Digital Poster Session Project Descriptions

Aluka: An Online Digital Library of Scholarly Resources from and about Africa

Aluka is an international, collaborative initiative building an online digital library of scholarly resources from and about Africa. The organization works with libraries, archives, cultural institutions and individual scholars to make digital materials on a range of topics related to Africa more broadly available. There are more than 300,000 primary sources and supporting reference materials available for research and teaching in the Aluka digital library. Of particular interest may be visual, spatial, and contextual documentation of important cultural heritage sites throughout the African continent including rock art sites not assessable by the public. In addition, there is historical documentation of liberation movements in six southern African countries with an emphasis on both the regional and international perspective as well as one of the largest aggregations of digitized African plant documentation. Available materials range from letters, oral histories, travelogues, and field notes to photographs, books, serials, 3-D models, GIS data sets, and type specimens. The materials in Aluka have been selected to provide value to students, scholars, and researchers in a number of disciplines, from African studies to political science, anthropology, archaeology, geography, history, and botany; with content being contributed by institutions and individuals in Africa, Europe and the United States.

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AVOICE – The Congressional Black Caucus Foundation Virtual Library

Avoice is the *central, online* source of information about African American political and legislative participation. It is a valuable tool for researchers, educators and students - offering users access to a unique collection of content on the role of African Americans in shaping democracy in the United States. As a project of the Congressional Black Caucus Foundation, Avoice is a part of the mission to serve as the non-partisan policy-oriented catalyst that educates future leaders and promotes collaboration among legislators, business leaders, minority-focused organizational leaders, and organized labor to effect positive and sustainable change in the African American community. To that

end, CBCF works to broaden and elevate the influence of African Americans in the political, legislative, and public policy arenas.

The Avoice project is almost 2 years old and entirely online. The poster session will highlight our digitization collaboration with traditional archives. It is an excellent example of how the integration of virtual and traditional libraries works to preserve and promote collections. With the rise of social media and programming advances, archives and humanities -based content are poised to take advantage of the technology. The Avoice site produces original video content as well showcases newly digitized video clips of old congressional footage. In this poster session, we will explore the structure of the collection, the online and traditional outreach conducted, in addition to the benefits we are discovering in the classroom and in scholarship.

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The Dawn Project: Furthering Social Change through Digital Narrative

Carroll Parrott Blue is an academic, artist, and community arts activist whose interactive multimedia work has garnered recognition from a 2004 Sundance Film Festival Jury Award and the American Library Association as one of the 30 best American Association of University Press publications in 2004. Her digital media works include public art and locative media for eight transit station platforms for Houston's Southeast Transit Line Corridor, *Third Ward Storymapping Project Website*, *The Third Ward Online Tour Website*, *The Dawn at My Back: Memoir of a Black Texas Upbringing Book/DVD-ROM/Website* and *The Dubai-Orlando Project*. Blue's digital QuickTime movies include *Thelma Scott Bryant and Third Ward: An Urban Redevelopment Story 2006*, *Dubai 2005* and *Journey Through the Bloodlines*. Her Public Broadcasting Service (PBS) programs include *Mystery of the Senses: Vision*, *Nigerian Arts-Kindred Spirits*, *Conversations with Roy DeCarava* and *Varnette's World: A Story of a Young Artist*. Blue is the Executive Director of The Dawn Project (Dawn), a 501(c)(3) non-profit media training and production organization. Dawn uses community-based media training and production as neighborhood development programs. View *Third Ward Storymapping Project Website* at: www.storymapping.org/thirdwardfix00j.html

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Freedom on Film: Picturing Georgia's Civil Rights Movement Online

Barbara McCaskill, Associate Professor of English and Co-Director, Civil Rights Digital Library Initiative
Christina Davis, Research Assistant, History Department, The University of Georgia

Freedom on Film is one component of a larger project, The Civil Rights Digital Library Initiative or CRDL (*http://www.usg.edu/galileo/about/planning/projects/crdl/*). Funded by a grant of over $750,000 from the Institute of Museum and Library Services, the CRDL seeks to digitize archived film in the University's collections for housing and access online, to construct one web portal that connects over seventy institutional sites across the country, and, finally, to create a pedagogical web site, *Freedom on Film*, that critically interprets selected Movement video and creatively constructs materials for instructional use.

