



The Public Digital Humanities Institute

Supporting 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



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES



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Table of Contents

1. Institute Summary.....	3
The Projects & Participants.....	4
The Presenters & Panelists.....	7
Core PDHI Staff.....	8
2. Institute Origins & Goals.....	8
3. Institute Activities, Team, & Participants.....	11
A. Curriculum Overview.....	11
1) Interactive Learning and Discussion.....	11
2) Case Studies.....	12
3) Technical Training.....	13
4) Online Program.....	14
5) Virtual Symposium.....	14
B. Intended Audience & Participant Recruitment.....	15
4. Institute Outcomes.....	16
5. Project Evaluation and Impact.....	17
A. What went well.....	18
B. Lessons learned.....	19
C. Logistical Considerations.....	20
1) Scheduling.....	20
2) Stipends.....	20
3) Remote Participation.....	21
4) Accessibility, catering, and & transportation.....	21
5) Communication.....	21
6) Online Sessions.....	22
6. Institute Continuation and Long-Term Impact.....	22
Appendices.....	23
Appendix A. Schedule-at-a-glance.....	24
Appendix B. Workplan.....	25
Appendix C. Full Schedule.....	27
Appendix D. Outline of year-long online program.....	37
Appendix E. Feedback & Surveys.....	38
1) Survey Instruments.....	38
2) Responses to End-of-Week Survey Questions.....	40
Appendix F. Project Updates - December 2023.....	45
Appendix G. Slides, Handouts & Resources.....	48

1. Institute Summary

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 (KU) 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 (IDRH), under the direction of co-PI's digital scholarly initiatives librarian Brian Rosenblum and professor of communication studies Dave Tell.

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. The cohort saw many examples of public digital humanities projects and received training in digital humanities framed with a community-engagement perspective.

The PDHI represents a vision of digital humanities (DH) as a social undertaking which supercharges the power of stories to serve either exclusion or inclusion, justice or privilege. In order to bridge the digital divide, rather than widen it, the PDHI recognizes the need to democratize DH practices, communicate knowledge and research, amplify stories for the greater public good, and strengthen engagement between the academy and local communities. The organizers made explicit efforts to recruit participants from underrepresented communities and those without ready access to the resources and support available at higher-resourced academic institutions. We wanted to create a diverse cohort of participants with an eye towards promoting meaningful cross-fertilization of projects. The 12 selected projects were diverse on a range of registers: demographically, thematically, and geographically. In addition, projects ranged from well-developed projects looking to take the next step to early-stage projects just getting off the ground. All were committed to working across the town-gown divide to create public facing digital projects.

After the completion of the intensive in-person program, the Institute continued virtually for one year, with a program of monthly webinar-style workshops and dedicated consulting

hours with Institute instructors. The PDHI concluded in June 2023 with a virtual, public symposium featuring presentations from project teams reporting on progress made during the year and sharing reflections.

It is the organizers hope that the PDHI has not only provided support, inspiration, and a stronger foundation for these 12 projects, but that it will benefit public digital humanities efforts more broadly by contributing resources and discussion addressing a range of public DH concerns. Below we provide more details about the Institute's goals, activities, logistics, and outcomes.

The Projects & Participants

- ★ **The Black Church Archives Project** (<https://pages.stolaf.edu/bcap/>) is a digital archives program, based at St. Olaf University in Minnesota, focused on preserving and digitizing invaluable assets held by Black congregations in North America.
 - *Timothy Rainey*, Project Director, Assistant Professor, St. Olaf College
 - *John J. Cox*, Advisory Board Member, Pastor, Vermont Avenue Baptist Church

- ★ **Black Yield Institute** (<https://blackyieldinstitute.org/>) is a Pan-African power institution headquartered in Baltimore, Maryland, which serves as a think tank and collective action network to address food apartheid in Baltimore and beyond. The BYI's *The Vault* project seeks to create a digital cultural archive of life in Baltimore and to document residents' collective work toward land and food sovereignty.
 - *Charlotte Keniston*, Associate Director, Shriver Peacemaker Fellows Program, University of Maryland, Baltimore County
 - *Eric Jackson*, Servant-Director and Co-Founder of Black Yield Institute, Baltimore, MD
 - *Jae Allen*, Library Associate, Towson University Special Collections and University Archives, Project Coordinator with The VAULT

- ★ **The Chamizal Community Digital Archive** seeks to return the interpretation of the Chamizal story, a bi-national story of the Mexico-U.S. border crossing two separate communities, back to the residents who are still living in El Paso, Texas, in Cd. Juárez, Mexico and throughout the United States.
 - *Miguel Juárez*, Lecturer, History Department, University of Texas at El Paso & El Paso Community College
 - *Maria Eugenia Trillo*, PhD, Educator, South Valley Academy, Albuquerque, NM

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- ★ ***Digital Storytelling for Access and Advocacy*** uses networks of writers, editors, community media, and disability advocates organizations that were created in early response to the pandemic to improve media coverage of and provide media creation opportunities to the disability community in the greater Philadelphia area.
 - *Kelly C. George*, PhD, Principal Investigator, Assistant Professor of Media & Communication, Immaculata University
 - *Alaina Johns*, Writing Mentor and Editor, Editor-in-Chief, *Broad Street Review*

 - ★ ***The Indigenous Media Portal***, based at the University of Oklahoma in collaboration with tribal heritage communities, will be an interactive website that co-curates and provides access to historical photographs, radio, and other audio media which contain invaluable oral histories, traditional singing, and photographs from nearly forty Tribes across the state.
 - *Amanda Minks*, Project Co-director, Associate Professor, Honors College, University of Oklahoma
 - *Blake Norton*, Curator & Archivist, Citizen Potawatomi Nation Cultural Heritage Center

 - ★ ***The Manitos Community Memory Project and Digital Archive*** (<https://archive.manitos.net/>) is a multi-faceted collaborative initiative to preserve and provide access to the history and at-risk cultural heritage of Indo-Hispano villages across northern New Mexico and their diasporas.
 - *Ellen Dornan*, Digital Humanities Program Officer and CIO, New Mexico Humanities Council
 - *Mimi Roberts*, Project Manager, Center for Cultural Technology, New Mexico Highlands University

 - ★ ***Mosaic Atlas*** (<https://mosaicatlas.org/>) is a suite of innovative cultural equity and inclusion tools created by Mosaic America in partnership with San Jose State University. It includes a comprehensive database of assets rooted in over 120 culturally distinct communities of the San Francisco Bay Area, an interactive explorer map, and a library of digital narrative StoryMaps.
 - *Usha Srinivasan*, Co-founder and President, Mosaic America
 - *Judith Heher*, Technical Lead, Graduate Student, San José State University

 - ★ ***The Salus Populi US Colored Troops (USCT) Pension Project*** (<https://www.saluspopuli.org/>) seeks to locate, digitize, and create a publicly accessible repository for the pension files of Missouri USCT servicemen. The project will confront an inadequate local archival infrastructure by making these records available to historians, archivists, librarians, genealogists, educators, and descendant communities.

- *Riley Sutherland*, Editor, Graduate Student, University of South Carolina & Volunteer, Clay County Museum & Historical Society
- *Michelle Cook*, Project Founder & Editor, Research Director of the Slavery, Memory, and Justice Project & Volunteer coordinator for the City of Liberty Cemetery Committee

★ ***The Southeast Missouri Historical Collection Platform***, developed by the Bollinger Center for Regional History and the Historic Preservation Program at Southeast Missouri State University is an online platform that will provide institutional support and expertise to help small cultural heritage organizations throughout southeast Missouri provide public access to their collections.

- *Lily Santoro*, Associate Professor, Historic Preservation Program, Department of History and Anthropology, Southeast Missouri State University
- *Steven Hoffman*, Director, Bollinger Center for Regional History, Southeast Missouri State University

★ ***The West Side Sound Audio Archive Project***

(<https://www.facebook.com/westsidesoundoralhistory>) is a collective of local music historians, DJs, community activists and Mexican American Studies scholars who are working to preserve local San Antonio histories about the West Side Sound, a genre of music that comes out of San Antonio, Texas's Black/Mexican/Chicanx working class communities.

- *Sylvia Mendoza*, Assistant Professor, Department of Race, Ethnicity, Gender, and Sexuality Studies, University of Texas at San Antonio
- *Rambo Salinas*, Archivist & Project Coordinator, Manager, Friends of Sound Record Shop, San Antonio, Texas

★ ***Willie McGee and the Legacy of Legal Lynching*** is a collaborative project led by Bridgette McGee-Robinson, granddaughter of Willie McGee, a thirty-six-year-old Black man who was electrocuted to death in Laurel, Mississippi in 1951, for the rape of a white woman named Willette Hawkins. Through the creation of a public-facing website that houses a digital archive and oral story, the project seeks to share, remember, and educate the public about Willie McGee's case and its lasting repercussions.

- *Jaclyn Nolan*, Senior Lecturer, Department of Communication Studies, University of Georgia
- *Bridgette McGee-Robinson*, McGee Family Historian

★ ***Undocumented Under Covid—Oral Histories*** is a short documentary that touches on the ills, creativity, and resourcefulness of the undocumented community during the pandemic in their own words. It is being developed by Comunidad Colectiva

(<https://www.facebook.com/ComunidadColectivaCLT/>), a grassroots group that organizes on behalf of the Charlotte, NC immigrant community (<http://www.carolinamigrantnetwork.org/>).

- *José Centeno-Melendez*, Oral Historian for the Undocumented Organizing Collecting Initiative at the National Museum of American History, Smithsonian Institute
- *Daniela Andrade*, Community Support Coordinator, Comunidad Colectiva, Charlotte, NC

The Presenters & Panelists

The Institute sessions were led by more than 20 experienced academics and community partners, offering a breadth of complementary skill sets and areas of expertise that will provide participants rich opportunities for engagement.

