

Digital Memories: Theory and Practice

CUNY Graduate Center, Spring 2024

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Digital Memory Projects: Composing A Review

An essential objective of this course is to practice the critical appraisal of digital memory projects. To this end, you will evaluate a total of three projects for the semester. You may work alone or with a peer. Here is the [suggested list](#) for you to choose from.

You will write and edit your project reviews collaboratively in this Google document. At the end of the semester, we will publish all reviews in [Manifold](#) as an open guide for anyone interested in digital memory projects.

Resources

- Miriam Posner's video "[How did you make that?](#)"
- "[Precepts](#)" to evaluate and develop digital projects, prepared by Roopika Risam, her colleagues and her students.
- [Digital Memory Project Reviews](#). A collection of reviews written by Digital Memories students in [Spring 21](#), [Spring 22](#) and [Spring 23](#).
- Style and content [guidelines](#) prepared by Brianna Caszatt, who curated the collection in Spring 21.

Screenshots:

Chicana por mi Raza

Reviewed by: Kelly Karst

Review start: February 7, 2024

Review last updated: February 16, 2024

Site link

<https://chicanapormiraza.org/>

Archive link (05/13/2024)

<https://archive.ph/WuvhJ>

Data and Sources

- Oral histories on film

- Biographies
- Historias (Research essays)
- Timelines
- Story Maps
- Photographs
- Speeches (in written format)
- Correspondence
- Event posters

Processes

- Traveling across the United States to collect oral histories on films
- Converting films to YouTube
- Scanning and digitizing personal archives
- Processing digitized archives to upload and be discoverable
- Students writing biographies
- Researchers writing “Historias” or research essays
- Researching within and outside the site to create timelines and Story Maps

Presentation

A main website is searchable and is also a portal to access the Mujeres student biographies, the Chicana Diasporic Scalar research hub, Historias research essays, recent uploads, and visualizations. The Chicana Diasporic hub allows users to search its contents or browse through a curated and themed table of contents or index.

Digital Tools Used

- YouTube
- Scalar

Languages

- English
- Spanish (occasional within specific archived items and official names of organizations, works, etc.)

Review

The Chicano Movement, also known as the Movimiento was a Mexican American civil rights movement within the 1960s and 70s that worked together to fight racial discrimination, work towards empowerment and civil rights, uplifting the youth, and at time calling for reclaiming Aztlan, U.S. territory in the Southwest that was once part of present-day Mexico. Perhaps most widely known from the movement are the powerful labor strikes by the United Farm Workers (UFW) in California led by prominent figures Cesar Chavez and Dolores Huerta. The Chicano Movement still loosely exists today with an emphasis on addressing human rights concerns for those crossing the U.S./Mexico border to immigrate to the United States ("Chicano Movement"). [Chicana por mi Raza Digital Memory Collective](#) is a collaborative initiative formed in 2009 to safeguard the narratives of Chicanx and Latinx communities during the Movimiento while

spotlighting women's voices from the moment. Spearheaded by Professor Maria Cotera and filmmaker Linda Garcia Merchant, the project has undertaken extensive oral history collection efforts across numerous states, amassing hundreds of hours of interviews with significant figures and allies while utilizing volunteer and student support. Currently, their digital repository hosts approximately 7,000 accessible records and over 500 interview clips, with ongoing efforts to digitize and upload thousands more archival items.

The Chicana por mi Raza Digital Memory Collective is a clear labor of love that continues to bring a scholarly community together to both learn from and contribute to the site while also serving as a useful pedagogical tool for the wider Chicana public and K-12 schools. Though the site is not difficult to navigate, it is not clear how to access the digitized archival collection outside of discovering items within larger content such as [essays](#), the [timelines, and story maps](#). There is a further disconnect in what is searchable on the main website versus the [Chicana Diasporic research hub](#). Users will need to know to search within both portals to make the most out of their search experience, and also be aware of where to search as the site search is located in the footer of the main page, and one must scroll past the Chicana Diasporic explanation to actually access the hub. The site could have a more cohesive search experience with a dedicated catalog, but this would require at minimum the expertise and labor of a trained Librarian or Archivist and possibly the purchase of cataloging software. Upkeep may continue to be an issue as evidenced by broken embedded timelines. The visual layout of each section differs in consistency, which may have the user wondering if they are still viewing works from the same organization. However, within each section the information is laid out in an organized and easy to follow manner with relevant media both within and outside the archive that enriches the experience.

How does this project address information? Think about how information is gathered, transformed, and analyzed in this project: is the information aggregated from elsewhere? Has information been created or curated anew for this project? Please explain how information is treated in this project.

This project aimed to gather different sources of information with an aim of highlighting the role of women in the Chicano movement. Some of the information is original, such as the interviews with women. Some are artifacts from the time period that have been digitized. Some of this collected information has in turn been used for collaborative projects to create digital presentations or research papers related to this topic area. In essence, it is a storehouse for information that is also staying alive through its use by others which is reflected within the site.

How well does this project handle information? Does the analysis and presentation of information through this project overwhelm the user? If not, how does information enhance the experience and interaction with the project? Please evaluate how successfully information is incorporated into the project.

There is not much consistency across how the various points of information are presented to the user. For example, the experience of video interviews from one site is markedly different from an all search which will bring up essays that include images from their archive. The archive of objects itself does not seem straightforward to search or browse, but is rather, dispersed

throughout the site. However, these sources of information are used quite well in the ambitious Chicana Diasporic research hub to tell the story of this movement through these women's perspectives.

"Chicano Movement." *Gale U.S. History Online Collection*, Gale, 2023. *Gale In Context: U.S. History*, <https://link.gale.com/apps/doc/UPCJES097287584/UHIC>. Accessed 16 Apr. 2024.

Project Review: "Mapping the Enlightenment"

Reviewed by: Leila Markosian

Review started: February 16, 2024

Site link:

<https://mapping-the-enlightenment.org/>

Archive link (05/13/2024)

<https://archive.ph/tyWzz>

Data and sources

This project relies on historical data in the form of travel itineraries of Greek-speaking scholars in the 17th and 18th centuries.

Processes

The site creators distilled data from 67 scholars' travel records and isolated information about the scholars' origins, destinations, year of travel, and purpose of travel in order to present the map.

Presentation

This project's data is made visible in the form of interactive and dynamic web maps that represent the networks between intellectual centers in western Europe and their peripheries. The interactive maps can be queried to display networks based on an individual scholar's travel routes; locations of origin or of destination; and the purpose of each travel datapoint, including educational, religious, professional, and personal reasons. Pop-up windows also allow for users to view the aggregated travel distance of each scholar, as well as the number of travels originating from or destined to locations on the map. Finally, users can also type in keywords to find travel and scholar information about specific topics. The entire project is displayed on a website with an explanatory "Home" page, a "User Guide", short descriptions of "The Team", and archived information about a "Workshop" and a "DH2017 Conference Paper".

Digital tools used

To process the data, the project creators used Apache, PostgreSQL, PHP and GeoServer with PostGIS. To create the project site and interactive map, the project creators used HTML5, CSS3, and JavaScript.

Languages

The site is available in English, and the map can be viewed in English or Greek.

Review

“Mapping the Enlightenment” seeks to answer the question of “what is enlightenment?” by mapping intellectual networks in western Europe and its peripheries in the 17th and 18th centuries. By analyzing geographic data about the flow of knowledge in the Enlightenment period, the creators of this project aim to better understand the role that scientific centers (or major cities in western Europe) and their peripheries (extending across the Ottoman Empire) played in the production of knowledge during a formative period in global intellectual history.

This project was created as a collaboration between the University of Athens, the National Archives, and the University College London, and it has received funding from the Research Centre for the Humanities. The project site for “Mapping the Enlightenment” was launched in 2017, and is intended by its creators to live on as an open-source example of “how Digital Humanities, through its interdisciplinary nature of binding together research in humanities with digital technologies, can generate new critical knowledge through the re-interpretation of data that might otherwise be obscured” (Routsis et al, 2017). The project’s creators express hope that, in the future, other researchers will be able to submit data about the Portuguese *estrangeirados* and Spanish *pensionados*, thus enriching our understanding of Enlightenment-era intellectual networks across the Ottoman Empire.

The interactive map serves as the focal point of the “Mapping the Enlightenment” project. The map itself is simple, presenting an unmarked, whimsically water-colored map of western Europe and its peripheries. Upon zooming in, country borders and major roads appear. It is unclear if these borders and roads align with the 17th and 18th century geography that the map is concerned with, or if they represent our contemporary conception of the region. Viewers can select alternative display settings, including settings for “current borders”, “world imagery”, “no borders”, “terrain background”, “toner background”, and “dark matter”. The maps for “no borders”, “terrain background”, and “toner background” do not seem to work, instead wielding a blank, gray background. Viewers navigate the map using a sidebar, which allows us to select different scholars, intellectual topics, or travel routes to track on the map. Information is presented in two ways: upon selecting a data filters (which might be a scholar’s name (like “Cyril”), a purpose (like “political activity”) or an origin or destination location (like “Thessaly”), we will see a group of directional lines (→) and a table presenting the mapped data. Upon hovering over a line, a pop-up window with metadata will appear to tell us the “From”, “To”, “Year”, “Name”, and “Purpose” of the related travel. The layout of the map is unfortunately clumsy and difficult to navigate. First of all, when the data table appears, it obscures the map and requires the user to drag the map around behind the table until the arrows are visible. In this sense, the modes of information presentation are at odds with one another. Although the data display is

cumulative (which is helpful when researching how multiple intellectual “purposes” or scholars intersected), the stacking up of data tables makes it difficult to view the map. Secondly, the map is not scaled to fit a typical computer screen. Much dragging around and rearranging of one’s browser window is needed to use this map, which may discourage widespread scholarly use. One successful element of the project can be found in the navigation sidebar, where users can elect to view an animated timeline of the travel routes mapped. This feature allows us to understand the dynamic and geographically diffuse evolution of Enlightenment thought between 1659 and 1860. As a general educational tool, the project is overwhelming: the navigation instructions in the “User Guide” are dense, and likely require pointed queries or research questions in order to be useful. However, if the project’s goal is to “decenter the established image of the Enlightenment”, then this site offers a useful alternative for scholars and researchers with specific queries and reasons for using the site (Routsis et al, 2017).

How does this project address information?

In terms of gathering information, this project involves a vast amount of data in its scope. Rather than create *new* datapoints, the project takes existing data about Enlightenment scholars — their travel routes, timelines, reasons for movement — and turns this into information for the map. The project combines a lot of information in order to present a history of intellectual history, and attempts to make this information available to those with a clear, designated research purpose.

How well does this project handle information?

Although this project involves an overwhelming *amount* of information, the presentation of new information is likely useful to scholars researching the evolution and spread of Enlightenment thought. The information presented through “Mapping the Enlightenment” is easily distilled, sorted, and compared; however, without focused, guiding research questions, visitors to the site are likely to feel inundated by data.

Divergente: A Review

Reviewed by: Cecilia Knaub

Review started: February 17, 2024

Review last updated: February 20, 2024

Site Link

<https://divergente.pt/en/>

Archive link (05/03/2024)

<https://archive.ph/77F8e>

Data and Sources

- National archives
- National and local statistics from Portugal and other EU member states
- Documentary videos
- Audio recordings
- Illustrations

Partners and Funding Sources

- Civitates
- Journalism Fund (Grant)
- Free Press Unlimited (Grant)
- FUNDAÇÃO CALOUSTE GULBENKIAN (Grant)
- Grain
- Monte - Central Alentejo Development
- ISCTE-IUL
- Centre For Social Studies Coimbra University

Processes

The exact processes depend on the project. The project stakeholders do not provide any additional details about the methodology.

Presentation

Divergente presents a series of individual projects on the home page. Each project deploys unique components and multimedia content. Some examples include data visualization, interactive maps, audio recordings, documentary videos, and photography.

Digital Tools Used

- HTML
- CSS
- Javascript

Project specific tools vary.

Languages

- English
- Portuguese

I reviewed the project in English.

Review

Divergente is a digital magazine containing narrative journalism, data visualizations, documentary videos, and other multimedia projects about social and political topics in Portugal and the larger European continent. Operating as a non-profit, it was founded in Portugal in 2014 by a group of journalists with the belief that storytelling can scrutinize power structures and inspire active citizenry when centered on underrepresented subjects.

The project receives funding from a number of public interest projects, grants, non-governmental organizations, universities, and individual contributors. The magazine houses several collaborative, independently funded research projects that each merit in-depth analysis. What becomes evident upon a high level reading is that the overall project executes on the goals enumerated in its editorial statement through its coverage of underrepresented voices and its commitment to accurate, slow storytelling facilitated by multimedia assets and engaging front end design.

