

**Final Report: Caribbean Diaspora: Panorama of Carnival Practices**

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**White Paper Title:** The Caribbean Diaspora Project: Collections Building & Website  
Prototype on Carnival and Human Movement



## **The Caribbean Diaspora Project: Digital Collections Building & Website Prototype on Carnival and Human Movement**

### **I. Background**

In “Caribbean Diasporas: Panorama of Carnival Practices,” (CDPCP) a Digital Humanities Advancement Grant Level 1 project supported through the National Endowment for the Humanities Office of Digital Humanities, the PD and Co-PD at the University of Puerto Rico-Río Piedras proposed to build both the digital and institutional infrastructure for creating virtual spaces that promote interaction among humanities scholars of the Caribbean and Caribbean peoples; enable the development of curated content on the topic of Caribbean carnival informed by interdisciplinary scholarship, and provide open access for a general audience interested in the artifacts, cultures and histories of the region and its diasporas, particularly focusing during its first iteration, on the transcultural traditions shared between the U.S. Virgin Islands and Puerto Rico. The proposed activities included: holding a series of discussion-based meetings (DH thinking labs) between external digital humanities specialists and local librarian and Caribbean scholars to design an interactive, general audience website on Caribbean mobility as evidenced in Carnival; generating a preliminary website that includes curated content using existing digital audiovisual materials and artefacts related to Caribbean Carnivals in the UPR archives, the Puerto Rico Foundation for the Humanities, the original Project Diaspora website, University of Florida’s Digital Library of the Caribbean (dLOC), and other sources; and producing a whitepaper to

document the working process that could provide insights to the conceptualization of this project and suggesting strategies that other Caribbean digital humanities scholars can benefit from. All proposed activities were completed successfully within the grant period of January 16, 2018 to May 30, 2020.

The CDPCP is an outgrowth of the [Diaspora Project/Proyecto Diáspora](#) which represents over a decade of DH research, teaching, and collaboration by the PD and Co-PD to enhance and advance migration studies in the region. CDPCP responds to the urgent need to protect our cultural heritage by safely storing, providing access to, and disseminating items of significant historical, social, and cultural value; moreover, it provides a showcase for the resilience and fluid movement of individuals and groups within this geographical area. This project has also provided a digital space for fomenting a community of practice around artifacts of human movement and carnival practices that invites scholars and users to produce new ways of understanding migration. Thus, the website is also conceptualized as an incubator for creating a virtual community of collaborators through a long-term thinking lab experience to advance research in Caribbean Studies and digital humanities in Puerto Rico and the region. The working prototype will thus serve as a test bed for defining concrete ways to increase the level of participation, engagement and collaboration among potential users of the site and associated digital archives and allow discoverability through multiple Caribbean languages, including creoles of the region.

## **II. Methodology: Caribbean Diasporas Digital Humanities Thinking Lab**

For this project we developed what we call the Caribbean Diasporas Digital Humanities Thinking Lab to create a work atmosphere where inter and transdisciplinary discussions can be achieved. Project directors invited a well-balanced group of scholars from humanities, mostly Caribbean and carnival experts, library sciences and computer sciences to participate in a series of presentations followed by discussion sessions in order to analyze human movement within the region using materials gathered over more than ten years through The Diaspora Project as well as related artefacts held in existing collections. Web designer, Pablo Defendini, and DH consultant, Mila Aponte actively guided these conceptual dialogues in order to translate theory into a possible user experience. They were also in charge of organizing information, collections and micro-projects based on these workshop discussions. The fact that scholars and designers worked together provided the opportunity to learn and participate equally during the

construction of the virtual experience.

The Caribbean Diasporas Digital Humanities Thinking Lab activities at the University of Puerto Rico-Rio Piedras (UPR-RP) had a two-pronged aims: 1) facilitate resources for preservation, dissemination, and access to digital and digitized materials related to human mobility within the Caribbean, with emphasis on US territories of Puerto Rico and the US Virgin Islands; and 2) support humanities scholarship through workshops, symposia, training, courses, and publications for undergraduate/graduate students, faculty, cultural archivists, and technicians to form networks and collaborative partnerships to create, experiment with, and exchange digital resources. The goal of our project responds to the need to safely preserve, provide access to, and disseminate items of significant historical, social, and cultural value that showcase the fluid movement of underrepresented individuals and groups in a marginalized geographical area.