- **Tami Albin**, Associate Librarian, University of Kansas
- **Kent Blansett**, Langston Hughes Associate Professor of Indigenous Studies and History, University of Kansas
- **Josh Bolick**, Scholarly Communication Librarian Shulenburger Office of Scholarly Communication & Copyright, University of Kansas
- **Nils Gore**, licensed architect and Professor, Architecture Department, University of Kansas, co-founder, Dotte Agency
- **Chelsea Gunn**, Teaching Assistant Professor, School of Computing and Information, University of Pittsburgh
- **Jenny Hay**, ScoutSA Program Manager, City of San Antonio Office of Historic Preservation
- **Peter Jasso**, Director, Kansas Creative Arts Industries Commission
- **Matt Klexinmann**, PhD candidate and community health designer, University of Kansas and co-founder, Dotte Agency
- **Michelle May-Curry**, Director, Humanities for All, and Curator of Public Art, DC Commission on the Arts & Humanities
- **Julie Mulvihill**, Executive Director for Humanities Kansas
- **Stephanie Sapienza**, Digital Humanities Archivist, Maryland Institute for Technology in the Humanities
- **Benjamin Saulsberry**, Public Engagement and Museum Education Director, Emmett Till Interpretive Center
- **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

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- **Violetta Sharps Jones**, Vice President of Lakeland Community Heritage Project, College Park, Maryland
 - **Rebecca Smith**, Executive Director of Lawrence Memorial Hospital Health Foundation & Vice President for Strategic Communications, LMH Health
 - **Jomella Watson-Thompson**, Director of the Center for Service Learning, Associate Professor, Department of Applied Behavioral Science, University of Kansas
 - **Lindsey Wieck**, Director, Master of Arts in Public History program, St. Mary's University
 - **Carmaletta Williams**, CEO, The Black Archives of Mid-America, Kansas City
 - **Erin Wolfe**, Metadata Librarian, University of Kansas
 - **Michael Wynne**, Digital Applications Librarian, Center for Digital Scholarship and Curation, Washington State University

Core PDHI Staff

- **Brian Rosenblum (Co-PI)**, Co-Director, Institute for Digital Research in the Humanities (IDRH), and Librarian for Digital Scholarship, University of Kansas
 - **Dave Tell (Co-PI)**, Co-Director, Institute for Digital Research in the Humanities (IDRH) and Professor, Department of Communication Studies, University of Kansas
 - **Sarah Bishop**, CEO of Coneflower Consulting, LLC, a consulting firm committed to help creative non-profits in the Midwest flourish
 - **Kaylen Dwyer**, Digital Media Specialist, Institute for Digital Research in the Humanities, University of Kansas
 - **Sylvia Fernández**, Public and Digital Humanities Postdoctoral Fellow, Hall Center for the Humanities, University of Kansas
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2. Institute Origins & Goals

The PDHI brings together the public humanities and digital humanities. By the public humanities, we are not referring to the dissemination of professional work for a broader public. While such work is important, the public humanities here refers to work that grows out of sustained public engagement, work that is designed to meet needs that originate with the public. Stephen Lubar, in “Seven Rules for Public Humanists,” stresses that public humanities “is about a dialogue, a sharing of authority, knowledge, expertise” and suggests that the digital offers opportunities for a “new kind of openness” that includes many voices and ways of telling a story.¹ Sheila Brennan makes a similar point in her essay “Public, First,”

¹Steven Lubar, “Seven Rules for Public Humanists,” On Public Humanities (blog), June 5, 2014. <https://stevenlubar.wordpress.com/2014/06/05/seven-rules-for-public-humanists>

where she writes: “Doing any type of public digital humanities work requires an intentional decision from the beginning of the project that identifies, invites in, and addresses audience needs in the design, as well as the approach and content, long before the outreach for a finished project begins.” She notes that critical decisions about publishing platforms, functionality, and access must be made with the involvement of the intended audiences.² In proposing this Institute, we are inspired by the public humanities vision of such scholars and community members.

The past decade has seen a stunning proliferation of public digital projects across the nation. The National Humanities Alliance’s *Humanities For All* website (<https://humanitiesforall.org>) lists over 1800 public humanities projects, nearly 500 of which are classified as digital humanities. Even those not specifically conceived as a digital humanities project often have a significant digital component. As the John Nicholas Brown Center for Public Humanities and Cultural Heritage at Brown University notes: “It is difficult to imagine forms of public humanities in the twenty-first century that are not informed in some way by ideas of the digital.”³

And yet, despite the proliferation of projects, there is a paucity of training and support focused on the intersection of the public humanities and the digital. While there are increasing opportunities to develop technical skills, there are few training opportunities or resources that integrate digital humanities with community-engagement methods, and even fewer that invite community members into the planning process. The absence of training opportunities is particularly severe for community members outside of academia. While academics have regular chances to attend conferences, and to work with units on their campuses promoting engaged scholarship, community members have no analogous opportunities. Community organizations in rural areas face additional obstacles, including a stark rural/urban digital divide that compounds the challenges of developing viable community-based digital projects. Community organizations can benefit from partnering with an academic scholar or institution, through which they can gain access to academic networks, resources, and expertise to implement and maintain digital projects.

But these collaborations face unique challenges that can hinder their long-term success. Collaborations, so critical to any digital project, must be built on trusted relationships that take time to cultivate. There may be distrust of academic institutions, especially among vulnerable populations, based on legitimate concerns around knowledge gatekeeping, unequal access to education, and exploitative relationships built around studying

² Sheila A. Brennan, “Public, First,” in *Debates in Digital Humanities 2016*, eds. Matthew K. Gold and Lauren Klein (Minneapolis: University of Minnesota Press), dhdebates.gc.cuny.edu/debates/text/83

³ “Digital Projects,” *John Nicholas Brown Center for Humanities and Public Heritage, Brown University*. Accessed April 17, 2021, <https://web.archive.org/web/20210417075957/www.brown.edu/academics/public-humanities/initiatives/digital-projects>

marginalized groups without reciprocity. Such issues may pose challenges to maintaining public trust.

Furthermore, academic digital humanists who wish to develop public digital humanities projects in partnership with community groups will find little guidance in the digital humanities literature, and receive little training in community engagement methods. They may also not understand how non-profits function, what their governing structures are, how they earn money, and other elemental factors in moving community-based initiatives forward. Conversely, the structure of academia—the sluggish timescale at which things move, the culture of publishing, recognition, and tenure—can be mystifying to those not directly involved. Different professional motivations, work cultures, and organizational structures are among the factors that add friction to collaborative efforts between community and academy.

The PDHI was conceived to help ease this friction by providing direct support to 12 public digital humanities projects and to begin conversations and build resources that can help academics and communities to navigate these issues to facilitate successful collaborative public digital humanities work. The Institute created a space for a cohort of 24 participants, representing 12 public digital humanities projects, to learn from each other, develop rapport and trust, and receive guidance and support from experienced practitioners in a range of relevant fields.

We know of no forum that provides this kind of opportunity for community organizations or for engaged scholars to train alongside humanities scholars in a bi-directional, collaborative setting. “Bootcamp” and “carpentry”-style workshops are popular but focus almost entirely on technical skills without larger context. Popular DH training programs like University of Victoria’s Digital Humanities Summer Institute have occasionally offered sessions in public digital humanities, but they are limited in scope and audience. There are few academic programs that offer coursework specifically in public digital humanities—at the time of writing the University of Iowa and George Mason University both offer graduate certificates, and previously Brown University offered a graduate-level course for a limited time.⁴ Several prior NEH-IADTH Institutes do address public digital humanities, but usually in an indirect way—involving the public in crowdsourcing projects, for example. The NEH-IADTH Institutes on Doing Digital History (<http://history2016.doingdh.org/>), Digital Archaeology Methods & Practice (<https://matrix.msu.edu/institute-on-digital-archaeology>), and Expanding Communities of Practice (<https://apps.neh.gov/publicquery/main.aspx?f=1&gn=HT-256968-17>) are more aligned with the PDHI vision in terms of approach and structure, but with different audiences and end goals. The PDHI took these prior examples as outstanding models, adapted them to fit a

⁴ University of Iowa: <https://www.lib.uiowa.edu/studio/pdh-certificate/>; George Mason University: <https://masononline.gmu.edu/programs/digital-public-humanities-graduate-certificate/>; Brown University: <https://digitalpublichumanities.jimmcgrath.us/>.

community-engagement framework, and added a roster of instructors from both within and outside the digital humanities that bring domain-specific knowledge in those areas. We also incorporated aspects of the Sustaining DH Institute (<https://sites.haa.pitt.edu/sustainabilityInstitute/>), which recognized that a project's social infrastructure is as important as its technical infrastructure.

In short, the PDHI was developed with two core ideas in mind:

1. Public digital humanities is work that grows out of sustained public engagement, and addresses needs originating from the public.
2. Establishing trusting relationships and effective academic-community collaboration are essential for the longevity, visibility, and useful impact of public digital humanities projects.

With those ideas in mind, our goal was to build a program that would provide an opportunity for community and academic partners to train together in teams of two, and to help equip those teams with tools and knowledge to foster successful collaborations. The curriculum would emphasize relationship building and collaboration and would include case studies of other public digital humanities projects. The overarching vision was not just to create digital humanities *for* the public, but to cultivate a digital humanities that is co-created *with* the public.

3. Institute Activities, Team, & Participants

A. Curriculum Overview

The PDHI curriculum was intended to give participants practical resources and introductory exposure to a range of topics relevant to the public digital humanities. Featuring a roster of presenters from inside and outside academia, the program was built around a wide-ranging but complementary mix of topics, which we organized into three broad categories, along with an online program that spanned the subsequent year. The session titles in each category are listed below, while full descriptions and session materials can be found in the appendices.

1) Interactive Learning and Discussion

Led by community partners as well as academics, these sessions focused on topics such as sustaining digital humanities projects, fundraising and marketing, developing strong community partnerships, and principles of public humanities.

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- **Humanities for All.** *What are the public humanities? How can digital technologies advance the public humanities?*
 - **Academia vs the Non-Profit Sector.** *What do academics need to know about nonprofits, and vice-versa, in order to establish good collaborations?*
 - **The RETURN Project: Developing Strong Community Partnerships.** *How do you develop strong partnerships outside of academia?*
 - **Building Trust: Participatory Design with Community Partners.** *How do you ensure community stakeholders are fully engaged?*
 - **The Socio-Technical Sustainability Roadmap.** *What are your project's scope, audience, and sustainability priorities? What social and technical infrastructures do you need to maintain your project?*
 - **Cultural Heritage and Protocols for Indigenous Access.** *What are the ethical questions of the public digital archive?*
 - **Oral History 101.** *What are the basic processes, ethical considerations, and technology needs for conducting oral history interviews?*
 - **Project Funding.** *What are your sources of funding for your project? How will you develop a funding plan?*
 - **Project Marketing.** *How will you market your project to ensure it reaches your intended audiences?*
 - **Telling Stories with Maps and Data Visualizations.** *How can we tell community stories to make impactful social changes utilizing maps and visualizations?*

2) Case Studies

Both the digital humanities and the public humanities make extensive use of case studies to share knowledge and provide models for new and ongoing projects. Recognizing the value of this approach, we opened each day of the Institute with a case study presented by that project's director. These case studies showcased a range of platforms and modes of digital scholarship (e.g., archiving, mapping, oral histories, multimodal storytelling) and provided participants with real-world examples to draw from.

- **The Lakeland Community Heritage Project** (<https://lakelandchp.com/>)
A multi-year community-university collaboration to document, in the voices of community members, the history of Lakeland, a historical African American community established in 1890 in College Park, Maryland.
- **The American Indian Digital History Project**
(<https://www.aidhp.com/>)
A cooperative founded to recover and preserve rare Indigenous newspapers, photographs, and archival materials from across Native North America.
- **Under the Rainbow: Oral Histories of Gay, Lesbian, Bisexual, Transgender, & Queer People in Kansas**
(<https://kuscholarworks.ku.edu/handle/1808/5330>)
A series of interviews that documents the life stories and experiences of GLBTQ Kansans.
- **San Antonio Storyscapes**
(<https://stmupublichistory.org/sass/>)
A partnership between the San Antonio Office of Historic Preservation and the Public History program at St. Mary's University to produce student-created, place-based digital projects that address gaps in the historic record.
- **The Emmett Till Memory Project**
(<https://tillapp.emmett-till.org/>)
A mobile app and website that provides narratives, archival documents, and historic and contemporary photographs documenting the legacy of Till's murder. The project is a collaborative production of the Emmett Till Memorial Commission of Tallahatchie County, Mississippi, and scholars across the country.

3) Technical Training

The emphasis of the technical track was on developing an awareness and understanding of foundational concepts and common tools and methods, rather than full proficiency in a specific tool or method. These were introductory sessions intended to give participants knowledge of some of the options available to them and resources available to pursue these topics further. Some sessions were offered concurrently, with participants able to choose one of two sessions.

