



# TEACHING WITH DIGITAL ARCHIVES

ELIZABETH HOPWOOD | EHOPWOOD@LUC.EDU | GITHUB.COM/LIZZIEHOP/TEACHINGDIGITALARCHIVES



## WORKSHOP AGENDA

Digital Archives: an overview 03

---

Potential of Digital Archives 07

---

Approaches & Activities 09

---

Using Omeka 10

---

Developing Omeka Assignment 13

---

# DIGITAL ARCHIVES

## HOW DO DIGITIZED PRIMARY SOURCES IMPACT OUR UNDERSTANDING OF TEXTS?



### Textual

Enable conversations about the primary sources: what is collected/digitized, and why? What silences do they notice? How does the digital archive allow a community to preserve an identity? How do they enable the construction of knowledges?



### Design

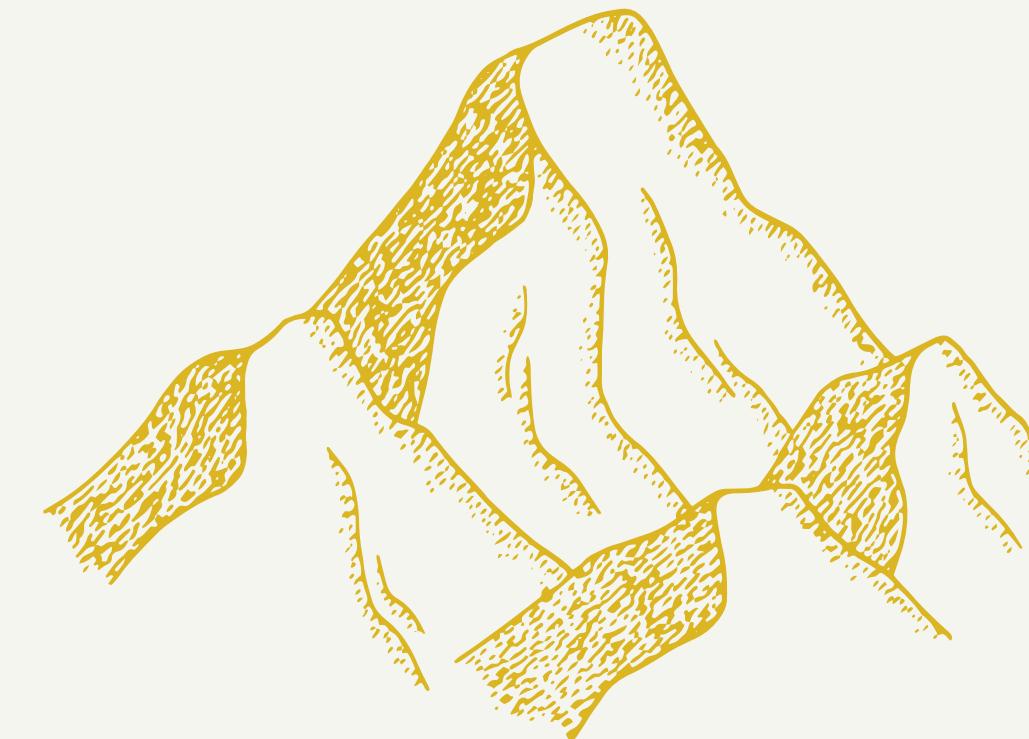
What do students notice from the perspective of a user? About design choices, navigation, usability, presentation? How does that constrict or encourage access, browsing, findability?



## AFFORDANCES

---

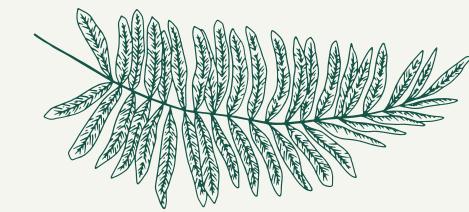
- Accessibility
- Not constrained by geography/\$
- Usability
- New/defamiliarized engagement with texts



## CHALLENGES

---

- Usability/UX challenges
- Built-in technological biases
- Archival silences
- Maintenance and preservation
- Materiality



## **MEGAN WARD W/ ADRIAN S. WISNICKI**

"The digital archive is a reactive entity, one that attempts to account for its own authorizing logic in ways that make it theoretically, not just technologically, separate from earlier physical archives.questions or clarifications before proceeding."

