

WILMINGTON ARCHIVES PROJECT

A PILOT INITIATIVE FOR DIGITAL PEDAGOGY
AND COMMUNITY ENGAGEMENT (2018)

FINAL REPORT

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SUMMARY

Wilmington Archives Project (WAP) explores the history, culture and social issues of Wilmington through collaborative digital projects developed by UD faculty, students, staff and community members. Designed with the DIY ethos of “making” in the digital humanities, the pilot phase of WAP in 2018 was comprised of six project-based courses that have generated a collection of digital archives and digital storytelling projects. For the faculty and the students in these courses, the projects offered opportunities to interact with Wilmington communities. For UD’s various digital scholarship and community engagement initiatives, the final outcome represents a diverse portfolio of public-facing digital content. Future contributors and participants are encouraged to utilize WAP as both proof-of-concept and evidence of technical infrastructure to secure funding and collaborate with the Co-PI’s of WAP. As of this final report, WAP is in post-production, with all of the final video and technical editing scheduled to be completed in mid-April, 2019.

The following sections provide details of the individual courses and the digital outcomes, as well as the overall process of collaborating with both Wilmington community members and the staff of the UD Library.

Project Hub: www.digitalwilmington.com/index

Sub-Domains: www.cvf.digitalwilmington.com (launched)

www.1968.digitalwilmington.com (oral histories section in development)

www.environment.digitalwilmington.com (in development)

OBJECTIVES

- Launch two new or redesigned courses on each of the following topics for a total of six courses: 1) Art in the Community, 2) 1968 Occupation of Wilmington, and 3) Environmental Issues & Community Resiliency.
- Collaboratively create digital projects with faculty, students and community members, designed with potential to serve as resource for community partners and scalability for further development beyond the pilot phase.
- Identify and support existing faculty research and interest in Wilmington.
- Offer students the opportunity to learn basic skills in digital projects through library workshops and lessons, framed by the courses’ emphasis on experiential learning.
- Develop a useful model for digital pedagogy and community engagement at UD, and identify resources and needs for similar endeavors in the future.

OUTCOMES

- Six courses launched in two clusters, exploring resource sharing and streamlining project development
- WAP Main site with clear and impactful identity and overview of projects developed during the pilot phase
- Digital Archive of the Creative Vision Factory
- Digital Archive of 1968 Occupation of Wilmington
- Collection of digital storytelling pieces on environmental issues in Southbridge and other areas in Delaware
- Two community workshops: 1968 Digital Storytelling Workshop and Wilmington Mapping Workshop

Present throughout the above digital components are newly created image collections and catalogue; original oral histories and their transcripts; edited and currently presentable short video pieces, or otherwise a collection useful raw footages; maps and exhibits. In total, over forty current members of the Wilmington community are individually featured in this collection of content, many of whom are representatives of larger community organizations, institutions and initiatives. See sections under “Topics, Courses & Projects” and the “Appendix” of this report for technical details, lists of collaborators, and sample course materials.

PARTICIPANTS

Principal Investigators

Michael Kalmbach, Executive Director, The Creative Vision Factory

David J. Kim, Assistant Professor, English

Sponsorship and Support by the IHRC

Ann Ardis, Director of IHRC (2009-2018) and former Senior Vice Provost

Tracy Jentszsch, Program Coordinator of IHRC

Julie McGee, Director of IHRC and Associate Professor, Africana Studies

David Kim and Michael Kalmbach have provided the direction of the project, as well as the support for respectively the UD and the Wilmington aspects of the day-to-day coordination. Particularly during the initial formation of the project, Kalmbach provided the crucial impetus for community participation and continues to promote and lend credibility to the project for Wilmington stakeholders. Kim has brought his prior experience in the digital humanities and community-based archives and has been responsible for the technical and pedagogic design of the outcomes listed above. Each taught a course as a part of the pilot course cluster. Initially as the associate director and currently the director of IHRC, Julie McGee has provided administrative and intellectual guidance throughout the process. Tracy Jentszsch has provided

support for operations, helping co-PI's to identify key personnel and resources across campus. The former director, Ann Ardis, has been a constant supporter, advocating for this pilot initiative during her last year at UD prior to becoming the Dean of the College of Arts and Science at George Mason University in August, 2018.

Faculty

Anne Bowler	Professor, Sociology and Criminal Justice
McKay Jenkins	Professor, English
Victor Perez	Associate Professor, Sociology and Criminal Justice
David Teague	Professor, English and Interim Director of Associate in Arts Program
Margaret Winslow	Adjunct Professor (Spring/2018), Africana Studies and Curator of Contemporary Art, Delaware Art Museum

The faculty for the pilot phase has had an ongoing research and close networks in various communities throughout Wilmington and Delaware. Through WAP, each developed a new course or redesigned an existing one to incorporate student interaction with community members and digital components. More detail is provided in the section "Courses" below.

Library

John Caldwell	Senior Assistant Librarian, Special Collections
Nico Carver	Senior Assistant Librarian, Student Media Design Center
Natalia Lopez	Digital Scholarship Librarian
Rebecca Johnson Melvin	Manuscripts Librarian and Curators, Special Collections
Curtis Small	Senior Assistant Librarian, Special Collections

As identifying existing infrastructure and needs for technical support for digital pedagogy is one of the objectives for WAP's pilot phase, collaborating with staff at UD Library has been an integral part of the project. Details of the individual involvement is provided in the "Topics, Courses & Projects" section below, but Nico Carver's overall contribution should be especially noted. As an expert practitioner and teacher of all aspects of digital media production, his multi-part instructional sessions for the students working in digital storytelling projects have been invaluable. He also led the digital storytelling workshop for fifteen community members at the Delaware Art Museum in June, 2018.

