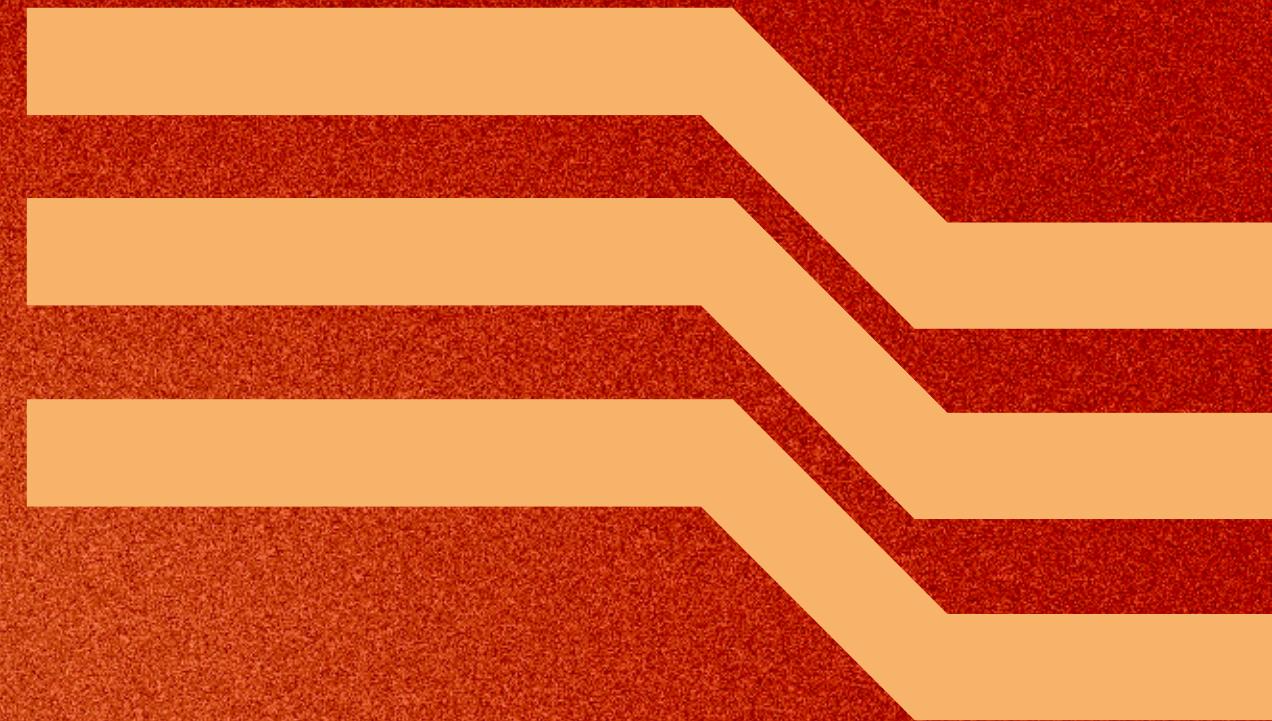


2025



Welcome to the DigitalArc Community Archiving Workshop

THIS WORKSHOP IS FUNDED BY A DIGITAL JUSTICE GRANT
THANKS TO THE AMERICAN COUNCIL FOR LEARNED SOCIETIES.



Bloomington, Indiana
Saturday, 5/31 and Sunday June 1

Housekeeping

Restrooms



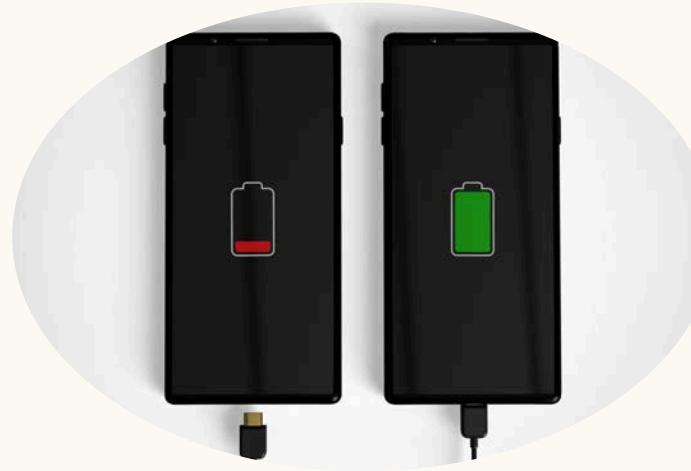
1E (East)
Near front entrance.

Lunch and Breaks



11:30–12:30 PM: Break
12:30 – 2:00 PM: Lunch, catered by Panera
3:45 – 4:00 PM: Break
4:45 – 5:00 PM: Wrap-up Today

Devices



Remember to charge your phones and bring chargers.

Photos



Say Cheese! or Not.
Photos mostly for internal purposes but we would like to feature some on our web site.
Contact folks re: permission.

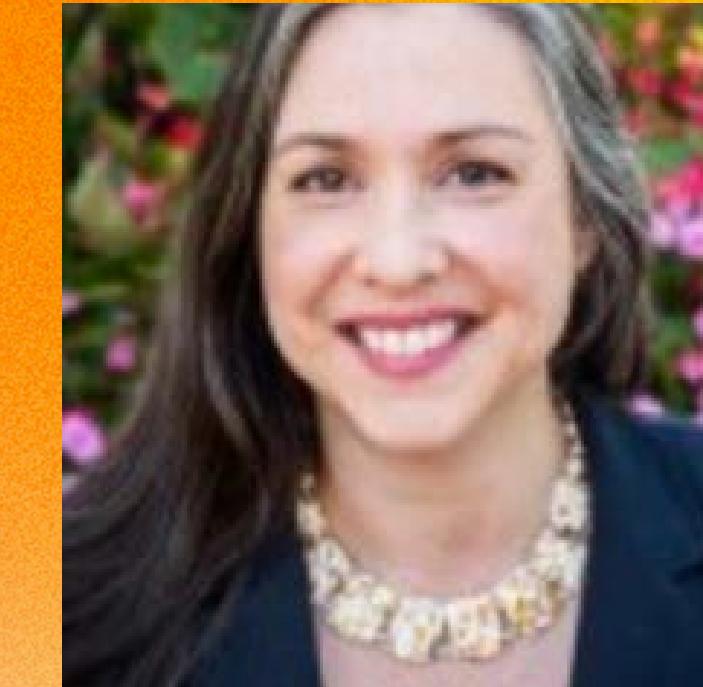
Principal Project team



Michelle Dalmau



Vanessa Elias



Kalani Craig



Jazma Sutton

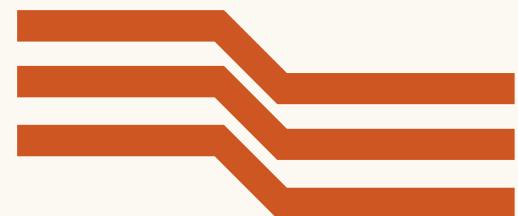
Grant Overview



*"This project is driven by **you** and your communities.*

The historical record is full of gaps.