For the Digital Humanities and African American/African Diaspora Studies Conference, we propose a combined presentation and traditional printed poster about *Freedom on Film: The Civil Rights Movement in Georgia*, a digital humanities project initiated in 2006 (*www.civilrights.uga.edu*). Featuring unedited news footage from the Movement donated to The University of Georgia by two television stations, WALB-TV (Albany) and WSB-TV (Atlanta), the project involves developing original materials—narratives, classroom activities, discussion questions, bibliographies, lesson plans keyed to Georgia Performance Standards—to assist and encourage K-12 public school teachers to teach about Georgia's Civil Rights Movement.

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of note: celebrates diasporic arts, culture, and history.

of note is an online publication celebrating the arts, culture, and history of our distinct yet intersecting diasporas. It is a space where art meets activism, empowerment, and social responsibility.

Each week, *of note* presents events celebrating the arts of African-American, Cuban, Brazilian, Haitian, Indian, and Egyptian culture, among many others. The artists presented in *of note* not only honor the diaspora, but their work also reflects a commitment to social change.

For many of us, the arts are central and inspirational to our life, work, and activism. As people of color, we are making great strides in terms of our representation on the stage, yet we are not equally represented in the audience. Even when it is work celebrating our histories, experiences, and cultures - we are often scantily present in the theaters, auditoriums, galleries, etc. Out of that absence, *of note* was created. It is an online space whose mission is to inform the community about noteworthy events, with the larger goal of increasing our access to and participation in the arts celebrating people of color.

of note is working towards serving the community as a premiere online space for the diasporic arts.

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Portuguese Mapping: The African Coast

I have been developing a website that contains information on the earliest locations where slaving occurred on the coast of Africa. Much of the website is designed--but has yet to be posted on the internet. A simple mockup of the site can be viewed at
http://denali.tlc2.uh.edu:9080/PMOCA/first-slave-ports
The material on the site comes from the earliest maps (1440s-1490s) and descriptions of the African coast from the same time period. None of this material has been made public before--except in piecemeal fashion—and virtually all of the information has remained in Portuguese.

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Producing History: African American Documentary Film & Media Collections

Washington University Libraries has several projects which showcase both the preservation of African American history and innovative uses of new digital technologies. From the Dred Scott Project of the Digital Library Services (DLS) department to the newly acquired Little Black Sambo collection, we hold a variety of rich resources for teaching and learning. Our poster will focus on the Film and Media Archive (FMA) collections pertaining to African American and African history and how the Archive makes previously unavailable resources accessible online through innovative digital technologies.

The Libraries' Film and Media Archive holds the combined collections of acclaimed documentary filmmakers Henry Hampton, his production company Blackside, and William Miles. The Archive is one of the largest resources on African American film and media materials in the country. Films such as Hampton's groundbreaking 14-episode Civil Rights documentary *Eyes on the Prize* and Miles' 4-part series *I Remember Harlem* are considered the definitive works on these subjects. In addition to the finished films, we hold all of the outtakes, interviews and research that went into the productions. Moreover, each collection consists of multiple programs on such diverse issues as African American arts, the Great Depression, blacks in the military, African American religion and spirituality, Africa in the late 20$^{\text{th}}$ century, and the experience of black athletes.

With the goal of creating a searchable, multimedia online archive, the FMA is establishing a digital station for capturing, transcoding and delivering moving image and other media materials. We will need to address questions of metadata and compression schemas, along with storage and delivery challenges. Prioritizing sections of the collection for digitization will require consideration of rights, format, equipment and media fragility. Copyright permitting, our ambition is to digitize large sections of the Archive for use by teachers, students and the researching public. An earlier collaborative project of the FMA with WGBH in Boston and the Birmingham Civil Rights Institute resulted in Teachers' Domain, an online Civil Rights resource for teachers which has received widespread acclaim.

