc.subject.es
------------	---------	-------------	-------------	---------------	---------------

dc.creator    dc.date

dc.title.en	dc.title.es	dc.subject.en	dc.subject.es
-------------	-------------	---------------	---------------

## File and Data Management

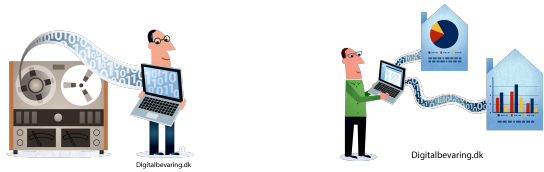
## What is data?

“a set of qualitative or quantitative variables about one or more persons or objects”



## Files

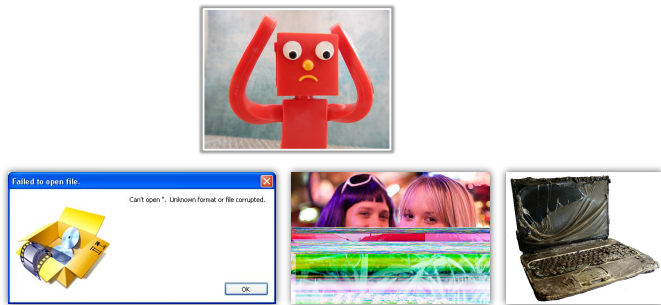
- Digitized  
 - Analog items that are converted to digital  
 Born Digital  
 - Items that do not have a physical component



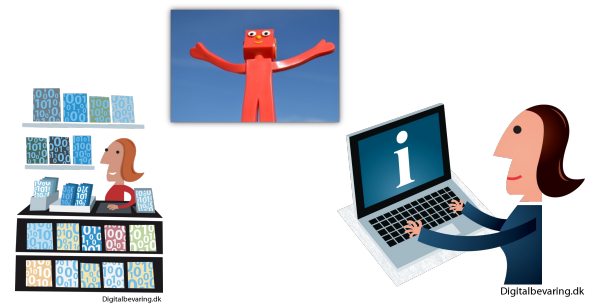
## Why do we need to manage our files?



## Why do we need to manage our files?



## Why do we need to manage our files?



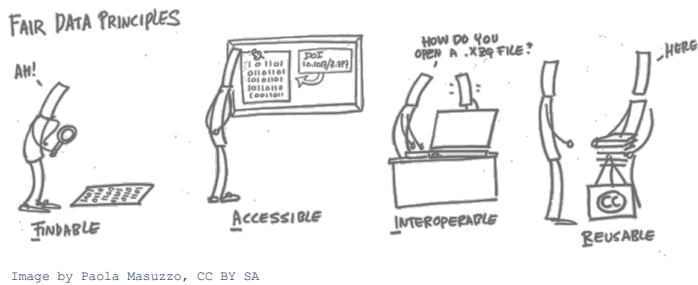
## An Important Point

- There's no one right way to do this

## Data Management



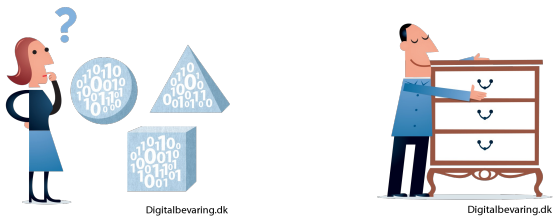
## Data Management



## File Management

- Identify and Select
- File formats
- Filenames
- Organization
- Backup

## File Management



## File Management

### Formats

Open format vs Proprietary



## File Management

Can you find what you want?  
Poor filenames and organization



## File Management

### Filenames

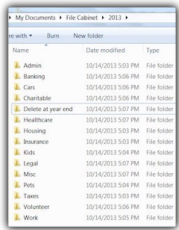
- What do you call your files?

### Organization

- How do you store your files?

## File Management

Can you find what you want?  
Good filenames and organization



=



=



## Filenames

Filenames should be:

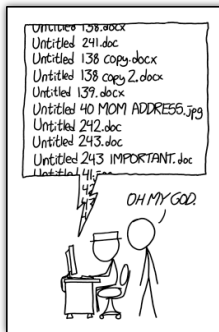
- Meaningful
- Descriptive
- Consistent

## Filenames



FINAL  
FINAL.FINAL  
final.FOR REAL  
FINAL.version 2  
absolutely.FINAL  
FINAL.2  
FINAL.3  
FINAL.3.01  
FINAL.3.02  
FINAL.working

Name	Date Created
DSC_0057_01.JPG	24/04/2012 09:34 AM
DSC_0057.JPG	10/01/2012 10:22 AM
DSC_0058_01.JPG	24/04/2012 09:34 AM
DSC_0058.JPG	10/01/2012 10:22 AM
DSC_0059_01.JPG	24/04/2012 09:35 AM
DSC_0059_02.JPG	17/08/2012 12:49 PM
DSC_0059.JPG	10/01/2012 10:22 AM
DSC_0060_01.JPG	17/08/2012 12:49 PM
DSC_0060_03.JPG	17/08/2012 12:50 PM
DSC_0063_01.JPG	10/01/2012 10:24 AM
DSC_0063.JPG	10/01/2012 10:23 AM
DSC_0065_01.JPG	25/04/2012 08:31 AM
DSC_0065_02.JPG	17/08/2012 12:50 PM
DSC_0065_03.JPG	17/08/2012 12:50 PM
PR29002.JPG	10/01/2012 10:23 AM
PR290282.JPG	10/01/2012 10:23 AM
PR290283.JPG	25/04/2012 07:59 AM
PR290284.JPG	25/04/2012 08:31 AM
PR290285.JPG	17/08/2012 12:44 PM



## Filenames

- Unique filenames whenever possible
- Descriptive filenames whenever it makes sense
  - **NO** DSC\_1041.jpg
  - **YES** jane\_birthday\_party\_2020.jpg
- Avoid spaces, periods and other "special" characters within your file name (= & % # @ < > ! )
  - Use an underscore or dash instead
  - **NO** nice sunset @Clinton Lake!.jpg
  - **YES** nice\_sunset\_at\_Clinton\_lake.jpg



Try to follow these rules consistently

## Filenames

- Develop a system for naming different versions or types of files
  - **NO** Untitled01.doc
  - **OKAY** letter.doc
  - **YES** smith\_thankyou\_letter\_2014-01-25.doc
- Use the following pattern for dates:
  - yyyy-mm-dd or yyyyymmdd
  - **NO** family\_reunion\_15jun12.jpg
  - **YES** family\_reunion\_2012-06-15.jpg



Try to follow these rules consistently

## Filenames

A few guidelines for file naming:

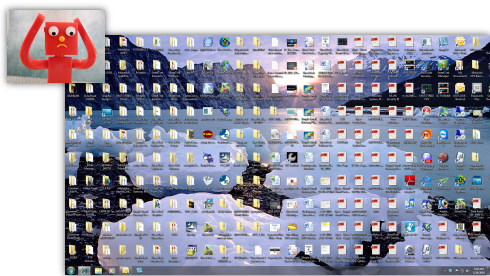
- Can you tell what the file is without looking?
- Could someone else?