The DigitalArc project seeks to refine community-archiving approaches with constant input from community members."



Funded by the **Digital Justice Development Grant program at the American Council on Learned Societies**, our goal is to provide support for local communities to document and share their own stories, on your terms, through the creation and ongoing management of digital archives. We all have an opportunity to contribute to our local and collective stories, enriching our shared historical record with voices that might otherwise not be heard.



An exhibit platform for collective storytelling & community archives

ABOUT DIGITALARC

Digital Archiving & Storytelling for Historically Excluded Communities

DigitalArc provides relatively easy and inexpensive approaches to organizing, collecting and publishing your histories. More than platforms for publishing your stories and processes for capturing your stories, DigitalArc **focuses on the people who contribute their stories.** [Visit the About DigitalArc page to learn more.](#)

Whether your community leads the entire digital archiving initiative, from start to finish, or you partner with local organizations, we provide guidance from planning to publishing your digital archive. Our goal is to provide step-by-step instructions that can be easily tailored for your community needs so you can lead and manage this whole process. The stories you are sharing are yours. You should have options for managing how your stories are shared.

About the DigitalArc team

Our team got its start at the [Institute for Digital Arts and Humanities](#) at Indiana University Bloomington and is now funded by the [Digital Justice Development Grant program at the American Council on Learned Societies](#).

Principal Project Team:

- Michelle F...
- Vanessa...
- Kalani...
- Jazma...

<https://digitalarcplatform.github.io/>

About this Jekyll Theme

While the DigitalArc design theme doesn't need to be customized, you can if you have the expertise.

DigitalArc Project Timeline



At-a-glance

The timeline below focuses on the DigitalArc grant timeline and grant deliverables. It does not include planning, training, etc. work that the partners need to contribute in addition.

PRE-WORKSHOP

- Identify attendees
- Register for reimbursement
- Lunch selections
- Review readings, agenda, etc. ahead of workshop

2025

APRIL -
MAY



2025

MAY 31 -
JUNE 1



WORKSHOP

- Participate in hands-on workshop focusing on community and collecting

POST-WORKSHOP

- Consider what you learned and how you'd apply that to the event in mind
- Review resources including additional readings and documentation

2025

JUNE 1+



EVENT PLANNING

- Secure Google One space for uploading and processing contributions
- Acquire starter kit
- Provide toolkit documentation
- Ongoing consultation with project team

2025

MAY -
JULY



COMMUNITY EVENT

2025

JUNE-
AUGUST



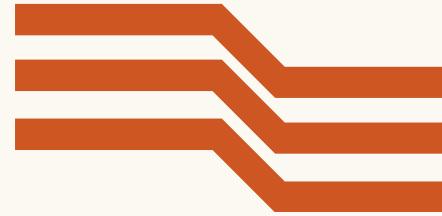
DigitalArc Project Timeline



At-a-glance

The timeline below focuses on the DigitalArc grant timeline and grant deliverables. It does not include planning, training, etc. work that the partners need to contribute in addition.

VIRTUAL WORKSHOP	PROCESSING FILES	WEBSITE SETUP	PUBLISHING SITE	VIRTUAL WORKSHOP
<ul style="list-style-type: none">Attend multi-part virtual, online workshop for processing contributions for web publishingLearn how to implement the publishing platform	<ul style="list-style-type: none">Consultation and mini-training sessions as-needed for processing audio and image files, including the creation of metadata and transcriptionsSetup GitHub account for project	<ul style="list-style-type: none">Consultation and mini-training sessions as-needed launching the websiteConsult on site branding and contextual information	<ul style="list-style-type: none">Consultation for publishing web site as needed including help with GitHub	<ul style="list-style-type: none">Attend virtual workshop focusing on sustainability, external funding, and community impact with special speakers from the Rondo project
2025 SEPT-OCT 	2025 OCT - DEC 	2026 JAN-APRIL 	2026 MAY 	2026 MAY



Workshop Objectives & Expectations

01

Explore approaches to community archiving,
including privacy and ethical considerations

02

Learn about partner projects and consider digital
archiving models for engaging with community
members

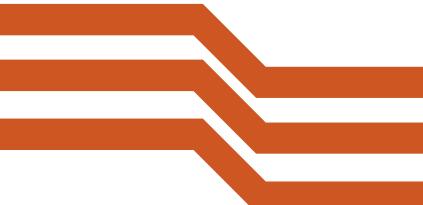
03

Experience an adapted version of the “history
harvest model” for documenting community stories

04

Highlight project management considerations when
planning and implementing a community-led digital
archiving project

Workshop Agenda for 5/31/2025



10:00-10:45 AM

Welcome and Introductions

10:45-11:15 AM

Models for Community-Led Archiving

11:15-11:30 AM

Break

11:30-12:30 PM

Community Partner Project Presentations & Discussion

12:30 - 2:00 PM

Lunch, catered by Panera

2:00 - 3:00 PM

Demo Capturing and Collecting Stories following the History Harvest Model

3:00 - 3:45 PM

Sustainability, Ethics and other Concerns

3:45 - 4:00 PM

Break

4:00 - 4:45 PM

Debriefing as Small Group Activity; Reporting Back as Larger Group

4:45 - 5:00 PM

Wrap-up Today; Sneak Peek Tomorrow

The Toolkit

One of the final goals of this grant is to create an online how-to guide that will walk community members through the different steps to archiving their community's history.

This part of the project is in progress and will be shaped by your feedback.