"The Archive After Theory," *Debates in the Digital Humanities*, Eds. Matthew Gold and Lauren F. Klein.  
University of Minnesota Press, 2019.

# POSSIBILITIES & POTENTIAL

HOW MIGHT THE DIGITAL ARCHIVE....



Center its users and share authority?

Michelle Caswell, Jarrett Drake, Tom Schofield

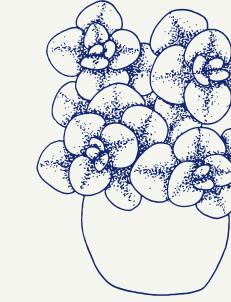
L I B E R A T O R Y  
A R C H I V E



Preserve and present born-digital media/ephemera ?

Abigail De Kosnik, *Rogue Archives: Digital Cultural Memory & Media Fandom*

R O G U E   A R C H I V E



Reckon with its imperial past?

Megan Ward, Adrian Wisnicki, Roopika Risam, Lauren F. Klein

P O S T C O L O N I A L  
A R C H I V E

# EXAMPLES

SAADA  
South Asian American Digital Archive

THE PROBLEM.

In 1923, the U.S. Supreme Court barred South Asians from becoming American citizens. SAADA's new 5-part series.

SAADA digitally documents, preserves, and shares stories of South Asian Americans.

PROJECTS

- TIDES
- ROAD TRIPS PROJECT
- FIRST DAYS PROJECT
- REVOLUTION REMIX
- ARCHIVAL CREATORS FELLOWS

Community Storytelling

South Asian American Digital  
Archive

COLORED CONVENTIONS PROJECT

Bringing 19th-Century Black Organizing to Digital Life

From 1830 until well after the Civil War, African Americans gathered across the United States and Canada to participate in political meetings held at the state and national levels. A cornerstone of Black organizing in the nineteenth century, these "Colored Conventions" brought Black men and women together in a decades-long campaign for civil and human rights.

Explore Records   Explore Exhibits

Featured Exhibits

Our interactive, digital exhibits use historical images and documents to provide further insight into the Colored Conventions and expand our understanding of early Black organizing.

Search the Archive

Colored Conventions Project

Freedom on the Move

Rediscovering The Stories Of Self-Liberating People

A database of fugitives from American Slavery.

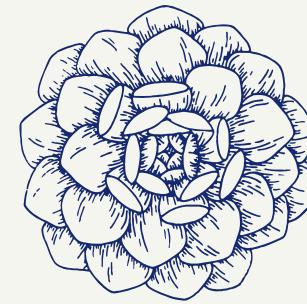
Access the Database

Watch Promo Video

K-12 Educator Resources

Freedom on the Move

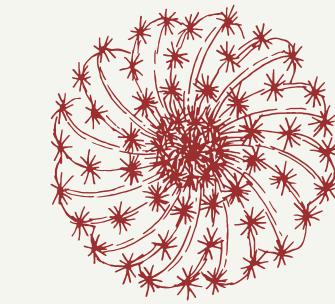
# APPROACHES & ACTIVITIES



## Primary Source Engagement

Ask students to engage with primary sources in their research and writing.

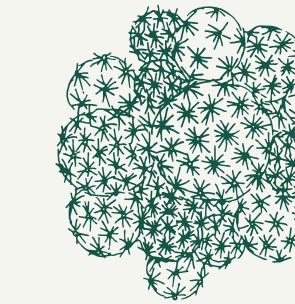
*Learning Objectives: Foundational Knowledge, Application*



## User Experience

Discuss differences between digital and physical archives and then ask students to informally review one of their choices in terms of usability, ease of access, and design.

