

# Digital Memory Manifold Publication, Vol. 1. 2021

Brianna Caszatt & Professor Borrachero

## Manifold Publication Proposal

Brianna Caszatt

### Introduction

Students taking *DHUM 78000-1 Digital Memories: Theory and Practice* in the Spring 2021 semester with Dr. Aránzazu Borrachero are writing reviews of digital memory projects as a way to develop critical evaluation skills of work happening in our field. In learning how other projects are built and reviewing how different presentations inform the audience's experiences of these projects, we are also learning how we can take our own theories and ideas pertaining to digital memories--and the digital humanities more broadly--and create new projects.

In addition to the project reviews, the publication will include introductory text explaining the pedagogical rationale for including such activities in a course syllabus as well as the rationale behind how the projects were selected--both provided by the professor, Dr. Aránzazu Borrachero. The introductory text will also discuss themes and explain how the publication is presented, including a disclaimer about the changing nature of the digital environments our reviews are dependent on. Each of our reviews will be written with [Miriam Posner's "How Did They Make That?" video](#) in mind, listing the sources, processes, and presentation for the project. In a self-reflexive turn, our introduction will also detail how we made this project.

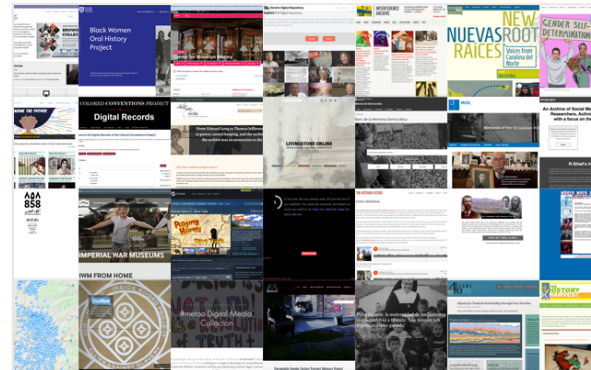
### Audience

In publishing our collection of reviews on current digital memory projects, as well as documentation of the process of creating the publication in Manifold, we will serve the following audiences:

- Professors who are looking for digital projects to highlight in their course syllabi
- Students and other people who want to learn how digital projects are created and how they can create their own digital projects
- Digital humanities and digital memories scholars looking for new digital projects and/or writing environmental scans for grant proposals
- Professors who are interested in having their class write project reviews and/or create a publication in Manifold

### Data and Sources

Our sources are the digital memory projects suggested in the review sign-up sheet, as well as other projects suggested by the class. In total we are writing 28 reviews, all of which are being initially shared via a separate Google doc.



 [cuny.manifoldapp.org](http://cuny.manifoldapp.org)

## Digital Memory Project Reviews | Manifold @CUNY

Students taking \*DHUM 78000-1 Digital Memories: Theory and Practice\* in the Spring 2021 semester have written reviews of digital memory projects as a way to develop critical evaluation skills of work happening in our field. In examining how other projec...

### Approaches

- Art
- Feminism
- Gaming
- Oral History and Testimony
- Social Media Studies

### Events and Time Periods

- Colonization and Decolonization
- War and Conflict
  - Slavery
  - Civil Wars, Revolutions, and Uprisings
    - American Civil War
    - Spanish Civil War
    - Arab Uprisings
  - World War I
  - World War II
  - Dictatorships
  - State-Sponsored Violence
  - Terrorism

### Social Movements, Organizing, and Political Activism

- Arab Uprisings
- Political Conventions
- Sexual Assault and Harrassment

### Geographical Areas

- Africa
- AsiaMiddle East
- Australia
- EuropeGreece
- Spain
- United Kingdom
- North America
  - Canada
  - Caribbean
  - United States
    - New York
    - North Carolina

### Identities

As expressly named in the project as part of its aims to reclaim, foreground, and amplify lost or underrepresented identities and voices:

#### BIPOC

- Black and African American
- Indigenous People
- Asian American
- Latinx

#### LGBTQ+

#### Women

### Video Games

Created project process and review guidance

Thesaurus

# Digital Memory Manifold Publication, Vol. 2. 2022

## Introducing a Digital Queering Framework

Allison Elliott & Anthony Wheeler

Wheeler and Elliott 1

Anthony Wheeler & Allison Elliott

Prof. Aránzazu Borrachero

Digital Memories: Theory and Practice

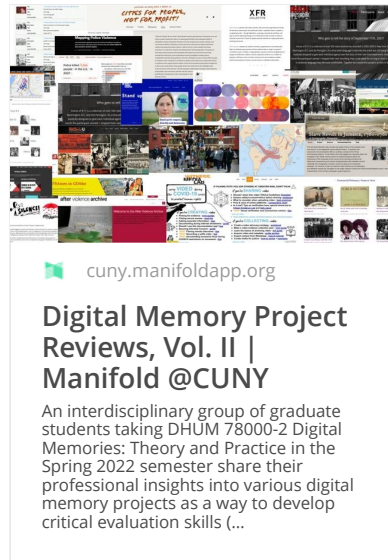
20 March 2022

Digital Memory Manifold Publication (Vol. 2)

### Introducing a Digital Queering Framework

In Spring 2021, in the midst of COVID-19 and remote teaching & learning, the *DHUM 78000 Digital Memories: Theory and Practice* class members put together an incredibly well-structured digital memory review project under the strong guidance of Dr. Aránzazu Borrachero and Volume I Editor Brianna Caszatt. As described by the past editor, the digital project reviews that exist on [CUNY's Manifold](#) instance are real-time examples of digital humanities graduate students learning about different tools and platforms for preserving memories, ways to repurpose them for their own research, and understanding when and how to properly critique these technologies. Caszatt left a phenomenally detailed infrastructure in place for next-gen digital memory reviewers as we begin Volume II of this work, so naturally, passing the torch to us, as editors, can feel slightly daunting.

That being said, while reading a chapter out of *The Digital Black Atlantic* (Risam and Josephs, 2021), we were particularly struck by Angel David Nieves's (2021) concept of "digital queer witnessing" as a messy praxis for deconstructing digital projects, or histories. In his chapter, Nieves (2021) defines digital queer witness as "encompassing the viewing of reconstructed spaces and places online, using available open-source 3D technologies that allow these sites to act as the virtual containers for testimonies, personal narratives, biographies, and other forms of life writing that have long been silenced or erased through acts of state-supported



### APPROACHES

- Remediated Archival Projects
- Oral Histories/Testimonies
- Media Studies
- Feminism

### HISTORIES (disclaimer language)

- Black Histories
- Chattel Slavery/Colonizer/Kidnapper History
- Queer and Tran Histories
- Indigenous Histories
- Feminist Histories

### EVENTS/TIME PERIODS

- Colonization and decolonization
- European SEcond-Wave Finimist
- The HOlocaust
- D.C.'s Black Renaissance
- Harlem Renaissance
- Suffrage
- State-Sponsored Violence
- Terrorism

### IDENTITIES(disclaimer language)

- Omaha Tribe
- Native Hawai'ians
- Black and African Americans
- Women
- Trans People
- Lesbian/Queer

### Social Movements and Organizing

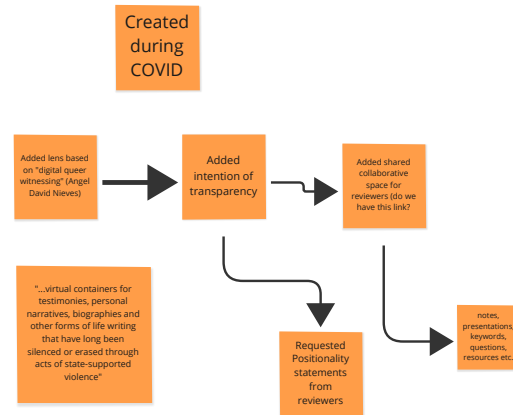
- LGBTQ+
- Anti-Surveillance
- Affordable Housing
- Police Violence
- Digital Activism

### Geographical Locations

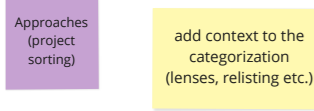
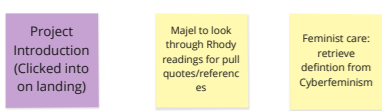
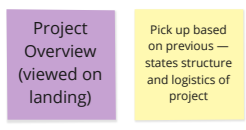
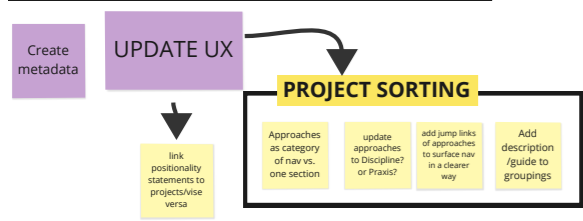
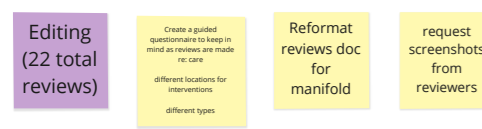
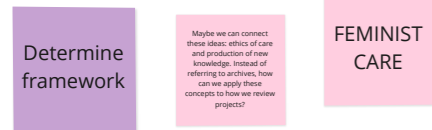
- Europe
  - Germany
- Canada
- Jamaica
- Omaha Terrorty