Undergraduate Assistants

Madison Bacon, BFA, Fine Arts
 Michelle Byrnes, Junior, English
 Juliana Jones, BFA, Visual Communications
 Hibah Khan, BFA, Visual Communications
 Brenna Smith, BFA, Fine Arts
 Cynthia Yoo, BFA, Visual Communications

WAP prioritized employing BFA students with experience in digital media to provide additional support for digital storytelling projects. Two undergraduate assistants held regular peer-to-peer office hours each semester in the final weeks of the semester, although the students in the classes rarely took advantage of the UA's availability. Other UA's worked with David Kim either during the summer months for photography or for video editing during post-production, scheduled to wrap at the end of March, 2019.

TIMELINE

SPRING & FALL/2017 (Pre-grant phase)

- Brainstorm and gather input from UD stakeholders: IHRC, Library, UD administration, and faculty across departments.
- Form networks in Wilmington communities through participation in Wilmington 1968 coalition of culture/arts organizations and discussions with The Creative Vision Factory.
- Outreach to faculty and finalize the cohort for the pilot phase.
- Develop or redesign courses for the pilot phase with attention to digital projects.
- Identify resources and personnel at the Library.
- Submit the final project proposal and budget to IHRC (Approved on October 23, 2017)

WINTER/2018

- Prepare for the launch of the three courses in Spring/2018.
- Coordinate digital media workshop schedules for the courses, as well as the schedule for Wilmington 1968 community events with course activities.
- Arrange contracts and other budgetary items for Spring/2018.

SPRING/2018

- Launch first cluster of courses: The 1968 Occupation of Wilmington in Pictures (AFRA 205, Margaret Winslow); The Art of Social Change (ART 324, Michael Kalmbach), , and Environmental Journalism (ENGL 409 , McKay Jenkins).

SUMMER/2018

- Community Workshop 1: Digital Storytelling, held at the Delaware Art Museum
- Community Workshop 2: Wilmington Mapping Workshop, held at the Delaware Contemporary

FALL/2018

- Launch second cluster of courses: Creative Writing (ENGL 227, David Teague), Environment & Health (SOC 335, Victor Perez), Sociology of Art & Culture (SOC 449, Anne Bowler), Archives of 1968 Wilmington (ENGL 365, David Kim)*

* Added as the fourth course of the semester to supplement ENGL 227.

SPRING/2019

- Post-production

- Project and website launch, www.digitalwilmington.com/index

TOPICS, COURSES & PROJECTS

1: Art in the Community

Michael Kalmbach and Anne Bowler collaborated to create the digital archive of the Creative Vision Factory (CVF), a peer-run arts space in Wilmington that provides social services, guidance and resources for creative endeavors for its members. In the Spring/2018, the students in Michael Kalmbach's The Art of Social Change (ART 324, initially designed by Colette Gaiter) worked in groups of four to six to create four digital storytelling pieces that document the CVF's mosaic mural projects, which contain interviews with the collaborators of the mural projects, the CVF artists and the school children who contributed to the murals, and the members of the community. Responding to the need for CVF to better organize and present the works by the artists, the students in Anne Bowler's Sociology of Art and Culture (SOCI 449) cataloged close to 100 works by 10 artists, as well as their bios and profiles.

Both courses explored dynamics of cultural, social and economic capital in relation to community-based art and the category of "outsider art." Specifically offered as a long format on Fridays, the students were able to take part in Wilmington's "First Friday Art Loop" and establish deep engagement with the organization and its collaborators through the process of creating the digital storytelling and the digital archive projects. Additionally, through the funding provided by the Partnership for Arts & Culture (PAC) at UD, Geraldo Gonzalez, one of the CVF artists, was able to take Anne Bowler's course for credit.

The site is developed in Omeka S, a widely used open source platform for digital collections. The backend design is customized with Visual Resources Association Core (VRA Core) metadata fields and streamlined for easy access to Getty vocabularies, and the public interface is designed for the public audience, with an additional feature that allows contributions of new materials by CVF members.

- Courses Offered: The Art of Social Change (ART 324, Michael Kalmbach) and Sociology of Art and Culture (SOCI 449, Anne Bowler)
- Student Enrollment: 23 in Spring/2018 and 10 in Fall/2018
- Project Outcomes: 100 works photographed in the summer and cataloged in Fall/2018; artist bios and profiles; 4 digital storytelling projects
- Community Participants: Christina Cultural Arts Center, Stubbs Elementary School, Duffy's Hope, Interfaith Community Housing of Delaware, The Creative Vision Factory

2: 1968 Occupation of Wilmington

In 2018, cultural organizations in Wilmington formed the Wilmington 1968 Coalition, launching a series of public programs that commemorated the assassination of Dr. Martin Luther King Jr. and its aftermath in Wilmington fifty years ago: a nine-month occupation by the National Guard. As a curator at the

Delaware Art Museum, Margaret Winslow obtained a collection of close to 1,000 b/w photographs of the events during this time taken by the staff photographers of The News Journal. Her new course, The 1968 Occupation of Wilmington in Pictures (AFRA 205), examined this history through its archival remnants, addressing the broader issue of visual culture of black protest in art and media. Coinciding with the preparation and the opening of the exhibit at the Delaware Art Museum, featuring the works by the renowned artist Hank Willis Thomas, the students in the course were the first ones to see the collection of images largely unreleased to the public heretofore began cataloging the photographs.

David Teague and David Kim followed up on this effort by gathering new first-hand accounts of 1968, collaborating with Jonathan Whitney, also at the Delaware Art Museum and TAHIRA, a local storyteller and poet, and UD Special Collection's "The Voices of 1968" oral history initiative, organized by Rebecca Melvin Johnson and John Caldwell. The students in David Kim's class helped to transcribe the oral history interviews, contribute location metadata for the images through newspaper research and create exhibits in the digital archive.

