**Haitian Arts: A Digital Crossroads**

White Paper for NEH HCRR Foundations grant
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**Project Summary**

The Haitian Arts: A Digital Crossroads (HADC) project - recently renamed the Haitian Arts Digital Crossroads - began as an NEH-funded Humanities Collections and Reference Resources (HCRR) Foundations grant in late Spring 2019. The Iowa-based project is a collaboration between Grinnell College Libraries and the Waterloo Center for the Arts (WCA), which houses the largest public collection of Haitian art in the United States. The NEH HCRR Foundations grant provided $49,937 to begin the planning of a database for Waterloo’s expansive Haitian art collection, as well as plan a digital interface for connecting resources across public and private collections of Haitian art. In the process, we documented best practices for photographing Haitian art and developed a unique metadata schema, creating new standards within a specific field of art history. This report documents the accomplishments of our grant project these past two years, and lessons learned as we plan to move forward to an implementation phase.

The Waterloo Center for the Arts, located along the Cedar River in Waterloo, Iowa, features the largest public collection of Haitian art in the U.S. This NEH HCRR Foundations project planned the digitization of the WCA’s collection to make it publicly available. In the course of our grant we were able to successfully photograph the vast majority of the WCA’s 1600+ Haitian art collection, create a metadata schema, and begin data migration from their current Microsoft Access database. We also utilized the expertise of the WCA’s staff, as well as the museum’s long, established connections with Haitian art collectors, specialists, and scholars. During the first year of the grant we hosted two in person meetings – an advisory board meeting in September 2019, and a workshop in March 2020. The workshop allowed us to share our initial research and process, receive feedback from experts of Haitian art, and plan the future of the project. At the end of the workshop, it was determined that Grinnell College Libraries, in collaboration with the WCA, had the commitment and capacity to create a dynamic, expandable database and web interface for Haitian art.

Immediately following our workshop in March 2020, the Covid-19 pandemic put a halt on work planned for the final two months of the grant. While our HADC team had completed the majority of the tasks in our initial workplan, we applied for a one-year extension, allowing us to complete several tasks in the workplan and expand our digitization efforts. During the first year of the grant Grinnell College Libraries was awarded a CLIR/Mellon Postdoctoral Fellow in African and African American Studies, allowing us to hire a postdoctoral fellow who would primarily focus on the HADC project. In July 2020, Petrouchka Moïse joined our team as the CLIR/Mellon Fellow in Data Curation for Haitian Visual Arts. Her scholarly expertise on Haitian art, her knowledge as an artist of the Haitian diaspora, and her background in management, cultural preservation and design, have proven invaluable to our project. With our grant extension, Petrouchka was able to coordinate the expanded digitization of the WCA collection, research their vertical files, and plan the operations and schema for our future implementation.

In our initial application narrative, we described HADC as a two-prong project: the planning of a database for the Waterloo collection, and the creation of the Haitian Arts Collaborative digital interface. In these endeavors, HADC sought to “redefine the field of Haitian art,” considering its current alterity given inequities within the art world and the digital realm. During the life of the grant, we were able to host critical discussions regarding language, access, and publics, and to think both theoretically and practically about how to best construct a database centered around Haitian art. HADC was able to reconsider metadata as it pertains to language and other cultural specificities often lost or silenced in traditional provenance. Currently, we aim to expand upon our original two-prong approach and create a website with
extensive information on Haitian art resources and our image database. We believe that the
digital realm provides a productive space for reconsidering and amplifying Haitian art,
providing new narratives for Haiti, its history, and its rich artistic traditions.