Try to follow these rules consistently



## Organization



## Organization

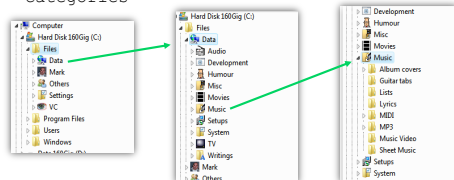
Organization structure should be:

- Meaningful
- Descriptive
- Consistent

## Organization

A few guidelines for organizing:

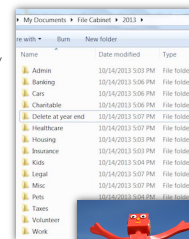
- Develop a system that makes sense and stick to it!
- Have one main folder for all files
- Use sub-folders and sub-sub-folders for categories



Digitalbevaring.dk

## Organization

- Use descriptive folder names whenever possible
  - **TOP-LEVEL** photos/
  - **SUB-FOLDER** 2016-05-17\_evanson\_wedding\_photos/
- Avoid special characters in the folder name



- Can you tell what is in the folder without looking?
- Could someone else?



Try to follow these rules consistently

## Organization

- Try a prescriptive and predictable structure for projects

- `../data`: Data in "fresh" "pristine" "unaltered state". Never altered. Read Only
- `../working`: "Recorded", "Cleaned", "Subsetted"
- `../scripts`: Scripts or software tools
- `../output`: Graphs and tables
- `../lit`: Reading material
- `../writeup`: Things we write
- `../tmp`: Trash

Try to follow this structure consistently



## Documentation

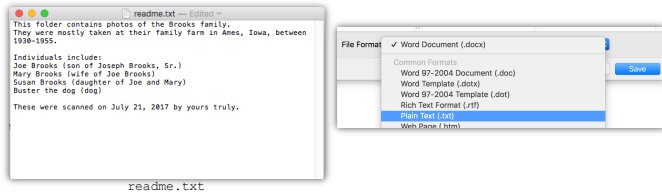
- Document everything!
  - File names and locations
  - Codes
  - Methods
  - Collaborators
  - Sources
- Documentation should be
  - Thorough
  - Clear and understandable
  - Sustainable



Digitalbevaring.dk

## Documentation

- Consider adding a text document with a brief description of the contents
- Usually called a "README" and saved as "readme.txt"



## Data Management

### Resources and Data Security

- Estimate the costs for creating, obtaining, and processing your data
- Describe costs and potential value of long term preservation
- Identify the means to cover these costs
- Identify methods for secure storage
- Address the storage and transfer of sensitive data
- Address data recovery

<https://lib.ku.edu/data>

## Data Management

### Backups



### The "3-2-1" rule

- 3 copies
- 2 on different storage media
- 1 in an off-site location for safe-keeping

# Thank you

Erin Wolfe  
[edw@ku.edu](mailto:edw@ku.edu)

# Access, Ownership & Reuse

Access, Ownership & Reuse.....155

*Josh Bolick*

# Access, Ownership, & Reuse

Josh Bolick  
KU Libraries



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You are both the creator  
and consumer of  
copyrighted works. You  
own some IP, and you  
use IP that belongs to  
others.

## A Framework for Analyzing Any U.S. Copyright Problem

By Kevin Smith & Lisa Macklin

1. Is the work protected by copyright?
2. Is there a license that covers my use?
3. Is there a specific exemption that covers my use?
4. Is my use covered by fair use?
5. Do I need to permission from the copyright owner?

Available at <https://kuscholarworks.ku.edu/handle/1808/22723>

## Disclaimers & Acknowledgements:

**I am not a lawyer. Nothing I say should be construed as legal advice.**

Discomfort is normal.

Ambiguity is normal; sometimes THE answer isn't clear or knowable.

My goal isn't to determine what is OK / not OK, but to empower folks to make their own informed decisions.

I don't know everything!

## What is intellectual property?



"Intellectual property (IP) refers to creations of the mind – everything from works of art to inventions, computer programs to trademarks and other commercial signs."



IP = intellectual property

## Copyright

A form of protection, for a limited time, provided by the laws of the United States for "original works of authorship."

"Copyright" literally means the right to copy but has come to mean that *body of exclusive rights granted by law to copyright owners for protection of their work.*

Article I, Section 8, Clause 8 of the U. S. Constitution, known as the Copyright Clause, empowers Congress:

"To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings & Discoveries."

U.S. Code > Title 17

### U.S. Code: Title 17 - COPYRIGHTS

Current through Pub. L. 114-38. (See Public Laws for the current Congress.)

US Code Notes

prev | next

- CHAPTER 1 - SUBJECT MATTER AND SCOPE OF COPYRIGHT (§§ 101 to 122)
- CHAPTER 2 - COPYRIGHT OWNERSHIP AND TRANSFER (§§ 201 to 205)
- CHAPTER 3 - DURATION OF COPYRIGHT (§§ 301 to 305)
- CHAPTER 4 - COPYRIGHT NOTICE, DEPOSIT, AND REGISTRATION (§§ 401 to 412)
- CHAPTER 5 - COPYRIGHT INFRINGEMENT AND REMEDIES (§§ 501 to 513)
- CHAPTER 6 - IMPORTATION AND EXPORTATION (§§ 601 to 603)
- CHAPTER 7 - COPYRIGHT OFFICE (§§ 701 to 710)
- CHAPTER 8 - PROCEEDINGS BY COPYRIGHT ROYALTY JUDGES (§§ 801 to 805)
- CHAPTER 9 - PROTECTION OF SEMICONDUCTOR CHIP PRODUCTS (§§ 901 to 914)
- CHAPTER 10 - DIGITAL AUDIO RECORDING DEVICES AND MEDIA (§§ 1001 to 1010)
- CHAPTER 11 - SOUND RECORDINGS AND MUSIC VIDEOS (§ 1101)
- CHAPTER 12 - COPYRIGHT PROTECTION AND MANAGEMENT SYSTEMS (§§ 1201 to 1205)
- CHAPTER 13 - PROTECTION OF ORIGINAL DESIGNS (§§ 1301 to 1332)

## Bundle of Rights

- to make *reproductions*
- to prepare *derivatives*
- to *distribute* copies
- to *perform*
- to *display*

### Copyright applies to...

- Literature
- Images
- Sculpture
- Choreography
- Maps
- Software
- Music
- Film

\*these are not exhaustive lists!