- Digital content platforms and web hosting overview
- Omeka
- Mukurtu CMS

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- Accessible and inclusive web design
 - Metadata and data management for DH projects
 - Mapping and data visualizations
 - Digital audio and video
 - Access, ownership, and reuse

In addition to these sessions, we tried to incorporate time for networking and project sharing among participants. *90-minute catered lunch periods* offered a chance for participants to dine in small groups with each other and with Institute instructors and staff. Each day concluded with a short *feedback and reflection* period, where participants did several minutes of silent writing for their own use to help them capture and synthesize ideas before we broke for the day. It was also an opportunity for participants to submit short, anonymous feedback about the day's sessions, which staff used to make adjustments to the program throughout the week. The afternoon of the final day featured the projects teams presenting *lightning talks* about their key takeaways from the Institute and next steps.

4) Online Program

After the completion of the in-person program in June 2022, the Institute continued virtually for one year, with Institute staff or instructors providing structure and content through *workshops* and *consultations*. The virtual program included several webinar-style workshops expanding upon the topics covered during the in-person program, or delving into new areas. Specific topics were based on input from participants, and included:

- Participatory Design with Community Partners (Nils Gore, Shannon Criss, Matt Kleinmann —the Dotte Agency)
- Socio-Technical Sustainability Roadmap (Aisling Quigley, Chelsea Gunn)
- Grantwriting (Sarah Bishop)
- Accessible & Inclusive Web Design (Kaylen Dwyer)
- Oral History Transcription (Tami Albin)
- Digital Mapping (Sylvia Fernández).

Institute staff and instructors were also available to do consultations, via email and Zoom, with each project team throughout the year.

5) Virtual Symposium

Finally, the PDHI concluded in June 2023 with a public virtual symposium featuring presentations from project teams reporting on progress made during the year and sharing reflections. We invited Tsione Wolde-Michael, former Curator of African American Social

Justice at the Smithsonian's National History Museum and the founding director of the Smithsonian's Center for Restorative History, to provide a keynote talk, and Fithawee Tzeggai, KU Assistant Professor of Sociology, to provide comments. Following this, the project teams split into two breakout rooms and presented lightning talks on their projects and takeaways from the Institute. Over 70 attendees viewed or participated in this event.

B. Intended Audience & Participant Recruitment

The Institute was designed to foster academic/community collaborations and relationships, and that started with the application process itself, which required that participants apply and attend in teams of two. Ideally, each team member would represent a different role on the project, with at least one member from a non-academic organization. Suggested roles included, but were not limited to, researcher, librarian, community leader, technologist, or project coordinator. We believe this team approach recognizes the importance of collaboration and reinforces the notion of community-ownership in these projects.

We recognize that there are many types of projects and models of collaboration and there are not always clear lines between these roles, so the selection process was not overly rigid in dictating the specific make-up of team members. We limited the in-person phase of the Institute to one week in order not to exclude non-academic participants who may not have the flexibility to attend a longer program. The year-long program reflects the long-term nature of relationship building and was included as a way to encourage participants to continue to engage with each other and with PDHI staff.

The Institute curriculum was best suited to projects that involve community archiving, community remembrance and memorialization, digital storytelling, oral histories, and similar initiatives. The curriculum was also suited to early-stage projects—for example, those where the project partners need guidance in selecting a digital platform, securing funding or community buy-in, or developing a long-term sustainability plan. Nevertheless, we did not limit consideration to these types of projects. The primary requirements were that projects must include a significant digital component and must involve the non-academic community not only as an audience but as a core partner in the project.

In Fall 2021, Institute staff undertook an energetic effort to recruit applicants from a diverse network of communities and educational or cultural institutions, such as arts organizations, community centers, foundations, historical sites and societies, indigenous tribes, community museums, state humanities councils, community colleges, and tribal colleges. We wanted to be especially attentive to reaching communities that may not be well-connected to common academic digital humanities networks, and we tried to distribute the call for applications through key academic and non-academic channels. These included professional listservs, social media, and academic social networks, as well

as regional and national organizations such as the National Humanities Alliance, the Federation for State Humanities Councils, and the Mid-America Arts Alliance. We asked all Institute presenters—who span the country geographically, work in different disciplines, and work closely with community organizations or public groups—to circulate the call through their own professional networks. We also held two online information sessions to lower the barrier to entry and encourage projects to apply by fielding questions, clarifying expectations, and describing how to complete an application.

In the end, we received 30 applications for 12 spots (24 participants in teams of two) making it a competitive process in which 40% of applications were successful. In selecting projects for attendance, we aimed to form a cohort that was diverse demographically, geographically, and in type of project, with an eye towards promoting meaningful cross-fertilization of projects.

4. Institute Outcomes

Products and outcomes resulting from the PDHI include the following:

- The Institute website (<https://public.org>) serves as the public face of the Institute and will be updated with links to materials used during the Institute, such as slides, handouts, and notes. Our goal is to make as many materials from the workshop as we can available on the website or in a repository linked from the website.
- This *PDHI White Paper* documents our planning and execution of the PDHI, including session descriptions, participant feedback, and reflections on our experience running this Institute. We hope this will be useful for others and inspire the development of more resources and programming to support the public digital humanities.
- The *PDHI Handbook* provides public access to slides, handouts and other resources provided by instructors throughout the Institute. Both the *PDHI White Paper* and the *PDHI Handbook* are available in KU ScholarWorks, the institutional repository of the University of Kansas, at <https://hdl.handle.net/1808/34893>.
- We were pleased to present about the PDHI at both the 2022 and 2023 Association for Computing in the Humanities (ACH) conferences. In May 2022, as we were preparing for the in-person program, Dwyer, Fernández, Rosenblum, and Tell presented "Towards a Public Digital Humanities: Public Projects at an R1 DH Center," in which we discussed several public digital humanities initiatives at the IDRH,

including the PDHI. In June 2023, we presented a panel dedicated entirely to the PDHI. In addition to team members Dwyer and Rosenblum, the panel featured three of our participating project teams (The Black Yield Institute, The Chamizal Community Digital Archive, and the West Side Sound Audio Archive Project) describing their projects and their takeaways from the PDHI.

- Another significant outcome is the development of the twelve projects themselves. Many of the projects, which were all at different stages of conception or development, made significant material progress during the course of the year. [Appendix F](#) includes some of the project milestones and developments that occurred in the year following the in-person portion of the Institute.
- The Institute also led to professional opportunities for PDHI staff.
 - The PDHI staff were invited to contribute two glossary entries (“Public Digital Humanities” and “Digital Mapping”) to *The Routledge Companion to Public Humanities Scholarship* (forthcoming May 2024).
 - Two staff members moved to new jobs that involved public digital humanities work. Sylvia Fernández (a postdoctoral researcher at the time of the Institute) accepted a position at the University of Texas San Antonio as Assistant Professor of Public and Digital Humanities. And Kaylen Dwyer (a temporary, grant-funded staff member at the time of the Institute) moved to a permanent position as Digital Humanities Librarian at Tufts University. The experience of the PDHI undoubtedly contributed to their successful job searches.

5. Project Evaluation and Impact

Institute staff used several methods to guide and evaluate our work before, during, and after the Institute.

In Spring 2022 we distributed a pre-Institute survey to learn more about each team’s project and their current level of experience with specific digital humanities tools and methods. This helped us to fine tune the workshop program to meet the needs of the participants. We also held an information session with the Institute instructors, sharing the results from this survey, discussing logistical details, and providing guidance for developing the content for their sessions.

During the in-person week we collected short, written feedback sheets at the end of each day, giving participants the opportunity to comment on the curriculum and instruction as it was happening. This allowed us to assess participants’ comprehension of topics and the

relevance of the curriculum to their projects, as well as respond to any immediate questions or concerns the participants may have had. The Institute staff reviewed the feedback at the end of each day, and we did make several adjustments over the course of the week. Most notably, by the middle of the week it became clear that the teams would benefit greatly from more unstructured “downtime” during which they could process the lessons of the day and how those lessons might relate to their own project. We tried to accommodate this by removing some of the larger full-group discussion sessions to allow more time for individual teams to plan.

A separate feedback form was distributed at the end of the week, before participants departed for home, in order to capture their overall impressions of the week while the experience was still fresh. This feedback focused on the quality and relevance of the curriculum and materials, expectations and gaps, and input about desired workshop/webinar topics and anticipated support needs during the forthcoming year. It also provided valuable input that will help in organizing future iterations of the PDHI.

A. What went well

- **The Institute was engaging, stimulating and productive.** Participants had a full schedule, with workshops and discussions on a wide range of topics, and they were engaged throughout. They had a chance to meet and network with each other and with all of our Institute staff and our many instructors. The feedback we received at the end of the week clearly reflected the excitement and invigoration the participants felt during the week.
- **Participants commented positively on the logistical aspects of the Institute.** They praised in particular the communication from PDHI staff before and during the Institute, the Hall Center facilities, the catering, and the fact that they were able to receive their stipends prior to making their travel plans. (However, the stipends presented challenges on the administrative end, discussed later in this white paper.)
- **The case studies were particularly valuable.** In the feedback received at the end of the week, all the sessions received overwhelmingly high ratings for their usefulness. Every team seemed to have their own particular favorite session, but at a general level, case studies were at the top. One participant noted: “The case studies were great. They were so meaningful and compelling, and provided a sounding board to think through our project.”
- **The Institute changed how participants thought about their projects.** We were elated to read the responses to the End-of-Week survey question “Did the Institute change how you think of your project? If so, how?” Some participants indicated that they felt able to think with more clarity about the ultimate purpose of their project, and be more intentional in how they planned their project. Others said that they had felt stuck prior to the Institute, but now had practical steps they could take to

advance their projects, whether that was selecting a digital platform, knowing how to develop a marketing plan, or recognizing the need for documenting their project's decision making and technical processes. Representative comments are provided in [Appendix E](#).

B. Lessons learned

- **Need for more downtime.** Although the week was invigorating and engaging, we did hear clearly from the participants around mid-week that they were ready for a break or just needed more “downtime” to absorb the content of the sessions and to reflect further on how it might apply to their projects. (Note: the PDHI staff felt the same.) Participant suggestions on how to use this downtime centered on:
 - more time for the two team partners to work together, or to discuss and share in smaller groups of 2-3 teams;
 - time away from the Institute to experience the location—see the campus, town, or some other short recreational activity, which we did not include in the program.

We did adjust the schedule for the last couple of days of the Institute, shortening or eliminating some of the full-cohort sessions, and making time for participants to work in their teams or just rest and enjoy the sunny weather. Future institutes should be attentive to the pace of the program and mindful of the urge to include *everything*. More is not always more. In a week-long institute like this, it is helpful to build in ample time for pauses or reflection.

- **There is a need to balance academic and community perspectives and language.** Although our intent to balance academic and community perspectives was present from the beginning of planning, and indeed was one of the foundational ideas behind the Institute, some participants nevertheless felt the Institute leaned too heavily towards the academic side, including some of the content as well the use of language and terminology. It is important to be mindful of this and also to provide ways for participants to express their concerns or thoughts to the organizers during the week. One of our challenges was to ensure that our ensemble of 25 presenters were aware of the makeup of the audience and urge them to tailor their presentation and materials accordingly.
- **Community partners lack institutional support structures that funding alone cannot solve.** Although every situation is different, barriers to participation may include lack of training opportunities in digital humanities, inability to take work time to attend a weeklong training institute, or sometimes even to take time during the workday to attend a session, and lack of sufficient IT or technical support. This suggests a need for creative approaches to address these needs.