In particular, the multimedia reporting project *For You Portugal, I Swear!* exemplifies the commitment to untold stories and innovative, independent journalism. The piece provides a voice to the Guinean Commandos who fought alongside Portugal in the Portuguese Colonial War. Divided into four chapters, the project is a result of an investigation that ran from 2016 to 2021. It opens with a short video introduction of military footage to introduce the topic and subjects. Black and white footage depicting black African soldiers who were recruited by the Portuguese to fight in the civil war is accompanied by Portuguese language narration (English or Portuguese captions roll along with the footage). As the video concludes and fades, the webpage invites the reader to scroll through additional background information about the conflict. The text, infographics, and images overlay red and green backgrounds, representing two of the colors in Guinea's flag. Ominous sounds of cannons firing play from the browser as users scroll. New elements appear dynamically as the user scrolls, culminating in links to four chapters: Blood and Sugar, Fighting Cocks, Cannon Fodder, and What Now, Portugal? In the subsequent pages, content loads dynamically on the page, creating an immersive experience. Each chapter intertwines history, biography, and personal testimony from former Portuguese Guinea soldiers in the form of text and embedded video interviews. In addition to the narrative, tabs in the top right hand corner provide additional content. While a Mural page remains under construction, the Figures tab displays a number of bar graphs with relevant statistics about the soldiers from Angola, Mozambique, and Portuguese Guinea in the armed conflict. These statistics compliment the personal stories to create a full picture of the conflict's toll. While innovative and immersive, the project can be overwhelming; the page is filled with image, infographics, text, and audiovisual components, often layered over one another. Once reading the piece, it becomes difficult to navigate to a previous chapter, or to skip ahead, or return to the menu. Overall, *For You Portugal, I Swear!* successfully presents untold stories of persecution in a compelling format.

For You Portugal, I Swear!, one of many projects gathered on Divergente, utilizes information in a number of formats: documentary video footage, photographs, infographics, narrative text, and data visualizations. The project combines them with mixed results; the chapters can be overstimulating, as video clips, images, and text populate on a single page, often fighting for the user's attention. It's successful when one medium is emphasized, as with the dynamic data visualizations under the figures tab.

Healing Histories Project: A Review

Reviewed by: Zelda Montes

Review start: February 11, 2024

Review last updated: February 21, 2024

Site links

- <https://healinghistoriesproject.com/>
- <https://mictimeline.com/> (linked)
- <https://fortification.libsyn.com/> (linked)

Archive link (05/03/2024)

<https://archive.ph/5o8u2>

Data and Sources

- Blog posts
- Podcasts
- Pedagogical questions
- Curated stories
- Timelines
- Images
- Articles

Processes

- Blog posts reflect a dated history of work on the HHP
- Pedagogical questions, framed as “Curriculum and Tools,” ask users to reflect critically on the research collected
- Podcasts are embedded under “Fortification COVID-19 Edition” as a potential entry point for users to engage with; the embeds link to [Apple Podcasts](#) which subsequently link to [Libsyn](#)
- A main timeline contains all the research collected regarding the Medical Industrial Complex, which is tagged in order to filter the timeline by topic
- Articles are linked as sources within the timelines
- Select curated stories of the Medical Industrial Complex accompany their respective curated timelines
- Images supplement the curated stories

Presentation

The landing page of the *Healing Histories Project* is a searchable Wordpress site featuring multiple pages, with the bulk of content on the *Blog* and *Curriculum & Tools* pages. Overall, the site serves as a contextual entry point for the *Timeline*, which exists at a separate site altogether. After being directed to the timeline from the navigation bar, users are welcomed by a pop-up window soliciting contact information to “stay in touch.” The *Stories of Care and Control: A Timeline of the Medical Industrial Complex* website situates curated narrative stories

alongside their respective timelines, as well as a main all-encompassing timeline. Upon entering the site, users are encouraged to explore the timeline, with a page linked containing information about how to use the timeline. The timeline is interactive, filterable, and keyword searchable. User engagement with the timeline surfaces a yearly date, overview, description, filters, and sources, as well as an ability to share the timeline event via email, X/Twitter, or Facebook. Interacting with the curated stories yields another pop-up window for the user to decide whether they want to read the narrative essay written, or interact with the curated timeline. A navigation bar links to pages both within the website where the timeline lives, as well as back to the *Healing Histories Project* website.

Digital Tools Used

- WordPress
- Svelte
- Timeline and database technologies are unknown

Languages

- English

Review

The *Healing Histories Project* (HHP) is a pedagogical framework website (healinghistoriesproject.com) founded by Anjali Taneja, Cara Page, and Susan Raffo, organizers and medical practitioners committed to the principles of Health Justice and Abolition working to “generate change through research, action and building collaborative strategies & stories with BIPOC-led communities, institutions and movements organizing for dignified collective care” ([What is HHP?](#)). The *Stories of Care and Control: A Timeline of the Medical Industrial Complex* sub-site (mictimeline.com) serves as a culmination of over a decade of research on the changing evolution of the Medical Industrial Complex (MIC) that resulted from the [2010 US Social Forum](#), further shaped in partnership with the Kindred Healing Justice Collective, the People’s Movement Assembly, and interdisciplinary contributors “rooted in abolition” ([About | Our Team](#)). As a digital remembrance project rooted in a “theory of change,” the timeline focuses on the following themes for contextualizing the impact of the Medical Industrial Complex on land, economies, bodies, and cultures:

- The Before
- Separation of Care from Community
- Colonization, Eugenics, and the Evolution of Disease and Medicine
- The Carceral State
- Strategies of Movements and Resistance

At an overview, the HHP site consists of blog posts, curriculum & tools (including podcasts), and serves as an introduction to the accompanying research-driven MIC timeline. The timeline site broadly weaves together research ranging from 300,000 BCE to 2023 focusing on filterable topics covering the history of science, environmentalism, race, policy, law, war, drugs, religion, pharmacy, technology, labor, immigration, and a multitude of social movements. The use of filters for the MIC timeline are critical for navigating such an expansive timeline. Furthermore,

curated stories and timelines of the MIC offer various helpful focal points for people to delve deeper into the research. As of writing this review, the following six stories are featured on the site:

- The Story of the Colonizer Wound (pre-1700)
- The Story of Sugar (1500 BCE to 2014)
- The Story of Tuberculosis (late 1800's to 1940's)
- The Story of Marine Health (1798 to 1944)
- The Story of Disability Justice (1600s to 2021)
- The Story of COVID-19 (2021 to 2023; monthly dated)

A critical component of the MIC timeline website is the Purpose and About pages, which serve as foundational context-setting for the interdisciplinary research goals of the project. The project is able to powerfully create a narrative of the Medical Industrial Complex by focusing on the experiences of systemic medical oppression against marginalized communities throughout human history that stand in opposition to the sterilized, detached, and scientific manner in which the history of medicine is typically presented. With regards to reaching potential audiences in building and fortifying communities committed to care-led medical strategies, I believe a potential expansion of this project's research could incorporate a more grass-roots component of community-submitted stories juxtaposing the often overlooked manifestations of the Medical Industrial Complex in the present day.

As a user, I found myself easily able to navigate the site, though confused as to why the MIC timeline exists on a separate site as the HHP site. While I understood that these projects were connected, integrating these user journeys would certainly help users in exploration of both of these sites. Beyond user experience, it was difficult to determine where the research came from and how it could be accessed – easier access to the research data could be transformative in facilitating contribution to and extensions of the project. However, questions regarding research are on the minds of the HHP contributors, as they hinted at future work to include a new page for sharing information about their “collaborative methodology and process” ([About | Our Team](#)). Besides research access, I observed cited sources were only present in the timeline itself and not in the curated narrative stories.

Information (add answers to the following questions)

- 1) How does this project address information? Think about how information is gathered, transformed, and analyzed in this project: is the information aggregated from elsewhere? Has information been created or curated anew for this project? Please **explain** how information is treated in this project.
- 2) How well does this project handle information? Does the analysis and presentation of information through this project overwhelm the user? If not, how does information enhance the experience and interaction with the project? Please **evaluate** how successfully information is incorporated into the project.

History through Memories and Stories: UW (University of Washington) Tateuchi East Asia Library Oral History Project for Seattle Chinese Immigrants

(憶往事 講故事 探尋大西雅圖地區華人移民的往事經歷)

Review by: Miaoling Xue

Review start: Feb 10, 2024

Review last updated: Feb 21, 2024

Site Link

- <https://tealtd.ds.lib.uw.edu/oralhist/>
- <https://digitalcollections.lib.washington.edu/digital/collection/ohc/search/searchterm/East%20Asia%20Library%20Oral%20History%20Project/field/project/mode/exact/conn/and>

Archive link (05/13/2024)

<https://archive.ph/dGx6x>

Data and Sources

- Interview recordings (video) of individuals from Seattle's Chinese immigrant community
- Interview recordings (audio) and self-narrations (audio) of individuals from Seattle's Chinese immigrant community
- Edited short versions of some featured interviews
- Photographs of the interviewees and interviewers
- Transcripts in the language in which the interview or self-narration was conducted
- Community forum posts/posters of featured speakers

Processes

- Project initiation: The project was launched in the summer of 2014 by Zhijia Shen, Director of the University of Washington (hereafter, UW) East Asia Library.
- Team composition: They organized a team of principal investigator, oral history team leader, technology manager, communications manager, research assistants, and an advisory committee of community leaders.
- Training: All members serve as interviewers and received oral history training from historian Lorraine McConaghy, a historian at the Museum of History and Industry in Seattle.
- Interview protocol: Interviews are conducted on the UW campus or narrator's home, typically lasting two hours with possible multiple sessions. The interviews are either in English or Mandarin Chinese.

- Documentation: The process begins with taking three photographs of the interviewees and interviewers, recording, and transcribing interviews in English or Mandarin, also includes archiving of interviews, photos, family papers, and artifacts in UW Libraries Special Collections. Each month the University of Washington Tateuchi East Asia Library also hosts a Community Forum for feature speakers from Seattle’s Chinese immigrant community. These events are presented by community forum posts and posters.
- Further development: The team edited some short versions of interviews and uploaded them to YouTube. The team developed the project website and designed exhibits (digital records forthcoming).

Presentation

[A project website](#) is constructed under UW Tateuchi East Asian Library main website. The project website allows users to learn about the project background and team members, read about feature speakers, navigate to all video, audio, visual, or textual materials in the database ([UW Libraries Digital Collections: TEAL Oral History Project Interviews](#)). The materials in the digital collections are organized by the interviewees’ names. Topics or names mentioned in their interviews are tagged and searchable at the side bar. Short versions are uploaded to YouTube.

Digital Tools Used

- Video/audio recording and editing
- Digital archiving by the Digital Initiatives Program at UW (The Dublin Core Metadata element set, CONTENTdm Software Suite)
- WordPress
- YouTube

Languages

English, Mandarin Chinese

Review

The History through Memories and Stories project, initiated by Zhijia Shen, the Director of the UW East Asia Library, stands as a critical digital humanities and oral history initiative aimed at sharing, preserving, and advocating firsthand accounts, personal experiences and memories of Seattle’s Chinese immigrant community. This project has greatly enriched the Pacific Northwest’s immigrant narrative through the lens of Chinese Americans.

This project is not just a digitization of previous analogue objects but a proactive collection of life stories, memories, and experiences through interviews, photographs, and artifacts from individuals in “Seattle’s Chinese immigrant community from Taiwan, Hong Kong, Mainland China, and other areas of the world” ([About us](#)). Dr. Shen and her team also create a standard/training workflow of conducting interviews and documentation, under the supervision of historian Lorraine McConaghy. Some documents for standards and training can be found under the “Narrator” section on their project website ([Narrator](#)). Such a standard is essential for ensuring consistency, positive experience, and high quality content across their interviews.

The project is also not confined to the digital realm. The monthly [Community Forum](#) talks hosted by the UW East Asia Library embody this project's commitment to life stories and knowledge sharing among the community. Speakers and audiences in the forum create a dialogue that fosters a sense of community belonging among Seattle's Chinese immigrant populations and promotes an understanding of cultural heritage across generations.

Supported by the The Digital Initiatives Program at UW, this team is able to work with the UW library to make a dedicated digital collection to preserve various types of data and make their interviews accessible in video, audio, and textual formats. However, if we review their project website from a critical viewpoint, they could spend more time on the user experience and enable faster and more efficient navigation. The link to the portal of the digital collection and the link to their [YouTube Channel](#) are not put in an intuitive interface and users might just miss them. If time allows, they could also develop searchability and interactive features of their interviews and transcripts, such as interactive maps and timelines.

In conclusion, the History through Memories and Stories project is a significant contribution to the digital memories and oral history of Chinese immigrants in Seattle. With further enhancements to the project website and other associated digital interfaces (YouTube Channel, library portal, etc.), the project would continue to share stories with broader audiences and inform further generations.

How does this project address information?

This project creates, curates, and organizes information by collecting firsthand video/audio interviews, and some artifacts from Seattle's Chinese immigrant community. They transform raw materials through transcription, digital archiving, translating, and editing and makes the data accessible via the project website and YouTube channel.

How well does this project handle information?

This project ensures that information caters to diverse user preferences by transforming oral history materials into various formats, such as video, audio, photographs, and transcripts. They use tagging and searchable databases in the library archive to allow users easily find content relevant to their needs and interests. The project website and their YouTube channel also serve as effective promotional and dissemination platforms. By further enhancing the user interface, these platforms could handle more complex information on immigrant stories in an engaging manner.