With the NEH DH Advancement Grant, the Caribbean Diasporas Digital Humanities Thinking Lab activities resulted in a design-prototype for the Caribbean Diasporas: Panorama of Carnival Practices (CDCPC) [www.caribbeandiasporaproject.org](http://www.caribbeandiasporaproject.org), an open-access archive/website that hosts short- and long-term projects about carnival with local and regional collaborators. This web design establishes a creative and dynamic work-play space in which humanities scholars experimented with technological tools to understand, and create new forms of research, scholarly production, and teaching strategies on Caribbean people and practices. The team included: Project Co-Directors, Nadjah Rios-Villarini, PhD, Professor of English, and Mirerza Gonzalez-Velez, PhD, Associate Dean of the College of Humanities, and Professor of English at UPR-RP. The Website/Archive Development Team was comprised of Jennifer Guiliano, Assistant Professor of History and School of Liberal Arts, University of Indiana-Purdue University Indianapolis; Laurie Taylor, PhD, Chair of Digital Partnerships & Strategies and the Digital Library of the Caribbean/ Director of Digital Scholarship at the University of Florida, Joel Blanco, PhD professor of the Graduate School of Information Technology & Sciences at the University of Puerto Rico, and Mila Aponte-González, professor of Graduate School of Information Technology & Sciences and Master's Program in Cultural Management at UPR-RP, and Pablo Defendini, Web Designer and Consultant. The Grant Writing Consultant is Sally Everson, PhD, Assistant Professor of English, The University of The Bahamas.

### III. Working Sessions

CDPCP met its goals of: 1) reusing and re-invigorating digital products of the Diaspora Project, a long-term study begun in 2006 that explores migratory movements and flows of cultural practices in the Caribbean region between Puerto Rico and the U.S. Virgin Islands; 2) identifying, digitizing and cataloging photos, carnival programs, pamphlets and ephemeral items from the Puerto Rican Collection and *El Mundo* [newspaper] Collection, both from the UPR library system with the purpose of revitalizing these items to make them more accessible to a general audience; 3) identifying, digitizing and cataloging approximately 250 photos of the Lowell Fiet Collection available as a subcollection of the Diaspora Project at <https://ufdc.ufl.edu/FIETMASKS> and 4) producing a web site design and webpage prototype with curated materials and a project whitepaper documenting the process. These activities were completed in collaboration with the Digital Library of the Caribbean (dLOC), with deliverables comprising of 2062 items within over 10 collections available as open access items at <http://dloc.com/diasporaproject>. From March 2018 to August 2020 usage history provided by dLOC reports 267,562 items views (see Appendix A, <https://dloc.com/diasporaproject/usage> ).

During this first phase, the project had four (4) working sessions and two (2) hands-on workshops (DH thinking labs) with Caribbean scholars and digital humanities specialists that have produced a web design prototype (see Appendix B for example working materials and Appendix C for screenshots). The design achieved three main functions: showcase recovered materials from the Diaspora Project that have been deposited in dLOC, curate and revitalize existing materials from UPR library and other local collections and propose ways of developing new digital experiences with these resources. At the beginning, UPR humanities experts were new to DH and as the project developed also did awareness of risks and challenges aligned with creating the site. Thus, during our first working session our humanities experts and web design team worked on establishing a common ground by defining key concepts such as: site information architecture (how is information organized?), user experience design (who is/ are our user(s)?), interaction design (what experiences will users have while exploring the site?) and visual design (how does the site look?).

As we engaged in the discussion of these terms an important dialogue emerged related to the target audience or users for our project. Initially we used the term general audience, but in practice this terminology needed refinement. We set a hierarchy of

possible users and at the top we prioritized educators and students from K-12 followed by researchers and scholars. This decision relates to the Diaspora Project's prior work in St. Croix, where for more than twelve years bilingual school materials were produced, and teacher training conducted to integrate Caribbean history, memory and culture into school curriculum in both Puerto Rico and the US Virgin Islands.

Nonetheless, we also determined the website could also be designed for users such as artists, artisans, musicians and community-based groups inside and outside the Caribbean region given the widespread appeal, interest and participation in carnival. Limited experience and skills in using digital resources and tools among potential users was identified early on as a possible risk for low public engagement or use of the site, thus pointed to the need for a rigorous process of user interface design.