United States

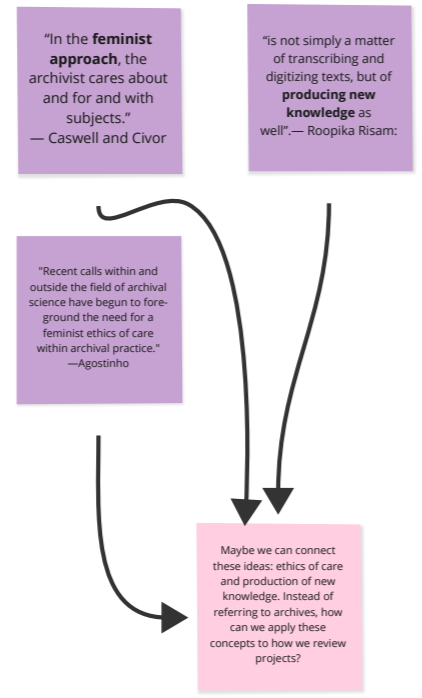
New York City



# Tasks + Roles & Resp



# Possible Frameworks



may 9 class presentation:

1. looking at vols 1 and 2
2. discussing frameworks
3. figuring out tasks and roles
4. proposal, reviews, editing
5. project sorting
6. manifold ingestion; additional writing such as the intro

# Timeline

- March 14**
  - Third and final project reviews due.
- March 21**
  - Editors present an approach for Vol. 3, a general timeline and expectations for revised reviews.
  - Editors provide a Review Guidance document.
- March 21 – April 4**
  - Reviewers revise project reviews following Review Guidance.
- April 4 – 18**
  - Editors provide feedback to reviewers.
  - Editors create metadata and categorization using previous volumes; visually sort projects in Miro; send draft to reviewers for feedback and approval.
- April 18**
  - Positionality statements due.
- April 25**
  - All final reviews and project screenshots due.
  - Editors test Manifold functionality and make improvements to UX.
- May 2**
  - Editors translate texts into Markdown and ingest in Manifold, along with project description, introduction on approach and positionality statements.
- May 9**
  - Editors present Manifold site in class and provide Google feedback form.
- May 23**
  - All edits complete and submitted.

**DHUM 7800 - Digital Memories: Theory and Practice**  
CUNY Graduate Center, Spring 2022  
Aránzazu Borrachero- aborrachero@gc.cuny.edu

**Project proposal**

Your proposal is a work-in-progress, but it should show deep thinking, good planning, and awareness of available resources.

Remember that Filipa Calado is our technical advisor and can help with specific aspects of this proposal. You may also contact me via email with questions and comments. Finally, as you complete the proposal, feel free to pose questions to the group via our Group page or Group email: [dmsp22@groups.commons.gc.cuny.edu](mailto:dmsp22@groups.commons.gc.cuny.edu)

The following questions are inspired by Posner's reverse-engineering project analysis (["How did you make that?"](#)) and by some materials from Yale's [digital lab](#).

**Proposal submissions**

- Title your proposal document using a couple of project-descriptive words followed by the project author's last names (e.g. *Medians and daughters* (Borrachero))
- Submit your proposal by sharing your Google Doc link with me before March 20, midnight.
- You may insert hyperlinks in this proposal (for instance, links to projects that *inspire* what you would like to develop).
- You may attach to this proposal any supporting documents or any documents you would like me to review and comment.

**General**

1. Project title (may be provisional).
2. Identify the issue your project will address. What is the driving question? Are there any secondary questions and issues your project will address?
3. What is the state of the question? Are there any other projects addressing the same issue? How is your project different from them?
4. Are you using any specific theoretical and conceptual framework to address your project issue or topic? Is your project guided/inspired by any concept/ or idea we have discussed in class?
5. What general features of your project will allow you to address this issue?
6. Who is your target audience?