**Project Origins and Goals**

HADC started through a series of collaborations between Grinnell College and the
WCA. During the Fall of 2017, Grinnell College hosted Haitian-born artist Edouard Duval-
Carrié as a visiting artist and scholar. During his visit Duval-Carrié and Fredo Rivera presented
at the Haitian Art Society’s Annual Conference at the WCA. In January-March 2018 the Grinnell
College Museum of Art (formerly the Faulconer Gallery) hosted the student curated exhibition
*En Voyage: Vodou and Hybridity in Haitian Art* (January 25-March 18). Led by Fredo Rivera as
part of Grinnell College’s Exhibition Seminar in the Art History department, the WCA provided
full access to their collection for the student curators, whom visited the museum’s vaults and
select 45 art works for the exhibition. During an exhibition planning session, Rivera discussed
the need for a publicly facing database for the WCA collection, and inquired about the
possibility of a deeper collaboration between the college and museum, located 66 miles apart
from one another. While Grinnell College provides scholarly expertise and technical capacity
for the HADC project, the WCA provides staff provides an intimate, engaged knowledge of
Haitian from decades of experience as caretakers of Haitian art.

In our application narrative, our two-pronged project set six major goals: To migrate
data from the WCA’s current municipal database and establish a workflow for complete
migration; To begin documenting vertical files at the WCA; To photograph part of the WCA
collection to consider best practices, especially how to photograph metalworks, mixed-media
sculpture, and *drapo* or sequined flags; To develop metadata standards that pertain to Haitian
art; To consider prototypes for a database, including Islandora; And to prepare a model
effective for applying for an implementation grant. We also set initial goals to create a “Haitian
Arts Collaborative,” or a web interface to put WCA’s collection in dialogue with other Haitian
art collections. While we initially planned to create sample Omeka and Wordpress sites to
consider the format of a future website, our team ended up settling on Wordpress as our
current interface for our HADC project.

In many ways, our grant proposal was centered on our workshop on March 5-8, 2020,
the seminal event of our Foundations grant and our largest expense outside photography. Our
goal for our workshop was to share our research to date, and prepare materials for specific
discussion on Haitian art and digital archives. Our goal was to gather expertise, and seek advice
and support moving forward. Most importantly, we sought to understand how our project fit
within the larger purviews of Haitian, Caribbean and Black Studies as well as Art History.

**Project Activities, Teams, and Participants**

Our HADC team consisted of staff from the WCA and Grinnell College Libraries,
including: Fredo Rivera (Project Leader, Grinnell College), Mark Christel (Librarian of the
College, Grinnell College), Liz Rodrigues (Humanities and Digital Scholarship Librarian,
Grinnell College), Cecilia Knight (Acquisitions and Discovery Librarian, Grinnell College),
Chawne Paige (Curator, WCA), Elizabeth Andrews (Registrar, WCA), and Kent Shankle
(Director, WCA). Our team met regularly, with Fredo Rivera leading the work plan and hiring
student research assistants at the college.

During the summer of 2019 HADC hired two students as Research Assistants for the
project – Maggie Coleman and Sophie Doddimeade. We started with general research on
Haitian art, including an overview of exhibitions, exhibition catalogues, and existing writing on
Haitian art collections. The student researchers began gathering a spreadsheet of public
collections of Haitian art, and personally reaching out to institutions regarding the status of
their collections’ digitization. The research assistants also created spreadsheets of Haitian art
exhibitions and Haitian art-related digital archives. This initial work allowed us to explore the
lay of the land, or consider the state of the field of Haitian art. From this base we began to work
on our major workplan goals. For example, our students worked directly with our Grinnell College Libraries team members to begin migrating sample data into the Islandora platform, and to research best practices for metadata in art history. In July the students assisted with our first major photography session at the WCA with photographer Jerry Grier. During the session our team, including the WCA staff, helped set up the photoshoot and transport the work. The student researchers also interviewed Jerry and documented the process. We completed all our summer workplan goals except beginning the survey of the vertical files. Given the extensive work we were doing throughout the summer, we decided to delay this work to the following spring.