- **Location felt isolated.** The facilities of the Hall Center were fantastic, but the location of the Center felt isolated relative to the town and to the campus, with no quick way to return to the hotel in the middle of the day. One attendee offered the great suggestion of holding future institutes at facilities downtown, closer to the hotel, or, better yet, in some community space(s) in Lawrence. This would provide a setting more aligned with the theme of the Institute, and at the same time could provide a more familiar and comfortable environment for some of the non-University affiliated attendees.

C. Logistical Considerations

With 24 participants and over 20 guest instructors coming together for one week, the Institute required significant logistical planning. The points below delve into some of the logistical aspects we took into account or had to address.

1) Scheduling

Although we had a lot of material we wanted to include in the Institute program, and we know that some previous NEH institutes can span two or even three weeks, we did not want our program to be longer than one week. We were mindful of the fatigue that this kind of intensive learning week can produce, and we also knew that non-academics may not have the flexibility that academics do to take time away from work or to travel. We didn't want to add another potential barrier to attendance. As it was, one week was indeed challenging to arrange for at least two of our community-based participants. It may be appropriate to offer shorter, 3-day workshops in the future.

Because the Institute was held more than one year after the grant proposal was submitted, we expected that there might be changes to the schedule or that instructors might need to back out. While this did happen, fortunately the impact was minor and our curriculum and daily program did not significantly change. One case study was switched for another, and two or three instructors did need to change due to scheduling or professional or personal developments. In two cases, one presenter led a session that was originally planned with two presenters. And one panelist (out of six) was not able to participate. Our opening presenter was unable to attend because they had taken a new position, but arranged with a colleague from the same organization to present instead.

2) Stipends

As noted above, we arranged to pay participants their stipends (to cover travel, lodging and per diems) in advance, rather than have them pay and be reimbursed. We thought this might ease any financial burden in paying for airline tickets and lodging, especially for non-academics or graduate students. Participants were uniformly grateful for such an arrangement. However, this proved to be administratively complicated, as it went against

the standard policies for our institution and required various approvals to carry out. It also came with the risk that a participant might be unable to attend after the airline tickets were purchased. This indeed occurred and the IDRH had to cover the cost out of our own, non-NEH budget. In the future, if we want to provide stipends in advance, we will need to explore carefully how to structure and process the funds in order to avoid this situation.

3) Remote Participation

We had made contingency plans (as required by the NEH) to move the Institute to an online format in case the COVID-19 pandemic or other circumstances necessitated such a move. We decided early on that a hybrid Institute, simultaneously online and in-person, would be impractical and detract from the experience, so the Institute would be held either fully online or fully in person. Fortunately, we successfully conducted the institute in person. However, due to last-minute health reasons and scheduling challenges, one team of two along with individuals from two other teams couldn't physically attend. Improvising, we set up an available laptop to stream via Zoom many of the sessions, prioritizing those that the remote participants indicated they could attend, or were most interested in viewing later. We tried to have one PDHI staff member available to monitor the chat during those sessions so the remote participants could ask questions or interact with the live group. While this approach worked fine for speaker-centric activities, the more interactive and smaller group discussions were more awkward. Nonetheless, remote participants could access a significant portion of the Institute's content, even though full participation and connection with other attendees was not entirely feasible.

4) Accessibility, catering, and & transportation

All Institute sessions took place at the Hall Center for the Humanities on the University of Kansas campus. The Hall Center is a fully accessible space, equipped with a built-in LCD projector, a laptop with wireless web access, and a sound system with hearing assistance devices. The Hall Center has gender neutral restrooms available, and extra rooms for participants who required privacy during the Institute. We provided opportunities prior to the Institute for participants to let us know of any accessibility or dietary needs. Breakfast pastries, catered lunches, and coffee breaks were provided by KU Dining, KU's on-campus service provider, with vegetarian and vegan options available at each meal. We secured discounted block rates at a downtown hotel for participants, and hired a campus bus to bring participants from the hotel to the Hall Center and back each day. Following the University of Kansas COVID-19 policies in place at that time, participants were encouraged but not required to wear facemasks.

5) Communication

We employed various communication methods before, during, and after the Institute. Prior to the event, we communicated directly with participants and instructors via email to share

logistical information. As the Institute approached, we established both a Google Group and a Slack channel for participants and instructors, encouraging them to utilize these platforms for sharing resources, posing questions, and self-organizing.

Despite these efforts, most of the participants didn't sign up for Slack, or didn't know how or feel comfortable using it. Some reported not receiving messages through the Google Group. Consequently, the asynchronous discussions lacked the level of engagement and liveliness we had hoped for. As a result, we resorted to direct emails for many communications. The demanding schedule required sustained attention throughout the week, making active engagement via Slack perhaps unrealistic and unnecessary. In future iterations, we recommend consolidating communications on a single, easily accessible platform to enhance efficiency.

All conference materials, including daily schedules, handouts, slides, feedback forms, and a photo folder, were accessible to participants through Google Drive.

6) Online Sessions

On the final Saturday of the Institute, Sarah Bishop facilitated a discussion to help us plan the year-long online program. Participants suggested workshop topics and then voted on their preferences. The PDHI staff then reviewed these suggestions, along with the responses to the End-of-Week and Looking Forward surveys, to develop the schedule of workshop topics. As noted above, these workshops were primarily follow-up sessions to those in-person sessions they found particularly valuable. Attendance for the online workshops and consultations was mixed, with 4-12 people attending each session. This lower attendance can be attributed to the challenge of finding common availability of participants across four time zones, the fact that not all workshop topics were of equal interest to all teams, and the general difficulty of getting people to tune in online in an era of Zoom fatigue.

6. Institute Continuation and Long-Term Impact

Although the Institute formally ended with the project symposium in June 2023, we are considering various ways to continue our efforts to support the public digital humanities. Based on feedback from participants and conversation and encouragement from others in the fields of digital and public humanities, we believe there is great value in continuing to run the PDHI, or variations thereof. We did not immediately apply to the NEH to run a second instance of the Institute because both Co-PI's had sabbatical leaves during the 2023-24 academic year to focus on other research projects. After our return from our respective sabbaticals, we will consider the next steps for the PDHI.

We have discussed adapting the Institute to a shorter two- or three-day program that could be hosted regionally or locally across the country, drawing on professional expertise and projects more geographically connected. Such a program is appealing for a number of reasons. A regional event would significantly reduce travel costs (the bulk of our expenses) and allow more people to attend. A shorter program would be easier for many community-based participants to attend. It would also be easier to organize, more agile and able to adapt to local needs, and could be implemented much more quickly without the long lead time and complex planning required of a larger federal grant. Tapping into local or regional expertise for such a program could also contribute to building a community among local practitioners and experts. Over time, this approach would reach a greater number and a wider range of projects.

As for the twelve projects participating in the PDHI, we intend to remain in touch with the new colleagues we made, encourage them to continue to remain in touch with each other, and share experiences and news of progress and major developments.

We encourage others to adapt or build upon the PDHI and hope that our experience will prove useful to others. We encourage the further development of resources specifically to support the public digital humanities.

Appendices

Appendix A. Schedule-at-a-glance.....	24
Appendix B. Workplan.....	25
Appendix C. Full Schedule.....	27
Appendix D. Outline of year-long online program.....	37
Appendix E. Feedback & Surveys.....	38
1) Survey Instruments.....	38
2) Responses to End-of-Week Survey Questions.....	40
Appendix F. Project Updates - December 2023.....	45
Appendix G. Slides, Handouts & Resources.....	48

Appendix A. Schedule-at-a-glance

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
8:00 - 8:30	Sign-in	Sign-in	Sign-in	Sign-in	Sign-in	Sign-in
8:30 - 9:30	Welcome, Introductions, Overview	CASE STUDY: The Lakeland Community Heritage Project	CASE STUDY: The American Indian Digital History Project	CASE STUDY: Under the Rainbow	CASE STUDY: San Antonio Storyscapes	CASE STUDY: The Emmett Till Memory Project
9:30 – 10:30	Humanities for All	Building Trust: Participatory Design, Part I	Cultural Heritage & Protocols for Indigenous Access	Oral History 101	Telling Stories with Maps & Data Visualizations	Accessible & Inclusive Web Design
10:30 – 10:45	Break	Break	Break	Break	Break	Break
10:45 – Noon	Participant Project Sharing	Building Trust: Participatory Design, Part II	Project Sharing	Project Sharing	Project Sharing	Team Planning
Noon – 1:30	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
1:30 – 3:00	Academia and the Non-Profit Sector	Socio-Technical Sustainability Roadmap, Part I	Platforms & Web Hosting	Project Funding	Project Marketing	Lightning Talks
3:00 – 3:15	Break	Break	Break	Break	Break	Break
3:15 – 5:00	Developing Strong Community Partnerships	Socio-Technical Sustainability Roadmap, Part II	WORKSHOPS i) Omeka ii) Mukurtu	WORKSHOPS i) Metadata and Data Management ii) Digital Audio & Video	WORKSHOPS i) Mapping & Data Visualization ii) Access, Ownership & Reuse	Lightning Talks
5:00 – 5:30	Feedback & Reflection	Feedback & Reflection	Feedback & Reflection	Feedback & Reflection	Feedback & Reflection	Wrap-up
6:00 – 7:30	Birds of a Feather Dinner (optional)					End of Week Reception/Dinner (optional)

Appendix B. Workplan

The core institute staff (Rosenblum, Tell, Dwyer, Fernández, Bishop) will meet weekly or as needed throughout the period of the grant to ensure that preparations are on track and to identify and address any concerns or unanticipated developments as they arise. In between meetings members of the team will carry out individual assignments and responsibilities. As Co-PIs, Rosenblum and Tell are responsible for overall coordination and oversight of all tasks.

Logistical arrangements referred to below include reserving hotel blocks, arranging for catering, securing room facilities and equipment, arranging transportation and accessibility needs, handling communication and queries from participants, issuing participant stipends and faculty honorariums, making financial payments to service providers, and other administrative matters.