- Courses Offered: The 1968 Occupation of Wilmington in Pictures (AFRA 205, Margaret Winslow), Creative Writing (ENGL 207, David Teague), and The Archive of 1968 Wilmington (ENGL 365, David Kim)
- Student Enrollment: 4 graduate students in Spring/2018; 12 in ENGL 207 and 18 in ENGL 365 in Fall/2018.
- Project Outcomes: Digital Archive of 1,000 News Journal images with maps and exhibits; 3 oral history interviews with TAHIRA, edited and transcribed; 5 additional interviews unprocessed
- Community Participants: Members of the 1968 Wilmington Coalition, through various programs and exhibits students attended; 6 interviewees, including Jea Street Sr. New Castle County Representative
- WAP funds partially sponsored the Day of Remembrance on UD campus
- WAP funds sponsored 1968 Digital Storytelling Workshop at Delaware Art Museum, organized by David Teague and taught by Nico Carver, offered to 15 members of David Teague's writing group who volunteered during DAM's 1968 exhibit to collect stories.

3. Environmental Issues in Southbridge and Beyond

McKay Jenkins and Victor Perez joined to teach their respective course on the local environmental issues. McKay Jenkins redesigned his popular Environmental Journalism course to include digital storytelling as the final project for the students. The student projects cover a wide-range of issues, from vulcanized fiber factory to climate change and flooding. Victor Perez, who has a longstanding research and involvement in the Southbridge neighborhood's community organization efforts, coordinated student interviews with the community activists, organizers, elected official and environmental researchers in his course Environment and Health. Responding to his community contact's desire to see more of their stories heard, not just quantitative data, his course focused on the community resiliency. Nico Carver, Senior Librarian at the Student Media Design Center, taught multi-part instructional sessions for the two courses.

- Courses Offered: Environmental Journalism (ENGL 409 , McKay Jenkins) and Environment and Health (SOCI 335, Victor Perez)
- Student Enrollment: 24 in Spring/2018 and 25 in Fall/2018
- Project Outcomes: 9 digital storytelling in Spring/2018 and 6 in Fall/2018; All of the videos will be available by the end of March 2019
- Community Participants: Marie Reed and Wayne Marshall, Amere Robinson and other members of the South Wilmington Planning Network and Neighborhood House; Rysheema Dixon, Wilmington City Council
- WAP funds sponsored 2-day Wilmington Mapping Workshop, focusing on Southbridge, with guest Tim Stallmann.

PRESS

- [Humanities Meet Technology](#) (Udaily, 6/18/2018)
- [Delawareans Remember 1968](#) (Udaily, 12/20/2018)
- [Feature on Geraldo Gonzalez, with reference to WAP](#) (The News Journal, 2/6/2019)
- UDaily feature on WAP and CVF collaboration forthcoming in late March)

BUDGET

After a year-long period of brainstorming and planning, David Kim, as the UD faculty Co-PI, received the generous funding of \$46,000 from the IHRC in October of 2017 for then-titled “Wilmington Digital Pedagogy Initiative.” Accounting for the remaining \$240 allocated for an undergraduate assistant’s hours in March, 2019, the total expenditure was \$38,650, \$8590 under budget (See Appendix for details). In consideration of the experimental and the multi-faceted nature of the project, IHRC allowed for a degree of flexibility within broad budget categories, for which David Kim provided justifications during the grant period. The following are the budgetary notes relevant for the assessment of technical, personnel and other requirements for digital pedagogy and community engagement for similar courses offered in the future.

- WAP’s “course cluster” approach was designed to create opportunities for resource sharing across courses offered in the same semester. The resource sharing materialized mostly in the form of co-PI’s time and the reduced cost associated with web server, domain name registration and subscription to file share service. David Kim provided technical and overall course support: guest lectures and lesson documents, and evaluation and grading for student projects for the majority of the courses. His management of all of the content in a single shared server account (digitalwilmington.com) and the creation of sub-domains (ex. cvf.digitalwilmington.com; no additional cost), along with his expertise in three open-source platforms used for WAP, kept the technology associated costs low, as well as not burdening the limited staff in the Library’s IT department.
- Allocating a reasonable budget for the students’ transportation to/from Wilmington was agreed by all faculty as important during planning, but the expenditure of this kind was very low.

- As mentioned earlier, undergraduate assistant's peer-to-peer office hour sessions were seldom attended by the students in the class.

CONCLUSION: BEYOND THE PILOT PHASE

WAP has been a project that merges the two broad campus-wide initiatives for the past few years: digital scholarship/pedagogy, community engagement, and continuing emphasis on interdisciplinarity. It also has been a project with multiple categories of objectives for different sets of stakeholders: advancing UD faculty's community engagement through course outcomes; offering the students the unique experience of contributing to collaborative digital projects; exploring UD library's infrastructure for digital projects; and developing content useful for community partners. Many of WAP's positive outcomes have been described here, but for a project of this level of logistical complexity, it also missed some opportunities to strengthen the project. These include: customized student evaluation for the digital components of the courses; timeline and budget more accurately accounting for the post-production labor; and more effective means of supporting students' digital storytelling projects besides the availability of the undergraduate assistants.

These oversights are reflective of the co-PI's time and technical capacities. In Spring/2019, with the lessons learned from the pilot phase, David Kim has begun more a specific discussion with Monica McCormick, Associate University Librarian for Scholarly Publishing and Research, to evaluate the library's role in digital projects, particularly in anticipation of planned hires at the library for digital scholarship. The issues include server management, preservation of the digital assets, and the continuing support for video/audio editing, which has been the most challenging part of the post-production phase.