In late August 2019, another student researcher – TJ Calhoun – joined our team. And in September 2019 WCA hosted our first advisory board meeting, which gathered our team with our four advisory board members – Edouard Duval-Carrié, Peter Haffner, Anthony Bogues, and Laurent Dubois. During this meeting we shared our findings and sought advice for planning our larger gathering in March 2020. While our original plan was to host a formal conference, Anthony Bogues suggested a workshop format. The idea was to provide our workshop participants with questions in advance, to address specific concerns related to our project. Immediately following our September meeting we began planning our workshop, and the student researchers began work on a Wordpres website, to represent the project, our findings, and our workshop. In December we presented our research, sample photographs from our summer shoot, and an early iteration of our website at the Teaching with Technology Fair hosted by Grinnell College’s Digital Liberal Arts Collaborative (at the Teaching with Technology Fair (https://www.grinnell.edu/news/faculty-and-student-projects-showcased-2019-teaching-technology-fair)).

During December 2019, the HADC project received a grant for Faculty Led Research from Grinnell College’s Institute for Global Engagement, allowing Rivera and the three research assistants to travel to consult collections of Haitian art and meet with potential partners. While our original funding application was to travel to Haiti, travel alerts and college policy did not allow travel to Haiti. We did, however, travel to South Florida, meeting with officials from the Pérez Art Museum Miami and its Caribbean Cultural Institute, the Haitian Cultural Arts Alliance, the NSU Museum of Art-Ft. Lauderdale, the Frost Art Museum at FIU, the Haitian Cultural Arts Alliance, University of Miami, the Little Haiti Cultural Center, and the Digital Library of the Caribbean. The trip allowed us to connect with institutions with strong ties to South Florida’s Haitian diaspora community, and to consider how Haitian art pertains to varied publics. We were able to share and advertise our own project, and learn from the experience of others displaying or digitizing Haitian art. For example, during our visit to the NSU Museum of Art-Ft. Lauderdale, their Director Bonnie Clearwater escorted us to their storage facility at Nova Southeastern University’s Davie campus, where we were able to intimately engage with their collection of Haitian art. During the visit we discussed the value or documenting the backside of paintings, given that many works in their collection featured stamps, markings or labels indicative of provenance. In the following year, upon photographing the paintings, documenting both sides became a standardized practice.

From December into early March much of our focus was centered on logistics for the upcoming workshop. In total, we invited thirteen guests to participate in our workshop, with the expectation that each guest will prepare an informal presentation related to a specific topic, and address a set of questions regarding that topic, provided in advance. Our thematic panels took place on the second day of the workshop at Grinnell College, following a keynote speech by Jerry Philogene on our inaugural evening. During lunch on our second day of the workshop we also hosted a panel with Grinnell faculty, who shared how they incorporate the topic of Haiti into their teaching and/or research. The panelists included Gwenola Caradec (French), Tess Kulstad (Anthropology), Doug Hess (Political Science), Vadricka Etienne (Sociology), and moderator Sarah Purcell (History). This panel highlighted the broader interest in Haiti within our campus community, and connections our database could potentially make across disciplines.
For our panel on digital archives, we invited four guests: Laura Wagner (Radio Haiti Archive Project), Elizabeth Pierre-Louis (Fondasyon Konesans ak Libète, Haiti), Stephanie Chancy and Hadassah St. Hubert (Digital Library of the Caribbean). Mark Christel served as moderator for the panel. While each guest was able to share about their own project and work, we also provided the following questions in advance:

**What particular challenges exist on the ground with establishing and maintaining digital archives?**
**How do your institutions/projects establish best practices?**
**How do you think of your publics, language, and accessibility?**
**What institutions have you collaborated with?**
**What are the limits and potentials of collaboration?**
**What steps do you take to make a more sustainable model?**
**What challenges exist for the longevity of your digital projects?**

These questions addressed specific concerns and questions we had regarding the project, and allowed us to learn from experienced archivists, librarians, and scholars.