September 2021

- Notify all institute faculty and service partners of successful funding (Rosenblum & Tell)
- Hold a grant kick-off meeting with core institute staff
- Create institute website (Dwyer)
- Finalize and circulate institute marketing materials and call for applications (Rosenblum & Tell)

September 2021 - December 2021

- Active recruitment through academic and non-academic channels (Core Staff)
- Host open office hours for interested participants and respond to participant inquiries (Rosenblum & Tell)
- Attend to preliminary logistical arrangements (Core Staff)
- Finalize pre-institute survey (Core Staff)

January 2022

- Read and evaluate applications, select applicants for participation (Core Staff)
- Notify applicants of selection (Rosenblum & Tell)

January 2022 - March 2022

- Update website with announcements, travel information, and other information as needed (Dwyer)
- Distribute pre-institute survey to confirmed participants (Rosenblum, Tell & Dwyer)
- Continue logistical arrangements (Core Staff)
- Develop curriculum materials (Core Staff)
- Issue financial stipends (Core Staff)
- Create institute listserv (Dwyer)

April 2022 - June 2022

- Review pre-institute survey responses (Core Staff)
- Coordinate with institute faculty, share participants' responses (Rosenblum & Tell)
- Refine and finalize curriculum materials, including handouts, presentations, feedback sheets (Core Staff)
- Continue to update website with curricular materials and other information (Dwyer)
- Finalize logistical arrangements (Core Staff)
- Rosenblum and Tell travel to D.C. for NEH project directors meeting and share outcomes with Core Staff upon return to Lawrence, Kansas

June 2022

- Host institute (Core Staff)
- Administer post-institute survey (Core Staff)
- Update institute website (Dwyer)
- Review post-institute survey and plan for monthly consulting and webinar schedule for the coming year (Core Staff)

July 2022 - May 2023

- Oversee program of monthly consultations and webinars (Rosenblum & Tell)
- Coordinate with institute faculty and participants in scheduling (Core Staff)
- Facilitate discussion on institute listserv (Core Staff)
- Update website with webinar videos and other announcements and materials as needed (Dwyer)

June 2023

- Host online symposium (Core Staff)
- Distribute final institute survey (Core Staff)

June 2023 - August 2023

- Review and analyze final institute survey (Core Staff)
- Write and submit white paper to NEH (Core Staff)
- Finalize and publish all workshop materials on the website, including white paper (Core Staff)
- Promote white paper via academic and non-academic networks (Core Staff)
- Ensure all materials are archived and accessible in appropriate repositories (Core Staff)

Appendix C. Full Schedule

Day 1: Monday, June 6, 2022

- 8:00-8:30AM: Sign-in (Coffee and Light Snacks)
- **8:30-9:30AM: Welcome, Introductions, and Overview**
 - Facilitators: Brian Rosenblum, Dave Tell
 - Brief participant and team introductions. Overview of the Institute logistics (facilities, accessibility, transportation), goals, structure, and schedule.
 - **Focus Question: What are the goals of the institute?**
- **9:30-10:30AM: Humanities for All**
 - Facilitator: Michelle May-Curry
This workshop will explore foundational principles and practices of publicly-engaged humanities scholarship, including research, teaching, preservation, and public programming conducted with and for diverse individuals and communities. Drawing on *Humanities for All* (<https://humanitiesforall.org>), the National Humanities Alliance's initiative to document publicly-engaged humanities scholarship, we will surface types and objectives of this work— including especially projects involving digital humanities tools and methods. Through group discussions and creative activities, we will build familiarity with the field's landscape and possible futures. This workshop will lay the groundwork for the institute's important work, enabling participants to think through the "how" and the "why" of publicly-engaged scholarship and the mutually-beneficial partnerships that drive it forward.
 - **Focus Questions: What are the public humanities? How can digital technologies advance the public humanities?**
- **10:30-10:45AM: BREAK**
- **10:45AM-12 NOON: Participant Project Sharing**
 - Facilitators: Michelle May-Curry, Dave Tell
 - Participants engage in thoughtful conversations about their projects around the focus questions for the session.
 - **Focus Questions: How is your project a public humanities project? How is it a digital humanities project?**
- **12:00-1:30PM: LUNCH**
 - Catered lunch at the Hall Center. Participants dine in small groups with institute staff and guest faculty for the day.
- **1:30-3:00PM: PANEL: The Academic vs. the Non-Profit Sector**
 - Facilitator: Sarah Bishop
 - This panel will explore differences between the structure of academic organizations and non- profits, as well as key differences in the work culture, outreach methods, and operational philosophies of these two sectors, with the goal of preparing institute participants to be able to form strong partnerships between the two. Panelists will speak about different kinds of non- profit organizations that might be especially well-suited to collaboration on a public digital humanities project and share insights into what non-profit professionals can sometimes find challenging about partnering with the academic sector.

- **Focus Question: What do academics need to know about non-profits, and vice-versa, in order to establish good collaborations?**
- Panelists:
 - Carmaletta Williams, Executive Director of the Mid-America Black Archives
 - Jomella Watson-Thomson, Director, Center for Service Learning, University of Kansas
 - Julie Mulvihill, Executive Director of Humanities Kansas
 - Peter Jasso, Executive Director of the Kansas Creative Arts Industries Commission
 - Rebecca Smith, Executive Director of the Lawrence Memorial Hospital Foundation
- **3:00-3:15PM: BREAK**
- **3:15-5:00PM: The RETURN Project: Developing Strong Community Partnerships**
 - Facilitator: Hyunjin Seo
 - This session will examine how to build effective partnerships with community organizations for research, outreach or engagement projects, using Seo's RETURN Project as an example. The RETURN Project is a digital inclusion, technical education, and storytelling initiative designed to enhance knowledge and comfort with technology and nurture computational thinking among formerly incarcerated women seeking to reenter the workforce or adjust to their lives outside the criminal justice system. This session will cover principles and practices related to (i) conducting research to understand community partners' needs and interests, (ii) co-designing programs based on empirical research, (iii) establishing effective communication channels, and (iv) evaluating community-based projects. Participants will engage in hands-on exercises to develop a plan for fostering strong community partnerships.
 - **Focus Question: How do you develop strong partnerships outside of academia?**
- **5:00-5:30PM: Daily Feedback and Reflection**
 - Facilitators: Brian Rosenblum, Dave Tell
 - Participants share their key takeaways from today's sessions, do a 5-minute free writing reflection for their own use, and complete a daily feedback slip.
- **5:30-6:00PM: BREAK**
- **6:00-7:30PM: Birds of a Feather Dinner (Optional)**
 - Participants are given sign-up sheets to form groups to dine at suggested area restaurants, and encouraged to spend the first evening together dining with one or more fellow participants. Dinner is pay your own way, and participation is not required.

Day 2: Tuesday, June 7th, 2022

- **8:00-8:30AM: Sign-in (Coffee and Light Snacks)**
- **8:30-9:30AM: CASE STUDY: The Lakeland Community Heritage Project**
 - Facilitators: Stephanie Sapienza, Violetta Sharps Jones
 - The Lakeland Community Heritage Project (LCHP) Digital Archive is a community-university collaboration to document, in the voices of community members, the history of Lakeland, an historical African American community established in 1890 and located in College Park, MD. The Archive contains

photographs, land records, census data, newspaper clippings, maps, dozens of oral history sound files, archival records, and video recordings, documenting the community before and after segregation and contributing to an understanding of urban renewal's impact on communities of color. The partnership provides LCHP -- an all-volunteer historical society -- with student and faculty labor to help document and archive Lakeland's history, while training students in an ethical and equitable practice of collaborative heritage research. Originally established in 2009, the partnership is entering a new stage which will see the redesign of the archive using minimal computing approaches and the creation of tutorials to teach other community organizations how to build and maintain digital public humanities projects that are resilient, shareable online and off, and amenable to models of shared governance.

- **9:30-10:30AM: Building Trust: Participatory Design with Community Partners, Part I**
 - Facilitators: Shannon Criss, Nils Gore, Matt Kleinman
 - 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: <http://www.dotteagency.org>.
 - **Focus Question: How do you ensure community stakeholders are fully engaged?**
- **10:30-10:45AM: BREAK**
- **10:45-12 NOON: Building Trust: Participatory Design with Community Partners, Part II**
 - The session above continues after a short break
- **12:00-1:30PM: LUNCH**
 - Catered lunch at the Hall Center. Participants dine in small groups with institute staff and guest faculty for the day.
- **1:30-3:00PM: The Socio-Technical Sustainability Roadmap, Section A**
 - Facilitator: Chelsea Gunn
 - The Socio-Technical Sustainability Roadmap (STSR) is a structured workshop that guides project teams through the practice of creating effective sustainability plans. It is based on research findings that demonstrate that the needs of a project's social infrastructure must be addressed alongside the needs of its technological infrastructure in order to successfully sustain digital work over time. During this institute the facilitators, members of the team that developed the Roadmap, will guide participants through "Section A: Project Survey" and "Section B: Staffing and Technologies" of the STSR. These generative, collaborative sections walk participants through the process of evaluating their project's scope, audience, and sustainability priorities as well as the socio-technical infrastructure needed to maintain the project. After the institute has ended and participants have had the

opportunity to share their work from Sections A and B and identify their sustainability priorities with their complete project teams, the facilitators will provide virtual follow-up sessions to support participants through the completion of “Section C: Digital Sustainability Plans.” All workshop materials are available on the STSR project website, <http://sustainingdh.net>.

- **Focus Questions: What are your project’s scope, audience, and sustainability priorities?**
- **3:00-3:15PM: BREAK**
- **3:15-5:00PM: The Socio-Technical Sustainability Roadmap, Section B**
 - The session above continues after a short break
 - **Focus Question: What social and technical infrastructures do you need to maintain your project**
- **5:00-5:030PM: Daily Feedback and Reflection**
 - Facilitators: Brian Rosenblum & Dave Tell
 - Participants share their key takeaways from today’s sessions, do a 5-minute free writing reflection for their own use, and complete a daily feedback slip.

Day 3: Wednesday, June 8th, 2022

- **8:00-8:30AM: Sign-in (Coffee and Light Snacks)**
- **8:30-9:30AM: CASE STUDY: The American Indian Digital History Project**
 - Facilitator: Kent Blansett
 - This innovative digital project is a cooperative partnership between the University of Kansas, the University of Nebraska at Omaha (UNO), Tribal communities, Tribal Colleges, Native organizations, Libraries, Universities/Colleges, and the larger public. AIDHP works in partnership with these communities to promote the recovery, sharing, preservation, and protection of rare Tribal archival and primary source materials. The cooperative digitizes key primary source documents and makes them free, searchable, and accessible to the greater public. AIDHP encourages responsible American Indian research methods and the increased use of Native source materials. The project started forging partnerships with Native Nations and Indigenous communities located throughout the surrounding region of Nebraska with the intent of expanding the project nationally.
- **9:30-10:30AM: Cultural Heritage and Protocols for Indigenous Access**
 - Facilitators: Michael Wynne
 - This session explores the need to infuse Indigenous information management systems, curatorial processes, and cultural protocols into digital humanities projects writ large, and introduces participants to two initiatives towards these ends. Although these two initiatives are designed explicitly for Indigenous communities, the principles that inform them—responsible approaches to data ethics, collective privacy, data governance, digital infrastructure, and responsive policy—are relevant to any community-based cultural heritage project. (1) Mukurtu (<https://mukurtu.org>) is a free and open-source content management system and digital access tool for cultural heritage, built for and in ongoing dialogue with Indigenous communities. Mukurtu allows communities to decide how to share materials in culturally appropriate ways, and to foreground Indigenous knowledge in the metadata of digitized cultural heritage materials. A hands-on workshop on Mukurtu will be offered later in the day. (2) Local Contexts (<https://localcontexts.org>) was founded in 2010 to support Indigenous communities

in the management of intellectual property and cultural heritage specifically within the digital environment. The initiative provides legal, extra-legal, and educational strategies—including the TK (Traditional Knowledge) & BC (Biocultural) Labels and Notices—for navigating copyright law and creating new options for Indigenous control over vital cultural heritage.