### Copyright doesn't apply to...

- Systems
- Principles
- Symbols
- Procedures/Processes
- Phrases/Slogans
- Titles/Names
- Content/Ingredient Lists
- Ideas
- Discoveries

## Copyright Happens

- Copyright *occurs* when an idea is *fixed in a tangible form* of expression
- The © symbol is *advisable*, but not *required*
- Registration is *optional*
- No *required* formal process for establishing copyright in a work, beyond the act of creation

### ...for a limited time?

- Since 1978:
  - a. Life of author, plus 70 years
  - b. Anonymous/Pseudonymous/Works for hire: 95 years from publication, or 120 years from creation, whichever expires first
- Prior to 1978, chaos (different rules & terms)
- Public domain: works U.S.-published prior to 1927 (rolling forward 1 yr each yr on Jan. 1)

### the spectrum of rights



**Copyright**  
**All Rights Reserved**  
 • Re-use requires the permission from the copyright owner.



**Public Domain**  
**No Rights Reserved**  
 • May be used without permission.

### What's in the public domain (PD)?

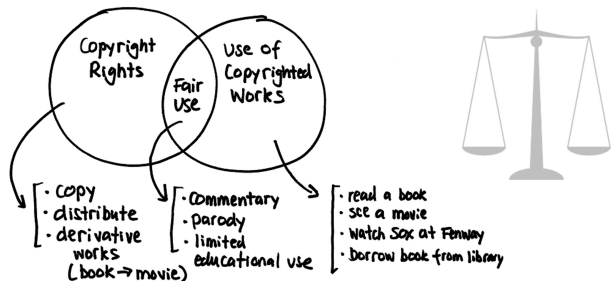
- U.S. Federally authored documents (like NASA images)
- Things Published in the U.S. Pre-1927
- Faithful digital reproductions of (2D) items in the PD
- 1927-78 failure to follow rules (notice, registration)

For more granular info see <https://copyright.cornell.edu/publicdomain>

and this awesome monkey selfie:



### Limitations on Exclusive Rights: Fair Use



### Overview of Fair Use (Sec.107)

From copyright.gov: "Fair use is a legal doctrine that promotes freedom of expression by permitting the unlicensed use of copyright-protected works in certain circumstances. [Section 107 of the Copyright Act](#) provides the statutory framework for determining whether something is a fair use and identifies certain types of uses—such as criticism, comment, news reporting, teaching, scholarship, and research—as examples of activities that may qualify as fair use."

## Very Common Examples of Fair Use

- Direct quotations
- Musical sampling
- News media, traditional and...
  - The Daily Show
  - Last Week Tonight
  - SNL Weekend Update
- Search engine image thumbnails
- GIFs and memes
- Google Books “snippets”

## Four Statutory Factors

1. Purpose and character of the use (educational, transformative, non-profit)
2. Nature of the copyrighted work (published? fact/fiction?)
3. Amount & substantiality of portion taken (small? “heart”?)
4. Effect of the use on the potential market (substitute?)

Supplemental 2 part test:

1. Is the use transformative? Does it create new meaning?
2. Is the amount used appropriate to the use?

Fair Use Checklist  
Copyright Advisory Office  
Copyright Clearance Center  
Kamarii D. Orens, Director  
<http://copyright.copyright.com>

Name \_\_\_\_\_  
Institution: \_\_\_\_\_  
Project: \_\_\_\_\_  
Date: \_\_\_\_\_  
Prepared by: \_\_\_\_\_

### Purpose

- |   |  |
|---|--|
| <p><b>Favoring Fair Use</b></p> <input type="checkbox"/> Teaching (including multiple copies for classroom use) | <p><b>Opposing Fair Use</b></p> <input type="checkbox"/> Commercial activity |
| <input type="checkbox"/> Research   | <input type="checkbox"/> Profiting from the use                              |
| <input type="checkbox"/> Scholarship  | <input type="checkbox"/> Entertainment                                       |
| <input type="checkbox"/> Nonprofit educational institution  | <input type="checkbox"/> Bad faith behavior                                  |
| <input type="checkbox"/> Criticism  | <input type="checkbox"/> Copying credit to original author                   |
| <input type="checkbox"/> Comment  |  |
| <input type="checkbox"/> News reporting   |  |
| <input type="checkbox"/> Transformative or productive use (changes the work for new utility)                    |  |
| <input type="checkbox"/> Retained access by members or other appropriate group                                  |  |
| <input type="checkbox"/> Parody   |  |

### Source

- |   |   |
|---|---|
| <p><b>Favoring Fair Use</b></p> <input type="checkbox"/> Published work | <p><b>Opposing Fair Use</b></p> <input type="checkbox"/> Unpublished work         |
| <input type="checkbox"/> Factual or nonfiction based                    | <input type="checkbox"/> Highly creative work (art, music, novels, films, poetry) |
| <input type="checkbox"/> Important to broad educational objective       | <input type="checkbox"/> Fiction  |

### Amount

- |  |   |
|--|---|
| <p><b>Favoring Fair Use</b></p> <input type="checkbox"/> Small quantity            | <p><b>Opposing Fair Use</b></p> <input type="checkbox"/> Large portion or whole work used |
| <input type="checkbox"/> Portion used is not central or significant to entire work | <input type="checkbox"/> Portion used is central to or “heart of the work”                |
| <input type="checkbox"/> Amount is appropriate for broad educational purpose       |   |

### Effect

- |  |  |
|--|--|
| <p><b>Favoring Fair Use</b></p> <input type="checkbox"/> User owns legally purchased or acquired copy of original work | <p><b>Opposing Fair Use</b></p> <input type="checkbox"/> Could replace sale of copyrighted work              |
| <input type="checkbox"/> One or few copies made  | <input type="checkbox"/> Significantly impairs market or potential market for copyrighted work in derivative |
| <input type="checkbox"/> No significant effect on the market or potential market for copyrighted work                  | <input type="checkbox"/> Reasonably available licensing mechanism for use of the copyrighted work            |
| <input type="checkbox"/> No similar product marketed by the copyright holder   | <input type="checkbox"/> Adequate permissions available for using work                                       |
| <input type="checkbox"/> Lack of licensing mechanism   | <input type="checkbox"/> Numerous copies made  |
|  | <input type="checkbox"/> Use made is available on the Web or in other public domain                          |
|  | <input type="checkbox"/> Expanded or long-term use   |

## Risk mitigation

- Be critical
- How much risk can you tolerate? How much are you taking?
- Document process
- Have a takedown policy and make it public; anticipate response
- Use only what is most vital to accomplish purpose

## CASE Act

- Copyright Alternative in Small-Claims Enforcement (CASE) Act of 2020
- Establishes a small claims tribunal (Copyright Claims Board) to provide remedy outside of traditional litigation
- Up to \$30K damages
- Started reviewing claims in Spring 2022
- Concerns of chilling effects and trolling

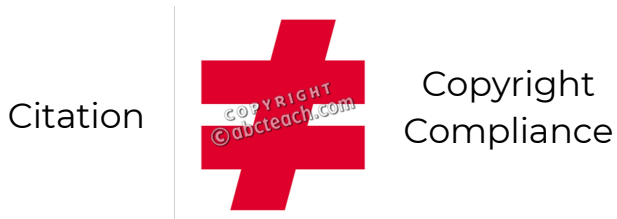
## The Classroom Use Exemption

To qualify for this exemption, you must be:

- **in a classroom** ("or similar place devoted to instruction")
- **in person**, engaged in face-to-face teaching activities
- **at a nonprofit educational institution**

*If you meet these conditions*, the exemption gives both instructors and students broad rights to **perform or display any works**.