A Review of Colonial Frontier Massacres in Australia, 1788-1930

Review by: Wale Shittu

Review start: February 16, 2024

Review last updated: February 20, 2024

Site Links

- <https://c21ch.newcastle.edu.au/colonialmassacres/introduction.php>
- <https://c21ch.newcastle.edu.au/colonialmassacres/map.php>

Archive link (05/13/2024)

<https://archive.ph/9t8AF>

Data and Sources

- Newspapers
- Local Journals
- Government archival sources
- Unpublished Diaries
- Local Reports from anthropologists, archaeologists, geologists, and linguists.
- Scholarly Articles
- Drawings, films, and paintings

Processes

- The research team follows the approach set out by historical sociologist Jacques Semelin, investigating massacres through the basic triangle of aggressor, victim, and witness.
- A rigorous methodology is employed, examining pre-conditions, oral and written accounts, and evidence produced in the long aftermath of the events.
- The definition of a colonial frontier massacre is established as the deliberate killing of six or more relatively undefended people in one operation.

Presentation

The findings are presented through an interactive map, allowing users to explore and understand the geographical distribution of frontier massacres. Information is organized under various categories such as site name, Aboriginal place name, language group, colony, coordinates, date, victims, attackers, weapons, and narrative, creating a comprehensive overview.

Digital Tools Used

The map and 3D terrain visualization are implemented using:

- Javascript

- API
- ESRI
- ArcGIS

Specific tools for data collection, entry, and presentation are not provided.

Languages

English

Partners and Funding Sources

- The Wollotuka Institute
- The Australian Institute of Aboriginal and Torres Strait Islander Studies
- The Australian Research Council (ARC)
- The ARC Discovery Project scheme

Review

The Frontier Massacres Project, developed by the [Centre for 21st Century Humanities](#), stands as a commendable and crucial initiative aimed at identifying and documenting sites of frontier massacres in Australia from 1788 to 1930. The project's meticulous methodology, focused on thorough research and documentation, reflects a dedicated commitment to shedding light on Australia's violent colonial history.

One of the project's notable strengths lies in its dedication to fostering public awareness and contributing to informed debates. By providing open access to its findings, the Centre for 21st Century Humanities invites the broader public to engage with and comprehend the harsh realities of the past. This transparency contributes significantly to the ongoing dialogue about Australia's history, allowing for a more nuanced understanding of the complexities surrounding frontier massacres.

The inclusion of a detailed map, showcasing the specific locations of these historical tragedies and the number of individuals affected, adds a powerful visual dimension to the project. This mapping feature not only aids researchers and academics but also serves as a poignant reminder of the human cost of these events. It effectively transforms statistics into a tangible, geospatial narrative, making the information more accessible and relatable to a wider audience.

A commendable aspect of the project is its commitment to inclusivity. By acknowledging the impact on Aboriginal, Torres Strait Islander, and non-Indigenous communities, the project recognizes the interconnectedness of these histories. This holistic approach encourages a more comprehensive exploration of the past, fostering unity and understanding among diverse communities.

Moreover, the project's allocation of substantial resources for this critical information globally underscores its commitment to education and outreach. By leveraging various channels to share its findings, this ensures that the project's impact extends beyond academic circles,

reaching a broader audience and fostering a collective responsibility to confront historical injustices.

In conclusion, the Frontier Massacres Project emerges as a significant contribution to Australia's historical scholarship, successfully blending meticulous research with a commitment to transparency and accessibility. By bridging the gap between academia and the public, this project paves the way for a more informed, empathetic, and united approach to grappling with the complexities of Australia's colonial past.

How does this project address information?

This Project effectively addresses information by taking a holistic strategy that includes gathering, transformation, and analysis. The project assures a comprehensive dataset on Australia's colonial history by drawing on a variety of sources such as newspapers, journals, government archives, and scholarly articles. This data is transformed using a careful technique that examines pre-conditions, oral and written accounts, and evidence from the aftermath of the events. Using the approach proposed by historical sociologist Jacques Semelin, the project provides a comprehensive analysis of the processes surrounding each atrocity, adding to our understanding of the historical context.

How well does this project handle information?

In evaluating the efficacy of the project in handling information, it becomes apparent that the integration of existing data and its transformation into a comprehensive database does not overwhelm users. Rather, the project enhances the user experience by presenting information in an intuitive and visually engaging manner. Through an interactive map and categorization based on various parameters such as site name, date, victims, and attackers, users can explore and comprehend the geographical distribution of frontier massacres without feeling inundated. The structured presentation of information not only facilitates navigation but also fosters a deeper understanding of Australia's colonial past, thereby contributing significantly to public awareness and education.

Visual Correspondence: Project Review

Reviewed by: Leila Markosian

Review started: March 2, 2024

Site link

<https://www.correspondence.ie/index.php>

Archive link

<https://archive.ph/Qusbq>

Data and Sources

The data for this project is derived from 165,327 letters from 56 sources. The sources for the letters are primarily university libraries and national archives, but some of the letters come from other digital humanities projects or were published in unique volumes.

Processes

In order to create data visualizations about correspondence, the project creator isolated metadata about each letter's sender, recipient, place of origin, destination, and date.

Presentation

The "Visual Correspondence: Analysing Letters Through Data Visualization" site is designed with a "Home" page, and then a sequence of tabs that walks the site visitor through the project's facets: "Data Visualisations", "Letters", "Where & When", "People", "Crossovers", "About", "Contact", and "Niall O'Leary Services". The homepage offers a rotating banner of images, depicting different letter collections (ie "Bess of Hardwick") and offering context about who wrote the letters and how their data might be analyzed. The "Data Visualizations" tab allows users to select letter collections to analyze, and then submit analysis parameters based on their specific research needs. For example, user can select specific people's letter writing activity to trace; or base their analysis on a time period or sending origin within the letter collection's dataset. Users can also choose which kind of data visualization suits their needs best: options include map, scatterplot, pie chart, zoomable sunburst, and more. The "Letters", "Where & When", and "People" tabs isolate the corresponding metadata from the letters in the collection and present it as a list of letter collections, a dated map, and a list of all people noted in the collections (with the number of letters they've sent and received). The "Crossovers" tab displays names that have appeared in more than one collection. The entire website is searchable. The content of each letter can be accessed through hyperlinks to the letter's original source: the "Visual Correspondence" site only serves to analyze data, and does not contain any information about a letter's content.

Digital Tools Used

To create data visualizations about correspondence, the project creator used open-source programs including Leaflet, Exhibit, JQuery, D3, Dimple, and Sigma.js.

Languages

The site is available in English.

Review

The goal of "Visual Correspondence" is to put historical letters into context. By doing so, the project aims to "to make sense of a person's life through their correspondence. Who they wrote to, who wrote to them, when and where - these flashes of detail unveil a rich narrative about people and our past through images". There is no funder or host institution indicated on the project site. Despite the project's ambitious scope — offering analysis for 165,327 letters — the letters themselves are distinctly focused on Irish politics, the 19th-20th centuries, modernist

literature, the socialist movement, and the Modern Era in Europe and the United States. On the “Where & When” tab, the interactive map is automatically centered on Dublin. These features indicate that the project is likely created or funded by an Irish-focused institution or individual. Each component of the project — from its detailed source guides, which discuss and link to where each collection of letters came from; to the customizable data visualizations, which account for metadata on time, location, and authorship — suits the larger goal of “Visual Correspondence” to tell a story about letters based on “the set of circumstances surrounding a letter's creation, transmission and reception”. The information available about the letter dataset is comprehensive, and the varied and customizable data visualizations suit a wide range of researchers' needs. The project is perfect for a scholar with clear research goals in mind, as well as a distinct focus on material that is reflected in the project's database. For the general public, the site is not particularly useful: the collection of letters is too limited, and the amount of data and visualization tools available is too much. However, the seemingly narrow scope of the project also helps to keep it focused on its goal of presenting data visualizations. At no point on the site can the user view or read the text of any letters: instead, if a researcher wishes to include letter content in their analysis, they are directed to external links that bring the user to a letter's source website. Not only does this feature emphasize the intended use of the “Visual Correspondence” project — to present data visualizations about letters — but it also places the project in dialogue with other digital humanities and archive projects. The latter means that the “Visual Correspondence” project fits its niche without being redundant in the context of DH scholarship. Overall, “Visual Correspondence” is an effective project for scholars working with letters in the context of European modernist history.

How does this project address information?

In order to gather data for the “Visual Correspondence” project, the project's creator scraped information about letters' senders, origins and destinations, and time periods from multiple databases. In doing so, the project does not create new information; rather, it collates similar kinds of information from separate sources to create an interactive and searchable data visualizer. However, it is not always apparent what good can be made of the project's information. If nothing else, “Visual Correspondence” serves as a model for the kinds of digital data visualizations that may be useful to humanities scholars.

How well does this project handle information?

“Visual Correspondence” acts as a helpful model for how information may be presented to humanities scholars, but the site itself does not encourage rigorous engagement with the information presented. Although the project demonstrates how data about primary source materials might be interpreted through different kinds of maps and charts, the information that the site relies on is largely unavailable to the site users. With this in mind, the project is guilty of creating *more* information — in the form of interactive and customizable data visualizations — without arguing for the meaningfulness of this information in the pursuit of knowledge.

The Quipu Project

Reviewed by: Kelly Karst

Review start: March 4, 2024

Site link

<https://interactive.quipu-project.com/>

Archive link (05/13/2024)

<https://archive.ph/DcODv>

Data and Sources

- Oral histories from victims and responses from project listeners
- Audio documentary includes excerpts from Fujimori speeches, human rights advocates, and victims
- Amnesty International
- Local women's organizations
- Original music
- Photography
- Film
- Soundscape audio

Processes

- Begin collaboration with Amnesty International and local women's organizations
- Create a free phone line in Peru
- Advertise phone number and travel to affected communities welcoming them to provide their testimonies (line is still open for contributions)
- Film, photography, and audio engineers record in affected communities for website background
- Edit film, photos, and sound for website
- Organize provided testimonials into themes
- Create interactive quipu to add testimonies as "knots"
- Translate Spanish content into English, providing English subtitles for Spanish audio
- Develop a response action for users to share audio, make a donation, volunteer, or sign a petition

Presentation

An initial landing site invites users to select whether to continue into the project in English or Spanish. An optional intermediary page provides an audio documentary to introduce and provide historical context for the project. Users can choose a colored dot on the “quipu” to listen to testimonies categorized into 4 themes or user responses. Users can also click a red button to act and record a response. There is a cohesive, sophisticated, and minimalist design utilized throughout the project which makes use of photographs, short videos, and sound recorded within the affected communities for this project as a background to the highlighted audio that is the core of the project.

Digital Tools Used

- The telephony system for this prototype was made using open-source technology developed at MIT's Civic Media Center (Drupal VoIP)
- Phone numbers powered by Twilio.
- All other tools unknown

Languages

- Spanish (main)
- English: audio subtitles and website text

Users can choose which language to experience the site in.

Review

In the 1990s, former Peruvian President Alberto Fujimori initiated a sterilization program primarily targeting indigenous men and women. Most victims were women, many of whom did not provide informed consent. Following Fujimori's resignation in 2000, these egregious acts became known. However, barriers such as language differences and the historical marginalization of indigenous voices have hindered the pursuit of justice.

The Quipu Project endeavors to amplify the stories of those affected. In partnership with Amnesty International and local women's groups, a toll-free phone line was established to allow impacted communities to share their testimonies. The objective is to support the quest for justice and prevent future governments from perpetrating similar atrocities.

The project site has a high-quality production level with imagery, video, and sound professionally captured and edited for aesthetic effect. The testimonies shared via the phone line have been transcribed and translated into English. They are organized into four themes: the Sterilization Programme (yellow), the Operations (red), the Life After (blue), and Looking for Justice (green). There is also a fifth outlying category for users that have shared their audio

responses after viewing this project (white). Users can choose a story to listen to by clicking on the corresponding-colored theme “knot” on the interactive quipu. A quipu is a traditional Andean communication device crafted from woolen cords, with knots used to convey information. Selected for its symbolic significance in regional culture and memory preservation, the quipu serves as a representation of collective heritage and storytelling.

The project’s specificity and minimalist presentation make the site intuitive for the user. It is a site that invites the user to take time to browse and listen to stories either by choosing random knots of the quipu or selecting “next” on each story chosen. Upon entrance into the site, users can choose an English or Spanish experience, though the primary language is Spanish. English transcriptions are provided beside audio stories, as well as standard translations of text on the site. After making a language choice, users can listen to or skip introductions explaining the significance of the quipu as well as an audio documentary of how the sterilization program and this project came into being. Overall, it is an elegant and effective site.

The site offers little information about the tools used, but some information can be gleaned from the Credits page, such as original software that was created for the project, and persons responsible for traditional photography, film, and audio creation and engineering. The site could benefit from a search option that searches the text of the audio transcriptions of the testimonies, but this may take away from the immersive experience. There is also a small glitch if a user tries to switch languages during their experience which leads to a gray screen. There are some signs that the site has not been updated in some time such as social media sharing options only for Facebook and Twitter (with the bird logo), and the inability of this writer to find current information on the project referenced in the piece in collaboration with Amnesty International. There is no information about former President Fujimori’s various arrests and trials, including testimony in a Chilean court in 2023 on the sterilization program itself or having the case on this subject thrown out of court in Peru in late December 2023 after his release from prison.

How does this project address information?