The screenshot shows a website interface for the DigitalArc Toolkit. At the top, there is a header with the toolkit's name and a search bar. Below the header is a navigation menu titled "Quick Start Guide" which includes links for Home, First Steps, Pre-Event Planning, During the Event, Post-Event Clean-Up, and Publishing Your Site. The main content area features a section titled "Archiving Out of the Box" with a descriptive paragraph and a detailed outline of the planning process:

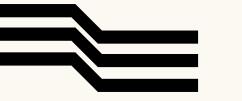
- 1 Pre-Event Planning
 - a Assessment
 - a Venue
 - b Volunteers
 - c Equipment
 - b Community Outreach
 - a Marketing
 - b Communication
 - c Day-Of Logistics
 - a Walkthrough/How-To day-of event planning
- 2 During the Event
 - a Check-In
 - b Guides
 - c Digitization and Photography
 - d Oral History Interviews

<https://digitalarcplatform.github.io/documentation/>

The Toolkit

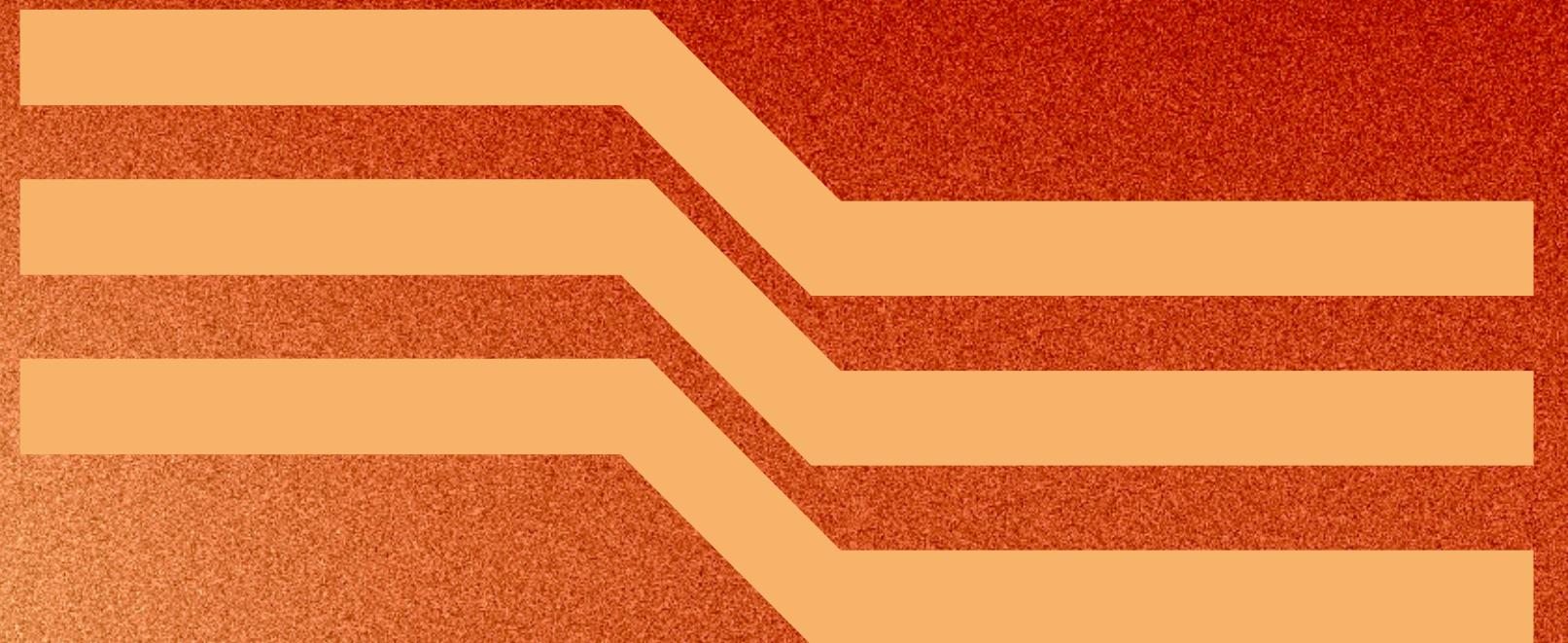


This will undergo an open peer-review process



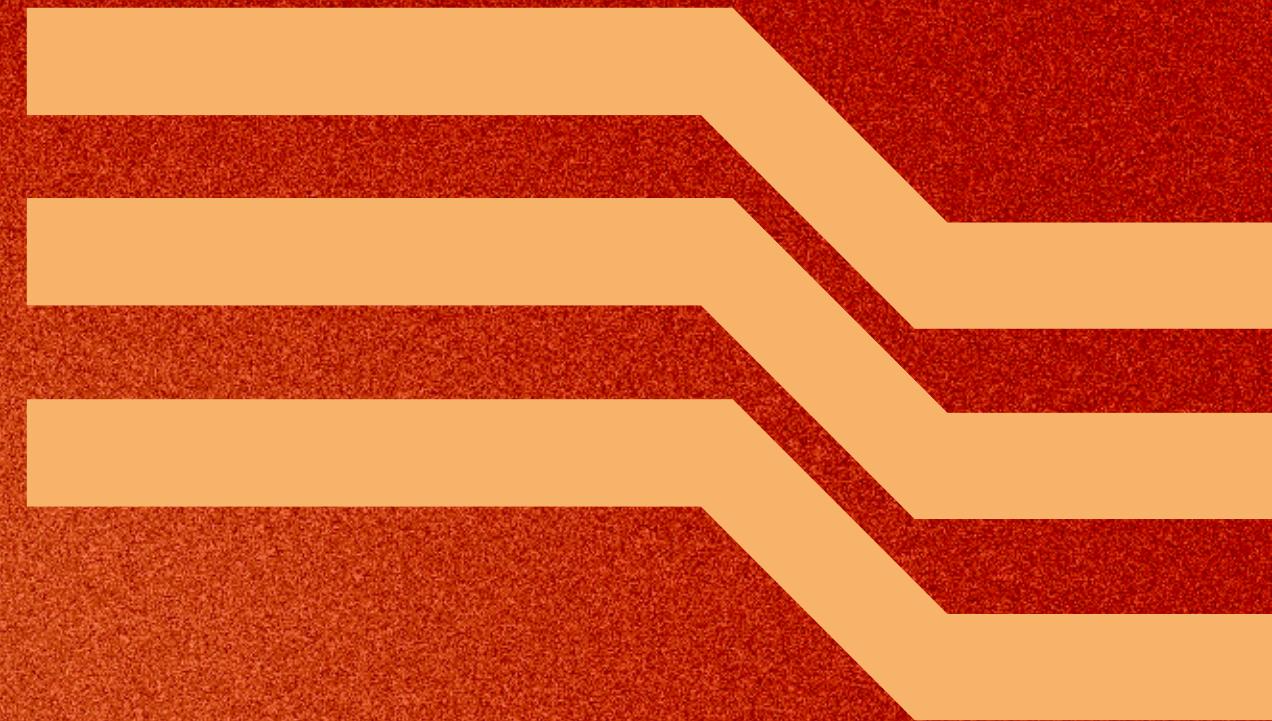
Introductions

Who are you?