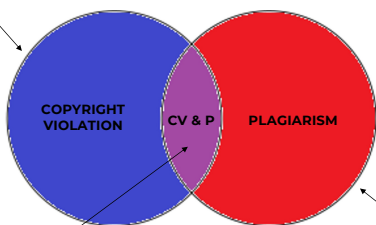
But as long as I cite, right?



Copyright is a legal issue.  
Plagiarism is an ethical issue.

Legal doesn't equal respectful, nor ethical.

*My Heart is a Chainsaw*, by Stephen Graham Jones



*My Heart is a Chainsaw*, by JB

*Pride and Prejudice*, w/ no attribution

### Copyright and Linking

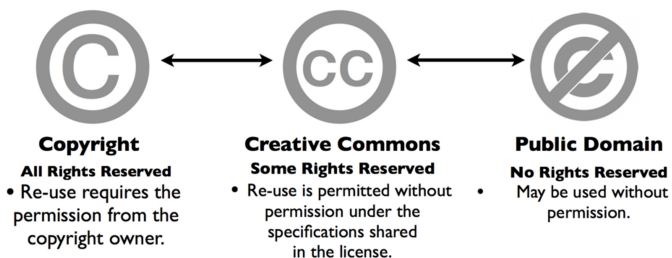
The internet runs on links, such that if linking violated copyright, the web would cease to function.

This extends to in-line, or embedding.

Caveat: don't link to illegal content (such as pirated copies of books or films).

Linking isn't a perfect solution (rot, accessibility)

### the spectrum of rights



**THE GROWING COMMONS** 1.6 billion works and counting. Explore these featured Creative Commons Licensed resources below — from literary works, to videos, photos, audio, open education, scientific research and more! Or you can **share your work**, and help light up the global commons!



## 4 Terms

- Attribution
- Share Alike
- Noncommercial
- No Derivative Works

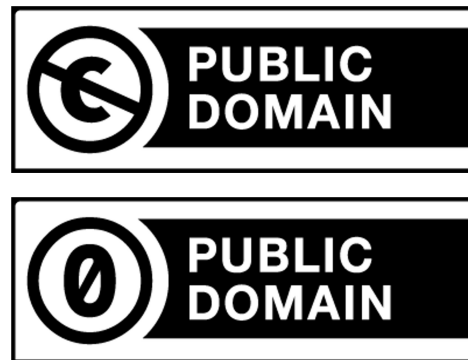
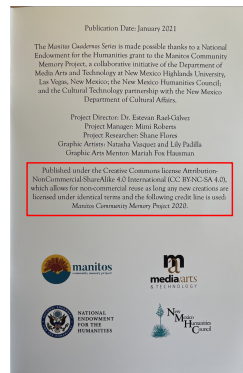
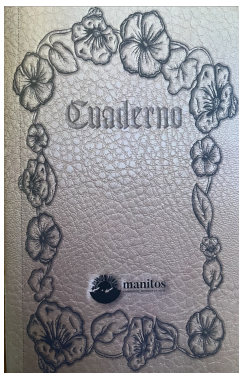
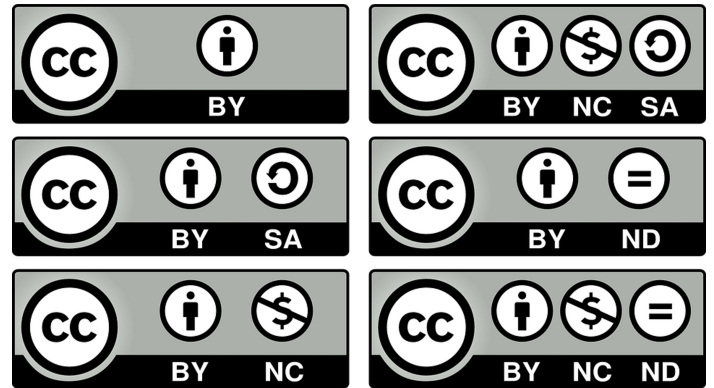
You let others copy, distribute, display, and perform your copyrighted work — and derivative works based upon it — but only if they give credit the way you request.

You allow others to distribute derivative works only under a license identical to the license that governs your work.

You let others copy, distribute, display, and perform your work — and derivative works based upon it — but for noncommercial purposes only.

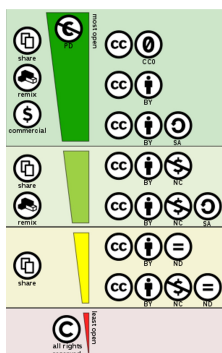
You let others copy, distribute, display, and perform only verbatim copies of your work, not derivative works based upon it.

**BY SA NC ND**



Free of known copyright restrictions

I waive my copyrights



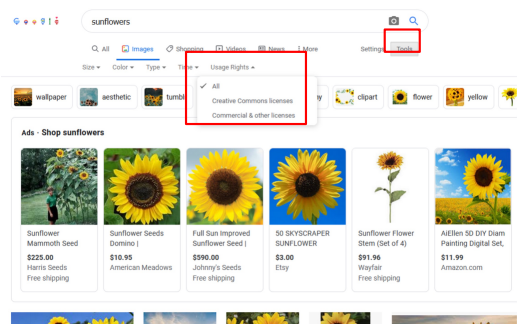
More open

Less open

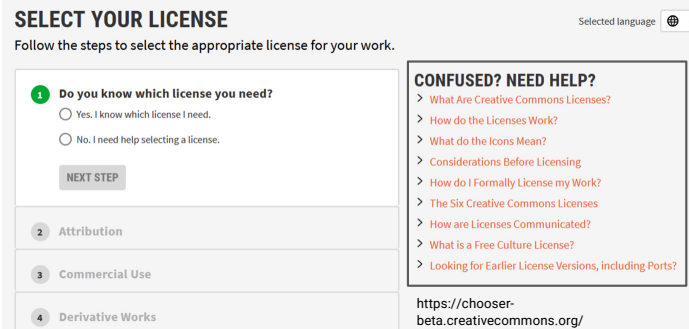
CC licenses are:

- 3 layers: human, legal, machine readable
- Irrevocable!
- Legally viable and defensible
- A marker of intent
- “No additional restrictions”

### Machine Readability

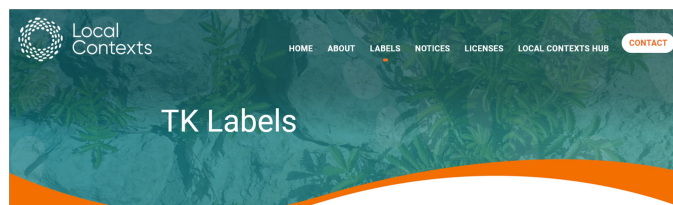


### Applying a CC license - Licensor



### Things to consider when applying a license:

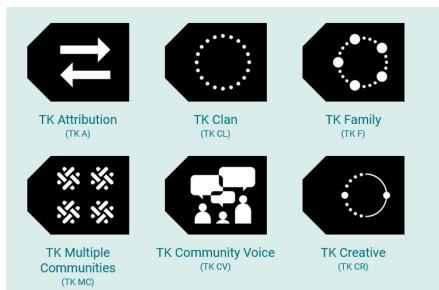
- Consider your goals; why openly licensing?
- Are you comfortable with terms?
  - Review human-readable deed
  - Caution against fear-based licensing
    - But, easier to open up than close down
- Is the selected license compatible with reused content and/or 3rd party content?
  - Ex. are you creating a derivative of SA content?
- IRREVOCABLE!
  - Consider and commit



<https://localcontexts.org/>

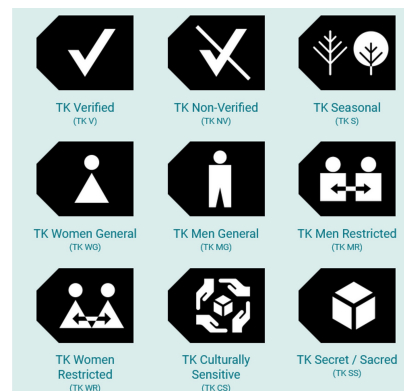
### Provenance Labels

identify the group or sub-group which is the primary cultural authority for the material, and/or recognizes other interest in the materials.