Although the current portfolio of WAP represents a "finished outcome" of the pilot phase, there are already plans for further development, both directly and tangentially. First, IHRC will support another iteration of Anne Bowler's Sociology of Art and Culture in Fall/2019, during which more works will be added to the CVF digital archive. There is a possibility that the design and the workflow for CVF digital archive will be used as a prototype for a similar archive for Christina Cultural Arts Center in Wilmington, an endeavor spearheaded by Colette Gaiter in Art & Design, and funded by Partnership for Arts & Culture in 2019-2020. David Kim and Michael Kalmbach will continue their collaboration in Wilmington through the former's Whiting Fellowship for Public Engagement, the proposal for which crucially included samples of the work developed as a part of WAP, submitted as a proof of concept.

APPENDIX I: Course Descriptions

Spring/2018

- *Michael Kalmbach, Adjunct Faculty, Art + Design; Director, Creative Vision Factory*
The Art of Social Change (ART 324)

20th-century international social change artists' works are examined from art, design, sociology and behavioral science perspectives. For this semester, the course will collaborate with Creative Vision Factory and its founder/director Michael Kalmbach to bring focus to the relevant issues in Wilmington. As a part of the Discovery Learning Experience (DLE) outcome, the students will partner with community artists to create digital storytelling projects that document community art projects planned for Spring 2018 in Wilmington.

- *McKay Jenkins, Tilghman Professor, English*
Environmental Journalism (ENGL 409)

The course will engage students in a series of journalism projects designed to explore and understand complex environmental and social issues in both urban and rural settings. For our urban project, we will focus on South Wilmington to try to understand the effect of climate change and rising sea levels on low-income neighborhoods, using both journalism and oral histories to record residents' perspectives on these difficult issues.

- *Margaret Winslow, Curator of Contemporary Art, Delaware Art Museum*
The 1968 Occupation of Wilmington in Pictures (Africana Studies, AFRA 205)

Race riots erupted throughout the United States in the long, hot summer of 1967, but the assassination of Dr. Martin Luther King, Jr., on April 4, 1968, escalated demonstrations as the country mourned the loss of the civil rights leader. Following the response, National Guard troops occupied Wilmington, Delaware for nine months—the longest occupation of a United States city—until newly-elected Governor Russell W. Peterson was sworn into office the following January.

The National Guard's prolonged presence in the city left an indelible mark on Wilmingtonians, one that has been previously visited but not thoroughly examined. Timed to coincide with the 50th anniversary of this important historical moment, this

course will survey primary documents that recorded the nine month occupation. Utilizing the recently discovered News Journal photographs of the occupation, archival materials from the Delaware Historical Society, various media coverage—newspapers and film—of the events, and oral history accounts, students will engage in a visual investigation of the incidents preceding, during, and following the occupation as a means to understand the impact of this incident on the Wilmington community today. As a part of the Discovery Learning Experience (DLE) outcome, the students will gain firsthand experience into how museums, historical societies and libraries document and provide access to the materials of historical significance.

Fall/2018

- *Anne Bowler, Associate Professor, Sociology and Criminal Justice
Sociology of Art and Culture (SOCI/MCST 449)*

This course provides students with a sociological lens for understanding the arts in society. In a typical semester it is organized around a series of substantive themes (e.g., art and revolution, the social construction of high versus low culture, public controversies in the arts) through which students are introduced to core theoretical concepts and perspectives in arts sociology. For the Creative Wilmington/Digital Pedagogy semester, the course would focus on Wilmington’s Creative Vision Factory. The course would engage students in the creation of a living history of the organization that would include a digital archive of members’ work, artist biographies, and a broader sociological account of CVF that places its founding and day-to-day functioning in the context of socioeconomic issues related to deindustrialization, institutional changes in the social response to cognitive and psychological disability, and community-based art worlds. As a part of the Discovery Learning Experience (DLE) outcome, the students will work with the community artists and library professionals to develop the digital archive of CVF.

- *Victor Perez, Assistant Professor, Sociology and Criminal Justice
Environment and Health (SOC 335)*

This course’s foundation is embodied health social movements (EHM), which examines the social processes of how community members come to understand the impact of local environmental burdens on their health. It explores the basic principles of ethnographic research and citizen-science alliances, and also deeply explores how alternative forms of knowledge (e.g., anecdotal experience) can complement traditional forms of scientific, epidemiological evidence. The digital components of this course include: 1) interactive, “impact mapping” that shows geo-spatially coded areas where people experience

environmental burdens; 2) interactive, “impact mapping” that shows Department of Natural Resources and Environmental Control (DNREC) data on environmental burdens in that area; 3) digital storytelling in the form of interviews in the areas where people experience environmental burdens (these videos can be included in the maps).

- *David Teague, Professor, English, Associate in Arts Program
Creative Writing: Wilmington StoryCorp (ENGL 227)*

Working from the NPR Story Corps model, “Listen, Honor, Share,” students in this class will work in conjunction with the Wilmington Renaissance Corporation, the West Center City Stabilization Initiative, Wilmington Parks and Recreation, Creative Vision Factory, and the Wilmington Police Department, to collect, document, curate, and publish the microhistories, block by block, of West Center City Wilmington. Our axes will include, but not be limited to: narrative, photography, visual art, landscape and garden customs, and foodways.