Why are you
interested in
community
archiving?

2025



Descendant Archival Practices: A Perspective on Community Archiving

THIS WORKSHOP IS FUNDED BY A DIGITAL JUSTICE GRANT
THANKS TO THE AMERICAN COUNCIL FOR LEARNED SOCIETIES.



Bloomington, Indiana
Saturday, 5/31 and Sunday June 1

Our Commitments:



01

ethical, public work and emerging practices in our field

02

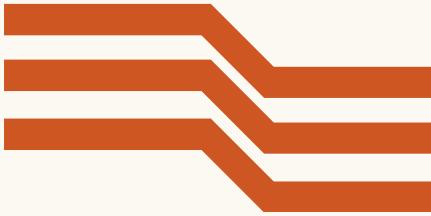
to critical assessment of power dynamics at play in university-community partnership

03

the value of working with and training students/youth

04

supporting the needs of historically-underrepresented communities through digital archiving and storytelling



MOVING TOWARD A REPARATIVE ARCHIVE

“Archives that are rooted in biases and oppression that maintain the subjugation of vulnerable communities cannot be transformed; they can never morph into justice-oriented social assets. But can mainstream archives repair their praxis of suppression? Is it conceivable that traditional archives might find a way to help mend the social wounds created by the absence of records documenting the lives and contributions of marginalized communities, which have resulted in an ill-formed representation of history?”

-ARCHIVIST LAEL HUGHES-
WATKINS

The Problem of Midwestern Archives

■ MYTH OF FOUNDING HISTORY

The Midwest is often idealized as a region of “free states,” obscuring the early presence of Black people and the persistence of discrimination and inequality

■ CLAIMS OF SCANT HISTORICAL RECORDS

Archives often claim there are few records of Black life—or suggest such records never existed—when in fact they may be misfiled, poorly described, or intentionally excluded.

■ DOMINATED BY WHITE NARRATIVES

Black history is typically framed through white institutions or individuals, rather than centered on Black people’s own experiences and agency. Remain inherently white spaces

■ IGNORING THE LIVED EXPERIENCES

Everyday lives & memory-keeping practices of Black communities are often overlooked, dismissed, or deemed unreliable

INTELLECTUAL INFLUENCES



BLACK FEMINIST HISTORIANS

Possible to write about Black women, despite the distortion of the archive

ARCHIVISTS & LIBRARIANS

“The records are scant or do no exist.”

SECONDARY LITERATURE

Limited; largely overlooked the lived experiences of African Americans



Remembering Freedom: James Clemens and the Longtown Settlement

875 likes • 899 followers



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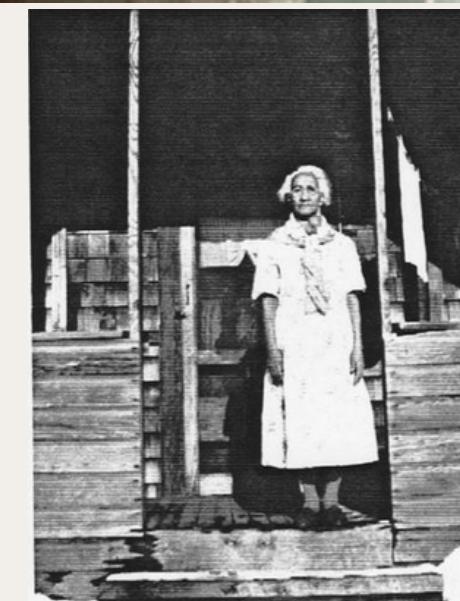


Snow ye, That James Clemens (man of color)
of Warren county,
having deposited in the General Land Office, a Certificate of the
Register of the Land Office at Cincinnati, whereby it appears
that full payment has been made for the South West quarter
of section fifty in township eleven, drawn
from the mouth of the Great Miami river,
containing one hundred fifty three
acres of fifty hundreds of an acre
of the Lands directed to be sold at Cincinnati
by the Act of Congress, entitled "An act providing for the sale of the
lands of the United States in the territory north-west of the Ohio, and
above the mouth of Kentucky river," and of the acts amendatory of the
same: **Whereas** is granted, by the United States, unto the said
James Clemens the quarter lot or section of Land
above described: **We have and to hold the said quarter lot or section**
of Land, with the Appurtenances, unto the said
James Clemens his heirs and assigns forever.



APPLICATION FOR HEADSTONE (PLEASE MAKE OUT AND RETURN IN DUPLICATE)			
Enlistment Dates <u>April 19, 1870</u> Discharge Dates <u>8/20/65</u>			
Name <u>RICKMAN, JAMES M.</u>	Rank <u>Cpl</u>	Company <u>K</u>	U.S. Regiment, Organization, or Vessel <u>54 Mass. Inf. (cold) July 25, 1863</u>
Name of Cemetery <u>Chambers</u>		Located in or near City <u>Greenville</u> State <u>Ohio</u>	
If World War Veteran			
To be shipped to <u>Greenville, O.</u> at <u>Pearl R. Darby, O.</u> (Name of consignee)			
Whose post-office address is <u>Greenville, O.</u>			
DO NOT WRITE HERE			
To A.G.O. <u>JUL 14 1938</u> Order No. <u>PROCTOR, VT. 23 APR. 1938</u>			
B/L <u>1680653</u> Shipped <u>5-24-38</u>			
Address <u>Marie Burden, R.R. #3, Greenville, O.</u> Date <u>5-24-38</u>			

This application is for the UNMARKED grave of a veteran. It is understood the stone will be furnished and delivered at the railroad station or steamboat landing above indicated, at Government expense, freight prepaid. I hereby agree to promptly accept the headstone at destination, remove it and properly place same at decedent's grave at my expense. NO FEE SHOULD BE PAID IN CONNECTION WITH THIS APPLICATION.