Links:
Eyes on the Prize Interviews - http://digital.wustl.edu/e/eop/index.html
Teachers' Domain – http://www.teachersdomain.org/exhibits/civil/index.html
Washington University Film & Media Archive -
http://www.library.wustl.edu/units/spec/filmandmedia/index.htm
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The Project on the History of Black Writing Digitizing in the 21st Century

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Presenters: **Doretha K. Williams, Project Coordinator**
Cynthia Lynn, Project Coordinator

The Project on the History of Black Writing (HBW), originally known as the Afro-American Novel Project, began in 1983 at the University of Mississippi, Oxford. In its twenty-five year existence, HBW has been and continues to be ever on the cutting-edge of new technologies that allow access to its literary collections. In the last decade, HBW pursued the digitization of its novel collection, often collaborating with other organizations. With a grant from the Lemelson Foundation of Hampshire College, and an affiliation with the Smithsonian's Museum of American History and the Association for the Study of Afro-American Life and History, HBW developed a prototype for a CD-ROM titled, "Neither Bond Nor Free: An Anthology of Rare African-American Texts." Completed in 1996, this CD-ROM consists of one complete novel, with information about the author and the period. Partnering with Microsoft Corporation and Dr. Henry Louis Gates, Jr., HBW continued to build upon its first program by contributing to the Microsoft Encarta Africana 2000 digitizing project. Using HBW's collection of rare and out-of-date novels, seventy-five African-American novels written and published between 1853 and 1919 were made available through Encarta Africana: Library of Black America.

Our poster session presentation for the Digital Humanities and African American/African Diaspora Studies Conference will explain how digitizing HBW files will address three crucial issues facing archival based collections: access, usage, and preservation. Our presentation will include a brief introduction to our existing digital collection, a demonstration of our new prototype internet service, which is a collaboration with University of Kansas Information Gateway Services, and a Power Point presentation highlighting our three-point objective and its three phases.

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Restoring the History of the Subaltern: A corpus-informed study of 'The History of Mary Prince, A West Indian Slave'

Drawing from Halliday's (2004) account of Systemic Functional Grammar and the practices of Corpus Linguistics the aim of this project is to propose a critical method of

examining the language used by the subaltern to talk about their experiences. Taking KNOW, KEEP, SAY, GIVE and TAKE as examples, it is suggested that the use of verbs in 'The History of Mary Prince, a West Indian Slave' not only can reveal something about how Prince construed events and perceived the world, but can also reveal something about the social and ideological systems which, through discourse, helped to construct those experiences and operated to suppress her. My research to date has only focused on five verbs; however, I would argue that this initial investigation shows the benefits of using computational methods of analysis in the study of colonial and postcolonial discourses.

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The Revised Dred Scott Case Collection

Washington University's Digital Library Services (DLS), is currently engaged in multiple projects relating to African American history within the Library, with faculty, and with other institutions. Created in 2006, DLS has spent the last two years establishing an infrastructure to support and deliver locally-created digital resources, which includes the migration of existing resources in electronic form to accepted standards.

The *Revised Dred Scott Case Collection* is a recent demonstration of our work providing a full case history to one of the most infamous legal cases in American history.
The collection, which began in 1998, was the Library's first significant digital project.
The current online collection is an expanded and revised version of the *Dred Scott Case Collection*. The primary content of the project are the legal documents from the Missouri State Archives (MSA) relating to the Dred Scott freedom suit that led to the landmark U.S. Supreme Court decision (2007 was the 150th anniversary).
This poster would highlight two primary aspects of the "reclamation" project: on the one hand, emphasize some of the issues involved in migrating older digital projects to widely-accepted standards, and discuss the unseen benefits of doing so; on the other hand, describe how the documents were encoded using the TEI to leverage the collection's content, and demo the interface.