APPENDIX II: Course Project Overview

(The following was distributed to class alongside of the course syllabi)

Wilmington Archives Project Digital Storytelling | Spring 2018

Course: Art of Social Change (ART/AFRA 324)
Professor Michael Kalmbach

Media Lab

Instructor: Nico Carver, Senior Assistant Librarian, Student Multimedia Design Center;
nico@udel.edu

Undergrad Assistants: Madison Bacon, baconbit@udel.edu
Hibah Khan, hibahk@udel.edu
Cynthia Yoo, cmyoo@udel.edu

Open Lab: Fridays 1:30-3:30pm from Week 6 to Week 15; or by appointment with Undergraduate Assistants. Meetings at the Student Multimedia Design Center at the library.

About Digital Storytelling

Digital storytelling is the practice of narrativizing issues and the experiences of an individual or community using digital tools, platforms, and audiovisual resources (footage, images, recordings, etc.). As an emerging form and practice, digital storytelling emphasizes combining various media content to present compact yet impactful narratives. It also reflects the ethos of DIY and digitally-mediated communities, as well as independent media. (See docstorymaking.com for examples of courses and student work in digital storytelling.)

Storytelling, digital or not, is also a deeply political practice: Who has the power to tell stories? Who decides the form and language in which they are told? Who has financial and cultural access to engage with these stories? While the proliferation of digital media forms has by no means resolved these longstanding questions, it has diversified the number of access points, forms, and audiences that can be reached. For instance, multimodal storytelling might integrate video, audio, and images, as well as maps, timelines and visualizations in order to present a complex and perhaps intimate stories. Presenting these stories on a web-based platform allows your story to be received by communities beyond your geographic vicinity and enable more collective models of story sharing. In many ways, digital storytelling necessitates critical reflection upon the content of our stories as much as its digital form.

Project Description

For this project, you will work collaboratively and cumulatively in small groups to produce a story on a specific community art project organized by the Creative Vision Factory, its members and collaborators. Critically reflecting on the dynamics of art & activism discussed in the lectures, each group will develop a story from the insights and footages gathered through your planned and focused interactions with the assigned community contact person, as well as through your own explorations and research.

All students will learn the basic principles and skills of digital media production during the lab sessions taught by Nico Carver, Senior Assistant Librarian at SMDC, but each group will collectively submit one short video piece. The undergraduate assistants, Madison Bacon, Hibah Khan, and Cynthia Yoo, are available to reinforce those skills and assist you in the process.

Project Schedule

Week 5 (3/9): Form groups and assign primary tasks (audio, video, editing, interviews, story editing, etc.)

Week 7 (3/23): **Storyboards and Outline Due by Wednesday (3/21)**; Media Session 1 (audio and photo) at SMDC: tutorial session followed by group project discussion.

Week 9 (4/6): Gather Footages at CVF; Kalmbach Opening at Chris White Gallery

Week 10 (4/13): Scheduled Interviews (Groups 1 & 2); Media Session 2 at SMDC (editing): all groups must have at least a few members attend the media session.

Week 11 (4/20): Scheduled Interviews (Groups 3 & 4) or Work Session; **Footage Samples Due by Wednesday (4/18)**

Week 12 (4/27): Work Session

Week 13 (5/4): Initial Screening and Critique at Grace Church, Wilmington; **Submit video file by Wednesday (5/2)**

Week 14 (5/11): Final Projects Due

Requirements

- There must be an equal distribution of labor within your group.
- Your interactions with community partners must be carefully planned, thoroughly planned and focused.
- Total running time (TRT) should be between 2 and 3 minutes. These are short pieces, so the key is to be creatively efficient and impactful.
- Your video must include both audio and visual elements.

- Otherwise, you more or less have full creative freedom, and are free to use any combination of original and repurposed materials. However, you will be evaluated according to how coherently your form and content work together to tell a compelling story. There should be an intention or purpose behind every aesthetic choice you collectively make. Some things to consider:
 - Your story does not have to be told as a linear progression, but it should have a comprehensible structure. Your viewer should not be confused or disoriented by the order in which you present your visual and audio materials.
 - The form of your story should make sense in relation to the content. For example, if you choose to layer a voice-over narration over a series of photographs for the entirety of your video, there should be a reason for this choice. Is this a story about nostalgia and thus the photographs serve to underscore the theme of memory and longing? Is it a different story if the choice if the narration relies on the audio footage of the interview with a community partner? How about a text narrative?
 - Your visual and audio materials should always work together to convey an idea, theme, or to advance the story in some way. Does the background music shift at certain points, or should it remain the same throughout the entire piece? Does this choice correspond with shifts between the sections in the story?
- Your final video piece must have a title.
- Your final video must include end credits listing everyone who contributed to its production and their respective roles. You must also include attributions for all footage used. A template will be provided.

Technical Specifications

- Video should be exported in HD (720p or 1080p), mp4 format.
- You are free to capture visual materials using any HD digital camera, including a mobile phone. If you use your phone, make sure you're filming at a 16:9 aspect ratio (a.k.a., turn your phone horizontally!). Any photos used should fill the screen, and have a resolution of at least 1280px wide.
- You will use iMovie for editing.
- Final video output should be free of flash frames, unrendered transitions, unintentionally awkward cuts.
- Final audio should be clean, leveled and mixed properly. In other words, the music shouldn't be so loud that we can't hear voice-over. We shouldn't hear any drops, clipped words, spikes in volume.

Evaluation

- Impactful interaction between audio and visual elements
- Coherent narrative
- Strong perspective without being didactic
- Clean, leveled, and mixed audio
- Clean edits & transitions

- Title and End Credits with proper attributions for repurposed footage.

Public Access

This digital storytelling assignment is designed by the faculty, staff and community partners of the Wilmington Archives Project (WAP). Funded by the Interdisciplinary Humanities Research Center (IHRC) at the University of Delaware, WAP is a pilot initiative that explores the potential of digital tools and platforms in advancing meaningful collaborations with diverse communities of Wilmington.