*Learning Objectives: Learning how to Learn, Integration*

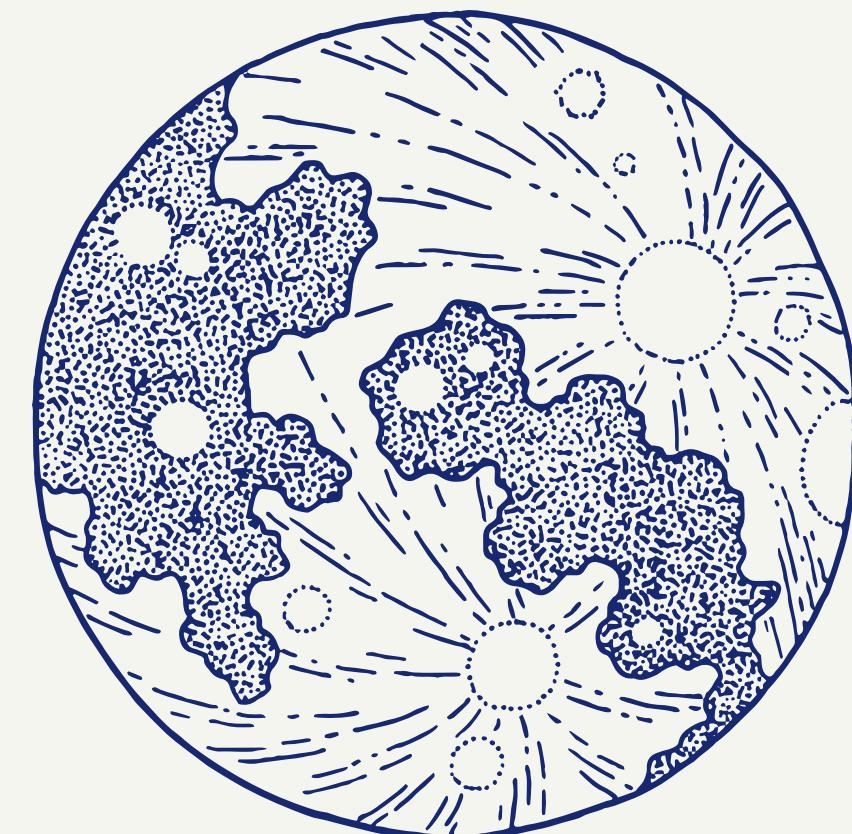


## Participation and Contribution

Have students participate in crowd-sourced projects that promote the sharing of authority, such as Colored Conventions Project or a project from Zooniverse.

*Learning Objectives: Application, Integration*

Learning objectives drawn from L. Dee Fink's Taxonomy of Significant Learning from *Creating Significant Learning Experiences*