A secondary discussion that emerged in this first session included technical aspects about the level of functionality that we would consider in a more advanced planning stage or future iterations which includes: allowing users to generate content, using 360 cameras for creating carnival panoramas, including GIS data, and allowing for social media integration and content from other areas outside the Caribbean. Using the [jobs-to-be-done framework](#) we focused on the primary purpose of the prototype site as filling the gap of scholarly-based educational resources about Caribbean Carnival practices.

During our second working session, using a learning-by-doing model, humanities scholars conceptualized several micro-projects based on the curated material from the Diaspora Project, *El Mundo* Collection, the Puerto Rican Collection, and newly archived materials. Three of these micro-projects have been selected for showcasing key features of the working prototype. The first, by anthropologist Ríos Villarini, uses the photo gallery where photographs, and images of newspapers, carnival programs, and ephemeral prints showcase the diverse elements that constitute a carnival in the Caribbean. For the timeline gallery, journalism scholar González-Velez, designed a micro-project examining the role of political figures in carnival activities using time as a vector to exhibit primary and secondary evidence demonstrating how carnival transformed from a highly political and elitist practice to a popular festivity. The third micro-project, developed by theater expert and photographer, Lowell Fiet, uses the map gallery where photographs from contemporary carnivals around the Caribbean are localized, providing a panoramic landscape that allows users to identify commonalities and differences among carnival practices in the region.

The prototype of the digital archive/website was developed as a visual representation of the look and feel of the website as it relates to its information architecture (IA), particularly its organizational logic as well as key aspects of user experience (UX) such as navigation between pages within the website, language considerations, archival context, and attribution, among others. Albeit “static”, our current design aims to strike a productive, engaging balance between archival content (presented both as curated micro-projects and as discrete archival objects) and the needs and expectations of its prospective users. The website’s prospective web design and IA was generated as a DH endeavor, with the concerted effort of an international, multidisciplinary research team and feedback from colleagues of diverse fields of expertise for use in designing the working prototype.

During the first week of October 2018, we participated in the West Indian Literature Conference hosted by the Hemispheric Caribbean Studies (HCS) and the University of Miami where we presented the static prototype discussed in the second working session. In addition to disseminating our work we had the opportunity to share ideas about digital humanities scholarship and recruit collaborators from different academic institutions working on Caribbean Studies to constitute an advisory board.

Within the context of the conference we had our third working session with Laurie Taylor, Sally Everson and Jennifer Guiliano. The purpose of this third meeting was to identify strengths and challenges for developing a level two proposal to be submitted to NEH under the Digital Humanities Advancement Grant. This discussion gave us the opportunity to address issues on sustainability. We discovered the importance of having a technological infrastructure and library expertise support on our campus. From these sessions, two concrete actions were taken. The first one was to apply for and participate in the NEH Sustaining DH workshop at Georgia Tech celebrated in January 2019. The second action was to approach and recruit faculty members and students from the UPR-RP Computer Science Department and Library Science Graduate program.

Our fourth working session took place from March 27-30, 2019 with consultant Jennifer Guiliano to evaluate current NEH grant outcomes, develop guidelines to manage copyrights of materials and dissemination policies for the NEH project and to design a work plan for the next two academic years. One of the main outcomes of this fourth session was that we informally launched the website for the Caribbean Diaspora Project: Panorama of Carnival Practices ([www.caribbeandiasporaproject.org](http://www.caribbeandiasporaproject.org)). For

now, the website is a project repository that includes: Phase One (planning stage, minutes, reports and prototype), Phase Two (advance planning stage, proposal and advisory board members), a section with general information on copyrights about the project, resulting academic publications and networking activities. In sum, this functional website allows us to showcase and disseminate the planning and implementing process that we used to create a Caribbean digital humanities project.

Also, two workshops were developed with help of Alex Gil, digital librarian and DH scholar from Columbia University on November 13, 2019. The first workshop addressed digital humanities in the Caribbean, and the second the concept of minimal technology. Both were open to the academic community, including researchers, librarians, students and community organizations.

#### **IV. Key Issues**

##### **A. Information Architecture:**

We intend to continue our DH work strategies already in place to further develop our website prototype from a *static* representation of web design and IA to a *dynamic* working prototype on an open source platform that will allow us to test specific media, storytelling applications and data visualization tools and measure their suitability to showcase the curated micro-projects in a way that maximizes the desired UX for our prospective digital users. While all micro-projects so far were developed in English, the CDPCP aims to reach a broader audience as potential users and future collaborators, thus in the future will include curated content in Spanish, English and French as well as Creole languages. In a next phase, we will pilot a multilingual interface using the concept of “blurbs” as item descriptors in selected creoles, whose short, concise format will invite users and enhance discoverability of content from other linguistic regions of the Caribbean. To achieve this goal, we will invite graduate students from the UPR Graduate School of Translation and Linguistic Department to collaborate with us on developing appropriate blurbs in targeted Caribbean languages.