Links:

The *Revised Dred Scott Case Collection*: http://digital.wustl.edu/d/dre/index.html
The original *Dred Scott Case Collection*: http://library.wustl.edu/vlib/dredscott/

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"That Crack in the Concrete": Hip-Hop, Politics and the Archive in Black Urban Video Culture

The hip-hop community along with the rest of contemporary American society is attentive of and financially committed to emergent digital technology. As new media and technology are discovered, hip-hop has increasingly been involved in the photographic and cinematic documentation of black American cultures. Despite this, we still fail to assemble tangible archives for much of popular media, hip-hop notwithstanding. Ironically, this void exists in a moment when we can (and can't help but) flip through countless television channels of hip-hop themed commercials, music videos and news broadcasts. This lack of archiving also appears at a time where the numbers of mainstream and independent hip-hop websites and magazines continue to increase dramatically. The reality however, of these television, Internet and print media is that they are short-lived. Imagine instead an archive of the video culture resulting from and critiqued within these various media outlets. My project results from a desire to preserve these important audio-visual documents.

Given the ephemeral nature of digital technology, alternative methods of recording hip-hop history must be developed. While I do not agree with dismantling the inter-generational oral tradition altogether, and would advocate for a reawakening of this historical convention as well, archiving hip-hop digital media, in both institutional archives, museums and libraries as well as in alternative print, internet and video mediums, could be its own form of preservation and power in the hip-hop community. It would preserve a legacy of inter-generational cultural and historical inheritance that is currently threatened. It could also add institutional legitimacy and economic independence. Finally, it could promote education and artistic development.

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Uncovering Black History in Baltimore

The Diaspora Pathways Archival Access Project (DPAAP) is a partnership between the Afro Newspapers and Johns Hopkins University. Funded by the Andrew W. Mellon Foundation, DPAAP is a three year initiative designed describe the rich and historically significant contents of the archives of the Afro Newspaper. The archives of the Afro include primary source materials like photographs, newspaper clippings, correspondence, and other manuscript materials. Descriptions of the archival holdings of the Afro will be made publically accessible in a searchable online database. DPAAP is designed to make 116 years of African American and African Diaspora history, as created and record by the Afro, accessible to a wide range of scholars, teachers, and public users. This session will describe the development of the DPAAP database and provide hands-on demonstrations of the beta version of the database.

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Virginia Emigrants to Liberia, 1820-1865: Transatlantic Afro-Virginian History

The digital history project, *Virginia Emigrants to Liberia*, illuminates the lives of enslaved and free black Virginians as they left their native state and built a new nation on the west coast of Africa. About 3,700 people made the journey between 1820 and 1865 under the auspices of the American Colonization Society. The heart of the project is a database with two searchable tables. The Emigrants table contains—when available—full names, ages, family relationships, place of origin and destination, literacy, occupation, and more. The Emancipators table includes county, year of emancipation, and other information on more than two hundred Virginians who manumitted emigrants to Liberia. Other resources include stories of emigrants and emancipators and related primary and secondary materials. Together, the information contained here facilitates deeper research into African American genealogy and history and new understandings of interpersonal relationships and global history.

The Virginia Center for Digital History (VCDH) sponsors the initiative with funding from the Virginia Foundation for the Humanities and the National Endowment for the Humanities *We the People* initiative. Independent historians Marie Tyler-McGraw, PhD, author of *An African Republic: Black and White Virginians in the making of Liberia* (University of North Carolina Press, 2007) and Deborah A. Lee, PhD, produced the content. With technical development by VCDH staff, *Virginian Emigrants to Liberia* will join *Virtual Jamestown*, *Valley of the Shadow*, and others on the VCDH website in March 2008. Future plans include additional primary sources digitized and linked to a timeline; collaboration with the Library of Congress to effectively integrate their textual, visual, and audio resources; an interactive forum, and integration of the project into ongoing NEH Teaching American History grants in Virginia.

The project facilitates inquiry into African American genealogy, enslaved and free black family life in Virginia and Africa, local and world history, and perspectives on race and nation in a transatlantic context. It makes available rare data on enslaved people such as surnames, naming and childbearing patterns, and family structure. It enables quick comparisons between colonizationist manumissions in different counties and regions. It affords research into a wide range of experiences among colonists, from illness and death from tropical diseases and warfare with indigenous people to success in agriculture, business, education and government. Examples of the latter include Liberia's first

president, Joseph Jenkins Roberts and first lady Jane Rose Waring, both from Petersburg; and fourth president James Spriggs Payne from Richmond.

The poster session display will include maps, charts and images, and a few family stories, and the website with the database will be demonstrated on a laptop computer.

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