## OMEKA

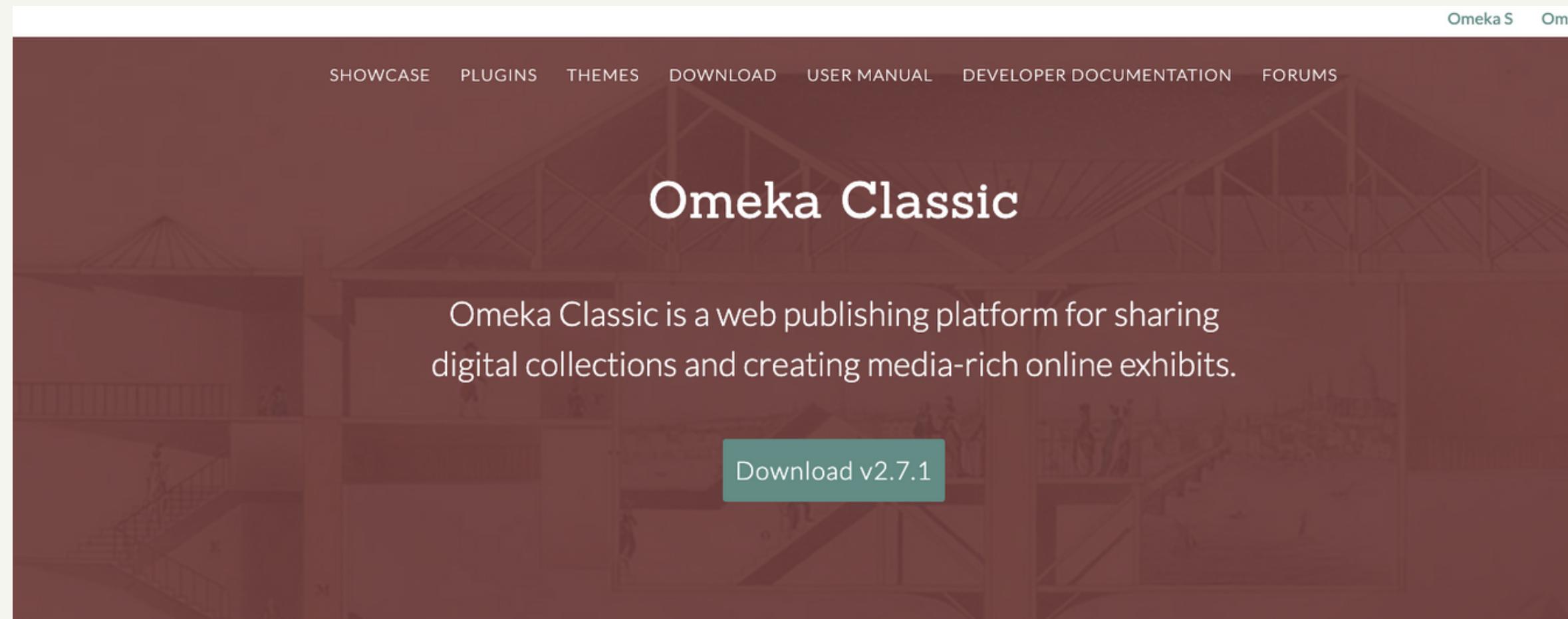
### CREATING DIGITAL ARCHIVES

---

- Students create their own digital archives, collections, and exhibits using the Omeka platform.
- can be customized for class objectives and subject matters
- can be scaled up or down (intro classes to graduate classes)

## OMEKA CLASSIC

Web publishing platform for sharing digital collections and creating media-rich online exhibits



omeka.org

# HOW OMEKA WORKS (OUT OF THE BOX)

Tutorial by Miriam Posner here for how to get up and running with Omeka.net:  
<https://programminghistorian.org/en/lessons/up-and-running-with-omeka.html>

Overview:

Sign up at Omeka.net

Create a new Omeka site and try out the pre-installed themes

Add plug-ins for extra functionality ("Simple Pages" and "Exhibits")

Add an Item (Item = individual object)

Add Metadata to that item (Dublin Core)

Add more items! Group them in collections for internal management and organization

Next step! Create exhibits!

Tutorial by Miriam Posner and Megan R. Brett <https://programminghistorian.org/en/lessons/creating-an-omeka-exhibit>

How do you want your exhibits to look?

Select a layout (text and images)

## Foodways and the Forking of History | LUC 2016

» Browse Exhibits

» Browse Items



This collection of exhibits has been built for HIS 300 | Digital History: Foodways and the Forking of History at Loyola University Chicago, Fall 2016. Over the course of the semester, the student-researchers have examined the relationship between food and the textual histories of race, gender, and class in North America and the Caribbean from the eighteenth century to the present.

This site is a showcase of the digital archival work and research that is centered around the question: what happens when we view history through the lens of food? We invite you to browse the primary source documents that have been collected from a wide range of digital archives, and to explore our curated exhibits to learn more about special topics in food production and consumption.

### Featured Exhibit

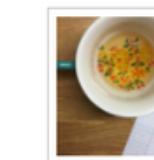
#### Canning and Jarring Then and Now



Food preservation has historically been a means of sustaining a crop yield for later consumption. Central to the need for...