For our panel on Haitian art collections, we invited Chawne Paige, Elizabeth Andrews, Axelle Liautaud, and Edouard Duval-Carrié to discuss their knowledge of Haitian art. Peter Haffner served as moderator for the panel. We also invited Sydney Jenkins, Director of the Art Galleries at Ramapo College of New Jersey, who unfortunately could not make it to the workshop last minute due to health issues. For our panelists, we provided the following questions:

**What role do collectors and institutional benefactors play in the establishment of Haitian art collections?**
**What challenges exist with documenting the provenance of Haitian art collections?**
**How do you define your collection – what aspects of Haitian art does it reveal? How does it relate to other collections in your region?**
**What relationship do you have with private galleries of Haitian art? What role do private collections and private galleries play in relation to museum collections?**
**How do your collection relate to varied publics?**

In our panel discussion, we considered the role of craft and work by artisans, the position of the artist, and the importance of work with Haiti and its publics.

Lastly, for our panel on Haitian art history, we invited Katherine Smith and Erica Moiah James, alongside myself, to discuss the state of the field. Jerry Philogene served as our moderator. The questions provided in advance included:

**How do you define Haitian art history?**
**What comprises Haitian art? What narratives are understudied or missing within the field?**
**How do disciplinary approaches impact the field of Haitian art? What is your disciplinary training, and how does it relate to interdisciplinary approaches to the study of Caribbean and African diasporic art?**

**What are the biggest challenges in the field? What is needed to better support research on Haitian art?**

This panel was especially rich as it built off the earlier two panels, to consider how the mechanisms of databases and museums provide prisms through which Haitian art remains undervalued. Our discussion included often inaccurate or inaccessible information on Haitian art, including within many museum databases and archives. Katherine Smith asked a specifically alarming question about the future of Haitian art and its precarity, providing the example of the private collection of Marilyn Houlberg – a superb, important collection of Haitian art and artifacts that was not maintained following her passing.

The third day of our workshop took place in Waterloo, as we spent half the day touring the WCA gallery spaces and vaults and discussing their Haitian art collection in person. We closed our workshop with a two-hour group discussion, summarizing our panels from the previous day and considering the future of the HADC project. The following morning the HADC team met with board members and invited guests to produce a list of outcomes from the workshop. We concluded the following: First, that Grinnell College Libraries has the commitment and capacity to host an expandable, and we will move forward with applying for grants for implementation. Second, that we will become members of the Digital Library of the
Caribbean, and have access to their resources and support. Third, that we will seriously and thoughtfully engage with partners and publics in Haiti, and aim to create a database that considers language and access to technology. Fourth, that we will aim to build a sustainable database, not dependent on the presence of a singular faculty member of expertise on campus. We also discussed future potential collaborations, including publications. Overall, the workshop was an incredible success, and set the foundation for moving forward with implementation.

Immediately following the workshop, we received news that Grinnell College was shutting down for in-person engagements, given the outbreak of the Covid-19 pandemic. Our plans to complete in-person work on the vertical files during April were halted. Fortunately, we were able to apply for a one-year extension for the grant. In July 2020 Petrouchka Moïse joined the HADC team as our Mellon/CLIR Postdoctoral Fellow in Data Curation for Haitian Visual Arts. In her first two months Petrouchka reviewed our work from the previous year, and took lead in creating logic models, work flows, and metadata schema for the project. Together we hired five student Research Assistants: Kaya Matsuur, Annika Little, Cinthia Romo, Chloe Gonzalez, and Sophie Doddimeade. During the fall semester, the students built upon research from the previous year, and worked on reports regarding four major topics: copyright and citation, scholarly networking, data redesign, and vertical file analysis. In December 2020 the student researchers presented their reports at the college’s Teaching with Technology Fair.