**Sources**

1. What sources will you gather?
2. Where are your sources? How do you plan to collect them? Explain your methodology to collect your sources.

**22 total reviews**

**DHUM 7800 - Digital Memories: Theory and Practice**  
CUNY Graduate Center, Spring 2022  
Aránzazu Borrachero- aborrachero@gc.cuny.edu  
**Digital memory projects- Reviews Instructions**

An essential objective of this course is to practice the critical appraisal of digital memory projects. To this end, you will team-up with 2-3 classmates to evaluate a total of three projects for the semester. You may also work alone. 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](#) and [Spring 22](#).
- [Style and content guidelines](#), prepared by Brianna Caszatt, who curated the collection in Spring 21.

Begin your review below this line!

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**Title:** akaKURDISTAN  
**Reviewed by:** R. C.  
**Review started:** 2/12/2023  
**Review last updated:** 2/12/2023  
**Site links:** <https://www.akakurdistan.com>, <https://picture-projects.com/project/akakurdistan>

**Data and Sources:**

- Archival Photos from private collectors, family collections, and national archives
- Archival text from diaries, letters, newspaper, memoirs, telegram
- Transcript from Interviews
- Quotes from Books (Kurdistan: In the Shadow of History)

**Processes**

- Zine-style visual that combines archival photos and text
- Mapping
- Timeline

**Presentation**

An interactive website that allows user to engage with this archive in three ways:

1. Explore (using map and timeline to engage with archival photographs, text, and stories)
2. Identify (providing context to photographs from research that are unknown in the image archive)
3. Contribute (submitting images and stories to become part of the archive)

**Digital Tools Used to Build It**  
(So far unable to identify)

**Languages**  
English  
3

I think we can follow this loosely...

# TO DO

- **Editing: Majel**
- **Review Updates: Everyone**
- **Project Sorting: Patricia**
- **Positionality Statements: Everyone**
- **Screengrabs: Everyone**
- **Manifold, Markdown, UX: Patricia**

# The Ethics of Care in Collaborative Knowledge Production

PROPOSAL  
[https://docs.google.com/document/d/1OYj-wzk0tBL4igIS45V56RxBxE\\_NjRL7Av00KZbHVLU/edit?usp=sharing](https://docs.google.com/document/d/1OYj-wzk0tBL4igIS45V56RxBxE_NjRL7Av00KZbHVLU/edit?usp=sharing)

Allowing for rich perspectives and participation

Awareness that there is no neutrality  
— Our role and influence  
— Data

Not causing harm

## CLASS

- 1 Positionality Statement
- 2 Assessing Care in reviews

QUESTIONNAIRE  
<https://docs.google.com/document/d/139j0gpbiBJ6u3XVJMQChyC1P6ot275Vn4yRQgsG0Qg4/edit?usp=sharing>

## EDITORS

- 1 Look for discussion of care in reviews
- 2 UX updates that facilitate navigation and accessibility of positionality statements

**All Projects**

1. akaKURDISTAN
2. The Real Face of White Australia
3. American Panorama
4. F.B. Eyes Digital Archive
5. Hurricane Digital Memory Bank
6. The Berkeley Folk Music Festival & the Folk Revival on the US West Coast—An Introduction
7. The Suffrage Postcard Project
8. The Roaring Twenties
9. Let Them Speak
10. Mina Loy: Navigating the Avant Garde
11. Black Archives
12. Memories of Palestine
13. The 1947 Partition Archive, Survivors and their Memories
14. Performing Archive: Curtis + “the vanishing race”
15. Oral History Kosovo
16. I’m Still Surviving
17. Crossing Borders, Bridging Generations
18. Torn Apart/Separados Volume 1 and Volume 2
19. Colombia’s Truth Commission Online Platform – Women and Lgbtq+ People Lives in re-Existence
20. Around DH in 80 Days
21. Patrolling the Past
22. A Deeper Sickness: Journal of America in the Pandemic Year