Aside from a short documentary explaining the historical context of the project, all the information comes from original audio recordings made on a dedicated phone line. The person(s) contributing to this phone line has done so on their own volition after outreach occurred in their communities informing them of this project. They can be as anonymous as they would like to be. Due to the nature of the crimes they witnessed or were victims of, the nature of the information contained within these phone calls is very sensitive. The site administrator simply tags the audio phone call within predetermined categories to place it within the “quipu” as a clickable dot.

How well does this project handle information?

Here again the nature of the crimes described in this audio is sensitive, raw, and overwhelming in their numbers and repetition across villages. They are also unique stories. The choice of placing the stories as knots (dots) on the quipu provides a symbolic balance to this sort of order within chaos. The user is not quite sure where to start, so likely starts in a random fashion, encountering whatever testimony they happen to choose. Although the predetermined categories are likely helpful to the site administrators, they are not as helpful in way-finding for

the user, perhaps since these sort of stories defy categorization. Whatever the user encounters, however, is powerful, and a call for action for justice.

The Texas Freedom Colonies Project

Review by: Wale Shittu

Review start: March 1, 2024

Review last updated: March 5, 2024

Site Links:

<https://www.thetexasfreedomcoloniesproject.com>

<https://www.thetexasfreedomcoloniesproject.com/atlas>

Archive link (05/13/2024)

<https://archive.ph/S7Hpa>

Data and Sources:

- United States Geological Survey maps
- US Census data
- GIS analysis
- National Register of Historic Places
- Oral histories
- Social media

Processes:

- The project began as a research, educational, and social justice initiative dedicated to preserving Texas' historic African American settlements.
- The project used Texas Historical Commission historical marker content, National Register of Historic Places listings, USGS maps, and census data to create the core database.
- To improve atlas, the project actively involves the public by crowdsourcing data. Users can share data, collaborate on research projects with academics, and preserve both historical and modern materials, recordings, images, and interviews.

Digital Tools Used:

The map and visualization are implemented using

- USGS Maps
- GIS Layers

Specific tools for data collection, entry, and presentation are not provided.

Languages:

- English

Institutional Affiliations:

- The University of Virginia
- Texas A&M University, College Station
- Centre of Digital Humanities Research

Review:

The Texas Freedom Colonies Project emerges as a transformative force in the preservation of Texas' historic African American settlements, known as Freedom Colonies. This educational and social justice initiative, led by the understanding that these colonies represent historically significant communities, pioneers a comprehensive approach to safeguarding their cultural heritage and empowering descendant communities.

The project's commitment to understanding the origins of Freedom Colonies gains significance when considering their founding during the Reconstruction and Jim Crow eras by formerly enslaved individuals. These intentional communities served as havens for Black Texans seeking refuge from economic repression and racialized violence. The project's historical documentation reflects the resilience and determination of a community striving for self-sustenance and independence. The initiative recognizes the historical significance embedded in these structures and their role in forming the identity of Texas' African American communities by concentrating on the preservation of home/farmsteads, churches, and schools.

The term "Freedom Colonies" is specific to Texas settlements, and the project serves as a crucial guardian of their distinct historical position. The exploration of these colonies goes beyond traditional narratives, shedding light on the unique challenges they faced, including gentrification, cultural erasure, natural disasters, resource extraction, population loss, urban renewal, and land dispossession. The project's collaboration with descendant communities underlines its commitment to social justice. Actively engaging in co-creating resilience strategies ensures that preservation efforts align with the needs and aspirations of those affected by the disappearance of their heritage.

The three core activities undertaken by the project demonstrate a comprehensive and forward-thinking strategy. Recording and safeguarding stories and materials associated with freedom colonies' origins and decline not only preserves history but also amplifies the voices of those who lived it. The interactive Atlas & Database, with its GIS layers indicating development

and ecological threats, provides a valuable resource for researchers, policymakers, and the public, fostering a deeper understanding of the challenges faced by these communities.

In conclusion, The Texas Freedom Colonies Project stands as a beacon of historical preservation and social justice. By delving into the unique history of Freedom Colonies, the project not only maps disappearing places but actively engages in a transformative journey toward preserving cultural heritage, empowering communities, and challenging historical and contemporary injustices. It sets a commendable example for initiatives seeking to bridge the gap between historical research, preservation, and social impact.

How does this project handle information?

In terms of handling information, The Texas Freedom Colonies Project demonstrates proficiency by incorporating various digital tools to implement its interactive map and visualization. Despite the complexity of the information gathered, the project's presentation remains accessible and user-friendly. The interactive Atlas & Database provides valuable resources for researchers and the public, fostering a deeper understanding of the challenges faced by Freedom Colonies. By indicating developments and ecological threats, the project enhances the user's experience and interaction, facilitating meaningful exploration and analysis of the data. Overall, the project successfully incorporates information by leveraging digital tools and interactive features, contributing to a comprehensive understanding of Texas' Freedom Colonies while empowering communities and challenging historical injustices.

How does this project address information?

The project utilizes existing resources like Texas Historical Commission and National Register of Historic Places listings to construct its core database. Additionally, it actively involves the public by crowdsourcing data, allowing users to share information and collaborate on research projects, thus facilitating the preservation of both historical and modern materials, recordings, images, and interviews. The project's commitment to comprehensive data collection ensures a rich and diverse dataset that reflects the cultural heritage and historical significance of Texas' Freedom Colonies.

The Cyberfeminism Index

Reviewed by: Cecilia Knaub

Review started: March 2, 2024

Review last updated: March 6, 2024

Site Link

<https://cyberfeminismindex.com/>

Archive link (05/13/2024)

POP UP WINDOW MAKES THIS ONE HARD TO ARCHIVE

Data and Sources

- Interviews
- Submissions

Partners and Funding Sources

- Rhizome
- Inventory Press (for printing of the physical Index)
- New Museum

Processes

Resources collected through conversations with thought leaders in those respective spaces (e.g., hackerspaces, digital rights activist groups). The creators also accept submissions through the website.

Presentation

The architecture and presentation of the Cyberfeminism index supports its provocative, inclusive ideology. It was intentionally designed for longevity. Seu, in collaboration with web developer Angeline Meitzler selected default design elements and little advanced web technology. Employing little Javascript, Python, and a markup library helps ensure the index will continue to be a resource even if the requirements for web technologies evolve. The index lists the year of publication, title, and authors/creators of each resource in three large text columns. With the resources listed chronologically by year of publication, visitors can scroll down to browse currents of cyberfeminism through time. When a user selects a resource, it gets added to a sidebar that acts as a history or a unique path through the index.

Digital Tools Used

- HTML
- CSS
- Javascript
- Python

Languages

- English

I reviewed the project in English.

Review

The Cyberfeminism Index is a collection of critical texts, projects, and art pieces from the late 20th and 21st century centering feminism and technology. Although rooted in feminism, cyberfeminism is an imperfect umbrella term due to the Western attitudes dominating the history of feminism, making it complicated and exclusionary. First appearing online in 2020, the Cyberfeminism index is the result of collaborative efforts between Seu, a curator and educator who has taught at Rutgers University, Yale Design School, and the University of Southern California Los Angeles, and developer Meitzler, with additional support from Janine Rosen and Charles Broskoski. The project was commissioned by Rhizome and exhibited online by the New Museum. Seu states that the work is incomplete and ongoing, alluding to the project's commitment to adding new content to the index, improving citations, and gathering non-Western voices to contribute to the collection. All of this sets inclusivity, longevity, and provocation as core goals of the work.

Artifacts included in the collection span Cyberfeminism 2.0, black cyberfeminism, xenofeminism, post-cyber feminism, glitch feminism, Afrofuturism, hackfeministas, transhackfeminism, 넷페미 (netfemi), and 女权之声 (feminist voices), among others. As the curator, Seu calls out the project for a Western bias, admitting that the limits of English, the adoption of the Internet, and varied terminology all influence the context from which the resources were taken.

The look and feel of the site was considered just as much as the content was. The responsive web design and use of simple, futureproof technology lends the index a flexibility to expand and exist over time. Visitors browse the index chronologically, seeing how the fields expand and evolve over time, or sort title and author through the many nodes and offshoots of cyberfeminism collected so far.

In summary, the Cyberfeminism Index is a valuable resource that helps elucidate a complex and evolving philosophy and creative practice. The open invitation for user contributions allows it to grow as an increasingly global and pluralistic archive. Seu's curatorial candor about the index's inevitable gaps and biases is refreshing. Overall, it's a well researched and documented starting point for mapping the cyberfeminist terrain, with ample opportunity to broaden its perspective through an expanded community of contributors.

As a resource, the Cyberfeminism Index proves a helpful tool in curating and collecting resources. The project also goes to lengths to cite the creators of the original materials and give contributors credit for their work. While the site is simple, and doesn't transform information from each resource, it accomplishes a difficult feat in providing a tool to navigate the information (or lack thereof) out there on the subjects.

The Life of Sally Hemings

Review by: Miaoling Xue

Review start: March 2, 2024

Review last updated: March 6, 2024

Site links

<https://www.monticello.org/sallyhemings/>

<https://gettingword.monticello.org/#>

Archive link (05/13/2024)

<https://archive.ph/hv0v9>

Data and Sources

Given the scarcity of first-person narratives from Sally Hemings, the project employs several strategies to bring her and her family's story to light:

- Plantation records and letters which mention Sally Hemings and other members of the Hemings family
- Observations (external perspectives) by Thomas Jefferson's contemporary visitors to Monticello
- Legal documents that provide information on the Hemings family
- Archaeological findings from Monticello
- Oral histories (video and audio) collected from descendants of Monticello's African American community as part of the Getting Word project.
- Photographs, videos, and text to make digital reconstructions of Monticello

Processes

There is no record on their website introducing the detailed processes, but the general processes might include:

- Historical research and comprehensive record examination
- Notes and descriptions written by scholars
- Archaeological excavations at Monticello and documentation
- Oral history interviews with descendants of Monticello, which might be done in collaboration with the Getting Word project.
- Digital showcase through multimedia that provides immersive experience of Sally Hemings' life
- Web development

Presentation

The Life of Sally Hemings project is presented through two main platforms: the Monticello website and the Getting Word oral history project site, including

- An interactive online exhibit that explores the life of Sally Hemings through text, images, and other multimedia content
- Detailed narratives on the Hemings family, Sally Hemings's relationship with Thomas Jefferson, and the lives of their children
- Link to the Monticello main page

- Link to the Getting Word oral history project, which includes interviews with descendants of Monticello's enslaved families, providing personal interpretations into the family history and the history of slavery

Digital Tools Used

- Digital archiving and database for historical documents and oral history materials
- Video or audio recording and editing tools
- Web development tools for creating the interactive features

Languages

English

Review

The Life of Sally Hemings at Monticello presents a significant work that brings to light the life of an enslaved woman who has long been marginalized in the narrative of both Monticello's history and broader American history. By integrating diverse historical documents, oral history video and audio materials, archaeological evidence and reconstructions, this project unveiled a multifaceted view of Sally Hemings' life and the enslaved community at Monticello. This project also utilized multimedia tools to beautifully craft immersive virtual experiences for the audiences, highlighting the complexities of race, gender, family, and community in 18th and 19th century America.

This project is especially compelling in its engagement with the descendants of Monticello's African American community, as part of its collaboration with the Getting Word project. The lack of direct records from Sally Hemings herself, coupled with the absence of known portraits that would give us a glimpse into her appearance, underscores a broader issue in historical scholarship related to the erasure or absence of certain individuals' (for most cases, slaves' and women's) experiences. However, the project's researchers have skillfully navigated these challenges by framing them as opportunities to delve deeper into the societal, cultural, and personal contexts that shaped Sally Hemings's life and the lives of countless other people in her position.

The multimedia and artistic reconstruction of her life and experience also contributes to a nuanced understanding of the family history at Monticello and American history in general. To further improve the user experience, it might be a good idea to incorporate more interactive elements, such as interactive timelines, maps, and 3D models.

The overall navigation is smooth and clear but some audiences might prefer a navigation bar at the top or side so that they can choose the order of viewing. I am really curious about the teamwork behind the scenes so would appreciate a navigation bar directing me to the "About" or "Team" page.

How does this project address information?

The Life of Sally Hemings project's data processing strategy centers on the scarcity of direct

narratives from Sally Hemings herself. They utilize a variety of materials such as letters, legal documents, or records from Monticello descendants to reconstruct Sally Hemings' life. They collect various data forms including textual, visual and oral materials to create an immersive digital experience.

How well does this project handle information?

The project handles information effectively, presenting a thoughtfully curated digital archive that helps users understand Sally Hemings' life. The team members construct a narrative throughout the project website that leads users to navigate a multi-dimensional story on Hemings and her family. By providing external links to some related projects like Getting Word, they encourage further exploration by the users.