We also started conducting more photography sessions, building upon our research in Miami and our original photograph sessions in 2019. In October 2020, we conducted a photography session focused on the metalworks. Discussions between Moïse, Grier and WCA staff led to a new method of photographing these unique sculptural works. Instead of hanging the work on the wall, we used string to suspend metal works, taking photographs of each sculpture from four different angles. We followed this by photography sessions that focused on other media, including mixed media sculptures, drapo or sequined flags, and paintings. Our photography session during the summer of 2019 allowed us to consider best practices, while the WCA’s various photography shoots during 2020-2021 allowed us to reconsider best practices based on experience, and standardize those practices. We plan to share our findings on our website, with specific information on best practices. As of Spring 2021, WCA has photographed the vast majority of their 1250+ object Haitian art collection, and HADC has developed a protocol for photography shoots with future collaborators.

Beginning in January 2020 our team of research assistants were split into two teams, with one team focusing on gathering sources for our website, and another team working closely with Dr. Petrouchka Moïse on further developing our metadata schema. We also began dives into the vertical files at WCA. For the metadata team, we used AirTable to migrate data from the WCA’s Microsoft Access file, and to “scrub” the data, searching for inconsistencies. We plan to continue this meticulous work over the next year, closely looking at the WCA collection object by object. The work at the close of our Foundations grant project has provided an essential foundation for building a future database, permitting the time to reconsider best practices and orient them around Haitian art and, ideally the Haitian artist and their many publics.

**Project Outcomes**

Our project has fortified an incredible network of scholars, artists, and museum professionals, and promises to not only digitize a prominent collection of Haitian art in Iowa, but to incorporate other collections and use a digital format to reconsider and expand scholarship and curatorial work on Haitian art and visual culture. We began and are based at the Waterloo Center for the Arts, and among our greatest project outcomes is completing the photographing of their Haitian art collection and beginning the digitization process. We reached well beyond our original goal of sampling 50-100 artworks from their collection, and have used the time to have a more complete understanding of the WCA collection. We also began analyzing their vertical files, which were previously inaccessible documents locating in
the WCA basement. Petrouchka Moïse has begun extensive scanning and is doing specific research to draw from these vertical files. One major research project to emerge from this initial exploration of their vertical files is an exploration of museum correspondence with Ute Stebich, one of the foremost collectors and advocates of Haitian art. As we create a website with extensive information on Haitian art, we plan to share this research, and begin a critical discussion on the lack of archival resources on Haitian art beyond the art itself.

We conducted three meetings total with our board members since the start of the project. The first meeting, in September 2019, allowed us to discuss the idea of our project, our initial research into Haitian art collections and digitization process, and to consult our board on ideas for the March workshop. The second took place immediately after the March workshop, with the intention of listing future outcomes for this project. It was during this meeting that the team committed to an expandable database engaging multiple partners. In the spring of 2021 we expanded the board with six new members – Erica Moiah James, M. Stephanie Chancy, John O’Malley Burns, Axelle Liautaud, Elizabeth Pierre-Louis, and Jerry Philogene – and conducted a meeting in June 2021, discussing the life of the foundations grant, our current research, and our plans moving forward.

Our March 2020 workshop was a major outcome of this project, and thankfully took place just prior to the onset of Covid-19 related lockdowns. The workshop brought together specialists on Haitian art or digital resources, and led to rich, generative discussions. The topics of our panels addressed direct concerns of the project, and our discussions provided a blueprint for moving forward and determining project outcomes.

Another major outcome of our project was the developing of a unique metadata schema. During the first year of the grant, our research assistants worked with library staff to consider best practices and standards with metadata regarding art, and to begin applying this to examples from the WCA collection. In the following year Petrouchka Moïse built upon this initial research, and began incorporating her scholarly expertise into a new, innovative design for metadata. Dr. Moïse aims to “go beyond provenance,” and to create a metadata schema that also considers the life of the Haitian artist. Our expanded metadata schema is available at the end of the report, and shows expanded fields considering the art object, the life of the artist and their social networks, the management of the object and the object’s life cycle. Dr. Moïse also reviewed our notes from the first year of the grant and our application, and with close consultation of Fredo Rivera and team members, began working on charts representing our strategic plan, metadata schema, data logic table, and logic model, among others. The four charts are attached at the end of this report.