- **Focus Question: What are the ethical questions of the public digital archive?**
- **10:30-10:45 AM: BREAK**
- **10:45AM-12 NOON: Participant Project Sharing**
 - Facilitators: Sylvia Fernández, Dave Tell, Brian Rosenblum
 - Participants engage in thoughtful conversations about their projects around the focus questions for the session.
- **Focus Questions: What ethical concerns do you have about your project? How can they be addressed?**
- **12:00-1:30PM: LUNCH**
 - Catered lunch at the Hall Center. Participants dine in small groups with institute staff and guest faculty for the day.
- **1:30-2:15PM: Digital Platforms and Web Hosting**
 - Facilitators: Kaylen Dwyer, Brian Rosenblum
 - Specialized skill in web development is no longer necessary for building digital projects. There are many platforms available to choose from whether you are creating a digital archive, multi-media exhibit, or a web application. This session will provide an introduction to a range of digital humanities platforms (including Omeka, Scalar, Jekyll, and Wordpress) and how to evaluate them, considering functionality, technical skill, support, cost, and sustainability. Learners will also be introduced to web hosting options and what to look for in a shared hosting provider. Reading: Cohen, D. J., & Rosenzweig, R. (2005). "Getting Started: The Nature of Websites, and What You Will Need to Create Yours." In *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web* (Illustrated edition). University of Pennsylvania Press. <https://chnm.gmu.edu/digitalhistory/>.
 - **Focus Questions: How do you choose a digital platform and where do you host it?**
- **2:15-3:00PM: Participant Project Sharing**
 - Facilitators: Kaylen Dwyer, Brian Rosenblum
 - Participants engage in thoughtful conversations about their projects around the focus questions for the session.
 - **Focus Questions: What digital platforms are you considering for your project?**
- **3:00-3:15PM: BREAK**
- **3:15-5:00PM: TECH TRAINING BREAKOUT SESSION**

Participants may choose one of the two following sessions:

- **(1) Omeka**
 - Facilitator: Kaylen Dwyer
 - Omeka is a free, open source publishing platform for sharing digital archives and creating media-rich online exhibits. It is widely used and supported and suitable for a wide range of digital projects. This workshop will provide a guided tour of Omeka's features, structure, and extended capabilities. Participants will create their first digital exhibit using archival and metadata best practices. Participants will be provided with resources

for further reference, including how to install Omeka on their own servers, and how to work with Dublin Core metadata.

- **(2) Mukurtu**
 - Facilitators: Michael Wynne
 - This workshop focuses on site planning and core content creation in Mukurtu CMS and builds on the earlier introductory presentation. In this workshop, participants will receive hands-on training in planning and setting up a Mukurtu site, implementing Mukurtu's core features, and the step-by-step procedures to curate digital heritage items utilizing Mukurtu CMS. **15 min:** 3Cs review: Communities, Cultural Protocols and Categories for site structure and set up. **30 min:** Mukurtu Bags 3Cs activity: defining project specific goals. **30 min:** Creating Digital Heritage items and managing media demo
- **5:00-5:30PM: Daily Feedback and Reflection**
 - Facilitators: Brian Rosenblum, Dave Tell
 - Participants share their key takeaways from today's sessions, do a 5-minute free writing reflection for their own use, and complete a daily feedback slip.

Day 4: Thursday, June 9th, 2022

- **8:00-8:30AM: Sign-in (Coffee and Light Snacks)**
- **8:30-9:30AM: CASE STUDY: Under the Rainbow: Oral Histories of Gay, Lesbian, Bisexual, Transgender, and Queer People in Kansas**
 - Facilitator: Tami Albin
 - Under the Rainbow seeks to document the life stories and experiences of GLBTQ Kansans. It is the first online open access oral history collection of GLBTQ Kansans in the US. With video and transcripts of over 60 interviews conducted since 2008, the project gives voice to the diverse experiences of this community. The interviews challenge people's assumptions about GLBTQ life in Kansas and surfaces common themes, such as coming out or not coming out to family and friends. These are often very personal and moving narratives, but those interviewed want their stories to be told and available online in the proper context. Albin will share how she reached out to people across the state, balancing the need for sensitivity and privacy with the speakers' desire to have their stories heard.
- **9:30-10:30AM: Oral History 101**
 - Facilitator: Tami Albin
 - Building on the case study presented in the previous session, this session will provide participants an overview of the creation and implementation of an oral history project. Participants will be introduced to the following core components of an oral history project: understanding oral history, ethical and legal considerations, project planning, technology, designing questions, consent/release forms, the interview process, transcription, and access to interviews via a digital platform.
 - **Focus Questions: What are the basic processes, ethical considerations, and technology needs for conducting oral history interviews?**
- **10:30-10:45AM: BREAK**
- **10:45AM-12 NOON: Participant Project Sharing**
 - Facilitators: Dave Tell, Sylvia Fernández

- Participants engage in thoughtful conversations about their projects around the focus questions for the session.
 - **Focus Questions: Does your project engage stakeholder stories? If so, how?**
 - **12:00-1:30PM: LUNCH**
 - Catered lunch at the Hall Center. Participants dine in small groups with institute staff and guest faculty for the day.
 - **1:30-3:00PM: Project Funding**
 - Facilitator: Sarah Bishop
 - This session will provide an introduction to fundraising for a public digital humanities project. Bishop will share customizable templates for creating a project case statement, budget, fundraising plan, and donor/sponsor benefit guide. Through small-group work, participants will leave the session with a fundraising plan outline as well as a deeper understanding of what their project costs are and how to go about seeking funding to cover those costs.
 - **Focus Questions: What are your sources of funding for your project? How will you develop a funding plan?**
 - **3:00-3:15 PM: BREAK**
 - **3:15-5:00PM: TECH TRAINING BREAKOUT SESSION**
- Participants may choose one of the two following sessions:

- **(1) Digital Audio and Video Production for Oral History and Digital Storytelling**
 - Facilitator: Tami Albin
 - The technology needed to record interviews and create post-production content is a rapidly changing field. The advantage of these changes include portability, lower cost, and usability. The disadvantage is the same as the advantage. Rapid creation of newer technologies create challenges and issues regarding accessibility and obsolescence. This lack of longevity can render equipment and software useless within five to ten years. In this session we will discuss hardware and software options, budgeting, developing good data management habits, and issues surrounding archiving and preservation.
- **(2) Access, Ownership, and Reuse**
 - Facilitator: Josh Bolick
 - This session will provide a foundational introduction to U.S. copyright law that addresses both the rights of creators as well as users. The goal is basic copyright literacy that is useful for all 21st century citizens, both in and out of the academy, to enable collaboration across stakeholder groups in which all parties share in ownership and awareness of the rights and opportunities of ownership. This portion of the workshop will be informed by the *U.S. Copyright Office Circular 1: Copyright Basics* (<https://www.copyright.gov/circs/circ01.pdf>) and *A Framework for Analyzing Any U.S. Copyright Problem by Smith and Macklin* (<http://hdl.handle.net/1808/22723>). Building on this foundation, we will explore Creative Commons licenses as a practical tool enabling a modicum of control with a mind towards sharing collaborative digital projects. To facilitate this discussion, we will use the Creative Commons License Chooser tool to apply a license to an object created for the session, such as the session slides, which will be shared with attendees for future reference.
- **5:00-5:30PM: Daily Feedback and Reflection**

- Facilitators: Brian Rosenblum, Dave Tell
- Participants share their key takeaways from today's sessions, do a 5-minute free writing reflection for their own use, and complete a daily feedback slip.

Day 5: Friday, June 10th, 2022

- **8:00-8:30AM: Sign-in (Coffee and Light Snacks)**
- **8:30-9:30AM: CASE STUDY: San Antonio Storyscapes**
 - Facilitators: Jenny Hay and Lindsey Wieck
 - The San Antonio Storyscapes (SASS) project is a partnership between the San Antonio Office of Historic Preservation and the Public History program at St. Mary's University to produce student-created, place-based digital projects that address gaps in the historic record. In Spring 2020 and 2021, the City of San Antonio's Office of Historic Preservation (OHP) ScoutSA team, led by Dr. Jenny Hay, partnered with Dr. Lindsey Wieck and her St. Mary's University graduate Digital Public History course. Together, we challenged Wieck's students to produce innovative digital projects for the OHP using a consultant-in-training model to create a project-based learning experience. 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. Based on the City's database of historic sites, including landmarks and districts, and their own original research, the students produce place-based projects that address gaps in the historic record. The SASS site showcases their efforts to approach this challenge with critical and nuanced perspectives: <https://stmupublichistory.org/sass/>.
- **9:30-10:30AM: Telling Stories with Community-grounded Cartography and Data**
 - Facilitator: Sylvia Fernández
 - In this session we will share public and digital humanities projects that have used mapping and visualization of data as a form to offer collective spaces of imagination, creation of new knowledge, and models to reach out to multiple communities and do public social justice work. Participants will work in teams to explore and analyze various projects (*Mapa Escritoras Mexicanas*, *Torn Apart/Separados*, *Mapping Modern Jewish Culture*, *New Roots: Voices from North Carolina / Nuevas Raíces: Voces de Carolina del Norte*, *Chicana por mi Raza*) to learn the way they collect and use their data, the platform used and the way these maps and visualizations are presented to engage with the public. Later in the day participants will have the opportunity to create their own datasets, maps, and visualizations in a hands-on workshop.
 - **Focus Question: How can we tell community stories to make impactful social changes utilizing maps and visualizations?**
- **10:30-10:45AM: BREAK**
- **10:45AM-12 NOON: Participant Project Sharing**
 - Facilitators: Sylvia Fernández
 - Participants engage in thoughtful conversations about their projects around the focus questions for the session.
 - **Focus Questions: What kinds of data does your project use or create? How could you incorporate data visualization into your project?**
- **12:00-1:30PM: LUNCH**

- Catered lunch at the Hall Center. Participants dine in small groups with institute staff and guest faculty for the day.
- **1:30-3:00PM: Project Marketing**
 - Facilitator: Sarah Bishop
 - This session will provide an overview of how to market a public digital humanities project. Bishop will share customizable templates for a multi-platform marketing plan as well as a sample press release that participants can use to brainstorm how to communicate with partners, stakeholders, and the general public about their project at each step of its evolution. Bishop will also connect marketing and fundraising, demonstrating the ways in which marketing, while an additional project cost, is a powerful aspect of the fundraising process itself.
 - **Focus Question: How will you market your project to ensure it reaches your intended audiences?**
- **3:00-3:15 PM: BREAK**
- **3:15-5:00PM: TECH TRAINING BREAKOUT SESSION**

Participants may choose one of the two following sessions:

 - **(1) Metadata and Data Management for Digital Humanities Projects**
 - Facilitator: Erin Wolfe
 - This session will provide an introduction to creating and managing data and metadata for a variety of DH projects. With an emphasis on practical application, we will cover what metadata is (and what you need), why it's important, and how to effectively create and manage metadata from the beginning. We will also look at aspects of data management, project documentation, preservation, and other topics integral to a successful DH project. Participants will be provided with readings and resources to make use of after the institute.
 - **(2) Mapping and Visualizing for the Public**
 - Facilitator: Sylvia Fernández
 - In this hands-on workshop, building on discussions in earlier sessions, participants will create sample datasets particular to their projects and learn how to incorporate the data file to a mapping or visualization platform using Carto and RAWGraphs. By the end of the workshop, participants will have gained some introductory, hands-on experience in the creation of data for digital mapping and visualizations and discussed ideas about how to integrate these techniques into their public digital humanities project.
- **5:00-5:30PM: Daily Feedback and Reflection**
 - Facilitators: Brian Rosenblum, Dave Tell
 - Participants share their key takeaways from today's sessions, do a 5-minute free writing reflection for their own use, and complete a daily feedback slip.