**Process & Presentation**

- **Archival**
  - akaKURDISTAN
  - Around DH in 80 Days
  - The Berkeley Folk Music Festival & the Folk Revival on the US West Coast—An Introduction
  - Black Archives
  - Colombia’s Truth Commission Online Platform – Women and Lgbtq+ People Lives in re-Existence
  - A Deeper Sickness: Journal of America in the Pandemic Year
  - F.B. Eyes Digital Archive
  - Mina Loy: Navigating the Avant Garde
  - Patrolling the Past
  - Performing Archive: Curtis + “the vanishing race”
  - The Real Face of White Australia
  - The Roaring Twenties
  - The Suffrage Postcard Project
- **Data Visualizations**
  - Performing Archive: Curtis + “the vanishing race”
- **Oral Histories/Testimonies**
  - Crossing Borders, Bridging Generations
  - I’m Still Surviving
  - Let Them Speak
  - Memories of Palestine
  - Oral History Kosovo
- **Mapping**
  - The 1947 Partition Archive, Survivors and their Memories
  - American Panorama
  - Performing Archive: Curtis + “the vanishing race”
  - Torn Apart/Separados Volume 1 and Volume 2

update title "Process & Presentation"? and remove "Media Studies" and "Feminist Practices"? in theory all of these can exhibit Feminist Practices and Media studies seems more like subject matter than "approach"

Media Studies and Feminist Practice doesn't fit under approaches to me only because all of the others deal with how the content is produced/generated—vs. the lens/discipline

archive: data viz: archival

don't appear to "approach"

archive: data viz: archival

do you think we need both? Or just identities? or combine as "Histories and Identities"

**HISTORIES & IDENTITIES**

- **Art, Music and Sound**
  - The Berkeley Folk Music Festival & the Folk Revival on the US West Coast—An Introduction
  - F.B. Eyes Digital Archive
  - Mina Loy: Navigating the Avant Garde
  - The Roaring Twenties
- **Asian**
  - The Real Face of White Australia
- **Black and African Americans**
  - Black Archives
  - F.B. Eyes Digital Archive
- **Indigenous**
  - The 1947 Partition Archive, Survivors and their Memories
  - akaKURDISTAN
  - Memories of Palestine
  - Patrolling the Past
  - Performing Archive: Curtis + “the vanishing race”
- **Jewish**
  - Let Them Speak
- **Feminism**
  - Colombia’s Truth Commission Online Platform – Women and Lgbtq+ People Lives in re-Existence
  - I’m Still Surviving
  - Mina Loy: Navigating the Avant Garde
  - Oral History Kosovo
  - The Suffrage Postcard Project
- **Latinx and Latin American**
  - Colombia’s Truth Commission Online Platform – Women and Lgbtq+ People Lives in re-Existence
  - Torn Apart/Separados Volume 1 and Volume 2
- **LGBTQ+**
  - Colombia’s Truth Commission Online Platform – Women and Lgbtq+ People Lives in re-Existence
- **Mixed Heritage**
  - Crossing Borders, Bridging Generations
- **Science and Medicine**
  - A Deeper Sickness: Journal of America in the Pandemic Year
  - Hurricane Digital Memory Bank
  - I’m Still Surviving
- **U.S. History**
  - American Panorama

can we ask the class about "LatinX"? i am curious if people have feelings about this label

**EVENTS AND TIME PERIODS**

- **1920s New York**
  - The Roaring Twenties
- **American Folk Music**
  - The Berkeley Folk Music Festival & the Folk Revival on the US West Coast—An Introduction
- **Avant Garde**
  - Mina Loy: Navigating the Avant Garde
- **Colonization and Decolonization**
  - The 1947 Partition Archive, Survivors and their Memories
  - Patrolling the Past
  - Performing Archive: Curtis + “the vanishing race”
  - The Real Face of White Australia
- **Contemporary**
  - Black Archives
  - Crossing Borders, Bridging Generations
- **Covid Pandemic**
  - A Deeper Sickness: Journal of America in the Pandemic Year
- **The Holocaust**
  - Let Them Speak
- **Harlem Renaissance**
  - F.B. Eyes Digital Archive
- **HIV/AIDS**
  - I’m Still Surviving
- **Natural Disasters**
  - Hurricane Digital Memory Bank
- **Suffrage**
  - The Suffrage Postcard Project
- **State-Sponsored Violence**
  - The 1947 Partition Archive, Survivors and their Memories
  - akaKURDISTAN
  - Colombia’s Truth Commission Online Platform – Women and Lgbtq+ People Lives in re-Existence
  - Memories of Palestine
  - Oral History Kosovo
- **U.S. Immigration**
  - Torn Apart/Separados Volume 1 and Volume 2

1947 goes to colonization too? (toss out of east of Britain from India)

real face goes to colonization?