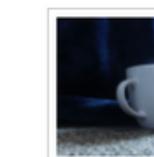
### Recently Added Items

#### Desk 2



Photograph

#### Steam

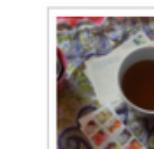


#### Desk



Photograph

#### Postcards 2



Photograph

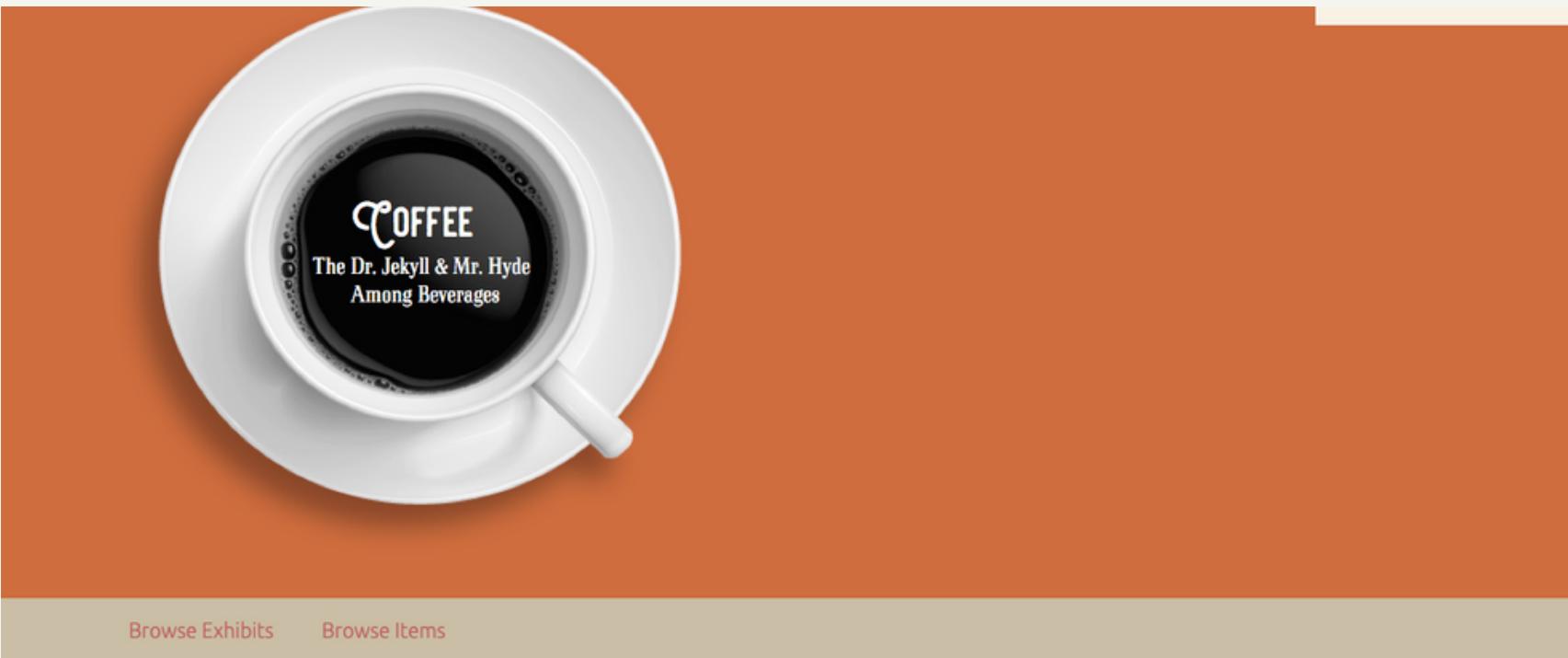
For this class, students all contributed items on the same Omeka.org account. We spent one class session looking at examples of Omeka and getting comfortable with the administrative backend of the site.

Goals for this class were to engage with primary sources and to contextualize the sources according to class themes (writing-focused).

A reference librarian visited class to talk about primary sources and where to find them and to talk about what metadata is and why it matters.