Day 6: Saturday, June 11th, 2022

- **8:00-8:30AM: Sign-in (Coffee and Light Snacks)**
- **8:30-9:30AM: CASE STUDY: The Emmett Till Memory Project**
 - Facilitators: Benjamin Saulsberry, Dave Tell
 - Named a top 5% public humanities project in the country by the National Humanities Alliance, the Emmett Till Memory Project is a mobile application designed to capture local histories of the 1955 murder of Emmett Till in the Mississippi Delta. It is designed as a public/digital response to specific conditions of

remembrance. After Emmett Till was killed in 1955, forty-nine years and eleven months passed before the state of Mississippi spent a single dollar on commemoration. When commemoration did come, it was plagued by vandalism. In collaboration with the Till family in Chicago, and with a nonprofit in the Mississippi Delta, the Emmett Till Memory Project provides a free, publicly accessible, vandal proof form of commemoration. It is designed to capture the complexity of the story by being faithful to the experiences of those who live closest to the murder.

- **9:30-10:30AM: Accessible and inclusive web design**
 - Facilitators: Kaylen Dwyer, Sylvia Fernández, Brian Rosenblum, Dave Tell
 - This session considers various aspects of accessible and inclusive web design, including principles of accessible design, Web Content Accessibility Guidelines, accessibility strategies for different disability types, and approaches to creating multi-lingual sites. We will also consider the pros and cons of using smartphone applications for the digital public humanities. Considerations include the availability and distribution of technological infrastructure (e.g., wifi in rural communities), the added development costs of making an app versus a responsive website, and sustainability of the app platform. Participants will be provided with resources to pursue these topics further.
 - ***Focus Questions: How do you ensure your web-based project is accessible and inclusive?***
- **10:30-10:45AM: BREAK**
- **10:45-12 NOON: Lightning Talk Workshop**
 - Each project team develops an 8-minute presentation on: 1) Lessons learned, 2) Project changes, and 3) Goals for the coming year.
- **12:00-1:30PM: LUNCH**
 - Catered lunch at the Hall Center. Participants dine in small groups with institute staff and guest faculty for the day.
- **1:30-3:00PM: Lightning Talks Round I**
 - 6 project teams present for 8 minutes each and receive 5 minutes of feedback.
- **3:00-3:15 PM: BREAK**
- **3:15-4:45PM: Lightning Talks Round II**
 - 6 project teams present for 8 minutes each and receive 5 minutes of feedback.
- **4:45-5:15PM: End-of-Week Feedback and Reflection**
 - Facilitators: Brian Rosenblum & Dave Tell
 - Outline of the upcoming year and next steps.
 - Celebration of the end of the week-long program
 - Participants do a 5-minute free writing reflection for their own use, and complete an end of week evaluation survey.

Appendix D. Outline of year-long online program

Institute staff and faculty will offer a monthly series of consultations and webinars.

- **June 2022:** Institute staff use feedback from Institute participants to develop a webinar schedule for next year. Schedule posted on website.
- **July 2022:** Webinar #1—90-minute virtual meeting led by Institute staff or faculty on a topic requested by participants. Webinar is recorded and posted on Institute website for participants unable to make live session.
- **August 2022:** Virtual Consultations: Institute staff or faculty conduct hour-long virtual consultations with each project team.
- **September 2022:** Webinar #2—90-minute virtual meeting led by Institute staff or faculty on a topic requested by participants. Webinar is recorded and posted on Institute website for participants unable to make live session.
- **October 2022:** Virtual Consultations: Institute staff conduct hour-long virtual consultations with each project team.
- **November 2022:** Webinar #3—90-minute virtual meeting led by Institute staff or faculty on a topic requested by participants. Webinar is recorded and posted on Institute website for participants unable to make live session.
- **December 2022:** WINTER BREAK
- **January 2023:** Webinar #4—90-minute virtual meeting led by Institute staff or faculty on a topic requested by participants. Webinar is recorded and posted on Institute website for participants unable to make live session.
- **February 2023:** Virtual Consultations: Institute staff conduct hour-long virtual consultations with each project team.
- **March 2023:** Webinar #5—90-minute virtual meeting led by Institute staff or faculty on a topic requested by participants. Webinar is recorded and posted on Institute website for participants unable to make live session.
- **April 2023:** Virtual Consultations: Institute staff conduct hour-long virtual consultations with each project team.
- **May 2023:** Webinar #6—90-minute virtual meeting led by Institute staff or faculty on a topic requested by participants. Webinar is recorded and posted on Institute website for participants unable to make live session.
- **June 2023:** Virtual Symposium—Two two-hour sessions for 15-minute final presentation from project teams. Presentations will be recorded and posted on the Institute website for the public.

Appendix E. Feedback & Surveys

1) Survey Instruments

Pre-Institute Survey

1. Project Title
2. We're excited to learn more about your projects so we can find out how to help. Do you have any links or material related to your project that you'd like to share with us?
3. How does your project engage with the public humanities?
4. How does your project engage with the digital humanities?
5. How would you rate the quality of your project's current academic partnerships?
very poor / poor / fair / good / excellent
6. How would you rate the quality of your project's current partnerships with the community and non-profits?
very poor / poor / fair / good / excellent
7. As you look at the schedule for the week, what topics seem most interesting or helpful to your project team? A full overview of the program is also available.
8. How confident do you feel in using the following skills or tools?
Copyright and ownership | Digital mapping | Data visualization | Ethics for digital projects | Fundraising | Marketing and outreach | Metadata and data management | Omeka | Mukurtu | Web hosting
not confident at all / slightly confident / somewhat confident / fairly confident / completely confident /not interested/not relevant to my project
9. Are there other programs or platforms besides the ones listed that would be helpful for your project?
10. Are there other skills besides the ones listed that would be helpful for your project?
11. The institute will continue online for one year with six additional 90-minute workshops, consultations, discussions, and a final project showcase. Looking ahead, what workshops would you like to see on the schedule?
12. During PDHI, we hope you'll learn from the variety of workshops, connect with our instructors, collaborate with one another, and receive consultation on your projects. What do you hope to accomplish during your week at PDHI?
13. What else would you like us to know about you or your project?
14. Does anyone on your team have special needs or accommodations? (Including food allergies) If you prefer, may also submit this information by contacting idrh@ku.edu.

Daily Feedback Sheet

1. How would you rate each of today's sessions? (1 = not useful at all, 5 = very useful)

[list of sessions each day]

2. Please list your top takeaways from today (1 to 3 items).
3. How can the sessions be improved?
4. Do you have any concerns, comments or suggestions the organizers should be aware of?

End-of-week Feedback

1. How did you hear about the Institute?
2. How clear or easy to understand was the application process? Did any part of the application process present challenges?
3. Facilities/Logistics. How satisfied were you with the following aspects of the institute:
 - a. Communication from PDHI staff before and during the Institute
 - b. Location and facilities of the Hall Center
 - c. Catering
 - d. TowneSuites Hotel
 - e. Travel stipend arrangements
 - f. Use of Slack for communication during the Institute
 - g. If applicable, handling of any accessibility needs.

Very dissatisfied / Dissatisfied / Neither satisfied or dissatisfied / Satisfied / Very Satisfied

4. Please provide any additional feedback about logistics or facilities you would like us to know.
5. How useful were the following types of sessions: (1 = not useful at all, 5 = very useful)
 - a. Case Studies
 - b. Technical Training Workshops
 - c. Marketing and Funding
 - d. Community Engagement & Design Sessions
 - e. Small group and team work
6. What were the most helpful sessions or discussions for you or your project?
7. Please evaluate the following statements.
 - a. I was comfortable with the pace of the Institute
 - b. I was comfortable asking for help.
 - c. I received help when needed.
 - d. The contacts I made here will be helpful as I move forward with my project.
 - e. The sessions helped me consider other collaborators or resources that I might not have considered before.
 - f. The Institute met my expectations

Strongly Disagree / Disagree / Neither Agree or Disagree / Agree / Strongly Agree

8. Did the Institute change how you think of your project? If so, how?
9. What improvements would you suggest for PDHI in the future?
10. Please provide additional feedback about anything else you would like us to know?

Looking Forward Survey

1. What are your top short term (1 year) priorities for your project?
 2. What are your top long term priorities for your project?
 3. What is your biggest concern about the coming year?
 4. What workshop or topics would you like to see covered in the coming year?
 5. Are there particular instructors you would like to hear more from or consult directly with?
 6. When do you want to hold our first workshop or consultation?
 7. Other comments or suggestions?
-

2) Responses to End-of-Week Survey Questions

1. Please provide additional feedback about logistics and facilities that you would like us to know.

- I am so grateful to everyone on the team for being so organized. The communication was frequent and clear even before the Institute began. The facilities--from the hotel to the Hall Center--were great spaces and very accessible. The catering was wonderful. The only thing I can think to add here is that most of the attendees and I had not used Slack before, and some struggled initially to figure out how to access the app and communicate with it. I am not sure what an alternative to this app would look like, but for those of us who were confused about Slack, you also sent all of the needed information via email; this ensured that even Slack difficulties did not impede communication.
- Slack: it feels like not everyone has comfortably adopted it? Can't really speak to accessibility needs, but I did appreciate your including the zoom participants and giving us mics to talk through our masks :-). The trip was very expensive (!) and cost quite a bit more than was covered but fortunately I was able to cover it from a different source
- If you were to do it again, it would be amazing to have some or many of the sessions out in community spaces both to showcase the locations of the great folks we talked to and to add variety to the days. I think it also would have added a level of familiarity or comfort for the non-university-based folks.
- It was wonderful how everything was so well organized and arranged. Food was most generous and delicious. I normally am not able to eat much because of food allergies, however, the food served was well-prepared and served for me to eat more than my share. Thank you for all the thoughtfulness and generosity.
- It's always frustrating to be somewhere and not have time to experience the place. Maybe one or two evening events. When we did Birds of a Feather dinners we worked with the restaurants on how many people they could accommodate with separate checks and then people signed up for a reservation at those places. A little structure.
- I wanted to give a shout out to the excellent job catering did with preparing meals and with overall presentation/service. It was outstanding. I also felt that the communication was clear very early on regarding schedule and expectations. That was tremendously helpful.

- It would have been nice to locate the Institute in a location which had a better choice of what to eat or if we had time to go to the University bookstore. The continental breakfast choices were the same every day. The hotel food was not as good. Having mobility issues, I had difficulty going up and down the stairs, but maybe there was a back entrance and I could have communicated that with the Institute organizers.