Our proposed working prototype features curated archival content, presented interactively by experimenting with sustainable, open source information and communication technologies (ICT). This will serve as a test bed to measure the efficacy and effectiveness of the website’s proposed digital interactions between our prospective users and our archival objects, resulting in meaningful experiences for contextually rich and integrated digital environment. User focus groups will be

developed to determine which interactions (and tools or features) will best stimulate the use of the archived and curated materials, developing micro-projects, collaborating, and experimenting with DH resources and methods. The expected interactions related to promoting uploading materials such as photos, videos or stories about events users have participated in, identification of existing items, musical events, bands, troupes or groups, as well as places can significantly provide for the contextualization of human movement and Caribbean carnival experiences.

The micro-projects were developed using a digital residency model. The residents in this first phase were Caribbean scholars invited to explore our collection located in dLOC (<https://dloc.com/diasporaproject>) and determine ways to use these materials to be published as curated content on the *Caribbean Diaspora: Panorama of Carnival Practices* archive/website. Future iterations of these digital residencies (beyond this second phase of development) may include teachers, students, researchers, and artists/practitioners to likewise explore and use the archived materials as well as add new materials to produce micro-projects to be published on the site. By doing this, we are conceptualizing our site as an incubator for other DH projects related to migration and carnival in the Caribbean. A long-term goal of the project is to foster a digital humanities culture in the University of Puerto Rico by institutionalizing a Caribbean Diaspora Digital Humanities Center on the Rio Piedras campus. Documenting our research and development process for the user interface and interactivity in this phase was fundamental to achieve this goal, along with building a network of collaborators to ensure project sustainability.

In addition to the NEH supported activities of the first phase, the project directors also made two collaborative efforts with community archives and collections outside the UPR campus: the Culebra Foundation and Vieques Historical Archive. These projects were supported by grants from the Puerto Rican Endowment for the Humanities as well as institutional funds. These two cultural heritage collections are essential to understand the PR and USVI relationship as we consider these two municipalities as bridge islands to the Anglophone and Francophone Caribbean. The CDPCP is thus already actively engaged in providing basic DH training to members of these communities to archive, preserve, retain and disseminate their history. These initiatives have also been possible through partnership with dLOC which provides human resources, equipment and storage space on their servers. Having this technological infrastructure has given the project the opportunity to expand and

incorporate other collections outside campus and increase the number of collaborators and build capacity for community-based DH initiatives in the region.

B. Sustainability: The project currently provides a model for a robust DH project embedded within one institution having extensive experiences with institutions and partners across Puerto Rico's inhabited islands, the US Virgin Islands, and wider Caribbean DH community through its partnership with dLOC. Computation-based infrastructure at UPR-RP is limited due to the recent impact of natural disasters, such as Hurricane María and even more so by the 40% reduction in the allocation of public funds to the UPR which has forced all of its academic units, including the Diaspora Project to address questions related to fiscal sustainability for generating digital resources. At the present time the nature and extent of the project's local digital sustainability resources responds to its partnership with dLOC and thus the project's technological sustainability is primarily designed to leverage existing digital library infrastructure for the preservation and online open access for all materials (e.g., image, text, video, audio, etc.). Given that dLOC is a technical host and partner, the University of Florida dedicates staff time to digital preservation and access from Digital Scholarship, Digital Services, Web Services, Preservation, and others. All permanent data (digitized and born-digital materials), will be archived for access and preservation and retained in perpetuity through dLOC which provides a comprehensive approach to digital preservation, including technical support, reference services for both online and offline archived files, and support services. The UF Libraries support dLOC and locally created digital resources as powered by and hosted with the SobekCM Open Source Repository Software. Another digital archive is maintained at the Florida Digital Archive (FDA), which was completed in 2005 and is available at no cost to Florida's public university libraries. For more info, see: <http://ufdc.ufl.edu/l/uftech/preservation>.