Moléculas Malucas: A Review

Reviewed by: Zelda Montes

Review start: February 22, 2024

Review last updated: March 13, 2024

Site links

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

Archive link (05/13/2024)

<https://archive.ph/928az>

Data and Sources

- Interviews
- Images
- Artwork
- Letters / correspondence
- Newspapers
- Government documents
- Articles/blogs
- Biographies
- Editorial
- Zines
- Manifestos
- Flyers
- Books
- Posters
- Poems
- Videos
- Audio

Processes

- 51 articles are written and accompanied alongside artwork, posters, images, and newspapers
- 15 interviews are shared textually, alongside written text, artwork, images, zine clippings, flyers, and occasionally audio, video, and government documents for contextualization
- 27 archives are organized as separate posts on the site
- 1 editorial written by the editorial collective providing further information about the digital archive

Presentation

Moléculas Malas is a Spanish-only, searchable Wix blog site. Upon entering the site, viewers of the digital archives don't get much information about the project beyond the self-description as "archivos y memories fuera del margen" (English translation: "archives and memories outside the margin"). Instead, users are led to the main landing page that contains all the interviews, articles, and archives as separate posts to navigate to. Each post has a date, title, short description and left-aligned image. Clicking on a post brings you to a separate page with a date, title, short description, long description, author, and long-form content. Alongside the contextualizing text on each entry page is a plethora of digitized and/or digital accompanying materials such as images, artwork, correspondence, newspaper & zine clippings, government documents, flyers, manifestos, videos, and audios.

The visual presentation of the site is very clean, sleek, and easy to navigate. The digital archive is brought to life by the bold, captivating images for each post. A navigation bar on the site leads viewers to five different pages: *main*, *editorial*, *interviews*, *articles*, and *archives*. Each page contains posts that users can scroll through and click on for more information. The search box towards the top right of the page helps users navigate the contents of all entries on the site.

Digital Tools Used

Wix

Languages

Spanish

Review

Moléculas Malucas began in March 2020 as a digital magazine by activist-archivists Juan Queiroz and Mabel Bellucci with the aim of politically rescuing queer memories and archives "outside the margin" ([Editorial](#)). Written entirely in Spanish, with a focus on Latin American/Hispanic counter-cultural LGBTQ+ history, the "deviant" digital archive was created as an oppositional, democratic alternative to private, institutional archives that operate in elite circles and have been intentionally withheld from their respective communities. The project seeks to "traffic knowledge, teachings and journeys," and as such the *Moléculas Malucas* Editorial Collective historically contextualizes primary sources from independent and institutional archives in hopes of preserving and making these documents more accessible.

The *Moléculas Malucas* project contains many posts that highlight a multitude of Latine/Hispanic, queer, marginalized narratives, many of which I had never read about. As

someone who is Latine and queer, it was remarkably moving to read about and see the historical persistence of queerness in marginalized identities often systematically obscured and silenced. The interviews, articles, and primary source archives throughout the site fit into the larger goal of the project to resurface, preserve, and increase visibility and access to the teachings and resistance of marginalized, Latine/Hispanic, queer elders.

Upon initially interacting with the site, I found it unclear on where to learn more about the project. Eventually, I navigated towards the *Editorial* page, which contains a single post from 2021 that included information about the project origin, theoretical framing, and archives referenced. Another challenge I encountered while reading through the site was that it was difficult for me to tell the difference between *Artículos* (Articles) and *Archivos* (Archives).

Given the premise of *Moléculas Malucas* as an alternative counter-cultural archive, it is understandable that the focus of the archive isn't to inherently focus on primary sources devoid of rich contextual narrative. Nonetheless, I would have enjoyed being able to browse through all the sources referenced throughout the site in one place, with linked references to the posts that help to provide the incredibly well-written and crucial historical socio-political prose.

Unfortunately, it appears that *Moléculas Malucas* is no longer active, since the last entry was posted over a year ago in January 2023.

Add information analysis responses?

“The Palestine Poster Project Archive”: Project Review

Reviewed by: Leila Markosian

Review started: March 14, 2024

Site Link

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

Archive link (05/13/2024)

<https://archive.ph/dr4NU>

Data and Sources

The Palestine Poster Project Archive (PPPA) consists of 19,760 posters that 1) contain the word “Palestine” in any language, 2) were published by any entity claiming Palestinian nationality or participation, 3) were published in the geographical territory of Palestine, including modern day Israel, 4) were published by any source which relates directly to the social, cultural, political, military or economic history of Palestine, and/or 5) relate to Zionism or anti-Zionism published after August 31, 1897, the concluding date of the First Zionist Conference. Some of the posters have been located by the site creator, while other have been selected from museum, library, and university archives or other private collections.

Processes

The site's creator, Dan Walsh, has digitized or accessed already-digital versions of the Palestine Posters. Walsh has sorted the digital posters into four originating categories, or "wellsprings". These wellsprings are 1) Arab and Muslim artists and agencies, 2) International artists and agencies, 3) Palestinian nationalist artists and agencies, and 4) Zionist and Israeli artists and agencies. Walsh has designated twelve metadata fields for organizing the posters and making them searchable. These metadata include: Artist/Designer/Photographer, Year, Wellspring, Special Collection, Publisher, Language, Credit/Provenance/Source, Related Links, Published In, Duplicates, and Status/Acquisition Goals.

Presentation

The PPPA site contains three main sections: a "Home" tab, an "About" tab, and an "FAQ/Contact" tab. On the "Home" tab, a gallery displays "Artist(s) of the Week", "Poster of the Week", and a slideshow presenting 300 posters that site users can scroll through as an entry point into the larger archives. A sidebar on the Home page contains a search bar, and links to different organizational categories within the archives. For example, a site visitor could click on "Year of Publication" to browse the posters by year. When users click into the "See All Posters" option in the sidebar, they are alerted that "Posters are presented at this page according to the sequence they were added to the site. All other pages at this site presents posters chronologically, according to date published". The "About" tab contains an explanation of the origins and methodology behind the project, and lists the projects Advisory Board. The "About" tab also contains information about an educational [curriculum](#) (designed by Dan Walsh) that aims to teach high schoolers about the Palestinian-Zionist conflict through the PPPA. The "FAQ/Contact" tab lists answers to questions about the origins of the posters, the classification strategy, copyright and fair use policies, and public submissions to the archive; as well as a form to submit a message to the project's creator.

Digital Tools Used

Cannot find information on the site about the digital tools used.

Languages

The PPPA site is available in English, although some of the posters presented in the archive contain text in other languages.

Review

The Palestine Poster Project Archive (PPPA) is a comprehensive, searchable, and well organized collection of international posters relating to Palestine. While not every Palestine poster is included in the archive, the project's creator, Dan Walsh, specifies that the project is a work-in-progress and offers instructions for submitting new content. Walsh's archive began in his role as a Peace Corps volunteer, and was later expanded into the PPPA through his master's thesis at Georgetown University. Walsh's project of collecting Palestine posters began in the mid 1970's: as such, the archive was adapted for a digital platform; and, with its digitization, has "exponentially expanded the genre's network of creative contributors and

amplified the public conversation about contemporary Palestine”. With submissions uploaded as recently as 2024, the content of the archives can be considered contemporary and explanatory of Israel’s current war on Gaza. In contrast to the up-to-date content of the poster archive, the PPPA website seems outdated. Walsh has not offered a conclusive statement about the outcome of his master’s thesis, nor has he updated the site to indicate a host institution or funder since an initial grant in the 1980’s in honor of the late Edward Said. Additionally, Walsh’s description of the project and its goals is dated 2009. Since the PPPA is seen as a “living archive”, in that its material draws on community submissions, it is important for the host website to reflect an active and present moderator.

As an educational tool, the PPPA succeeds in its goal of providing well-contextualized posters for educators, students, and other parties to incorporate into the classroom. The archive’s overall focus on chronology and origin help direct the scholarly user’s research; but the additional categories according to iconography help the everyday user find meaningful posters no matter the topic of their interest. Walsh’s supplemental educational resource, a publicly-accessible slideshow titled “Teaching the Formative History of Political Zionism (1897-1947) through Poster Art: A New Curriculum Model for the American High School”, puts the posters into context for the classroom and might be “the first time most students will speak publicly on the subject of Zionism” (Walsh, 2009). By framing the PPPA as an instructive resource and then demonstrating how the site might translate into a classroom context, Walsh makes a strong case for the educational potential of Palestine posters.

How does this project address information?

In its effort to collect and present Palestine posters as cultural and educational resources, the PPPA succeeds in making its vast database accessible to the public. Instead of creating new data points, the project is singularly focused on treating current and archival posters as a wealth of information. The metadata that is used to sort the posters satisfies the needs of both researchers and recreational site visitors.

How well does this project handle information?

The PPPA handles information well by presenting a searchable database of posters for both educational and cultural purposes. By presenting each poster as a full image tagged with clear metadata, the PPPA serves as a useful resource for those with distinct research questions or a general curiosity about the posters.

A Review of Racial Terror: Lynching in Virginia

Review by: Wale Shittu

Review start: March 14, 2024

Review last updated: March 19, 2024

Site Links:

<https://sites.lib.jmu.edu/valynchings/>

<https://sites.lib.jmu.edu/valynchings/data-visualization/>

Archive link (05/13/2024)

<https://archive.ph/iu8AE>

Data and Sources:

- Historical Newspapers
- Local Newspapers
- Chronicling America

Processes:

- Initial phase of the project involved collecting historical and local newspaper articles detailing instances of lynching in Virginia.
- Researchers analysed and interpreted the collected sources to construct narratives around each lynching incident. This process involved contextualizing the historical newspaper articles within broader historical and social frameworks.
- After the appropriate newspaper had been located, they were digitized to make them available on the digital platform.

Digital Tools Used to Build It:

The map and visualization are implemented using

- HTML
- JavaScript
- SQL

Project specific tools vary.

Languages

English

Institutional Affiliations

- James Madison University
- Library of Virginia

Review

This project represents a massive effort in uncovering and publicizing the harrowing experiences of racial violence that occurred between 1866 and 1932 across the state of Virginia. Spearheaded by Gianluca De Fazio, associate professor in the Department of Justice Studies at James Madison University and supported by a dedicated team of researchers and digital project experts, this initiative sheds light on a dark chapter of Virginia's history.

At its core, the project serves as a testament to the power of collaborative research and digital preservation. The interactive map of Virginia displaying the locations of each lynching, offers a visceral visualization of the geographical spread of racial terror. This emphasizes the pervasiveness of this violence and serves as a poignant tribute to the countless individuals whose lives were tragically cut short by mob violence, their stories often erased from local histories and collective memories.

Through meticulous research and data collection, the project not only honours the memory of these victims but also challenges the historical amnesia surrounding lynching in Virginia. The inclusion of over 900 historical newspaper articles and 300 pages of archival records provides a rich and comprehensive resource for students, researchers, and the public to engage with this troubling history.

One of the project's most commendable aspects is its commitment to ongoing research and expansion. Over the years, research teams have diligently collected additional data and newspapers, extended the project's reach, and provided a more comprehensive understanding of the extent of racial violence in Virginia. The inclusion of archival records transcribed by researchers further enhances the project's scholarly value, making valuable historical sources accessible to a wider audience.

This project serves as a testament to the power of Digital Humanities in uncovering and preserving forgotten histories. By bringing together scholars, students, and digital experts, this project not only illuminates Virginia's dark legacy of racial violence but also challenges us to reckon with the enduring impact of white supremacy in America. It serves as a call to action for a more just and equitable future, rooted in an honest confrontation with the past.

How does this project address information?

This project addresses information by systematically collecting historical and local newspaper articles documenting instances of lynching in the state. The initiative involves collaboration among researchers and digital project experts. Its first stage focused on acquiring relevant newspaper articles, which were subsequently analyzed and interpreted to construct narratives around each lynching incident. These narratives were contextualized within broader historical and social frameworks, facilitating a comprehensive understanding of the events. Additionally, the project digitized local newspapers to ensure broad accessibility on the digital platform, thus preserving historical records for wider dissemination.

How well does this project handle information?

Regarding information management, the project demonstrates adept handling. Through the utilization of various tools, the team developed an interactive map of Virginia that visualizes the locations of each lynching, offering a visually compelling representation of the geographical distribution of racial terror. This visualization emphasizes the widespread breadth of the violence and pays a moving tribute to the marginalized victims. Furthermore, the inclusion of over 900

historical newspaper stories and 300 pages of archival records creates a robust and comprehensive resource for scholars, students, and the public to engage with this troubling history. The project's commitment to ongoing study and development, combined with the inclusion of transcribed historical materials, enhances its scholarly worth and accessibility, resulting in a more nuanced understanding of racial violence in Virginia.

A People's Atlas of Nuclear Colorado

Reviewed by: Cecilia Knaub

Review started: March 17, 2024

Review last updated: March 19, 2024

Site Link

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

Archive link (05/13/2024)

<https://archive.ph/4A0gC> **Popup makes the archive link of homepage impossible to use**

Data and Sources

- Essays
- Images
- Maps
- Timelines

Partners and Funding Sources

- Georgetown University
- Northeastern University
- Byse (web development)

Processes

- Digitized photos retrieved from individual contributors and organizations.
- Essays embedded as hypertext
- A map depicts important sites in the Colorado nuclear apparatus

Presentation

The atlas has a unique navigation; users may browse the Atlas by following the path which corresponds to the movement of radioactive materials from the earth through their transformation into nuclear energy or weapons, then to waste. To find different resources directly, users can click the Map View, Essays, and Artwork through the menu button or search for a resource by name.

Digital Tools Used

- Not disclosed

Languages

- English

I reviewed the project in English.