On their own, students uploaded items and added metadata. They drafted and peer-reviewed their contextual exhibit narratives

Finally, they presented their exhibits to the class

[Browse Exhibits](#)[Browse Items](#)

## COFFEE: THE DR. JEKYLL & MR. HYDE AMONG BEVERAGES

An advertisement for the Meteor French Coffee Percolator in the October 1904 issue of Vogue Magazine states that "a good spirit and a bad spirit live side by side in every coffee bean." This exhibit illustrates the "good vs. evil" dichotomy that has permeated the advertising and cultural meaning of coffee from the beginning of the 20th century to present day. There are two unmistakable contradictions in archived coffee documents: the proposition of both health and illness in coffee advertising, as well as coffee's promise of both romance and murder in American media. Coffee has long been marketed as a relaxing, comforting beverage in many advertisements, but others describe the physical and mental discomfort it produces through digestive issues and nervousness. Coffee is often associated with romance and imagery of happy couples in advertisements. But the frequency of news stories describing murder by coffee poisoning reveal that it is not an unusual event. I have gathered several archived documents that illustrate how these contrasting representations of coffee have been

Digitized by Loyola University Library from the original source material held in the Special Collections Department. © 2016 Loyola University Chicago. All rights reserved.

Romance vs. Murder  
Health vs. Havoc

[Browse Exhibits](#) [Browse Items](#)

## RACE & GENDER IN BRAND REPRESENTATION

Since the inception of advertising, brand mascots have held a mirror to prevailing cultural values and stereotypes. By constructing a character to represent and endorse a product, brands allow consumers to experience a more human connection to the goods they purchase, as if putting their trust in the mascots themselves. These personified representations vary in their complexity; some are characters with a story, a personality and a legacy, while others possess not even a name. Some of these symbols are re-designed over time, while others maintain their original form. Brand mascots can be traced throughout history as reflections of prevalent social norms and stereotypes. This exhibit unpacks the history of mascots representing three enduring food brands: Chiquita Banana, Cream of Wheat and Land O' Lakes. Each of these brands have drawn on race and gender stereotyping to promote their products.

Chiquita Banana  
Cream of Wheat  
Land O' Lakes

Student exhibit on how themes of love and murder within 20th century coffee advertisements

Student exhibit on race and gender in brand representation

Assignment: Practices in Digital Scholarship: Foodways Exhibits

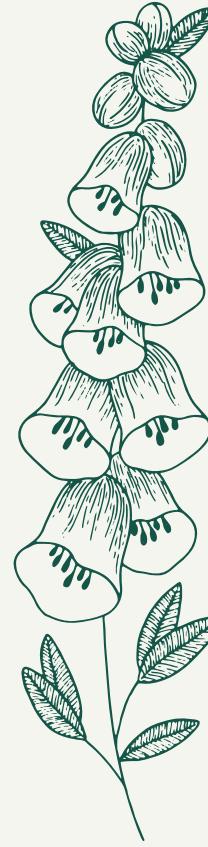
What: A digital collection and analysis of primary source historical documents

A primary goal of this course is to think carefully about how histories are written. Our readings show the different frameworks, filters, and modes that history has been written through, and we've discussed how such mediums change (and sometimes challenge) our understanding of what history means and how it gets written. Another goal of this course is to consider how the digital affords us multimodal ways of composing that go beyond a static essay. For this project, you will create a collection of materials (including primary sources, visual representations, metadata, and narrative) related to a foodways-related theme that you will choose. You may choose to focus on a single food or ingredient (cake, for instance, or candy, or salt) or you may choose a more thematic topic (such as domesticity, gender, and food; maritime and shipping; Civil War and food, etc.). You might think of your collection as a way to curate materials that are interesting to you, and to teach others something about them and how they connect together. That is to say, you will think about both the individual significance of the item as well as the larger story they tell when we view them together. In class we will discuss how to locate primary sources.