**GEOGRAPHIC LOCATIONS**

- **Australia**
  - The Real Face of White Australia
- **Europe**
  - Oral History Kosovo
  - Let Them Speak
  - Mina Loy: Navigating the Avant Garde
  - The Suffrage Postcard Project
- **Global**
  - Around DH in 80 Days
- **Melanesia**
  - Patrolling the Past
- **Middle East**
  - akaKURDISTAN
  - Memories of Palestine
- **North America**
  - American Panorama
  - The Berkeley Folk Music Festival & the Folk Revival on the US West Coast—An Introduction
  - Black Archives
  - Crossing Borders, Bridging Generations
  - A Deeper Sickness: Journal of America in the Pandemic Year
  - F.B. Eyes Digital Archive
  - Hurricane Digital Memory Bank
  - I’m Still Surviving
  - Performing Archive: Curtis + “the vanishing race”
  - The Roaring Twenties
  - The Suffrage Postcard Project
  - Torn Apart/Separados Volume 1 and Volume 2
- **South America**
  - Colombia’s Truth Commission Online Platform – Women and Lgbtq+ People Lives in re-Existence
- **South Asia**
  - The 1947 Partition Archive, Survivors and their Memories

**IDENTITIES**

- **Black and African Americans**
  - Black Archives
  - F.B. Eyes Digital Archive
- **Indigenous People**
  - The 1947 Partition Archive, Survivors and their Memories
  - akaKURDISTAN
  - Memories of Palestine
  - Patrolling the Past
  - Performing Archive: Curtis + “the vanishing race”
- **Women**
  - Colombia’s Truth Commission Online Platform – Women and Lgbtq+ People Lives in re-Existence
  - I’m Still Surviving
  - Mina Loy: Navigating the Avant Garde
  - Oral History Kosovo
  - The Suffrage Postcard Project
- **LGBTQ+**
  - Colombia’s Truth Commission Online Platform – Women and Lgbtq+ People Lives in re-Existence
- **Latinx**
  - Colombia’s Truth Commission Online Platform – Women and Lgbtq+ People Lives in re-Existence



## PROJECT

 docs.google.com

### DHUM 78000 Project Tracking

DHUM 78000 Digital Memories: Theory and Practice CUNY Graduate Center, Spring 2023 EDITOR PROJECT TRACKING CLASS DELIVERABLES REVIEW PROCESS ROUND 1 Ruby MP Julesa MP Teddy Kelsey María MP Majel Patricia Kristy REVISIONS ACCEPTED Ruby Julesa ...

 docs.google.com

### Manifold archive-Description

Digital Memories: Theory and Practice Prof. Aránzazu Borrachero, Spring 2023 Invitation to develop and curate a review archive An essential objective of this course is to develop skills to appraise and review existing digital memory projects. During t...

## CLASS

 docs.google.com

### DM2023: Vol.3 Review Guidance

DM2023: The Ethics of Care in Collaborative Knowledge Production Reviewing projects for evidence of "care" This document offers questions to guide reviewers as they inspect Digital Memory projects for evidence of "care" in their information sourcing, ...