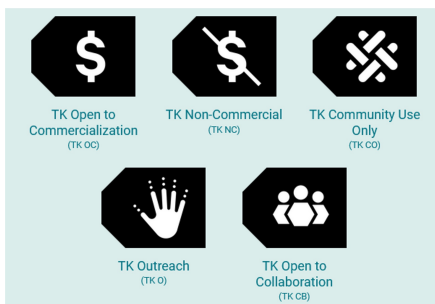
### Protocol Labels

outline traditional protocols associated with access to this material and invite viewers to respect community protocols.



## Permission Labels

indicate what activities the community has approved as generally acceptable. Other uses require direct engagement with primary cultural authorities.



## TK Attribution (TK A)

### Why Use This Label?

This Label should be used when you would like anyone who uses this material to know who the correct sources, custodians, or owners are. This is especially useful if this material has been wrongly attributed or important names of the people involved in making this material or safeguarding this material, are missing. This Label allows you to correct historical mistakes in terms of naming and acknowledging the legitimate authorities for this material. This Label asks for future users to also apply the correct names and attribution.

Each Label is meant to be customized by a community. See below for a Label template text.

### TK Label Template Text

This Label is being used to correct historical mistakes or exclusions pertaining to this material. This is especially in relation to the names of the people involved in performing or making this work and/or correctly naming the community from which it originally derives. As a user you are being asked to also apply the correct attribution in any future use of this work.

LISTEN

EXAMPLE

## Permission

In some cases, permission may be required or desirable.

Verbal permission works, but written is better.

Articulate the ask, explaining purpose and end result.

Communicate benefits, risks, and values.

Absence or denial of permission doesn't mean FU is off table, but it does mean proceed with caution.

## How to use content:

1. Create it (*your* copyright)
2. Use PD or CC content
3. Fair use (or other exemptions)
4. Seek permission

## Questions, Discussion

Thanks!

[jbolick@ku.edu](mailto:jbolick@ku.edu)

# Project Funding

- A. Project Funding - Slides.....165
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- C. Grantwriting - Define Your Project Worksheet.....179

*Sarah Bishop*



# PROJECT FUNDING

Presented by Sarah Bishop, PhD  
Coneflower Consulting

## Presentation Overview:

- 1) Budgets: Knowing How Much You Need to Raise
- 2) Types of Funding
  - A) Grants
    - i) Federal
    - ii) State
    - iii) Local Government
    - iv) Private Foundations
    - v) Case Statements
  - B) Donations
  - C) Sponsorships
- 3) The 5-Part Fundraising Cycle + ASKS
- 4) Fundraising Plan

## 1. Budgets: Knowing How Much You Need to Raise

- Budgets are documents that help you plan a successful project.
- Actuals help you understand how well you budgeted.
- Expenses/Costs: Make sure you are including all the expenses in your budget that you will need to make your project successful.
- Revenue/Funding: Get creative! Brainstorm more funding sources than you need and track revenue in your actuals as it comes in.
- [Budget Template Example](#).

## 2. Types of Funding: A. Grants

### I. Federal Grants

- A. [National Endowment for the Humanities](#) (Digital Humanities/Public Programs Offices in particular)
- B. [Institute of Museum and Library Services](#)
- C. [National Archives and Records Administration](#)
- D. [Grants.gov](#)

### II. State Grants

- A. State Humanities Councils (see [Federation of State Humanities Councils](#) to find yours)
- B. State Arts Agencies (see [National Assembly of State Arts Agencies](#) to find yours)
- C. State Historical Societies (just google to find yours!)

### III. Local Government Grants

- A. County Governments
- B. City Governments
- C. Neighborhood Associations

### IV. Private Foundation Grants:

- A. Search Engines: Pivot, Foundation Directory Online, GrantStation

## 2. Types of Funding: A. Grants–V. Case Statements

- Grants have different guidelines and formats, and while these guidelines are sometimes released well in advance, often they are not.
- How can you be ready to apply for a grant when you don't even know what the guidelines are until a month ahead of time?
- Case Statements! Case Statements are documents that include almost all of the information that any grant will request so that you can quickly cut and paste, revise and edit, and then submit.
- While most helpful for grants, case statements can also be helpful for sharing with board members, donors, sponsors, and your marketing team.
- [Case Statement Template](#)

## 2. Types of Funding: B. Donations

- If you have 501(c)3 status, a working relationship with your academic institution's foundation or endowment, or a fiscal sponsor, you can seek donations!
- Donations are given by (surprise, surprise!) donors!
- Donors give out of personal connection and passion for your cause.
- They expect their gifts to be tax-deductible to the extent allowed by law.
- They often expect tiered giving levels with benefits at each level.
- They often appreciate being part of a community of donors.
- ASKING for donations is the most efficient way to fundraise!
- See [Donor Guide Example](#).

## 2. Types of Funding: C. Sponsorships

- Sponsors are businesses that support your organization.
- If your project has or could have marketing outlets—e.g., spaces where you can easily promote businesses' names, logos, websites, and/or missions—it could be a good fit for a sponsorship campaign.
- Sponsors give because they recognize a financial benefit to supporting your organization (usually related to public relations).
- Sponsors expect tiered marketing benefits based on how much they are giving.
- Sponsors don't want their competitors sponsoring the same project.
- See [Sponsor Guide Example](#).

## 3. Five-Part Fundraising Cycle

**1. Identification:** Who might be interested in and able to give to your cause? This is a stage in which your goal is to generate as many possible donor/sponsor names as possible. These are your prospects.

**2. Qualification:** But... will they really give though? This is a period of research to see if your organization's mission and needs really do align with the interests and giving capacity of the prospects you've come up with.

**3. Cultivation:** An initial meeting (or two!) in which you chat with your prospect about their interests in your organization and what they are passionate about so you can better hone your ask when you meet next. Can overlap with qualification.

**4. Solicitation:** The ask! Here's where you approach your prospect with a specific request for a concrete amount of money to be contributed towards a certain program or goal.

**5. Stewardship:** The best part of fundraising! This is when you thank and thank and thank your donor/sponsor and show them the fruits of their generosity!