- Using <http://omeka.org/>, a platform for building digital collections, we will work together to build our collections and create exhibits. Your exhibit will include:
  - 10 historical primary source documents related to your theme. These may be periodicals, excerpts of novels or narratives, maps, images, recipes, etc.
  - Rich metadata for each item, including a description of what each source is and how you'd like viewers to read it as part of the larger exhibit
  - An introductory headnote that not only situates viewers to your exhibit but explains its context and offers a scholarly argument about the meaning and meaningfulness of the collection

Note that we will work together on our Omeka collections in our Wednesday labs, although you will also be expected to work on it (including locating primary sources and writing the analysis) on your own. Go here for our "Getting Started with Omeka" lab materials:

<http://elizabethhopwood.us/fall16foodways/omeka/Research Guide>: <http://libguides.luc.edu/foodways>



**OMEKA**  
DETERMINE  
LEARNING  
OBJECTIVES TO  
STRUCTURE  
ASSIGNMENT

Do you want your students to focus on...

- collecting primary source items
- curation of items
- determining metadata
- writing exhibit narratives that synthesize/contextualize their items (engaging with primary sources, etc.) toward a particular audience
- using and gaining competency with a new digital tool

## Browse Exhibits (27 total)

[Browse All](#) [Browse by Tag](#)

1 of 3 »

### Snapshots: Photography and Native Americans



The circumstances in which Native American people are photographed, such as location, subject, framing of the shot, posing and props, reveals a great deal about how Native American people encountered and perceived the technology of photography.

Tyler Monaghan

### Snapshots-Native Americans and Photography



The circumstances in which Native American people are photographed, such as location, subject, framing of the shot, posing and props, reveals a great deal about how Native American people encountered and perceived the technology of photography.

Tyler Monaghan

### Screenshots from an Anthropology class exhibit: Peoples of Native North America

## ANTH 212: Peoples of Native North America FA18

[» Browse Items](#)

[» Browse Collections](#)

[» Browse Exhibits](#)

### A New Boarding School



VOLUME 1 PHOENIX, ARIZONA, OCTOBER 13, 1900. NUMBER 40

#### The House of Duty

Four walls there were called Duty; and therein  
Two spirits dwelt. One murmured at his lot  
And cried: "Alas! to languish in this spot,  
Where all the Captain's daughters have been!  
Oh, could I but find my way to freedom win,  
And 'scape these narrow walls that please me not!"

The other, busy at his well-laden task,  
Looked up and saw the same four walls  
Expanded to a palace rich and fair,  
Bright fountains sparkled in its marble halls,  
And beams of strange white glory seemed to bask  
On milky pillar and on shining stair.  
—By James Beckam.

#### A New Boarding School.

The new boarding school on the San Carlos reservation is located within a half mile of Rice railroad station on the Gila and Northern, and will have a capacity of about 200 pupils. The school has not yet received any scholars, owing to the lack of equipment, but this is expected at any time.

Rice is twelve miles distant from the agency and is located on San Carlos creek, the waters of which will furnish irrigation for the school campus and farm. The buildings erected are of adobe, two of which are arranged on the old Mexican plan, with a court in the center.

from this ridge. Below the school buildings and campus, eastward, meanders San Carlos creek and still further beyond rises another precipitous range. The railroad station is a half mile south and soon leaves the creek bottom on its journey to Globe, twenty miles or more distant, in a westerly direction.

The school is designated officially as the Tsalikai Boarding School, in honor of a chief of the San Carlos Apaches who is still alive and possesses great influence over the people of his race. Mr. Robert A. Cochran, who is superintendent of this school, is a young man and possesses all the vigorous activity that accompanies a good constitution. He is thoroughly practical and is bound to do a great work in his present field of labor.

In the employes of his school there are a number of excellent musicians and vocalists. The list of employes is as follows:

Robt. A. Cochran, superintendent.  
Alice Kingcade, principal teacher.

Emma D. Johnson, teacher.

Ruth H. Irwin, kindergarten teacher.

Elsie B. Cochran, matron.

Carrie N. Hamlin, assistant matron.

Alice McNaby, cook.

Mrs. Alter, seamstress.



Tsalikai Boarding School, near Rice, Ariz.

**HTTPS://GITHUB.COM/LIZZIEHOP/TEACHINGDIGITALARCHIVES**



SAMPLE  
ASSIGNMENTS



FURTHER  
READING