2. Did the Institute change how you think of your project? If so, how?

- Yes! Project management, maintaining communication and developing co-governance with community partners. Importance of metadata. Multiple avenues for outreach: virtual, grassroots in-person, institutional.
- yes! I thought of ways to expand my project and ways to improve what we already have in place. It also helped me feel like I was not alone with some of the frustrations that we encounter.
- The Institute brought our project into tangible being in the sense that we left with clarity on "the what" and "the how" ("the how" at least in theory!) for our project.
- The Institute deeply impacted me to think about the ultimate purpose of the project as it applies to audience. The word "community" was so present at the Institute, and to be honest, I did not think much about community before the Institute.
- The Institute helped me think about the project outside the walls of academia. This was super, super helpful.
- Yes. It opened up a ton of possibilities and ideas. A possible kiosk to upload stories and pictures. Also what stakeholders to ask to invest and help us with our project.
- Absolutely as well as varied approaches to future projects.
- Our conversations were especially helpful in guiding my thinking on processing digital assets, utilizing assessments in the early stages of the project, and the developing programming around our digital archive.
- Improvements in communication, transparency. More methodical approach to program planning
- Yes. It made us more intentional about long-term planning and communication within the team. It also helped us to verbalize the values that have been guiding the work we have been doing so far. This increased clarity will be helpful in creating protocols for expanding the project in the coming years.
- It did! It helped us think through the technical feasibility and to also map out what it will actually look like and do. It didn't change dramatically, but it did get a lot more concrete and achievable.
- My partner and I are still mulling over all we learned at the Institute and generating new ideas based on the sessions. We came to the PDHI with a clear idea of what we want to accomplish—to create a space for our town to discuss difficult histories by making the archives more accessible—but we did not know how to accomplish this. The PDHI completely transformed our approach to the project by helping us construct a "how" and clarify our "why," or our purpose. Now, we plan on using Omeka to construct a site—a platform we had never worked with before the Institute. We also plan on using maps to visualize USCT troop movements and migration, something we had never even considered as a possibility before the Institute. We are also thinking more carefully about how to engage

with our community. Because our community is so divided, we felt stuck before the Institute, but the other teams have given us ideas about how to partner with scholars, educators, and descendants to make our design as participatory as possible, even when so many people in our town do not want to participate. Perhaps one of the biggest ways the Institute changed how we think of our project: it made the project feel real. The Institute made it feel possible. We have been trying to solidify institutional partnerships and funding sources, but unsure of how to do so, this project has felt like nothing more than a dream. Workshops on how to secure funding, how to pitch our project to collaborators, and how to develop long-term plans have given this project momentum completely unlike what it had before.

- Our project has been a dream, a shell for a very long time. It has now been fleshed out and we have direction and goals. Thank you!
- I'm not sure we'll be successful but I think we have a good plan for next steps and we now think of ourselves as part of a larger community of practice of people using digital technologies to promote closer ties between universities and communities working collaboratively to promote equity and social justice. This is transformative work for universities, funders, institutions, and communities.
- The institute def made me consider the ways this project is not only valid, but how it can expand, how to check myself regarding ethical practices, what else I can include, and how to imagine it looking like in the end (with the case studies). It also helped me imagine myself taking the project seriously enough to seek funders and to recognize it is normal to ask for outside funders (I thought I could only use small grants).
- Absolutely. I feel that we now have some key pieces (platform, design, road mapping the project for success) answered in terms of forward movement
- The Institute exceeded my expectations. I liked meeting all of the Institute participants and learning from them. The Institute has given me a solid foundation to create and continue with our project.
- The institute prompted me to think about our project in ways that we hadn't considered before. So, not so much a change per se, but rather a realization of the many factors we hadn't really thought through previously. My brain is very full of a wide range of new ideas and perspectives, some of which will improve this specific project, but all of which will influence future projects and my teaching.

3. What improvements would you suggest for PDHI in the future?

- It was all terrific, but for feasibility purposes could be done in three or four days. You might consider branching out into an all-virtual program (more spaced out, of course), not as fun but could reach a lot of people. You have a unique vision and amazing set of human resources/networks there!
- The institute is overwhelming, in a good way, but still overwhelming. Sometimes a beat to let us process and apply what we just discussed would be helpful I think.
- It would really cool to have "office hours" or chat drop-in at some time each day. The Institute staff were all super accessible, but having dedicated time to ask Brian about platform or Dave about story arc would be great. Deliberate pairings with different project attendees could be cool too. So, for example, if both projects are invested in the Black

freedom movement or both projects are committed to data visualization then those projects might pair up for a session/a morning/afternoon.

- Movement of the space in other local spots. Bus to take you back to room for lunch to rest or mats or places to decompress/nap. Shorter sessions spread out. More one on one with speakers.
- Everything was great. One of the most well-developed and comprehensive institutes I have attended.
- The breadth was ideal for someone new to the field. Others who are further along might appreciate opportunities to choose a more specialized suite of workshops, depending on their needs. (Maybe something like a track within the institute).
- It was a lot! The pace was pretty intense though really well structured. It would have been nice to have a little time that was less structured to maybe do a little field trip around Lawrence with each other. We ingested so much information and it was so helpful to be able to talk with others (not just our partners) about what kind of sense it was all making for them. I also think it was (understandably) very much tilted toward the academic point of view... and I especially appreciated the community representatives who came and joined us. Not feeling comfortable asking for help is a me problem... I'm trying to answer honestly.
- Maybe more stretch breaks. The information and conversation in every session was so great, I did not want to miss any of it (no matter how much I needed to take a break).
- Just varying location
- I cannot think of anything to change. I will say that the partner-sharing model we adopted for the 10:45 time slot towards the end of the Institute was a great opportunity to generate new ideas or tackle concerns with just two other people. I think it would be helpful to keep this in the schedule next year and possibly to repeat it every day.
- A tour of the campus and Lawrence would have been most appreciated. We may not be able to go back again and there was so much to see and learn from that as well. A quick shopping spree at the campus bookstore would have put a cherrie on top. Maybe short breaks at the 45 minute mark, a few evening events like making the Birds of a Feather idea work, someone suggested swapping the morning and afternoon sessions on a couple of days so the brains are fresher for some of the more technical information/workshops.
- A little more personal downtime, some time to work hands on in our own teams to apply the technical skills (maybe having access to a computer lab, and maybe one on one time in the lab with an expert to ask some technical questions specific to our project/process).
- More time specifically planned to meet briefly with every group in the cohort - they are absolutely incredible!
- Perhaps the Institute can send out a survey of what areas participants feel they need help in. I also recommend, the Institute be presented in a shorter time-frame, like three to four days, opposed to six days.
- I was very satisfied with the structure and layout of the institute. The in-person collaboration was fantastic. I might suggest being more explicit about having people sit at different tables. When we did so, it felt like we were displacing people from their preferred seats. If you secretly wish people to sit with different people, I would explicitly state that and encourage people to do so. If it doesn't matter, then I wouldn't change a thing.

4. Please provide additional feedback about anything else you would like us to know.

- This was such a fantastic experience. Thank you!
- The University should be excited and proud to have PDHI and its exceptional team.
- Thank you all for a wonderful week!!
- It was a pleasure and a privilege being accepted into your program and I know I'll be carrying these practices and relationships forward. I look forward to continuing work with everyone over the next year. Thanks for all the hard work you all put into arranging everything!
- This was such an invigorating week. Making connections with such diverse group of people working in public digital humanities introduced me to a wide array of tools, technologies, and frameworks that I am looking forward to implementing in this project as well as future projects.
- It was fantastic! Thanks for your hard work and creativity in making it happen!
- I really cannot thank you all enough for everything you have done to support our project and look forward to the coming year.
- I cannot thank you enough for all the time, energy and insights shared with us. Your wisdom is so very appreciated. I feel I have made friends and that we have partners for our projects. How incredible is this?! I look forward to this year's training. Did you know that my community has been waiting for its place to tell its story for a few decades now? You are making it possible.
- Huge appreciation to the organizers and the monumental effort that went into making everything run so smoothly.
- I enjoyed meeting all the great Institute organizers and I look forward to meeting online for the next year. Thank you for organizing with important training opportunity!!! :-)
- This was an amazingly helpful week for me professionally with implications that will reach beyond the specifics of this project (although this project will undoubtedly be better as a result of the week). But I see possibilities for expanding our current project, developing other projects, and incorporating examples, perspectives and specific technologies into my teaching. I'm so glad I attended. Thank you for putting together such a wonderful set of experiences.

Appendix F. Project Updates - December 2023

As of **December 2023**, PDHI staff have received updates from several project teams about major project milestones, accomplishments, or developments in the past year. The notes below do not in any way represent the full work done on any of these projects. These are notes that have been reported back to us and give an indication of some of the work that has been done recently. If a project is not mentioned, that does not indicate that no work has taken place.

The Black Church Archives Project

- Developed a prototype website: <https://pages.stolaf.edu/bcap/>

The Black Yield Institute / The Vault

- Held a Food/Stories workshop to create digital story content for The Vault, and to create process photographs for the Little Timbuktu Lending Library
- Developed prototype website and plan to launch the public site soon

The Indigenous Media Portal

- Awarded an NEH Humanities Collections and Reference Resources - Preservation and Access grant to support the planning stage of this project
 - NEH award info:
<https://apps.neh.gov/publicquery/main.aspx?f=1&gn=PW-290445-23>
 - University of Oklahoma Press Release:
<https://libraries.ou.edu/news/ou-researchers-win-prestigious-neh-grant-develop-indigenous-media-portal>

The Chamizal Community Digital Archive

- Held zoom with community members to discuss the Chamizal Historic Marker and future events and projects
- Held event honoring elders and distinguished members of the community
- Presented on a panel with other PDHI teams at the 2023 Association for Computing in the Humanities conference

The Manitos Community Memory Project and Digital Archive

- Launched website: <https://archive.manitos.net/s/main/page/welcome>
- Hired a digital archivist consultant to provide technical assistance to community partners in preparing and uploading content to populate the site
- Created a proof-of-concept video to demonstrate how animation could be used to help teach children basic interviewing:
<https://manitos.net/wp-content/uploads/2022/07/Sheepherding.mp4>
- Developed map interface to visualize data from oral histories related to Manito migration: <https://migrations.manitos.net/explore>

Mosaic Atlas

- Further developed the website and interactive maps explorer at <https://mosaicatlas.org/>

The Salus Populi US Colored Troops (USCT) Pension Project

- Developed temporary website with project information and news while continuing to gather pensions and transcribe them: <https://saluspopuli.org>
- Developed drive and hub for data storage
- Formed a non-profit and board
- Assembled of team of transcriptionists for initial “discovery” phase which allows for discovery of pensions through military files
- Applied for CLIR grant
- Discovered more burial sites through pension records and ordered new VA headstone for Fairview in Liberty, MO (pension records held documentation necessary for ordering)
- Developed guide and documentation for drive and document building
- Established social media presence on Facebook, Instagram and X
- Inventoried nearly 2K carded military service records
- Began writing guide and protocols for pension transcriptionists
- Delivered first public lecture January 11, 2024 in one of the counties of the study, co-sponsored by Clay County Archives, Clay County Museum and Midwest Genealogy Center

The West Side Sound Oral History Project

- Presented at the 2023 Society for Ethnomusicology Southern Plains Chapter conference
- Presented at the 2023 National Association of Chicana and Chicano Studies Tejas Foco conference
- Presented at 2023 HASTAC Critical Making and Social Justice Pratt Institute

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- Collaborated with the San Antonio Public Library to conduct a community-based archival workshop
 - Submitted an application for funding to develop website
 - Developed Spotify playlist of West Side music:
<https://open.spotify.com/playlist/0gqUxjz8pflSrosNR4F2Bw?si=c380408d01b54c37>

Willie McGee and the Legacy of Legal Lynching

- Awarded \$2,500 Research Development Grant from the Organization for Feminist Research in Gender and Communication

Undocumented Under Covid-Oral Histories

- In 2022 Comunidad Colectiva merged into its grassroots sister organization, the Carolina Migrant Network, where it continues its work:
<http://www.carolinamigrantnetwork.org/colectiva/>

Appendix G. Slides, Handouts & Resources

Presentation slides and notes, handouts, and other resources provided by PDHI instructors have been gathered together into the *PDHI Handbook*.

The *Handbook* is available in KU ScholarWorks, the institutional repository of the University of Kansas, at <https://hdl.handle.net/1808/34893>.