REMEMBERING FREEDOM HISTORY HARVEST

Greenville-Longtown 2019 Homecoming

Call for Historical Contributions from the Longtown/Greenville Community



The Center for Research on Race and Ethnicity in Society (CRRES) at Indiana University-Bloomington (and Jazma Sutton a PhD candidate in history at Indiana University) is honored to host a History Harvest for the Longtown/Greenville settlement at this year's Annual Homecoming in September.

A History Harvest is an innovative community-centered project which utilizes digital technologies to share the experiences and artifacts of everyday people whose stories and historical significance have often been overlooked and underappreciated. At the 'harvest,' community-members are invited to share photographs, historical documents, letters, objects, diaries, maps, war memorabilia, stories, and other family/cultural heirlooms. Beside its collaborative, community-based approach to history, at the core of the History Harvest concept is the shared experience of giving. Each artifact is digitally captured and then shared with the community archive for general education use and study. Our community will keep these treasured items. Instead of just sharing the stories behind your artifacts, we will digitally document them, and then return them to the contributor. Overall, the History Harvest project aims to help raise visibility and public dialogue about Longtown/Greenville's history and its meaning.

We are excited about being involved with a movement that is transforming the way we collect, preserve, and share the American past. More importantly, with the help of the Longtown/Greenville community, we hope to re-center the voices that matter. For more information about the History Harvest or if you are interested in contributing please contact Jazma Sutton at jazmuss@indiana.edu or 779-279-2198 or visit HistoryHarvest.unl.edu.

Remembering Freedom: Longtown and Greenville History Harvest

Descendant Histories

History Harvest Items

Tour Longtown

Homecoming Event

Remembering Freedom Longtown and Greenville History Harvest

When I went to Palestine [Ohio] in junior high, it was so prejudiced, and then, you know, we're free here at home. This is home. This is safety. This is free.... No matter where you go, how old you are, when you go home, you're home. That's here. That's Longtown.
—Patricia Hope, Longtown resident

The Greenville Settlement was one of the earliest and most prosperous rural Black communities in the states of Indiana and Ohio. Greenville was founded in 1818 in Darke County, Ohio, by James and Sophia Clemens. By 1822, the settlement extended over the state line into Randolph County, Indiana where Thornton Alexander purchased the first tract of black-owned land in the county. The community was comprised of black people with long-standing status as free, recently manumitted black people, and fugitives. By the mid 19th-century, Greenville pioneers had established an African Methodist Episcopal Church in Indiana, a Wesleyan Church in Ohio, a nationally recognized integrated manual-labor school known as the Union Literary Institute (ULI), and three cemeteries. They had also gained recognition as a major stop on the Underground Railroad.

Much of what once existed of the settlement is no longer there. The Clemens farmstead, a declining ULI building, and three cemeteries (one neglected in the middle of a white-owned farm) are what remain of the settlement. Roane Smothers, descendant and historian, asserts "when this has happened at other African American settlements, the buildings and cemeteries were demolished and the story of these African American pioneers are forgotten and buried." However, Greenville did not suffer this fate, and that is a testament to the legacy its pioneers constructed.

Remembering Freedom: James Clemens and the Longtown Settlement

about a month ago

<https://www.newcomerdayton.com/.../20.../Harold-Goens/Dayton-OH...>

NEWCOMERDAYTON.COM

Newcomer Family Obituaries ...

Obituary for Harold Winsor Goens, 1...

2 1 Share

Goals:

01

recover historical evidence of Black women's lives outside of mainstream archive

02

create a more complete and diverse understanding of Indiana history

03

contribute to the **digital tool box**
descendant communities use to share and teach their histories.

DESCENDANT ARCHIVAL PRACTICES

- A MIXED-METHODS APPROACH THAT INVOLVES IDENTIFYING, COLLECTING, PRESERVING, AND MAKING ACCESSIBLE THROUGH DIGITIZATION, CULTURAL HERITAGE AND ARCHIVAL MATERIAL CONSIDERED VALUABLE BY DESCENDANT COMMUNITIES
- REQUIRES COLLABORATION WITH DESCENDANT COMMUNITIES & CONSIDERS THE ETHICAL REALITIES OF COMMUNITY-ENGAGED DIGITAL WORK
- DESCENDANT HISTORICAL KNOWLEDGE AS AN AUTHORITATIVE SOURCE
- ALTERNATIVE TO MAINSTREAM ARCHIVES
- ARRAY OF MEMORY-KEEPING PRACTICES AFRICAN AMERICANS EMPLOY TO HONOR THEIR ANCESTORS' MEMORY

THE JENNIE ELDER SUEL COLLECTION

Miami University gets black family's legacy

BY IRENE WRIGHT
The Cincinnati Enquirer

OXFORD — Jennie Eunice Elder Suel of Oxford has kept a promise to family ancestors on black history.

She has donated three 1800s-era documents to Miami University that record travel of free blacks and slaves' military service in the Civil War.

"Two documents are free papers signed by their master so my husband's grandparents could leave Virginia and come to Ohio," said Pennsylvania-born Suel, 88, whose family has long been associated with the university.

The ancestors of her late husband, Clifford, who was a Miami cook for 27 years, were John Stewart, 19, described on one document as "mulatto," and Dawson Drew, 18, described as "colored."

They were not slaves, Suel said, but they needed papers to leave



Black History Month

Virginia and come to Ohio, where they married and had four children.

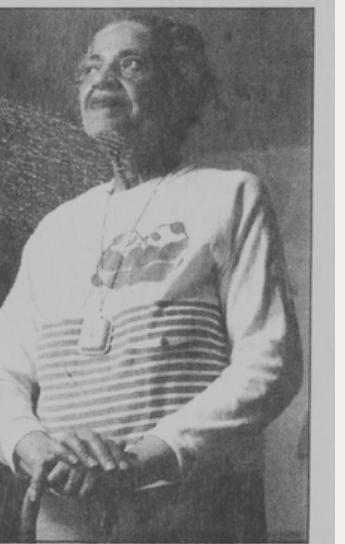
The third document was drawn up like a marriage certificate. It allowed Henrietta Robinson, a slave in Kentucky in 1870, to receive the Civil War pension of the slave she considered her husband, Jackson Harrison.

"They are valuable for historians and scholars interested in local and regional history, and in African-American history for Ohio," he said.

He said they also are evidence of contributions blacks made in the Civil War and of some handicaps blacks suffered.