**Project Evaluation and Long-Term Impact**

In closing, our Foundations grant allowed us to do incredible groundwork, and was a catalyst for a now expanded project. The success of our digitization efforts at WCA and our engaging workshop has allowed us to envision a multilingual, engaging database that permits new narratives for Haitian art. The ability to bring in experts and engage aficionados of Haitian art has been essential, and feedback from partners, collaborators and supporters proved essential for HADC to flourish. We believe there is great excitement about this project, and that it has the potential to place a spotlight on Haitian art beyond its tradition audiences.

Throughout the life of the grant the HADC team sought the input of multiple experts. Internally, evaluation of our project was formalized through our engagements with our board members and amongst ourselves. During our board meetings, we sought valuable critique and advice. HADC has also advertised itself to multiple entities, and participated in conference roundtables and public events. In October 2020, we presented at the Haitian Studies Association, sharing the findings of our workshop. We have also completed two public events with the Grinnell College Museum of Art, sharing the project with various community members. Throughout the project, HADC has aimed to be transparent on its processes, and engage publics as a form of self-evaluation. Continual feedback has suggested the importance of this project for Haitian art, Caribbean Studies and Black diaspora studies. And we hope to
continue engaging multiple publics, as we formalize processes for properly digitizing Haitian art.

We believe our project will develop standards in a field of Art History where they are currently, and significantly, lacking. We now aim to be a resource for how to best document Haitian art, and to think about how this relates to other fields of Art History and the humanities. Ideally, we envision our project’s long-term impact to reach well beyond Haiti, to think of the role of collecting and digitization next in relation to the artist and artistic practices within specific cultural contexts, and to think critically about how digitization pertains and relates to disenfranchised communities. As we move forward, we aim to continue work on a unique, expandable database of Haitian art – something severely needed. But we also aim to use the process and product of digitization to rethink the role of Haitian art, both to challenge archives and rethink the way we make knowledge about art.
Digitizing the WCA Collection

Develop Metadata Schema & Plan

Networking Outreach

NEH HADC Planning Goals

The Purpose

Citation & Copyright Protocols
- How are artists and the WCA protected through these structures

Scholars Crosswalk
- Find potential collaborators and partners

Data Redesign
- Compile tools that will be incorporated into the website design and increase accessibility

Vertical Files Deep Dive
- Investigate previously unknown files

The Players

United Nations, United States and Haiti

CSA and HSA scholars and presenters

Digital Museums and Galleries

Ute Stebich, Brooklyn Museum notes and associated documentations/correspondences

The Process

Legal Review

Researching and cataloging potential collaborators

Data Redesign
- Analyzing platforms to review tools functionality

Vertical Files Deep Dive
- Methodical review, scanned and cataloged images and documents

The Plan

Contribute to the website and protect the interests of the artist and their rights

Forge partnerships with institutions and inviting institutions to digitize their Haitian art collection

Developing a simulation site and HADC website redesign

Case Study and mapping of existing works

Established HADC Foundational Guides

Citation & Copyright

Outreach

Data Redesign

Vertical Files

Objective 1: Catalogue and digitize the Watelton Collection

Objective 2: Develop the metadata plan that enhances the relations to singular and varied collections

Objective 1: Create a platform on how users contribute (SAP) web access/digital storage

Objective 2: Promote the platform to Haitian communities (cultural/historic/academic)

Objective 1: Promote the innovation and the access to the Watelton collection

Objective 2: Promote the development of metadata sensitive to the indigenous narrative

Objective 1: Create the Waterlon Collection

Objective 2: Develop the metadata plan that enhances the relations to singular and varied collections