### 3. Five-Part Fundraising Cycle—Part #4: Solicitation—ASKS

Solicit with **ASKS = Appreciate, Shift, Kick-off, and Score**

**1. Appreciate:** Let your prospect know how much you appreciate them taking the time to have a conversation with you!

**2. Shift:** Direct the conversation to the topic at hand—your organization and its mission.

**3. Kick-off (and Reel the \$ IN!):** Make the connection between your organization's mission and your prospect. What is it that ties the two together? Tell your prospect!

**4. Score:** In fundraising, we score every time we ask—even if the answer is no! Start your ask by acknowledging that you would not be doing everything you could to support the mission of your organization if you didn't ask—would your prospect be willing to consider a gift of \$      to support      this year?

### 4. Fundraising Plan ([Fundraising Plan Example](#))

- 1) A Clear Fundraising Goal—a monetary amount (e.g., \$25,000) and a mission-based achievement (e.g., 250 new digitized records added to archive) in a specified amount of time (e.g., one year).
- 2) Fundable Priorities—break the larger fundraising goal into smaller chunks that can purchase tangible items (e.g., \$100 = 1 new digitized record).
- 3) A list of potential funders (grant opportunities, donors, sponsors).
- 4) An initial email or phone call to set up a time to meet each funder.
- 5) For donors and sponsors, a meeting where you can ASKS for support.
- 6) A GREAT thank you strategy!

# THANK YOU!

Don't be scared to ask for what you need.  
You're doing visionary work! Let others be part of it.

Questions? Email: [sarah@coneflower.org](mailto:sarah@coneflower.org)

## Case Statement Template

1. **Project Mission** (*What is the main, overarching goal of your project? How will it change the world for the better?*):
2. **Project History** (*When did your project start and why? How has it evolved over time?*):
3. **Project Description** (*Describe your project in detail. What makes it special? Why is it important?*):
4. **Description of Project Staff and Resources** (*Tell us about your project team, organizational affiliation(s), and any special resources on which your project relies*):
5. **Description of Target Audiences** (*Who are the main audiences that will use your project? Why are they important?*):
6. **Description of Partnerships** (*What organizations have you partnered with? Why? How has the collaboration proven to be mutually beneficial?*):
7. **Program Funding Need Statement** (*Explain why you need funding now. What specific expenses are you hoping to get funding for? Why do these expenses matter?*):
8. **Organizational Theory of Change** (*How does your project help you reach your mission? What does your project do to change the world?*):

## Sample Project Budget Template:

Expenses	Budgeted Expenses	Actuals
<i>Project Staff:</i>		
20% of Project Director's Salary + 35% Fringe		\$16,200
Graduate Student Research Assistant @ \$15/hour x 80 hours x 2 students		\$2,400
<i>Honoraria:</i>		
Scholar Honoraria (\$500 scholar x 2 scholar)		\$1,000
<i>Travel:</i>		
RT Ground Transportation From Wichita to Lawrence (144m x 2 x .56/mile)		\$161
Hotel (\$150/night x 2 nights x 2 travelers)		\$600
<i>Promotion:</i>		
Digital Ad in Local Paper (\$250 for 50,000 impressions)		\$250
Boosted Facebook Posts		\$50
<i>Supplies:</i>		
Domain Name		\$20
Web Hosting Plan (\$25/month x 12 months)		\$300
Premium Plug-ins		\$250
Power cords (4 x \$20/cord)		\$80
<i>Equipment and Facilities:</i>		
Projector Rental		\$150
<i>Program Materials:</i>		
Program Design (flat fee to graphic designer)		\$250
Program Printing (\$1.50/program x 100 programs)		\$150
<i>Other:</i>		
Alcohol		\$150
Ice		\$10
Soda Pop		\$20
Contingencies		\$159
	<b>Total:</b>	<b>\$22,200</b>
		\$0

Revenue	Budgeted Revenue	Actuals
<i>Cash Donations/Sponsorships:</i>		
Donation from Ms. Money Bags (committed)		\$500
Sponsorship from Lawrence Coffee & Confection (pending)		\$5,000
Sponsorship from KU English Department (committed)		\$200
<i>In-kind:</i>		
20% of Project Director's Salary + 35% Fringe (committed)		\$16,200
Graduate student labor @ \$15/hour x 20 hours x 2 students (committed)		\$600
<i>Grants:</i>		
Price Foundation Grant ((pending)		\$5,000
Grant from Humanities Kansas (pending)		\$3,500
	<b>Total:</b>	<b>\$31,000</b>
		\$17,500

## PAPER PLAINS LITERARY FESTIVAL DONOR GUIDE

**MISSION:** Paper Plains is a collaborative, cross-media, diverse and inclusive literary festival celebrating authors and artists from the Plains and beyond. This annual event nurtures and showcases the literary landscapes of Lawrence, Kansas and the surrounding region through a variety of free programs for all ages.

**DATES:** Month 23-26th, 20XX in venues across Lawrence, Kansas

### KEYNOTES:

- **Thursday, Month 23rd@7PM at Abe & Jake's Landing: Natalie Diaz**, Mojave American Poet, Language Activist, and Professor at Arizona State University
- **Friday, Month 24th @7PM at Liberty Memorial Central Middle School Auditorium: Colson Whitehead**, Award-winning Author of *The Underground Railroad*, *The Intuitionist*, and *The Nickel Boys*, among other titles.
- **Sunday, Month 26th @7pm at Abe & Jake's Landing: Sarah Smarsh**, Kansas-based Journalist and Author of *Heartland: A Memoir of Working Hard and Being Broke in the Richest Country on Earth*

**WHY GIVE?** Paper Plains promotes literacy across the lifespan, provides career and networking support for Midwest writers, and engages Kansas communities in conversations that galvanize critical thinking, collaborative problem-solving, and civic-mindedness. When you give to Paper Plains, you are creating a more open, thoughtful, curious, and politically active Midwest.

### DONOR BENEFITS

- **\$250:** Listing in program.
- **\$500:** Listing in program and two VIP passes.
- **\$1,000:** Listing in program, two VIP passes, and two invitations to Exclusive Festival Afterparty.
- **\$2,500:** Listing in program, two VIP passes, two invitations to Exclusive Festival Afterparty, and autographed copy of select festival books.
- **\$5,000:** Listing in program, four VIP passes, four invitations to Exclusive Festival Afterparty, autographed copy of select festival books, and verbal thanks at all keynote presentations.
- **\$10,000:** Listing in program, four VIP passes, four invitations to Exclusive Festival Afterparty, autographed copy of select festival books, verbal thanks at all keynote presentations, and naming rights to one Festival event, as negotiated with Festival staff.

**\*VIP Passes** include invitations to the Festival's opening and closing receptions at 6pm on Thursday, Month 23rd and 6pm on Sunday, Month 26th with open bar and hors d'oeuvres by Merchants Pub & Plate. In addition, VIP Passes entitle holders to priority seating at all keynote events as well as first-in-line privileges at all Festival author book signings.