*Edited from the course material from California (Im)migration Narratives (Instructors: Patty Ahn and David J. Kim) taught at Occidental College in 2015.

APPENDIX III: Project Peer Evaluation

Sociology 335: Environment and Health (Fall/2018)

Wilmington Archives Project, Digital Storytelling

Peer Evaluation

For a group project, it is essential that the individual workload is equitably distributed and responsibly completed. In the space below, describe the role(s) and the contribution(s) of each member of your team (including yourself), and give a score in the scale 1-5 for each of the categories. These evaluations will be used to assign the final *individual grades* for the project. (Example: Project Grade, B+; Individual Grade, A- if your contribution is considered highly by your team members, or B if your contribution is deemed significantly less.)

Roles/Responsibilities may include: interview and other raw footages; video editing; audio editing; script; research; visual and text effects; project management; etc.

NOTE: Your response will be kept confidential.

Member 1:

Name:

Roles and Responsibilities:

Communication & Responsiveness: Has the member maintained consistent communication with the team?

1 2 3 4 5

Completion of Responsibilities: Has the member completed assigned responsibilities to the best of one's abilities? (Be generous with performance of tasks that require learning new software and/or skills, such as editing software, audio/video equipment, etc.)

1 2 3 4 5

Engagement & Enthusiasm: Has the member shown engagement with the topic, contributed ideas, and participated in the overall shaping of the project?

1 2 3 4 5

Additional Comments (the member took on the leadership role; rarely showed up to team meetings; contributed great ideas; learned all the necessary skills even as a novice; etc.):

Member 2:

Name:

Roles and Responsibilities:

Communication & Responsiveness: Has the member maintained consistent communication with the team?

1 2 3 4 5

Completion of Responsibilities: Has the member completed assigned responsibilities to the best of one's abilities? (Be generous with performance of tasks that require learning new software and/or skills, such as editing software, audio/video equipment, etc.)

1 2 3 4 5

Engagement & Enthusiasm: Has the member shown engagement with the topic, contributed ideas, and participated in the overall shaping of the project?

1 2 3 4 5

Additional Comments (the member took on the leadership role; rarely showed up to team meetings; contributed great ideas; learned all the necessary skills even as a novice; etc.):

Member 3:

Name:

Roles and Responsibilities:

Communication & Responsiveness: Has the member maintained consistent communication with the team?

1 2 3 4 5

Completion of Responsibilities: Has the member completed assigned responsibilities to the best of one's abilities? (Be generous with performance of tasks that require learning new software and/or skills, such as editing software, audio/video equipment, etc.)

1 2 3 4 5

Engagement & Enthusiasm: Has the member shown engagement with the topic, contributed ideas, and participated in the overall shaping of the project?

1 2 3 4 5

Additional Comments (the member took on the leadership role; rarely showed up to team meetings; contributed great ideas; learned all the necessary skills even as a novice; etc.):

APPENDIX IV: Sample Tutorial 1

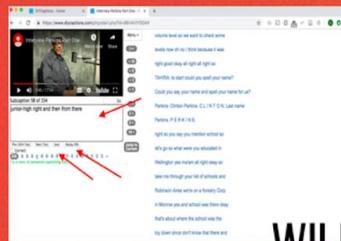
1968 Oral History Transcriptions

1968 WILMINGTON PROJECTS

VOICES OF 1968 (COLLABORATION BY WAP, UD LIBRARY, DAM & TAHIRA)



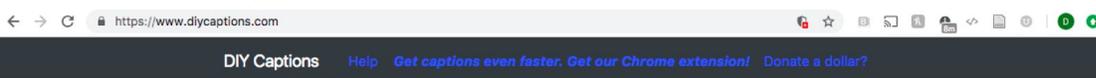




Clinton Perkins in 1968 (left) and in 2018 (center); student transcriptions (right)



1. Go to [diycaptions.com](https://www.diycaptions.com) and upload the video from youtube (See your youtube links at the end of this document.)



What are automatic captions?

Automatic captions are machine transcriptions of the words heard in a YouTube video performed by Google software. While those transcriptions are almost never perfect, more and more, the accuracy seems to be improving. When it comes to transcribing videos for the purpose of making subtitles, automatic captions can mean fewer words that have to be typed by humans.

About the DIY Captions Editor

This app is intended to make it easy to access the automatic captions that YouTube creates for videos and to manually correct any transcription errors so that the text can be used to create more professional-looking captions. For videos where the accuracy of the automatic captions is high, using automatic captions can significantly reduce the amount of time that it takes to type a transcript of a video's spoken content. The DIY Captions Editor is loaded with powerful keyboard shortcuts to substantially increase your editing efficiency. Look for the "Keyboard Shortcuts" item in the menu to learn more.