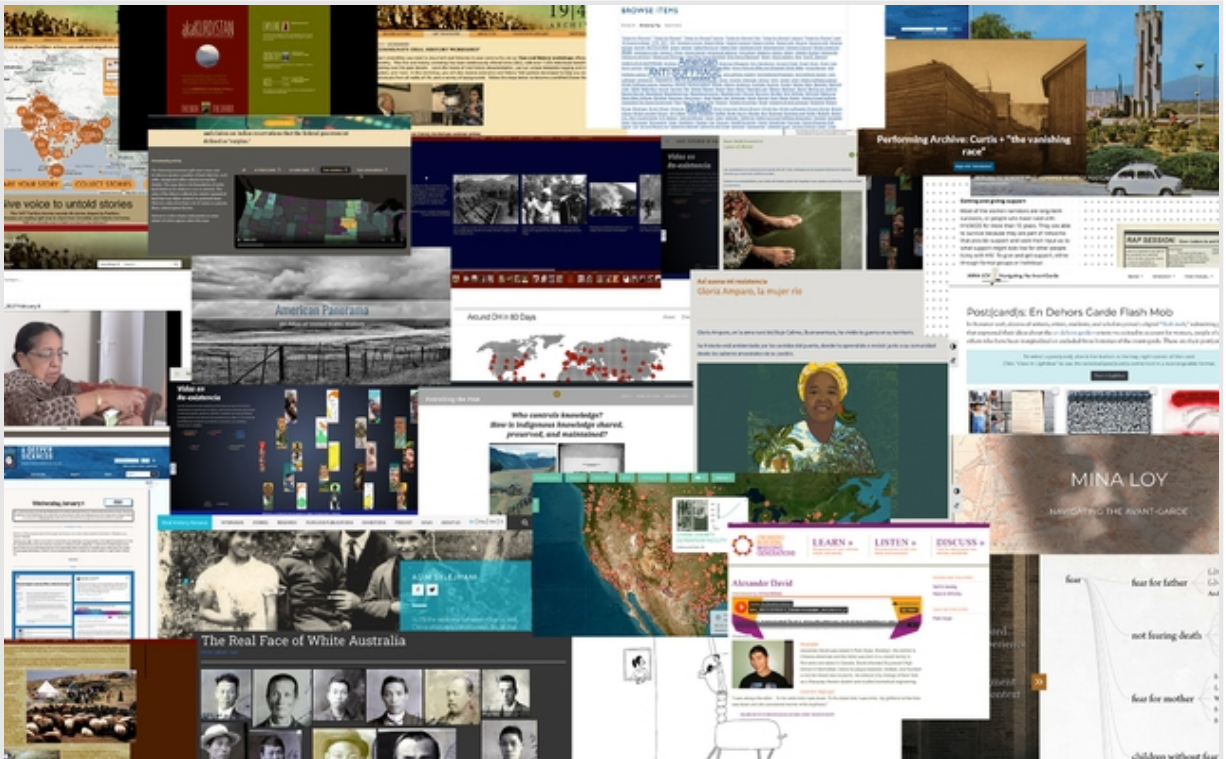
 docs.google.com

### DM2023: Positionality Statements

DM2023: The Ethics of Care in Collaborative Knowledge Production Positionality Statements Insight into the reviewers' ontological and epistemological beliefs will add understanding and transparency into how the reviewer's own experiences may affect th...

**Screengrab folder and examples**

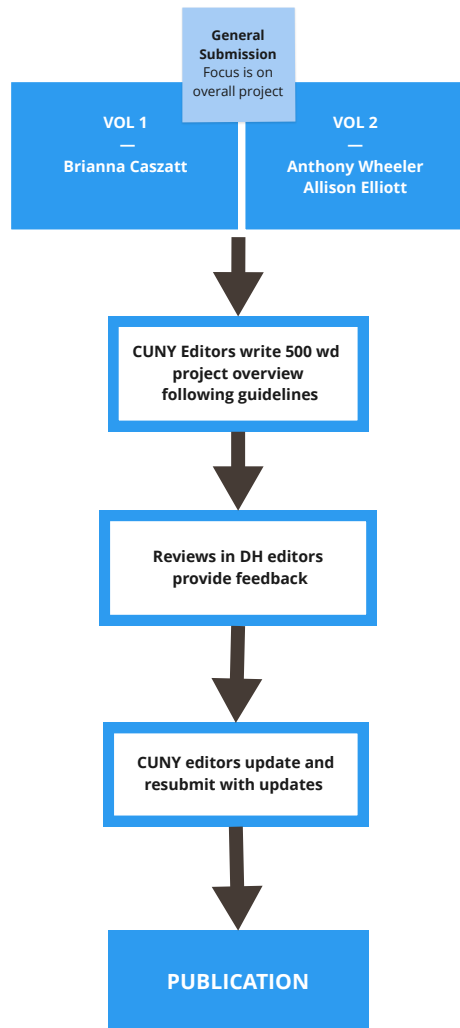
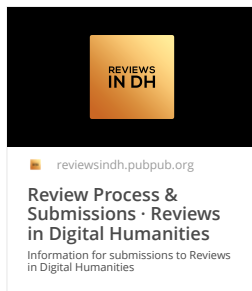
**Shared Review Document**