Suel said that after her husband's grandfather John Stewart came to Oxford from Virginia, he helped cut down trees to make room for Miami dormitories and for Western College.

"He made 50¢ a day," she said. Suel, a nurse who trained in New York, is the only survivor of 16 children in her family.



The Cincinnati Enquirer/Gary Landers
Jennie Suel of Oxford donated historic documents of her family during slavery and the Civil War to Miami University.



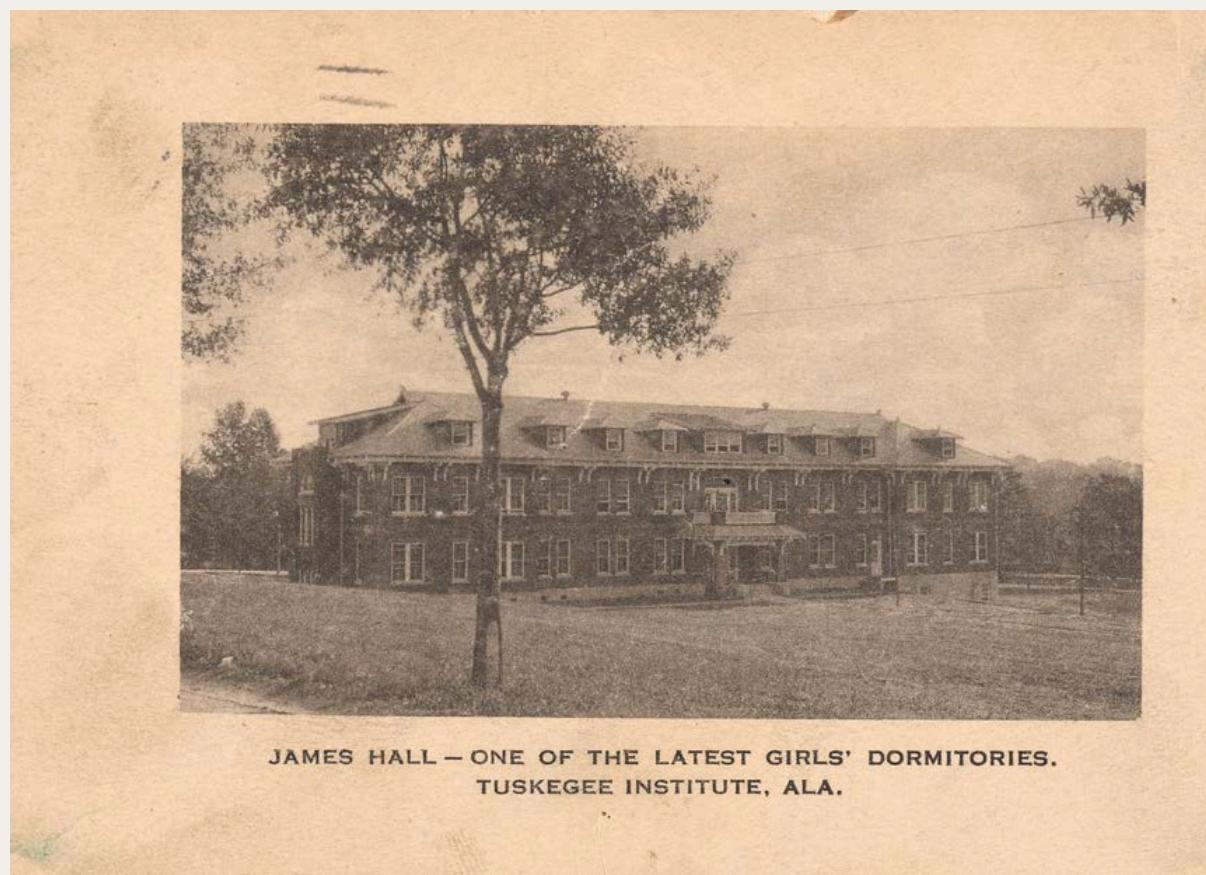
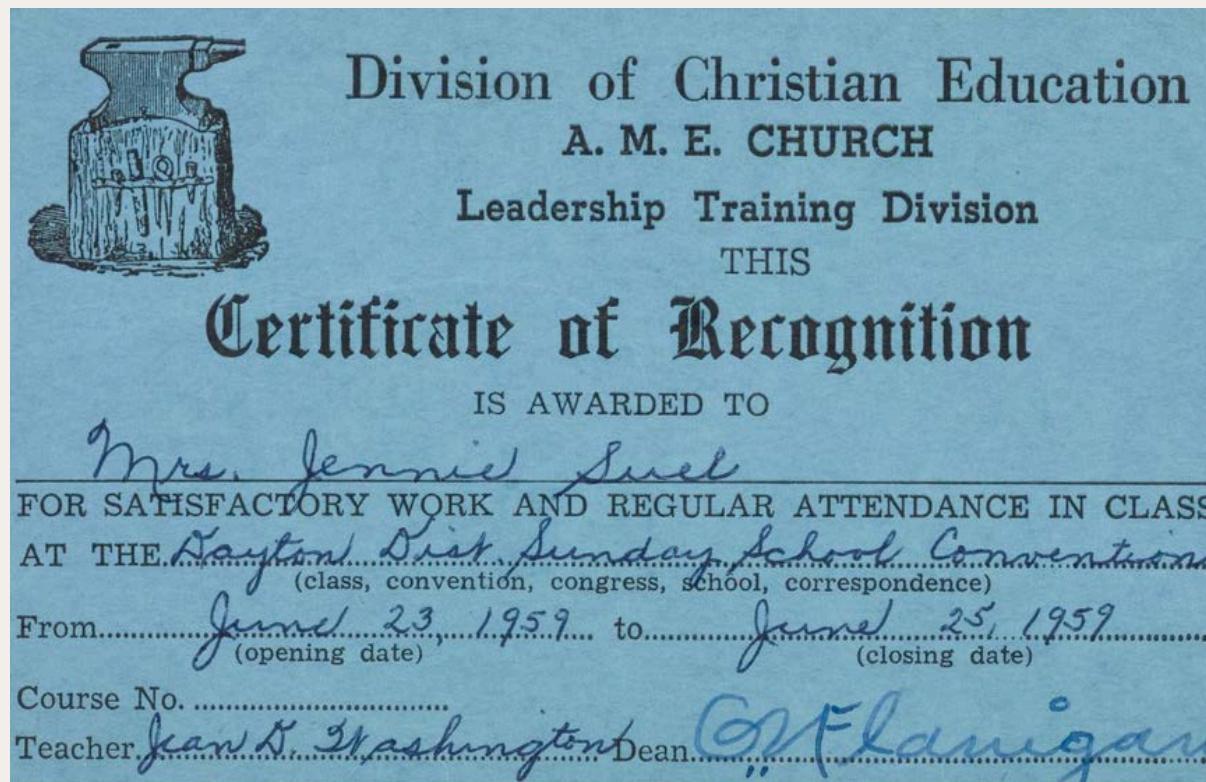
**“IF YOU WANT THE HISTORY OF A WHITE MAN,
YOU GO TO THE LIBRARY. IF YOU WANT THE
HISTORY OF BLACK WOMEN, YOU GO TO THE
ATTICS, THE CLOSETS, AND THE BASEMENTS”**