**PAYMENTS:** Checks can be made out to Paper Plains Literary Festival and mailed to: MAILING ADDRESS. Credit card donations can be made online here: [WEB ADDRESS](#)

**QUESTIONS?** Contact Paper Plains Board Chair Sarah Bishop at [EMAIL ADDRESS](#).

## PAPER PLAINS LITERARY FESTIVAL SPONSOR GUIDE

**MISSION:** Paper Plains is a collaborative, cross-media, diverse and inclusive literary festival celebrating authors and artists from the Plains and beyond. This annual event nurtures and showcases the literary landscapes of Lawrence, Kansas and the surrounding region through a variety of free programs for all ages.

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- **Sunday, Month 26th @7pm at Abe & Jake's Landing: Sarah Smarsh**, Kansas-based Journalist and Author of *Heartland: A Memoir of Working Hard and Being Broke in the Richest Country on Earth*

**WHY GIVE?** Paper Plains has three target audiences: writers and aspiring writers from teens to senior citizens, families with an interest in promoting literacy amongst their children, and retired adults who enjoy reading. If your customer base aligns with any of these three audiences, this is a unique opportunity to demonstrate your commitment to supporting your customers' interests and values. Paper Plains provides career and networking support for Midwest writers, promotes literacy across the lifespan, and engages Kansas communities in conversations that galvanize critical thinking, collaborative problem-solving, and civic-mindedness.

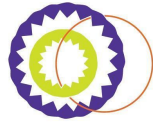
### SPONSOR BENEFITS

- **\$1,000:** Listing in program, logo on website, and two VIP passes.
- **\$2,500:** Logo in program, logo on website, two VIP passes, two invitations to Exclusive Festival Afterparty, and verbal thanks at all keynote presentations.
- **\$5,000:** Tabling opportunity at keynote event of your choice, logo in program, logo on website, two VIP passes, two invitations to Exclusive Festival Afterparty, and verbal thanks at all keynote presentations.
- **\$10,000:** Full-color back-page ad in program, tabling opportunity at keynote event of your choice, logo in program, logo on website, two VIP passes, two invitations to Exclusive Festival Afterparty, and verbal thanks at all keynote presentations.

**\*VIP Passes** include invitations to the Festival's opening and closing receptions at 6pm on Thursday, Month 23rd and 6pm on Sunday, Month 26th with open bar and hors d'oeuvres by Merchants Pub & Plate. In addition, VIP Passes entitle holders to priority seating at all keynote events as well as first-in-line privileges at all Festival author book signings.

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**QUESTIONS?** Contact Paper Plains Board Chair Sarah Bishop at EMAIL ADDRESS.



# Coneflower

CONSULTING

## Role-Play Your Way to Fundraising Success!

A great way to get more comfortable with fundraising is to do some role-playing! Pair off and practice each of the following scenarios. Be sure to try out both roles in each scenario!

### Scenario 1:

You are meeting for coffee with a colleague, and your public digital humanities project comes up. You are excited because you think this colleague might have the interest and the means to be a donor. You start doing some qualification and cultivation. Can you use your new fundraising skills to find out if this person would be willing to meet in the future to discuss a potential gift? *Hurry up and start talking...your cappuccino is getting cold!*

### Scenario 2:

You are out having happy hour with a friend who has just opened their own small business, and they mention they are looking for sponsorship opportunities that will enable them to get their name out in academic circles. You have never thought of this friend as a potential sponsor before, but you do happen to have your handy-dandy sponsorship guide in your briefcase. Will you be able to convince your friend that your project is a good marketing investment? *Better get going--happy hour ends at 6pm, and it's already 5:50pm!*

### Scenario 3:

You have a big meeting to discuss your project with the Ford Foundation, whose mission is to reduce poverty and injustice, strengthen democratic values, promote international cooperation, and advance human achievement. Use the ASKS process to pitch a \$250,000 investment over two years. *But don't take too long--the program officer has another meeting in 5 minutes!*





#### 4) An Initial Email to set up a Time to Meet with Each Funder

- a) Before reaching out, research your funder's background.
  - If they're a granting agency (and this is most useful for private foundations), who have they given grants to recently? How much? What do you need to know complete a successful application?
  - If they're a potential donor, why might they be interested in your cause? What in their job history, education history, or interests might make them want to give?
  - If they're a potential sponsor, why might they be interested in connecting with your audience? Why do they want your audience to know they support you?
- b) Then use this email template to reach out potential donors and sponsors:

**Email Subject Line:** [Your Project] seeking visit: [date, time block]

**Body:**

Dear [name],

**Paragraph #1: 2-3 sentences that tie your research on the funder to you and your organization:**

"When our mutual friend Dr. Smith mentioned that you were interested in Douglas County history, I knew I wanted to connect. My project, "NorthAstra" is preserving the multi-media history of North Lawrence for future generations in a way that will entice young and old to learn more about the history of this important Douglas County neighborhood, and I would love to share some of the ways that you can get involved in supporting it."

**Paragraph #2: 1-2 sentences that ask for a meeting at a specific time:** "Would you be available for a zoom coffee next Tuesday, Wednesday, or Thursday at 3pm? Let me know."

"Thanks," or "Best,"

**Name**

**P.S.: Follow-up Time:** "I will call this Monday to follow up."

#### 5) A Meeting Where You Can Ask Each Donor/Sponsor for Support: Write a script that involves ASKS—Appreciate, Shift, Kick-off, and Score:

1. **Appreciate:** Let your prospect know how much you appreciate them taking the time to have a conversation with you!
2. **Shift:** Direct the conversation to the topic at hand—your organization and its mission.
3. **Kick-off:** Make the connection between your organization's mission and your prospect. What is it that ties the two together? Tell your prospect!
4. **Score:** In fundraising, we score every time we ask—even if the answer is no! Start your ask by acknowledging that you would not be doing everything you could to support the mission of your organization if you didn't ask—would your prospect be willing to consider a gift of \$\_\_\_ to support \_\_\_ this year?

**Example:**

1. **Appreciate:** Thank you so much for taking the time to meet with me, Name. I am so excited to have a conversation with you--
  2. **Shift:** Especially when that conversation is about Douglas County history! I am so glad you were opening to learning more about “NorthAstra”... (share some project plans and recent progress).
  3. **Kick-off:** I have been so inspired during this conversation by your passion for helping people to remember all the incredible things that make our town unique, and I know you agree that North Lawrence is an integral part of that story.
  4. **Score:** I wouldn’t be doing everything I could to support the mission of “NorthAstra” if I didn’t ask, would you consider a gift of \$5,000 this year to support the digitization of 500 new records of North Lawrence homeowners from the 1950s?
- 6) **A Great Way to Say Thank You!** How will you thank your funders? Develop a fun and creative strategy to let your funders now how much their gift means to your project—at least three moments of thanks in the year following their gift. Who knows—they could give again! And more! 😊



## Defining Your Project. Telling Your Story.

Get clear on the goals, objectives, and impact of your project by following the steps below:

- 1) **Goal:** In 1-2 sentences, write the goal of your project. What is the “big picture” change are you trying to achieve? *Bonus points if you can make this connect to the mission of your potential funder (if you’re not sure who your funder is right now, just make something up!).*
  
- 2) **Theory of Change:** How will you accomplish this goal or, in other words, make this change happen? What actions will you take to achieve it? In one sentence, explain how the actions you will take in your project will lead to the change you have identified in your goal.
  