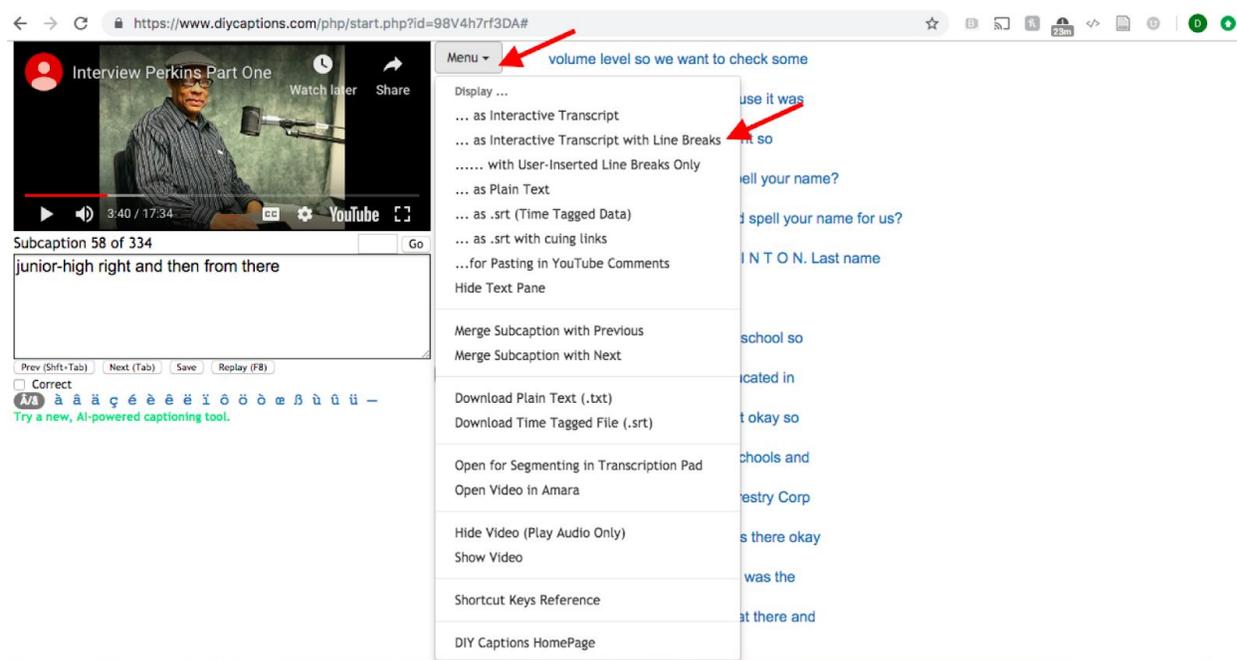
Paste a YouTube URL here to get started!

**Copy & Paste
youtube URL;
It will take a minute
or two to upload.**

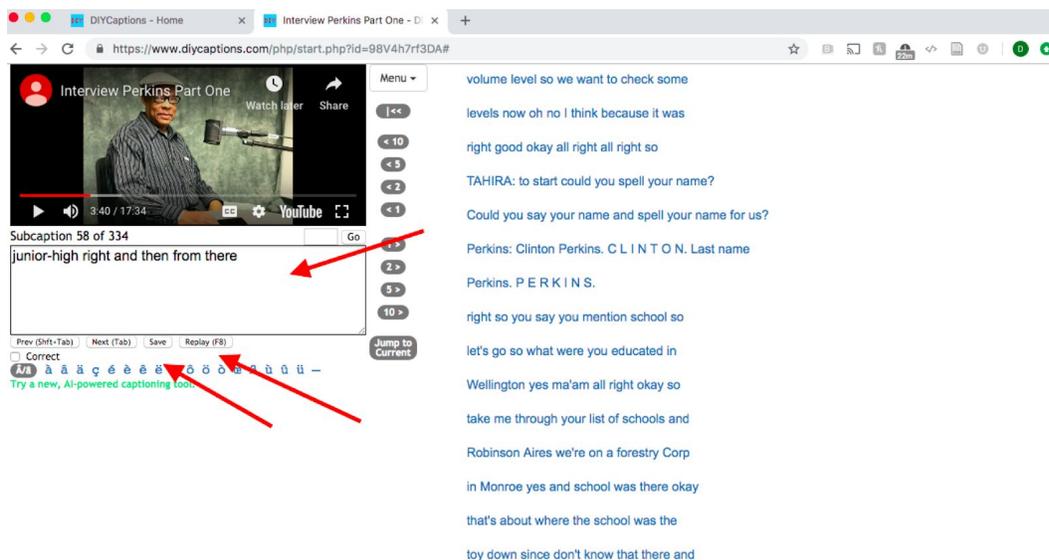
Demonstration of the DIY Captions Editor



2. Once the video and the text loads, switch to the “Line Breaks” mode for view. I find it easier this way.



3. Use the edit box and the play controls to edit the transcription. “Save” occasionally, and remember to leave the window open until you’re completely done. Ideally, you will set aside 2-3 hours to get this done in one sitting. If you stop and upload the link later on, you’ll lose all of your edits.



4. Download both .txt and .srt files to your desktop, and bring them to class.

The screenshot shows the DIYCaptions website interface. On the left is a video player for "Interview Perkins Part One" with a subtitle editor showing "Subcaption 58 of 334" and the text "junior-high right and then from there". Below the video are navigation buttons: "Prev (Shift-Tab)", "Next (Tab)", "Save", and "Replay (F8)". A "Correct" checkbox and a keyboard layout are also visible. On the right is a menu with the title "volume level so we want to check some". The menu includes options like "Display ...", "Merge Subcaption with Previous", and "Download Plain Text (.txt)". A red arrow points to the "Download Plain Text (.txt)" option. To the right of the menu, there is a list of text fragments, including "download both .txt and .srt" in red.

[Here is a short video.](#)

TIPS:

1. Add the speaker's name like this: [Interviewer] or [Perkins] [Wiggins], etc.
2. You do not have to capture "umms" "pauses" or small segments of speech that are not relevant, such as "what was...what was...." In other words, just capture the essential parts.
3. Mark section as [Inaudible], if you cannot make out what is being said.
4. Most of the work will be adding punctuation, identifying speakers, and deleting inessential remarks.
5. Do your best, but do not worry about 100% precision. Keep track of how much time you're spending--editing 15 minute of transcription should not take you more than 2 hours.

APPENDIX V: Sample Tutorial 2

Digital Archive of The Creative Vision Factory

Project by Sociology of Art & Culture (SOCI/MCST 449; Fall/18)

Student Guide

What are we building?