-ALTA JETT

JENNIE ELDER SUEL COLLECTION

Received of James B. Wren sever
hundred Dollars payment in full
for a negro boy named Bob about
or two years old which I do wa-
sownd in body and mind and shall
for life given from under my ro-
this 27th October 1853

William H. John.



No 133. Davis Davis Drew. Eleven years old on the
25th Decr 1854 was born in the County of Allegany
Ten feet six & a half inches high being light com-
plexion & straight hair.
I Edward J. Mathews Clerk for the
County Court had for the County of Allegany
State of Virginia do certify that the above is
a true copy of a register made in my office
the 25th day of December 1854 which was
presented to the Court of said County on the
same day.

In testimony whereof I have hereunto
subscribed my name and affixed
the seal of said court or office
this 24th day of March in the

Black Women in America Course

Spring 2024
Project-based Class



The Miami Student
Established 1826 — Oldest College Newspaper West of the Alleghenies

NEWS

How one professor and her classes are preserving Oxford's Black history

Jazma Sutton (left) helps graduate student Tyayia Young review documents during class in the Smith Library of Regional History. Photo by Sean Scott | The Miami Student

By Sean Scott | Editor at Large
March 20, 2024 | 10:00am EDT

In Miami University's history department, students can take their pick at courses spanning thousands of years across every continent.

Interested in world history before 1500? There's a class for that. Not quite through your "Percy Jackson" phase? Take a class on ancient Rome. Drawn to how gender plays a role in Middle Eastern Conflicts? HST 360Q has you covered.

But you don't have to cross oceans or eons to make historical inquiries. Jazma Sutton and her students are focusing on Oxford for her courses this semester.

01

HIGHLIGHT THE PRESENCE OF BLACK WOMEN IN CURRENTLY INVENTORIED COLLECTIONS

02

RECOGNIZE SIGNIFICANCE OF BLACK WOMEN AS CREATORS & CONTRIBUTORS TO THESE COLLECTIONS

03

USE A COLLABORATIVE, COMMUNITY-BASED MODEL FOR GATHERING, ARCHIVING, & DIGITIZING

Digital Collections

Collections

- Select All Collections
- Aacimwahkionkonci Digital Collection
- African Americans at Miami University
- Alumni Library Centennial Blueprints
- Alumni Library Centennial Documents
- André L. de Saint-Rat and Russian History Collections

[Show All](#)

[Cancel](#) [Update](#)

Theme

- twentieth century (126)
- Family trees (106)
- genealogy and memory-keeping (94)
- twenty-first century (79)
- early migration (65)
- Education (65)
- church and religion (61)
- activism (52)
- slavery and freedom (47)
- Civil rights (42)

Browsing items in:
Jennie Elder Suel and Black Women of Oxford Collections

Sort by: Date Created Ascending Results per page: 100

Records 1-100 of 196

Christmas card to Mrs. Cullen expressing gratitude for her remembrance of Edna Bradley, undated
4 pages
Jennie Elder Suel and Black Women of Oxford Collections

Portrait of Jerusha Sims, undated
1 photograph
Jennie Elder Suel and Black Women of Oxford Collections

Descendants of Thomas Wayne Garnett, undated
1 page
Jennie Elder Suel and Black Women of Oxford Collections