- 3) **SMART Objectives:** SMART objectives are benchmarks that demonstrate progress towards your larger goal. Each SMART objective should be:
  - Specific
  - Measurable
  - Achievable
  - Relevant
  - Time-Bound

Write down at least one SMART objective for your project in the space below.
  
- 4) **Change Agents:** Who is helping to create the change you wish to see in the world (your goal)? You? Staff at your organization? Your partners? Your volunteers? Your audiences? Create a quick list of 3-4 people, groups, or organizations that are necessary to achieving your goal.
  
- 5) **Evaluation:** Write one sentence explaining how you will measure the objective you listed above. If it is truly **SMART** (and, therefore, measurable), this should be easy!

# Project Marketing

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*Sarah Bishop*



# PROJECT MARKETING

Presented by Sarah Bishop, PhD  
Coneflower Consulting

## Presentation Overview:

- 1) Why Should Marketing be Part of Your Budget?
- 2) Target Audiences
  - a) Users
  - b) Partners
  - c) Funders
- 3) Press Releases
- 4) Marketing Plan

## 1. Why Should Marketing Be Part of Your Budget?

## 2. Target Audiences

- a) Users
- b) Partners
- c) Funders

### 3. Press Releases (See [Press Release Example](#))

- 1) Useful for sharing accurate information with partners for redistribution—also, a great way to thank partners!
- 2) Useful for sharing with (and thanking!) funders.
- 3) Less useful for professional news outlets these days, but you can still send.
- 4) More useful for professional news outlets is developing a relationship with the editors, sharing photos that you can provide the rights to, and emailing a short but accurate synopsis of the project/event along with interview contact info.

### 4. Marketing Plan ([Example Marketing Plan](#))

- 1) Project Title, Tagline, and Description (or Press Release!)
- 2) Experiential Marketing
- 3) Print Marketing
- 4) Digital Marketing/Social Media
- 5) Radio Marketing

# THANK YOU!

Getting the word out is half the struggle.  
Start sharing your project's story today!

Questions? Email: [sarah@coneflower.org](mailto:sarah@coneflower.org)



**Marketing Plan Template**

Create a one-year marketing plan for your project that comes in under \$5,000. Feel free to rename the project, explore creative ideas, and look for cost-savings (sponsorships, in-kind sponsorships, etc.).

**Project BASICS**

*Project Title:*

*Tag Line:*

*Project Description:*

*Visual Brand (logo design?, colors, fonts, etc.):*

**EXPERIENTIAL/EVENT-BASED MARKETING**

*Experiential/Event-Based Marketing Ideas:*

*Experiential/Event-Based Marketing Demographics and Reach:*

*Experiential/Event-Based Marketing Campaign (Event Title, Tagline, etc.) and Timeline:*

*Experience/Event-Based Marketing Budget (list costs by line-item):*

**PRINT MARKETING**

*Print Media Outlets in Your Community—Don't forget University outlets!:*

*Print Media Demographics and Reach (audience size, location, mailing list, etc.):*

*Print Media Campaign and Timeline: (e.g., one 3"x5" newspaper ad runs twice in the week booked):*

*Print Media Budget (list costs by line-item, should include postage for any mailed pieces):*

**DIGITAL MARKETING/SOCIAL MEDIA**

*Digital Marketing/Social Media Outlets (Facebook, Twitter, Website, Constant Contact/MailChimp, Digital Newspapers, etc.):*

*Social Media Demographics and Reach (e.g., Facebook reach and demographics, Email List Info):*

*Social Media Partners (\*This is one of the most valuable ways to reach people!):*

*Social Media Campaign and Timeline:*

*Social Media Budget (list costs by line-item):*

**RADIO MARKETING**

*Radio Media Outlets in Your Community:*

*Radio Media Demographics and Reach:*

*Radio Media Campaign and Timeline:*

*Radio Budget (list costs by line-item):*



**NEWS RELEASE**  
FOR IMMEDIATE RELEASE  
December 1, 2021

FOR MORE INFORMATION CONTACT:  
Tracy Quillin, Associate Director  
[tracy@humanitieskansas.org](mailto:tracy@humanitieskansas.org); 785-357-0359  
humanitieskansas.org

## **Ring Up the Holidays with the Final Humanities Hotline**

**Topeka** – Humanities Kansas (HK) announces the final month of the Humanities Hotline, a toll-free hotline that features unique Kansas stories designed to safely engage Kansans over the course of the COVID-19 pandemic. This month, the hotline includes a winter playlist and reading recommendations, the history of the Lecompton Christmas tree display, and the backstory behind the All-Electric House now on festive display at the Johnson County Museum. The Humanities Hotline will continue to be free and available anytime, day or night, to anyone with a landline or smartphone at 1-888-416-2018 through the end of 2021.

The Humanities Hotline has offered a monthly menu of short Kansas stories that are researched and presented by experts from across the state since its start in 2020. This month, Cash Hollistah shares a playlist of songs to get you in the winter spirit. Miranda Ericsson, Readers Librarian for the Topeka and Shawnee County Public Library, gives some fun winter reading recommendations. President of the Historic Lecompton Museum, Paul Bahnmaier, tells the story of how their Christmas Tree exhibit came to be, and Andrew Gustafson, Curator of Interpretation at the Johnson County Museum, shares the history of the All-Electric House that resides inside their facility and gets a holiday makeover this time of year.

The Humanities Hotline has provided an accessible alternative to today's Zoom culture and encouraged the people of Kansas to participate in lifelong engagement with the humanities. It was developed as a way to combat social isolation and bridge the technology divide with stories that could be easily accessed without the need for internet.

"This past year, the Humanities Hotline engaged Kansans with stories and ideas inspired by history, poetry, and literature," shared Humanities Kansas Executive Director Julie Mulvihill. "Humanities Kansas thanks all of the experts who shared their knowledge on the hotline and the over 1,000 Kansans who called to listen. We couldn't have done it without you!"

The Humanities Hotline will remain free and available to all Kansans through the end of 2021. Statewide partners include Abilene Public Library, ArtsConnect Topeka, Augusta Public Library, Clearwater Public Library, Coffey County Library System, Dorothy Bramlage Public Library in Junction City, Emporia Public Library, Finney County Public Library in Garden City, Garnett Public Library, Goddard Public Library, Hays Public Library, Lawrence Public Library, Lowell Milken Center for Unsung Heroes in Fort Scott, Museum of World Treasures in Wichita, Norton Public Library, Ottawa Library, and Wamego Public Library.

Call the Humanities Hotline at 1-888-416-2018. For more information visit [humanitieskansas.org](http://humanitieskansas.org).

### **About Humanities Kansas**

Humanities Kansas is an independent nonprofit spearheading a movement of ideas to empower the people of Kansas to strengthen their communities and democracy. Since 1972, HK's pioneering programming, grants, and partnerships have documented and shared stories to spark conversations and generate insights. Together with statewide partners and supporters, HK inspires all Kansans to draw on history, literature, ethics, and culture to enrich their lives and to serve the communities and state we all proudly call home.

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