Review

The "People's Atlas of Nuclear Colorado" provides an extensive digital collection of information, essays, and art aimed to help people better understand the consequences of the United States' nuclear industry. With more than 40 contributors to date, the atlas collects maps, photographs, site descriptions, and briefs offering personal, historical, and political contexts. Co-edited by Sarah Kanouse and Shiloh Krupar, with a number of individual contributors, funding from Northeastern University and Georgetown University, and creative support from Byse, the project was first released in February 2021.

The project successfully provides a full picture of the consequences of nuclear energy or weapons production, offering different perspectives, both informative and personal, through all stages of the process. The essays, infographics, and artistic works educate users about the Nuclear apparatus in Colorado and share the human toll. Connections emerge across contributions, rooted in disparities of race, class, wealth, geography, and access. The editors facilitated dialogue illuminating how socioeconomic inequities enabled the exploitation of local Colorado communities as nuclear production sites. The discussion also expands globally, probing the role of the U.S. nuclear complex in rendering distant lands zones of radioactive ruin. Multidisciplinary collaboration allowed the Atlas to map nuclearism's permeation of place, people, and perspective.

While the navigation teaches users about production of nuclear material by guiding them through the project sequentially, it makes content difficult to find. Hyperlinks often advance users to parallel stages, making it challenging to understand how the page relates to the previous ones or the sequential process as a whole.

Overall, the Atlas provides a textured view of the nuclear cycle, centered in a single location to understand the full effects. By weaving scholarly essays and artwork within a sequential organization, users get enriched insight into the complex, interconnected reality in communities touched by nuclearization.

The Atlas seeks to expand our thinking about the impact of nuclear dependence by presenting essays and artworks on the subject. Centering this type of media emphasizes the nuanced human toll of the nuclear industry that can be overlooked. While this is admirable, the site's information architecture makes many of these resources undiscoverable. The editorial decision to lead viewers through the nuclear process, and group resources accordingly, leads to a frustrating experience that fails to successfully lead the readers to information they need.

Panamá Vieja Escuela

Reviewed by: Kelly Karst

Review start: March 20, 2024

Site link

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

Archive link (05/13/2024)

<https://archive.ph/5tp0A>

Data and Sources

- Images from archives, personal photo albums, advertising, or mass media
- Articles based on images research and compiled by the site owner
- eBooks from local authors available for purchase

Processes

- Site owner's curiosity led to creating a social media presence in 2012 sharing images and videos of Panama's past
- The social media presence became overwhelmingly popular, leading to the creation of this site in 2014
- Researching and writing articles to provide fuller context social media posts
- Creating categories for article types and tagging them with the appropriate categories
- Deciding on themes for collected images, creating a linked index to those themes, and making a gallery of images based on those themes
- Monitoring and responding to comments shared by users on article posts

Presentation

The landing page offers users some context for the site, a way to subscribe to be alerted of future article posts, a gallery of the 6 most recent article posts, and an invitation to browse eBooks for sale. The menu at the top of the page includes Articles, Books, Images, Restoration, Who Are We?, Contact, and a search option. Social media platforms icons are available to their Facebook, Instagram, X, and YouTube sites. The heart of the site are the articles which are in a blog list format and can be filtered by given categories. A page dedicated to images is broken up into a linked index of categories to view related image galleries or can be scrolled through.

Digital Tools Used

- Unknown, however:
- Possibly WordPress for website hosting
- Possibly a scanner for some images

Language

- Spanish

Review

The Panamá Vieja Escuela website was created in 2014, two years after the successful launch of a social media profile of the same name. Within both, images and videos are shared relating to Panama's past. Panama has seen significant change within the 21st century, and the project's social media posts struck a strong chord, both among those that were flooded with nostalgia, and the younger generation getting a glimpse of the details of a Panama that no longer exists. To consolidate these posts, they were put onto this website and indexed with a search engine for discoverability. The site focuses on images, which capture the essence of Panama's past from sources like newspaper and magazine photographs, various personal photographs, print and video advertising, and more.

The site began as a personal project by Osvaldo Angulo Lezcano to understand Panama's first 500 years; however, his social media presence became so popular that it is now his full-time occupation. Because of this popularity, he has been able to partner with local mass media outlets and local corporations to mine for and share images, videos, news clippings, and more. Other images seem to come from various archives, users contributing content, or directly from the original commercial source. The curated media shared taps into some of the more ethereal collective memory of Panamanians past to capture that *jean ne sais quoi* of how life used to be.

Although it is unclear, the site appears to be hosted on WordPress. The heart of the site are image rich articles that go into fuller detail on collective memory events shared on social media and allow for users to post comments, sometimes adding details to the collective memory. They are tagged into categories including decades within the 1900s, earlier centuries, provinces of Panama, indigenous groups of Panama, and a few random categories such as businesses, famous people, or the dictatorship. The last post as of this writing was from October 2023, and previous posts seemed to be scattered several months apart, unlike their social media sites which post on a regular basis. Images on the dedicated images page are broken up into themed groups that one can either choose from an index or scroll through. The images do not come with any context.

The site is simple and easy for users to navigate. It is a nice complement to the social media site, particularly within the articles that provide more context to posts. eBooks by local authors on Panama's history are also available for a small fee. It succeeds in its goal to share and hopefully educate users on Panama's more intimate history, however, it is not as rich with content as one would hope, considering the vast posts shared via their social media platform. This is understandable as it seems to be a one-person operation. The site owner features his photo restoration services on this site, which although somewhat related, take away from the cultural project. Due to the "brand's" popularity, it would be beneficial for Panama's national

government's Ministry of Culture to provide support and funding for a team to create a more robust cultural memory hub, since there isn't a current similar alternative.

How does this project address information?

Almost all of the information contained within this project is aggregated from elsewhere, whether that be from libraries, archives, personal photo collections, or sources uploaded around the internet. The aim is to tell the story of Panama as it once was, often through those more day-to-day moments that one doesn't consider while they are living through it, but leave an imprint when looking back. Although largely a curation project, original essays are created to provide context to some of the images and videos presented. It is unclear how much copyright is considered for this curation.

How well does this project handle information?

The presentation of information is somewhat effective, however it seems clear that was a side project to create some sort of permanence to the more active social media presence that preceded this particular project. At times it feels incomplete, particularly in areas where images are provided within a theme, but with little to no further context or information about them. Despite at times providing some of this context through essays, there is a general sense that users already know the main points of whatever it is, and this site fills in some of the details overlooked by time.

Queens Name Explorer

Review by: Miaoling Xue

Review start: March 19, 2024

Review last updated: April 3, 2024

Site links

<https://nameexplorer.urbanarchive.org/>

<https://queensmemory.org/queens-name-explorer/>

Archive link (05/13/2024)

<https://archive.ph/VjLuU>

Data and Sources

- NYC Open data
- Geographical information (location, city council district, community board, geolocation, neighborhood, zip code)

- Biographical details of 1000+ individuals (text, pictures, external links, etc.) whose names have been used to name public places in Queens
- Social media posts
- Continuing viewers' input by "Add/Edit"

Processes

The project timeline is provided on the *Queens Memory* website (this *Name Explorer* project is a small project embedded to the larger *Queens Memory Project*)

- Team onboarding in April 2022
- The team worked with Urban Archive's team to build the project page on the Urban Archive's platform in July 2022
- Data specialists and archivists began to work on assembling datasets on personal names and biographical and demographic research in July 2022
- Rolling onboarding for interns and volunteers
- Public launch in October 2022
- Public programming in December 2022
- Final report and plan for the next stage in March 2023

Presentation

The project is presented through an interactive map and detailed entries for each commemorated individual. Viewers could click on the map points to read more about the person behind the names of public spaces in Queens. Or viewers could also contribute their knowledge to the map by adding or editing an entries. More details about this project is shown on the *Queens Memory Project* website hosted by Queens Public Library. Audience can also see their social media posts on X, Instagram, Facebook, and YouTube.

Digital Tools Used

The specific tools are not listed directly. But it appears that Mapbox and OpenStreetMap, likely alongside web development frameworks, were used to create the interactive map. The team used the AirTable for their dataset management, working with their partners at Wikidata NYC and BetaNYC.

Languages

- English

Review

The *Queens Name Explorer* project, a mapping component of the larger *Queens Memory* project, creates a vibrant digital storytelling around the names that shape public spaces in

Queens, New York. By presenting a wide array of data sources, including geographic data in Queens and biographical details of over a thousand individuals, this project crafts a compelling interactive experience that bridges place names with the personal histories and contributions of those memorialized in the urban landscape.

This project not only utilizes an interactive map that invites viewers to engage with the stories behind the names of parks, streets, schools, and other public places in Queens but also further enhances user-driven exploration, offering an opportunity for the users to participate through the “Add/Edit” feature. This approach allows for a continuously evolving and community-centered database.

The team behind the project, including archivists, data specialists, and the developers at Urban Archive, demonstrates an impressive level of collaboration, data management and interactive design. Remarkably, their coordinated efforts brought this project to life within one year, highlighting their exceptional efficiency. Their final deliverables reflect a thoughtful consideration of accessibility and user experience, employing responsive design to ensure the project is seamlessly accessible across diverse devices, from mobile phones to desktop computers. Additionally, the team has further supported user engagement by providing comprehensive guided resources in the “FAQ” section, equipping users with valuable information to navigate the project efficiently and maximize their exploratory experience.

Furthermore, the *Queens Name Explorer* project extends its impact beyond digital infrastructure by actively fostering community participation in building the historical narrative of Queens. Through organizing public [Edit-a-thon](#) events, this project not only enriches its data entries, but also sets a model for digital projects as platforms for digital inclusion and community engagement. Such initiatives underscore the importance of ongoing activities and workshops in ensuring the project’s future development and sustainability, potentially serving as inspiration for similar endeavors in the realm of digital memories and local heritage.

In conclusion, with its innovative use of data, personal stories, and digital tools, the *Queens Name Explorer* project invites a broad audience to explore, contribute to, and appreciate the stories behind Queens' public spaces. This project exemplifies how digital innovation can foster a deeper connection to our shared spaces, narratives, and histories.

How does this project address information?

The *Queens Name Explorer* project addresses information by integrating geographic data, biographical data, and community contributions into an interactive map. This approach allows for a dynamic presentation of information, where data is not only collected but also experienced, fostering a deeper engagement in the community’s historical landscape.

How well does this project handle information?

The project shows an exceptional data management plan. The team builds a sophisticated approach from the very beginning that leverage multiple digital tools like Mapbox and AirTable, collaborates with the developer teams to design interactive experience for users, and plans

spaces for users' input. They keep facilitating a close connection between the project archiving team, developers' team, and community insights.

Human Computers at NASA

Reviewed by: Tuka Al-Sahlani

Review start: February 21, 2024

Review last updated: April 2, 2024

Site link

<https://omeka.macalester.edu/humancomputerproject/>

Archive link (05/13/2024)

<https://archive.ph/ZCTlj>

Data and Sources

- Digitized images (places, people, documents. maps)
- Videos (Interviews and movie trailer from YouTube)
- Timeline
- StoryMap
- Lesson plans

Processes

- Curated digitized artifacts from NASA, Library of Congress, project author
- Used artifacts and research to create TimeLine and StoryMap
- Used tags to index artifacts
- Applied metadata to digitized artifacts

Presentation

The project is classified as a website in the About page. It presents as a website with the landing page being the TimeLine. The Browse Items or the artifacts page is searchable. Including About and Browse Items, the other tabs are Timeline, Map, Resources, Videos, and Lesson Plan. The presentation is clean and the website is simple and easy to navigate.

Digital Tools Used

- Omeka
- StoryMapJS

Languages

- English

Review

The [Human Computers of NASA](#) memory project aims to tell the story and spotlight the lives of the African-American women mathematicians who worked at the Langley Research Center in Hampton, VA. The stories of these women came to light in the popular consciousness in 2015 when Katherine Johnson, one of the lead mathematicians, was awarded the Presidential Medal of Freedom for her work and solidified in 2016 when the movie Hidden Figures told her story along with the stories of her colleagues. The project spanning from 2014 to 2016, based on the grants and funds awarded, is a collaboration between undergraduate students, faculty, librarians, and consultants. The collaborators and contributors are “ Professor Duchess Harris, Margot Lee Shetterly, and their research assistants Lucy Short and Ayaan Natala ‘18. The digital archive was created with the assistance of the Macalester College Library staff: Johan Oberg, Lizzie Hutchins, and Terri Fishel. Additional assistance was provided by Rebecca Wingo” (About).

This timely project provides the history of Langley, NASA documents, and biographies of the mathematicians to engage a wide range of audience from middle schoolers to adults interested to learn about the “buried stories of African American women with math and science degrees” (About). The site is easy to use with clear metadata and tabs to direct the users while they browse. Beyond telling the story, this project aims to assist K-12 teachers by including lesson plans and resources that these teachers may use in their classrooms. This addition to the archive is, unfortunately, either inaccessible due to broken links or the links direct to a different resource.

This is an important project that meets its goal to shed light on the stories of these African-American women mathematicians and scientists. It would be sad to lose this site or some of its features. Since this project was a collaboration with undergraduate students (as evident by the undergraduate funds and grants listed on the About page), one of the challenges it faces is its maintenance. This is evident in the broken links or inaccessible videos listed. Information:

The information in this project is curated to spotlight the history surrounding the Langley Research Center in Hampton, VA and the stories of the women who made its success possible. The information is gathered by the lead researcher, Professor Duchess Harris, and from digitized artifacts found in other archives such as NASA and The Library of Congress. The information in this project is presented clearly and does not overwhelm the user. The use of a timeline and story map help disperse the information in manageable and comprehensible chunks.