Photograph of Bedenbaugh and East, undated

THE RESULTS

1,759

Pages Digitized

14

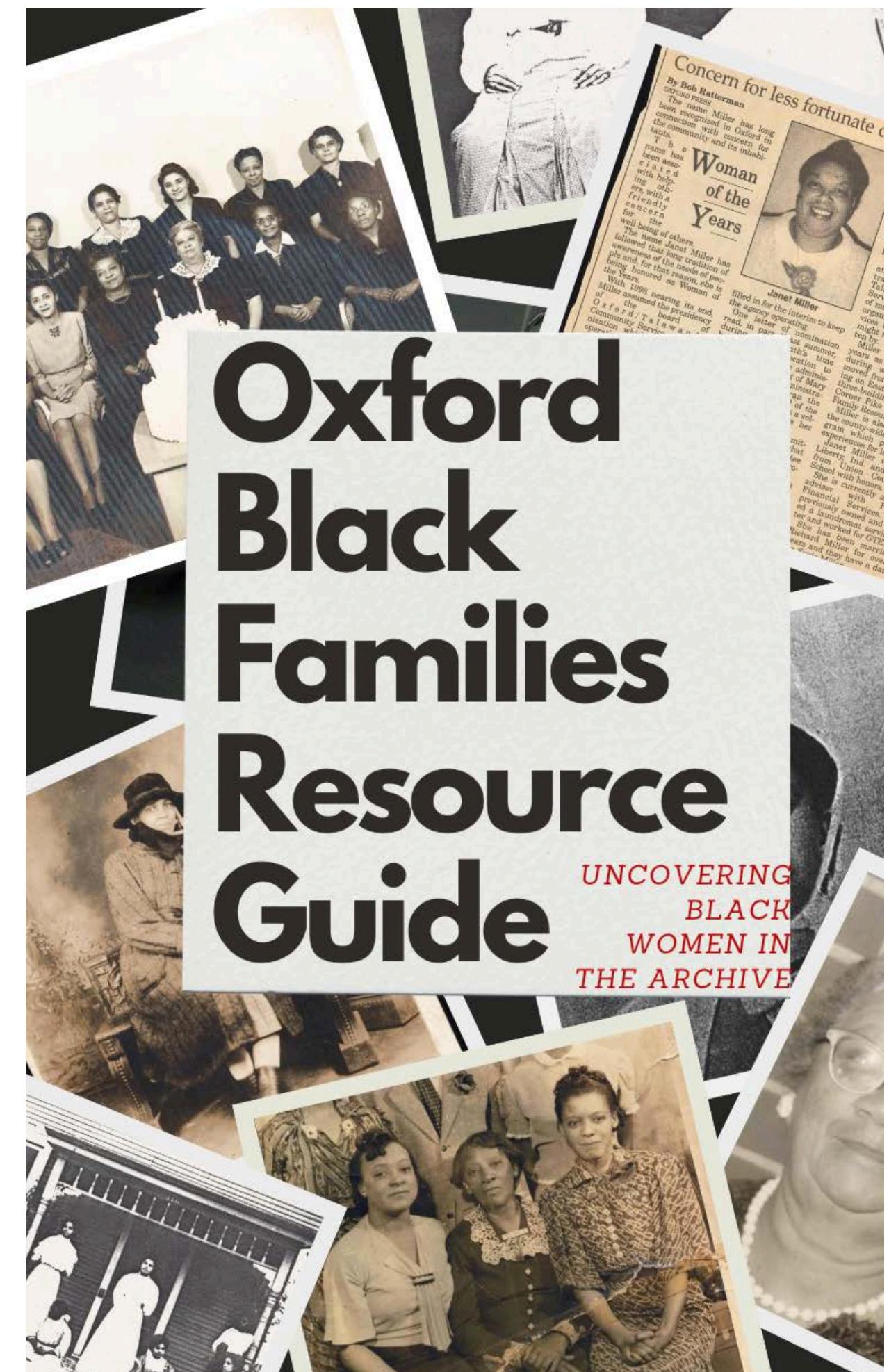
Collections

77

Oral Histories

7

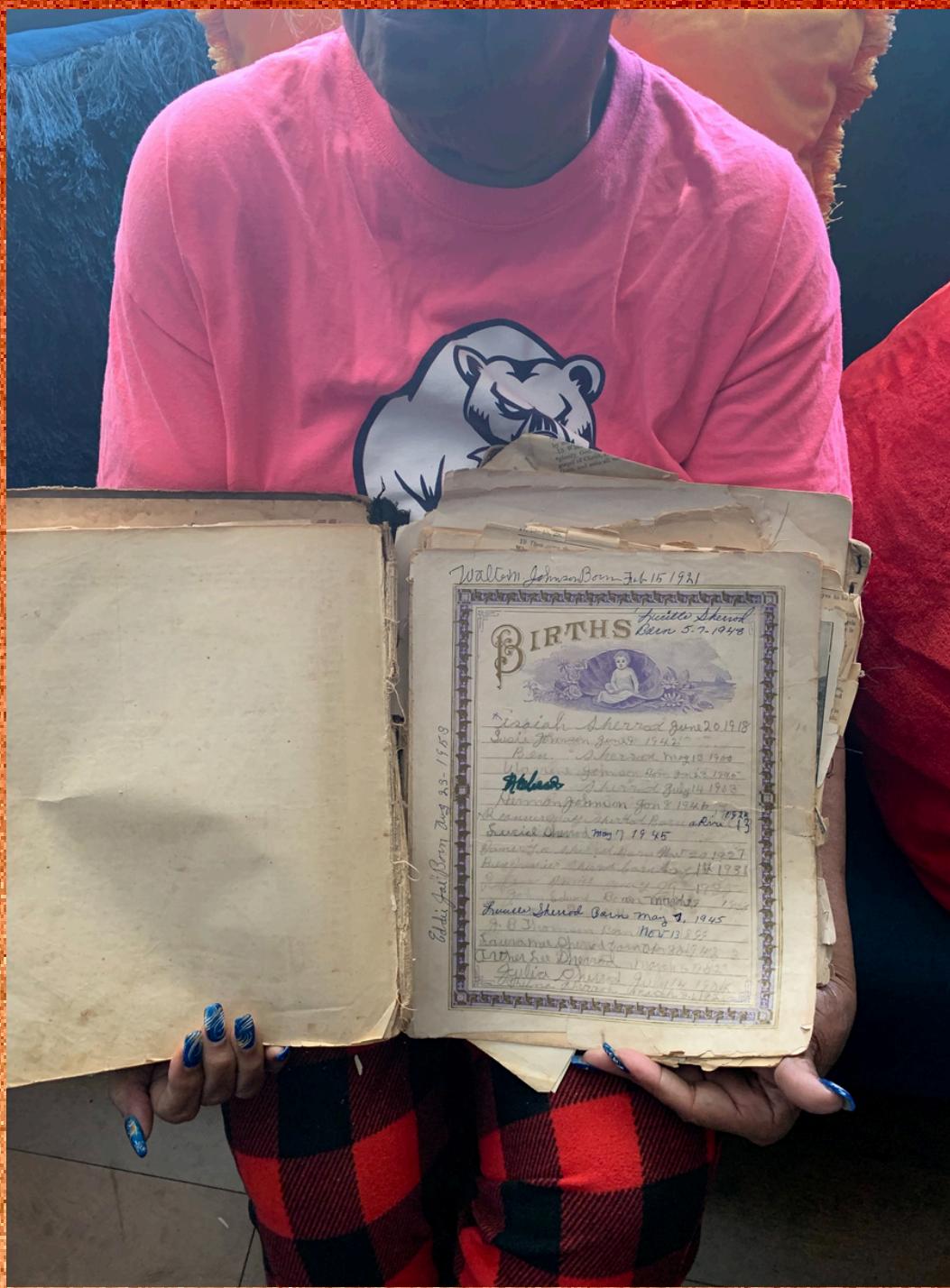
Resource guide



BLACK ARCHIVES

“Black archives are whatever Black people want them to be--signifying of a desire to be remembered in the face of violent erasure, a right to control one’s own narrative from past to future, a rebellion against the story being told wrong, a conflict with institutional control, anger at structural racism, joy at community understanding, relief at seeing yourself in the past and the future, understanding the power of history, honoring ancestors and elders, imagination in spite of circumstances, and hundreds of thousands of individual experiences.”

-ARCHIVIST DOROTHY BERRY



"WHAT YOU WANT WITH THAT OLD RAGGEDY BIBLE?" -MY GRANDMA, LUCILLE SUTTON

Community Project Introductions

- Who is your community?
- What is your project ?
- Project goals?
- Project challenges?





Thank you