Fiscal sustainability is the bigger challenge. Only a few external funding mechanisms besides U.S. federal programs have been successfully accessed. Small internal funding grants from the UPR as well as local agencies such as the Puerto Rican Endowment for the Humanities have provided some funding for specific activities associated with the Diaspora Project and local outreach. Given the limited local funding resources, the Project grant writing consultant, Sally Everson attended the NEH Sustainability Institute at Georgia Tech to elaborate a more robust sustainability plan for the Diaspora Project (see Appendix D). Everson, formerly the Institutional Grant Writer for the UPR-RP, has worked with the project leaders since 2014 to identify

funding opportunities and prepare proposals and applications to help advance the project on various fronts. Dr. Everson is also a Caribbean scholar and is currently working on developing a micro-project on Bahamas Junkanoo for the CDPCP website/archives.

The institutionalization of a Digital Humanities Center at UPR-RP, a Hispanic Serving Institution, with 97% of students of Hispanic descent, will be the first in any of the US territorial islands. CenterNet lists no centers for the Caribbean where the closest center is in Orlando, Florida. The Caribbean Diasporas Digital Humanities Thinking Lab builds and innovates on prior work, research and best practices from DH centers and DH communities. The immediate community of participants includes the students (graduate and undergraduate), faculty and staff of UPR-RP, as well the 10 campuses in UPR system, and local heritage and historical organizations.

## **V. Dissemination Activities**

Over the past two years, project directors were able to participate in four dissemination activities to present, discuss and receive feedback related to the website. During the first week of October 2018 project directors presented the static prototype at the West Indian Literature Conference hosted by the Hemispheric Caribbean Studies (HCS) and the University of Miami.

The second dissemination activity was a round table discussion sponsored by the Puerto Rican Endowment for the Humanities (Fundación Puertorriqueña de las Humanidades) that took place in October 31, 2018. In this activity directors were able to present different DH projects that have been developed in the past 10 years including our current research .

The third activity resulted from directors' participation as faculty for the Migration, Mobility, and Sustainability: Caribbean Studies and Digital Humanities Institute May20-24, 2019 organized by the Digital Library of the Caribbean, in collaboration with the University of Florida, and sponsored by a grant from the National Endowment for the Humanities. The long-term goal of the institute is to create an incubator to establish future collaborations with scholars in the region.

The fourth dissemination activity was a presentation titled “The Caribbean Diaspora Digital Humanities Center: a participatory model for preservation and access ” as part of the panel “Education, Citizens and Inclusion” at the Latin American Studies Association ( LASA) last May 26. 2019. Three more conference presentations took

place between August and December 2019: Encuentro Latinoamericano de Bibliotecarios, Archivistas y Museólogos (EBAM-San Juan PR ); Eastern Caribbean-Islands in Between Conference (St. Croix USVI) and Biannual Conference of the National School of Conservation, Restoration and Museography (Mexico City). While in Mexico City main researchers participated in the workshop titled “Planning for Digital Preservation in Organizations” offered by Trevor Owens from the Library of the Congress. During the workshop we were able to assess and categorize the levels of digital preservation of the items displayed in our collection in dLOC.

Networking initiatives also resulted from these dissemination activities. Following the presentation of the Caribbean Diasporas: Panorama of Carnival Practices (CDCPC) in Mexico, we were invited to become members of the Red Iberoamericana de Preservación Digital de Archivos Sonoros y Audiovisuales (RIPDASA), a network of Iberoamerican researchers interested in the study and development of digital preservation strategies to safeguard sound and moving images items and collections.

## **VII. Continuation of the Project & Long-Term Impact**

Despite carnival’s widespread appeal and continued importance to Caribbean peoples and scholars, Louisiana Research Collection (LaRC)’s Carnival Collection at Tulane University is the only curated, academically-sourced website on carnival; however, it is not presented as part of the Caribbean carnival tradition, and most of the collection is historical (from 1870s-1940s). Moreover, carnival is too often understood as grounded in local traditions tied to specific places, communities and nations distinguished from and often in opposition to migration, movement and change, despite the essential role human mobility plays in its formation and performance. This project makes a significant contribution to the enhancing of humanities by building the socio-technical infrastructure, informed by Caribbean scholarship, that makes available and expands the vast wealth of existing carnival materials. Accordingly, communities should be able to lead curatorial efforts using digital tools to advance knowledge and new ways of understanding Caribbean Carnival practices. Our project has resulted in a website that showcases its planning and conceptualization process, the academic scholarship that has resulted from it, the outcomes of developing a digital humanities thinking lab experience, and the networking activities resulting from it.