Imperiia: A Spatial History of the Russian Empire

Reviewed by: Tuka Al-Sahlani

Review start: April 2, 2024

Review last updated: April 2, 2024

Site link

<https://imperii.scalar.fas.harvard.edu/imperii/index>

Archive link (05/13/2024)

<https://archive.ph/89kfb>

Data and Sources

- Digitized images (maps, art work, drawings)
- Digital images
- Tableau visualizations
- Timeline
- Interactive maps
- Annotations

Processes

- Curated digital and digitized artifacts to create a “spatial history of the Russian Empire”
- Thematically organized artifacts and research/narrative text
- Visualization of data, maps, and artifacts
- Applied metadata to digitized artifacts (maps, images, etc.)

Presentation

The project is a multifaceted website that takes full advantage of the non-linear capacities of Scalar. The authors clearly state their goal on the landing page: This is where we tell stories and push the boundaries of narrative” (Welcome). The project is aesthetically pleasing and includes content menus pertaining to each facet of the project which provides users with clear directions of where to go next (or to navigate elsewhere). The project is highly interactive and user guided.

Digital Tools Used

- Scalar
- TimeLine JS
- Tableau

Languages

- English

Review

[Imperii](#) is, as noted in its title, a spatial history of the Russian Empire. The project uses spatial information (maps, toponyms, and data sets) to tell the story of the Russian Empire. Centering spatial data, the authors of the project believe geographical information is crucial to the understanding and critical knowledge of the history of the Russian Empire.

The authors of the project thoroughly delineate their project in the [About](#) section by answering these six questions: Why Imperii Matters, Who We Are, How We Work, What We Work With,

What We Make, and Support & Funding. This level of thoroughness is seen throughout the project. It is a large project with a wide breadth. The scope of the project is both intimidating and entertaining. However, users are encouraged to explore one or all of its sections. The Sections include: Projects, Dashboards, Data Catalog, MapStories, Galleries, Games, and Teach Our Content. The most exciting and innovative section is the [Games](#) section that allows users to learn about the history of the Russian Empire using card games designed using spatial and topographic artifacts from the Russian Empire. The [Teach Our Content](#) section is another section that is easy to maneuver with assignments that can be used separately or in alignment with other sections of the project. The authors mention that they are working on creating teaching modules as well.

This is an institutional project funded by “a Digital Humanities Advancement Grant from the National Endowment for the Humanities, and by the Davis Center for Russian and Eurasian Studies at Harvard University” ([Welcome](#)). This support allows the project to be well maintained and to advance with more features, such as the forthcoming teaching modules. It is also worth noting that the authors have three main objectives when creating the projects or presenting the information. The goals are: 1) to create new historical knowledge; 2) to solve a shared methodological problem; 3) to produce a user-friendly and publicly-accessible piece of history ([Projects](#)). I thoroughly enjoyed the interactive nature of this project and its self-guided features

Information

The information in this project is manipulated, curated, and analyzed in multiple ways. The authors state they: documents, interrogates, visualizes, and interprets the history of Imperial Russia ([Welcome](#)). The authors allow users to both make their own conclusions by providing datasets and to interact with the authors’ analysis and synthesis of the same information through projects such as [TopoS](#) that uses machine learning to aggregate information of many maps into usable data.

The metadata of the information provided in this project is thorough. This allows users to track the original artifacts as well as use the information in their scholarship and teaching with accurate citation and reference. The scope of the information can be overwhelming for users, but the indexing is helpful to guide the user. All in all, the project manages the information presented well and successfully to the goal of the project.

Bak.ma

Reviewed by: Tuka Al-Sahani

Review start: April 2, 2024

Review last updated: April 2, 2024

Site link: <https://bak.ma/home>

Archive Link: <http://archive.today/IJB1x>

Data and Sources

- Videos
- Audio
- Maps

Processes

- Indexing of audio-visual media
- Participatory feature (registered users can upload, annotate, or download content)
- Digital maps to visualize location of activism and protests

Presentation

The project is a web based video archive that appears to look like a desktop application. Users can view the videos by selecting a category or by browsing the videos once they pass the landing page. The landing page shows a moving image of a large protest with two buttons asking the user to select the language of preference Turkish or English..

Digital Tools Used

- [pan.do/ra](#): a free, open-source media archive software that allows users to provide online accessibility and preservation of the audio-visual data for anyone. ([Frequently Asked Questions \(FAQ\)](#))

Languages

- Turkish
- English

Review

[bak.ma](#) is a participatory video archiving site seeking to create “a living memory of the social movements” ([About](#)). As defined in the About page, the phrase bak.ma means “don’t look” in Turkish and its slogan was used in 2014 protests in Turkey. The project aims to create an autonomous archive where registered users can upload video/audio content of protest and social movements. Through a participatory and uncensored method, the project seeks to empower the general public and to serve as a “reference for activists, researchers, artists, and filmmakers” ([FAQ](#))

The project does not have named authors or curators. Rather the archive is maintained by a collective, the “bak.ma digital media archive of social movements collective” ([About](#)), and

“follows a collective labor strategy” ([FAQ](#)). This unique structure allows the public to take ownership of the archive and embodies the collective spirit of community and activism. In a video titled [Why + How Do We Archive / AGIT](#), organizers are asked about gatekeeping and they respond that they do not delete videos unless the videos do not align with the intent of the archive of giving voice to social movements.

The archive allows users to sort the videos using 25 categories ranging from location, language, tags to technical categories such as clip length or hue. However, if one wants to sort the videos by Date for example, there are no clear date markers present in the title or the tags of the video, so the categories can be unhelpful at times. The site provides a detailed [tutorial](#) on how to upload videos and documents by users, but it does not mandate documentation or tagging, although it provides those options for users.

[Bak.ma](#) is a creative commons open resource project that is funded by donations. It is a “labor of love” project that opens the prospect for the public in general and activists, researchers, and filmmakers to locate and upload activist material for study, distribution, and adaptation. The autonomous nature of the project allows a safe space for users to share what they witness with the assurance of a community to support them and “see” them.

(The site is overwhelming despite the many categorizations. I did not understand the relevance of some of the videos in regards to the site’s premise as an archive of protest and social movements:e.g. a video titled [Kool Thing](#).)

Information:

The information in this project is not analyzed or synthesized. It is a participatory automated community archive that avoids gatekeeping unless necessary for the unity of the project. The onus is on the user/browser to analyze the videos as they see fit.

The videos, audios, and documents can be overwhelming for the user. In 2018 international users (users outside of Turkey) could upload content as well. This both expanded the project, but left certain information unclear to the general public. My suggestion would be for the collective to mandate metadata entry for each contribution to make the information easier for users to locate and benefit from.

Nakba Archive: A Review

Reviewed by: Zelda Montes

Review start: March 10, 2024

Review last updated: April 3, 2024

Site link

<https://www.nakba-archive.org/>

Archive link (05/13/2024)

<https://archive.ph/lu06M>

Data and Sources

- Art (Illustrations)
- Video-recorded oral history interviews
 - Transcripts
- Audio-recorded interviews
- Poster image
- Documentary audio piece

Processes

- Video-recorded oral history interviews are organized within a singular page to scroll through
- Audio-recorded interviews are organized and embedded within a singular page to scroll through
- Documentary audio piece is embedded within a separate page, placed alongside a poster image
- Illustrations on homepage carousel every couple seconds

Presentation

Upon entering the Nakba Archive site, the homepage features illustrations of people, hands, and records, commissioned by Barrack Rima. At the bottom, there is a navigation bar which links to the archive, projects, learning, about, and contact pages. All text in the site is both in English and Arabic, typically either side-by-side or one above the other, with English appearing first. In the archive page, there are thumbnails of videos and names that lead to individual pages containing embedded video-recorded oral history interviews conducted from 2003 to 2011. Each interview page in the archive has information on the name of the interviewee, location of birth, name of the interviewer, location of interview, date of interview, tags, permalink (links to the Palestinian Oral History Archive from the American University of Beirut), and transcripts. The interviews, which are in Arabic, are translated and subtitled in English. There is no navigation bar present in any of the subpages, though there is a back button that returns users to the previous page they navigated from. In both the projects and learning pages, there is text that helps to provide context, as well as links. The projects page specifically links to 4 projects hosted on the Nakba Archive: 1) Forms of Presence (featuring embedded audio-recorded interviews), 2) Sound workshop (featuring one embedded documentary audio piece), 3) Nakba Stories (which will feature published short stories), and 4) Partition (unable to open). The learning page has 4 links, though only 2 of them work: 1) Maps (leads to [Palestine Open Maps](#)), and 2) Useful Links. The presence of the Teach Modules and Bibliography links implies that more work is expected for the Nakba Archive. Lastly, the about and contact pages provides

helpful information for understanding the focus of the Nakba Archive, while inviting folks to contribute and be engaged in “bringing this collaborative digital space to life.”

Digital Tools Used

- HTML
- CSS
- JavaScript

Languages

- English
- Arabic

Review

The Nakba Archive site began as a virtual collection of previously analog video-recorded oral history interviews, available via the [Palestinian Oral History Archive](#) from the American University of Beirut Library. The website has the same name as the “grassroots oral history collective founded in 2002” whose focus is to honor the lived experiences of Palestinian Nakba refugees in Lebanon. The Nakba Archive is said to have a collection of over 500 video interviews, though not all are present on the site. The project is a testament to their commitment to collective knowledge production “by and for Palestinian communities living in Lebanon,” and thus is in partnership with local Palestinian schools and community organizations. The Nakba Archive is funded by the [Local Engagement Refugee Research Network](#) and the [Social Sciences and Humanities Research Council](#).

At an overview, the Nakba Archive site centers an archive of video-recorded oral history interviews. Beyond these videos as records of Palestinian displacement during the 1948 Nakba, the site posits itself as a “living archive that offers a dynamic, evolving platform for critical and creative engagement with this vital heritage.” As such, Nakba Archive hosts projects such as Forms of Presence, which expand upon the experiences of the 1948 Nakba, and builds connections of these experiences to those of “Palestinian dispersal and presence” in refugee camps within Lebanon. Beyond the projects, the focus on the creation of learning materials highlights the need for collaborative, pedagogical engagement with regards to the Nakba. Furthermore, the invitation for viewers to engage with Nakba Archive as contributors and collaborators brings a more dynamic, living element to the site. I anticipate that the site is reaching potential audiences somewhat effectively given they are featured on a couple other sites, though it is likely that there is greater local reach within Lebanon.

While navigating the site, the biggest difficulty was the lack of a navigation bar. It was at times inefficient to explore the site, which meant that I had multiple tabs open if I wanted to jump from one page to another, such as from archive to projects. Additionally, there were a number of broken links that made it confusing for me as a viewer who was hoping for more content. Nonetheless, it is very promising to see hints of future work on Nakba Archive. It is important to

note that work on this project may have been halted given the ongoing genocide taking place in Gaza, and the Israeli attacks on Lebanon.

Information analysis?

Lebanon Memory Archive

Reviewed by: JP Essey

Review started: February 17,2024

Review last updated: February 21, 2024

Site link: <https://www.lebanonmemory.com>

Languages

English, Arabic, French, Latin

Data and Sources

- Multimedia
- Recorded oral interviews
- Biographies
- Photographs
- Videos
- Film
- Articles
- Links to articles
- Links to YouTube channel

Processes

- Digitized photos retrieved from individuals and organizations.
- Digitized videos to place on site
- Trained professors, teachers, students, members of public to conduct and record oral history interviews/transcriptions

- Digitized oral histories into audio or video footage
- Coding information not available.

Presentation

The Home page of the Lebanon Memory Archive site has 4 dropdown links titled About, Background, Projects, and Unmarked Burial Sites. The Home page presents a statement saying that this site is for those who want to challenge hegemonic narratives that are omitted from official institutions.

The About section states who is responsible for the site and why they created the project. This includes 3 individuals: A filmmaker and visiting professor, a local professor, and a multimedia journalist. The stated aim of the site is as a central documentation platform that uncovers and displays archives and projects preserving and transmitting the oral history of the Lebanese civil war and other regional histories of violence. This multimedia website curates stories and conversations essential to remembering the war, aiding in the understanding of Lebanon's post-war politics and its impact on the country's ongoing crises. Since the October 2019 Revolution began, Lebanese youth have started confronting the civil war's legacy of repressed trauma and forced amnesia. They are challenging the dominant narrative by encouraging their parents and elders to share their own stories of survival and struggle. However, without a central documentation platform, this oral history cannot be adequately preserved and transmitted across generations. This project seeks to create a multimedia website to curate these stories and conversations, aiding in the understanding of Lebanon's post-war politics and its role in the country's ongoing crises.

The Historical Background tab gives a brief summary of Lebanon's 1975-1990 civil war and the subsequent October 17 Revolution in 2019.