This digital archive documents the CVF artists and their works. This archive's purpose is to 1) organize the artist files; 2) make these works accessible to the researchers and the general public; and 3) assist in the documenting the CVF's institutional memory.

How is it different from a website?

Check out the [current CVF website](#). As the all-purpose public interface, it covers general information, advocacy for the organization, current and past events, and dispersed mentions of its artists and their works. The digital archive provides a "system" that focuses on artists and their works. The content of the digital archive will be organized and searchable, because it is developed in a database for this specific purpose. The Creative Vision Factory digital archive is developed in "[Omeka S](#)," a popular open-source platform built by [Roy Rosenzweig Center for History and New Media](#) at George Mason University.

What will be in the archive?

We will start with approximately ten artists. Each artist file will feature approximately ten individual works. In preparation for this project, Brenna Smith (UD student and a member of the CVF family) has already taken the images of the works ([dropbox link](#)), which are listed in this [spreadsheet](#). Each artist and work will contain thorough [descriptive metadata](#) conforming to the standards and the best practices in "GLAM" institutions (Galleries, Libraries, Archives & Museums). Our inaugural effort will pave the way for future iterations of this course to add more artists and include other types of materials, such as documents related to the CVF history and exhibits, flyers and videos. Interested artists will be able to contribute their own materials. We may even create an internship that focuses on this effort.

What is the process?

Organizing and describing artist files and their images is a process that is more complex and intentional than creating hashtags in social media platforms. Each student will 1) create one artist file; 2) catalog the works by that artist. Pay attention to both the "how's" and the concept behind them in the instructions below; 3) create public interface for the artist. To obtain certain information, you may have to dig in a bit further and even ask CVF for more information. You will be given instructions on how to access CVF staff and artists.

General Information

1. Logging into Admin Site: <https://www.cvf.digitallibrary.com/login>. Username is your udel.edu email account. Follow link in the invite email from “macando@gmail.com” to set the password.
2. Remember to SAVE any changes to your items.
3. Looking at examples in ArtStor is helpful. To access the premium subscription provided by the UD Library, [login with your UD credentials](#) from the library site. Here is one example: [record for Martin Ramirez](#).

Part 1: Artist Files

1. Go to “Resource Template;” and study the template titled “Artist.” Become familiar with the types of information (fields) and how they are described. These fields are selected from the standard called [Visual Resources Association Core](#) (VRA Core). Some fields require official terms from [Getty's Art & Architecture Thesaurus](#) (AAT). You will be using the Artist resource template to add artists in the next steps.
2. In the main menu, go to “Items” and click on “add items.”
3. At the very top of the form, in Resource Template, select “Artist” from the dropdown menu. This will activate all the fields to describe the artist.
4. Begin with the obvious fields. Both “Title” and “creator” fields are required, although the information is the same.
5. A part of your contribution is to write short and effective artist bios--more instructions forthcoming.
6. Depending on the information available, some of these fields will be left blank.
7. Some fields are more “interpretative” than others. Leave questions in the comments field for your instructors to review. (This will not be displayed to the public.)
8. Make sure you designate the “item set” called “CVF Artists” to your artist file.

Part 2: Works

1. Follow the same steps as Part 1: Artist Files, except you’re now working with “Works” template.
2. First, under “media,” provide the title, which should match the filename of the image without the .jpg prefix. Download the image from dropbox to your desktop and upload to this database.
3. Make sure you designate the “item set” called “CVF Works” for your item.

APPENDIX VI: Student Feedback Sample

From Sociology of Art & Culture(SOCI 449, Anne Bowler)

Question ID: 18663

What aspects of this course and your instructor's teaching helped you learn the most?

Responses (4 of 5)

Being able to work on the CVF archival project was the best way to relay the information to us. It allowed us to use the subject material from our class discussions and readings to better understand how to represent the artists and their works in a professional manner! I hope to work in such a setting again and do archival work like this another time.

I really enjoyed every lecture, as Anne had many guest speakers come in and every time she lectured she was extremely prepared with detailed slides and would always be open to comments.

I enjoyed the discussions and the presentations each week. It really helped.

I think that the small class size and Anne's personable teaching method combined to encourage an excellent dialogue among students, professor, and TA.

Essay Responses for SOCI449010 for 2018 Fall (2188)

Question ID: 18667

Is there anything else you would like to say about this course?

Responses (4 of 5)

The course was engaging and exciting! I hope to be able to take another course like Dr. Bowler's another time!

I'm really grateful to have gone outside of my major for this course, I think it really will benefit me in the future with new archival skills and new friends with the artists as well as Michael and Tiernan over at CVF. Anne was excellent, she's the best and most dedicated professor I've ever had and she was always willing to work with the students in the class. She and the class were amazing!

Thank you for an excellent learning experience.

Continue the association with the Wilmington Archives Project!

Essay Responses for SOCI449010 for 2018 Fall (2188) - Instructor Bowler, Anne E

Question ID: 18662

What suggestions, if any, would you make to this instructor for improving the course?

Responses (4 of 5)

Dr. Anne Bowler is one of the best instructors I've ever had! She's passionate about the subject material, engages with her students and goes out of her way to help each and every one of us. Being able to be a part of her class was such an honor.

I had told Anne when I met with her, but I think a meet and greet with the artists that would be being archived by the students would be really cool and helpful for better archive projects as the students would have a better understanding of their artist.

Add more assignments. Perhaps an essay for each reading.

I think the archives project should be introduced and started in the class from as early a point as possible - maybe after drop add? It would allow students to work on a larger amount of work in the archive and truly immerse themselves in the task - adding specific deadlines for amount of work done on the archive at certain points across the semester would aid in encouraging students to finish their work before the day it's due.

APPENDIX VII: Budget