HADC “Beyond Provenance” MODEL – STRATEGIC PLAN
HADC “Beyond Provenance” MODEL - Schema

Object description (making of)
- Accession Number
  - Title
  - Medium
  - Year Created
  - Artist
- Artist Name
  - Artist - First Name
  - Artist - Last Name
  - Artist – Alias
- (AB) Demographics
  - Gender
  - Race
- (AB) Existence
  - Birth Location
  - Native Region
  - Diasporic Region
  - Birth Site
  - Date of Birth
  - Date of Death
  - Death Site
- (AB) Education & Exposure
  - Education Formal
    - School
    - Location
  - Artistic Education Type (DD)
    - Self Taught
    - Apprenticeship
    - Apprenticeship Instructor(s)
    - Apprenticeship location
  - Artistic - Institution
  - Institution Instructor(s)
  - institution location
  - Artistic Tenants
  - Affiliations
  - Movements
  - Social Media
  - Web Presence
  - Artist Description
- Home Location (internal use only)
- Object management (w/in institution – accession, preservation)
  - Accession Information
  - Object Management
  - Accepted Date
  - Received Date
  - Donor Known
  - Donor Name
  - Appraisal on File
  - Appraisal perform by
  - Appraisal date
  - Preservation Required (Y/N)
  - Condition
  - Object Image on File (upload)
  - Thumbnail
  - Low Resolution
  - High Resolution – front
  - High Resolution – back
  - Collection Status
  - On Loan (Y/N)
  - On Loan - Name, Location
  - As of (Date)
  - Management Notes
- Object Life Cycle (sale – collect- exhibition – loan history)
  - Object History
    - Exhibition Title
    - Exhibition Dates
    - Year
    - Exhibition Location
    - Gallery
    - Exhibition Description
    - Curator Notes on File
    - Inventory List on File
    - Marketing Material on File
    - Thematic Notes
    - Loan History
      - Detailed Loan History Report
- Scholastic Reference Object /Artist
  - Reference Type
    - Literary Reference
    - Media Reference
    - Audio Reference
    - Reference Title
    - Source (URL)
    - Citation Reference

Goal 1 (Process): To create educational and curatorial digital content in relations to singular and varied collections

HADC Foundational Guides
- Open Sourced
- Language Sensitive
- "SG Needy"
Goal 3 (Presentation): Prepare a Model to effectively apply for grants in order to implement the digitization of the WCA’s expanding collection.

- Scholastic Reference
- Digital Library of the Caribbean
- Artistic Tenet
- Educational relationships
- Social relationships
- Artistic Foundation
- Exhibit History
- Exhibition Data
- Gallery Loan Data
- Geographic impact analysis
- Thematic analysis

HADC Data Logic Table
NEH HADC Planning Goals

Goal 1 (Process): To create educational and curatorial digital content in relation to singular and varied collections.

Goal 2 (Purpose): Create an open source format where users may contribute towards knowledge production.

Goal 3 (Presentation): Prepare a model to effectively apply for grants in order to implement the digitization of the WCA's expanding collection.

Logic Problem - Traditional Provenance

- Accession Number
- Title
- Medium
- Year Created
- Artist

HADC “Beyond Provenance” LOGIC MODEL

HADC Foundational Guides

NEH HADC Implementation Goals

Goal 1: Develop and create a robust platform to manage and update the WCA collection to connect to the digital repository.

Goal 2: Design a process where the site end-user can contribute in developing contextualize and resource the digital images.

Goal 3: Conduct a longitudinal study on how the HADC design compares, enhances, or challenges traditional pedagogy in library science, museum studies, cultural studies, and interdisciplinary development.

Scholastic Reference Object / Artist

Object Life Cycle (sale–collect–exhibition–loan history)

Object management (w/in institution – accession, preservation)

Artist

Object description (making of)

Logic Solution - HADC Tables/Data Set

Proof of Concept/Performance Goals