The Projects tab has 3 options: Badna Naafra (We Want to Know), About A War, Memory and Documentation Projects

The Unmarked Burial Sites tab has 3 options: Unmarked Sites and Mass Graves, Beit Mery, Resource and Reading List

Review

The Lebanon Memory Archive is a multimedia platform dedicated to preserving and sharing stories of violence in Lebanon, particularly focusing on the civil war. It aims to "challenge dominant narratives, ignite conversations, and facilitate reconciliation through various projects". The site serves as a central resource, highlighting efforts to document conflicts and resist the erasure of people's experiences in the region. By doing so, the site has a stated aim to put into perspective the continuing tension and conflicts in the country.

Navigating the site was quite easy and intuitive. The background to the overall history of the region is condensed by a thorough summary as the civil war was a consequence of 17 different

sects within the local population of 4 million people and the half million Palestinian refugees living in the country. Much disagreement amongst the population eventually led to violence. Upon opening a page, the visitor is given the opportunity to read a brief synopsis of the page's contents. A visitor has options to view photographs, watch videos or listen to a recorded interview or a biography. For example, under the Memory and Documentation project, a viewer is able to choose the Memory Map which is a map of the country with pins of where atrocities occurred. Once clicked the link would have content about the site, a video, and photographs of what occurred there and how many were killed. Burial Sites would include photos of an individual, their biography and how they were killed. The passion to support the healing process is evident on each page of the site, where information about seeking help for those affected by the displacement or those who want to contribute is provided through 2 different phone numbers, an email relevant to the topic and a general one for assistance, to provide information to add to the project, to correct any errors, or to request information. Viewers are encouraged to engage with the project. It is an active project. The Reading List contains sources and links from over 11 countries. One of the sections (We Want to Know) was its own site but ceased to exist. This site ingested it and stated it was too important to allow to be erased. There are also links to other projects and archives: ones in Syria, Palestine, and the World Art and Memory Museum (WAMM).

The site did have a few hiccups. One page, in the Memory section, had several areas that were only available in Arabic even though there was an icon stating it could be presented in another preferred language. Although the site is very engaging and polished, I found several items that weren't mentioned for which I would have liked to have answers. The site has a long list of sponsors, but no

statement was made as to how much influence or conditions were placed on the site for the funding. The site gives the names of the 3 people who are responsible for the site; but who did the work to digitize the material, to organize it, and to get the site online? The site tries consciously to avoid a singular story perspective as is evident from the content of the site. However, there was no mention of a differing perspective. As happens frequently on many sites, this one also had a few glitches where a link to a resource was dead, or there were several instances where a video would not stop playing while attempting to start another one. There was no mention of how the site was put together or what was used to do so. An attempt to use Wappalyzer did not return any information. I believe including answers to those queries would have made it the site a bit more informative and inclusive. Overall, the site's passion for personal and collective healing and remembrance stands out.

Funding Support

- National Endowment for Democracy
- Friedrich Ebert Stiftung
- Arts and Humanities Research Council and GCRF through the Partnership for Conflict, Crime and Security

- Partnership for Conflict, Crime and Security Research
- Art and Humanities Research Council
- Global Challenge Research Fund
- Act for the Disappeared
- Institut für Auslandsbeziehungen
- Auswärtiges Amt
- International Center for Transitional Justice
- Swiss Embassy in Lebanon

How does this project address information?

The project contains an abundance of information which is derived in several ways. A portion of the information is site-generated by authors of the site. This is evident when background is needed to frame or situate an entry or artifact. Other information is derived from outside sources and noted as such. Also, there are links to follow for further readings, clarifications, elaborations, or a more detailed addendum to the topic.

How well does this project handle information?

Navigation of the informative aspect of the site is very straightforward and easy to follow. Titles are clear as are directions if a user would like to read about an entry. The location of links are also very clear and convenient without being obtrusive. All the links were active and did not lead to any errors, which reinforces the smoothness of navigating between images, videos and informative text. Overall, the site is highly polished and easy to access all components.

Palestine Remembered Repository

Reviewed by: JP Essey

Review Date: March 10, 2024

Site link: <https://www.palestineremembered.com>

Languages

English, Arabic, Hebrew

Data and Sources

Multimedia, Recorded oral interviews, Biographies, Photographs, Videos, Film, Articles, Links to articles, links to YouTube channel, Interactive Maps.

Processes

- Digitized photos retrieved from individuals and organizations.
- Digitized videos.
- Recorded oral history interviews/transcriptions.
- Digitized oral histories into audio or video footage.
- Site coding information not available.

Presentation

The Home page of the site has many navigation tabs to choose from presented in black and red. The Home page has many options including items that have been recently added with a 'New' designation. A user can choose from the options to view Pictures, Maps, Oral Histories, Specific Villages, Articles, About.

The About page gives its statement of purpose as one about dispossession and ethnic cleansing and not antisemitism. It states that its purpose is to create a repository where refugees can communicate, organize, and share their experiences amongst themselves. Refugees are encouraged to attach their stories, memories, pictures, movies, music files, join discussions at the message board. They may also use the directory service listing of refugees and their contact information, and URL links related to each listed town.

Access

Anyone can view or contribute to the site regarding information relating to Palestine or Palestinian history. It is not restricted to the Palestinian community. Many contributors are noted including American, British, and Jewish (from unknown locations) voices.

Method

The site is mostly divided into articles and maps. The articles are listed in several categories as well as on the Home page. The article categories are: Zionist FAQs, Zionism 101, Zionist Quotes, Conflict 101, Facts Not Lies. The image categories are: Satellite View, Looting 101, The Home of Palestinians, an Arabic page, and a listing of individual towns/cities. A user can click on a category and choose from a list of articles in that category. There is an extensive list under each category. Most are articles while some do have links to videos of Wikipedia pages.

Once a user goes to a town, there are several options to engage with the site: Satellite view gives a satellite view of the village with pins marked over the map. Pins are names and represent historical buildings, mosques, markets and other important parts of the town or village. When a pin is clicked, an inset opens to give additional information about the location, such as population in 1948 before displacement, elevation, usurped homes, usurped acres of

land, distance from nearest large city, etc. Some also have pictures of present-day views of the same village/town.

Review

Palestine Remember is a repository dedicated to preserving the history of Palestine, giving voices to those displaced from their homes, providing information regarding the displacement of Palestinians, and allowing those interested to connect with other refugees or contribute to the site. It serves as a digital space to document and subvert the erasure of Palestine and the Palestinian people. Its aim is to document, educate, and connect individuals as well as provide solace in the form of help offered.

Navigating

Navigating the site was relatively easy, and the site itself serves as a thorough resource. For example, while navigating the site, if one chooses to learn about a town, then there are many photos of the town provided with information about the population of the town in 1948 (year of the Nakba) and other relevant facts. Testimonials and articles regarding the town are sometimes given when possible. A user can get a bird's eye view of each town by going to the Satellite option, thereby opening up an interactive page. One can zoom in or out to get an idea of the topography as well as surrounding areas and countries. There is an option to click on dots which will provide additional information regarding the city, building or point of interest.

The site did have some hindrances. Although the site is presented in several languages, the vast majority of the site was in English. Only a few articles or notations were accessible in Arabic as noted by the Arabic word next to the article or pieces of information. There were two articles that also had a Hebrew translation option. In many pages, the site was slow to load an option and had difficulty releasing an option if the mouse moved across a link. The pop-up simply froze. This necessitated refreshing the page to be able to continue.

Throughout the site, the tone and language is very somber. This was noted by titles given to many articles as well as to notations placed on sites. Given the ethnic displacement involved, it is understandable.

The site mostly would serve those affected by the situation in Palestine. It has historical material as well as contact information to sources along with being a place to connect with others. The site presented a singular viewpoint, and may not be useful to someone searching for a neutral account of Palestinian displacement. Given Ripooka Risam's digital archive rubric to present both sides, it is difficult to put into practice given the incredible injustice of this situation. One wonders when it is possible.

Not Noted

There were many items that were not noted on the site. These omitted categories include information about funding, site maintenance, the initial project administrators.

For the methodology, very little was provided. Credit was only given when there was an interview, where the interviewer's name was provided as well as the date of the interview. No other information was given as to how prints were digitized, by whom, who uploaded the material, or any other labor involved and whether anyone was paid or volunteered. Nothing is noted about how decisions are made, if any, as to who can put up an article, photo, video. Nothing is mentioned about an administrator or editor.

Furthermore, there was no mention of funding for the site. Nothing was provided as to how the site was set up, where the finances came from, who contributed, how the site is maintained and how continued funding is generated. There is a Donate link provided but financial disclosures are not noted.

Given the singularity of the site's content, the site is primarily useful to those Palestinians affected by displacement. It serves to resist erasure of the heritage and voices of the Palestinian people. Given the emotional aspect of the conflict, the site has an emotional tone which gives voice to those affected.

How does the project address information?

The archive contains a significant amount of information derived from articles written for the site, articles from newspapers, excerpts from books, and Wikipedia links; as well as links to other archives and related sites. The information is structured in a wide variety of categories from a Statement of Mission of the site to an easily accessible FAQ category to a scholarly bibliography. Articles written for the site have an acknowledged author and bibliography of sources used for the article.

How well does the project handle information?

The wealth of information of the site is clearly organized for users to navigate to a category. The categories are clearly marked in easy-to-read headings. All categories have links to outside sources ranging from international organizations such as the UN to journal articles located in databases to individual authors' works. Also included in each category are individual entries from people at large who were either affected by the Palestinian situation or have relevant information or comments. A user of the site is able to navigate to their desired article easily. As there is so much information, a user is enticed to explore making the archive a good information resource. Although the Home page is laden with information and somewhat overwhelming at first glance, a user will have a wealth of knowledge to survey.

Lebanese Photo Bank

Reviewed by: JP Essey

Reviewed: March 25, 2024

Site Link: <https://lebanesephotobank.wordpress.com>

Languages

Arabic, English

Data & Sources

Photographs, Videos, YouTube links

Process

- Digitized photos retrieved from individuals.
- Digitized Photographs in Video Format.
- Site coding information not available.

Presentation

The Home page of the site is very minimal in its design. There is a title, Lebanese Photo Bank, on the upper left in larger English font with an Arabic title in smaller font. On the upper right side of the page there are 3 titles: Home, About Lebanese Photo Bank, Photographers Profiles. The majority of the page is made up of squares of varying hues of orange. Once the cursor passes one of the squares, a title in Arabic with a date appears. At the bottom of the page are a list of links to articles about Lebanon as well as videos listed in alphabetical order based on region.

The About page states that the site is a collection of photographs for a 50-year period between 1940 and 2008, documenting many tragic periods in Lebanon's history. The statement also reads that the collection is made up of the work of 63 photographers documenting the ravages of war, eleven of whom gave their lives for the images included. The collection is made up of more than 150,000 photographs. The volatile mix of the various groups in Lebanon along with the hundreds of thousands of Palestinian refugees and the civil war were fodder for conflict. A single person, Naim Farhat, started the archive to rescue images from oblivion with the hope that they will play a role in bringing Lebanon's history to account. His intention was that when Lebanon is healed, the world will once again see Lebanon for its beauty and significance and not for its guns.

Review

The Lebanese Photo Bank is an archive dedicated to preserving Lebanese history through photographs. In its statement, the site says it has over 115,000 photos. Navigating the site attempting to access them was a bit of a challenge. As there was no table of contents or directory, a user could only haphazardly go where one's mouse stopped. Once the cursor moves over some tiles, a name in Arabic appears and a date in English. Unless one knew Arabic, one could only get an idea of what the link leads to by clicking on it. Once a decision is made, the user is navigated to either a photo series where photos had to be manually advanced, or the link opens a video where photos played in the video appear for about 5

seconds. Once in a while the link would lead to a similar photo series in video format on YouTube. Navigating the site was mostly based on chance. The order or location was not made very clear. This becomes obvious when a user attempts to gain

information about a specific photographer. Clicking on the Photographer title on the main page leads to biographies of 3 photographers. Standard biographical information is listed along with which conflict or photojournalistic accomplishments they were responsible for. How they were killed is also listed. However, accessing the other 8 photographers was also achieved by chance. When viewing photo series, sometimes there would appear a link for a photographer at the bottom of the page. Clicking on that would lead to the biographical information about that photographer.

The photos and videos were a mix of daily life photos, family photos (as one would have in a family album), and war photos. Although the statement in the About page stated the photos were a 50-year range, many of the photos were much older than that as was evidenced by the content of the photos and the brittleness of some.

No information is provided about the site maintenance nor its funding nor its administration. Nothing is stated as to how the work was composed or by whom. There is an email contact listed at the bottom of the Home page. Also located there are 2 icons that show Naim Farat Museum on each. Activating each link only opens up the link with a larger icon. No information is provided. On certain pages, an advertisement appears for some bath or hygiene product.

The site seems like an attempt to post images with the intent of keeping the history associated with those images, times, and culture alive in the world's consciousness. Although a bit discombobulated and lacking much foundational information, the archive does achieve its stated mission as mentioned in its About page.

The site contains almost no information in English and a few pieces of information in Arabic. Although the Home page contains a list of articles, the associated links in the list do not lead to information but to images with titles. There is not much written information to be gleaned from the site. Most information is gained from the photos presented but without text or reference. The only places to read any information are the few pages of biographies of several journalists who contributed their images.