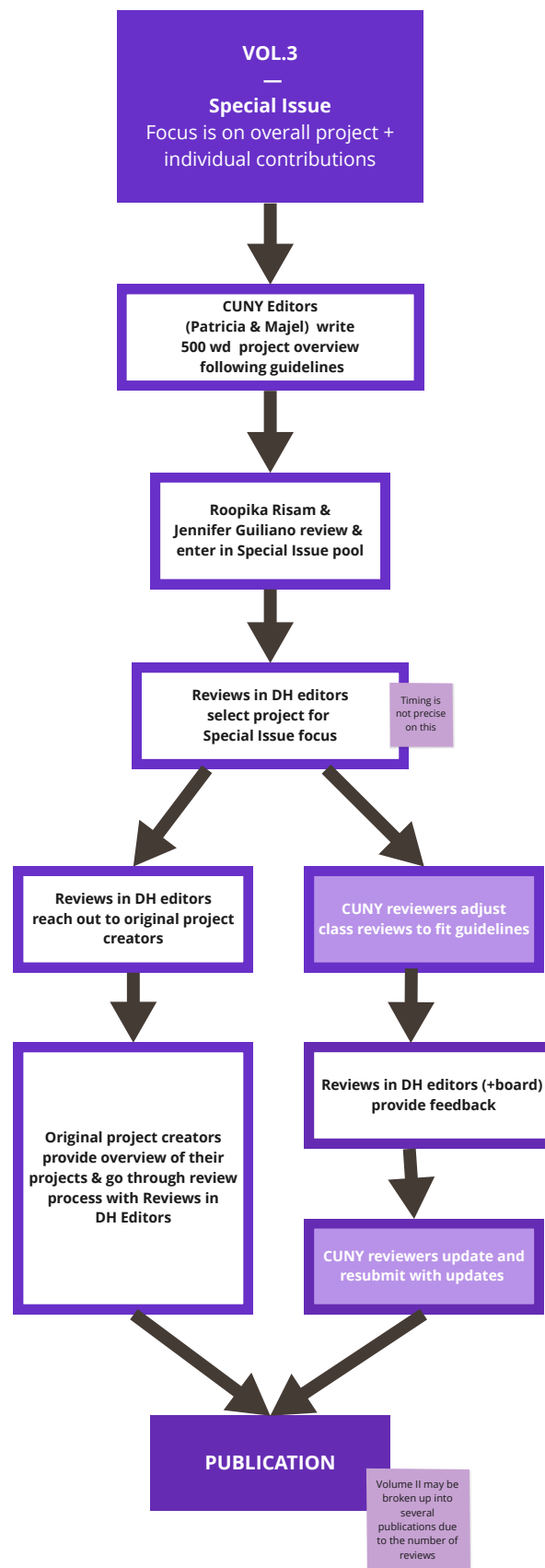
[cuny.manifoldapp.org](http://cuny.manifoldapp.org)

# Digital Memory Project Reviews, Vol. III | Manifold @CUNY

Continuing the practice of previous graduate students in \*DHUM 78000 Digital Memories: Theory and Practice\*, the Spring 2023 cohort brings a critical lens to digital memory projects as a method of engaging with the Digital Humanities field, developing c...



# Reviews in DH Publication Process



## Project Overview Content

Projects submitted for review must be accompanied by a project overview, which will be 500 words in length and should include, where appropriate:

1. description of the project
2. description of the process of creating the project, both in terms of humanistic claims and content and technical infrastructure
3. description of the team behind the project and expertise contributed to the project
4. description of the audience for the project
5. description of project in relation to professional guidelines for evaluating digital scholarship like those provided by the [MLA](#) and [AHA](#), including, where relevant: engagement of new audiences; funding, awards or other recognition; adoption and use of the output by other scholars; and citations of the project in scholarship or press.

Overviews should include at the top of the document the following information:

- Project Name
- Name of Project Director(s) or Team Members:
- Project URLS
- Keywords
- Keywords should be selected from the project registry list and include, if appropriate, [time period](#), [field of study](#), and [topic or method](#).
- A list of suggested reviewers who are free of conflict of interest.

## Review Content

Reviews will be 500 words in length and should include, where appropriate:

1. A formal citation to the project using the information provided by the project team
2. A brief summary of the project and its purpose
3. An assessment of the humanistic claims and evidence
4. An assessment of the technology used/developed
5. An analysis of the project and its place within existing scholarship and technological practices
6. An evaluation of the project in relation to professional guidelines for evaluating digital scholarship like those provided by the [MLA](#) and [AHA](#), including, where relevant: engagement of new audiences; funding, awards or other recognition; adoption and use of the output by other scholars; and citations of the project in scholarship or press
7. Identification of interesting, outstanding or problematic issues.

Reviews will not have:

- ad hominem arguments
- excessive detail or quotation
- attacks of any kind, including not being the project the reviewer would have developed.