Moreover, this project is a first step towards the institutionalization of a Caribbean Diaspora DH Center at the University of Puerto Rico-Rio Piedras (UPR-

RP). It builds upon and innovates on prior work and research from DH centers and DH communities. The project contributes to scholarship on the Caribbean while also serving as a model for a robust DH project embedded within one institution that functions as a hub and catalyst for the wider community across the other ten UPR system campuses and across cultural heritage and information centers on the three inhabited islands of Puerto Rico—Puerto Rico, Vieques, and Culebra. In fact, this unified and multi-pronged collaborative approach draws upon the existing work of the Diaspora Project, which has over a decade of DH collaboration experience with institutions and partners across Puerto Rico, the USVIs, and the wider Caribbean DH community through dLOC. Networking provides sustainable options for the challenges faced in the Caribbean to sustaining vital cultural practices like carnival.

# Appendix A



Ask Us!

[HOME](#)   [ADVANCED SEARCH](#)   [TEXT SEARCH](#)   [VIEW ITEMS](#)   [SUBCOLLECTIONS](#)

## History of Collection-Level Usage

[COLLECTION VIEWS](#)   [ITEM VIEWS](#)   [TOP TITLES](#)   [TOP ITEMS](#)   [DEFINITIONS](#)

Usage history for this collection is displayed below. This history includes just the top-level views of the collection.

The [Definitions](#) page provides more details about the statistics and words used below.

DATE	TOTAL VIEWS	VISITS	MAIN PAGES	BROWSES	SEARCH RESULTS	TITLE VIEWS	ITEM VIEWS
<b>2018 STATISTICS</b>							
March 2018	1449	40	131	43	5	167	1103
April 2018	3581	109	141	80	29	785	2546
May 2018	8440	121	165	120	99	1792	6264
June 2018	9249	95	63	117	11	748	8310
July 2018	8691	179	484	167	259	1803	5978
August 2018	4138	167	263	75	46	1065	2689
September 2018	4440	124	124	66	15	978	3257
October 2018	5102	183	168	169	34	1245	3486
November 2018	4871	232	234	69	49	1571	2948
December 2018	7272	280	195	138	59	1879	5001
<b>2019 STATISTICS</b>							
January 2019	6441	215	191	143	85	1297	4725
February 2019	7554	215	213	96	80	1278	5887
March 2019	19328	236	204	102	89	1012	17921
April 2019	19971	260	187	136	113	984	18551
May 2019	20164	299	237	112	141	1134	18540
June 2019	23647	757	304	961	179	2134	20069
July 2019	24258	316	182	350	69	1030	22627
August 2019	19324	176	152	196	16	1564	17396
September 2019	20837	208	172	106	21	491	20047
October 2019	13188	199	128	135	47	511	12367
November 2019	14495	222	155	139	55	836	13310
December 2019	13926	189	158	159	30	725	12854

2020 STATISTICS

February 2020	7515	162	142	151	16	1213	5993
March 2020	6434	227	178	170	10	1183	4893
April 2020	4010	127	106	103	17	555	3229
May 2020	4962	136	109	124	126	1558	3045
June 2020	4433	146	124	113	34	1179	2983
July 2020	17677	148	123	259	35	1861	15399
August 2020	13427	244	129	2409	40	4705	6144
<b>TOTAL</b>	<b>318824</b>	<b>6012</b>	<b>5162</b>	<b>7008</b>	<b>1809</b>	<b>37283</b>	<b>267562</b>

## Appendix B : Example of thinking lab working session

Project Hub - by Pablo Defendini

[Project Management Notes and Policies](#)

[Prototype Project Page](#)

[Content folder](#)

[Documentation](#)

The Diaspora Project | March 23, 2018

Agenda for guided discovery session

Terms of art design

The term 'design' means different things to different people (similarly to the term '[digital humanities](#)'). One of the first things we should achieve today is to reach a shared understanding of the meaning of the words we're using.

For the purposes of this project, there are four types of design tasks that will be happening more or less concurrently during the design phase:

- **Site Information Architecture:** We'll be designing how the content of the site is organized. We'll be answering questions like how many sections the site should have, what kind of content goes in which section, or where will we put a mailing list signup form.
- **User Experience (UX) Design:** We'll be making sure that the site works well for our visitors—is the navigation of the site easy to understand? Do the visitors find the things we want them to find, and do the things we want them to do? Does the site work well for people with disabilities?
- **User Interaction (UI) Design:** We'll design meaningful, informative interactions, in order to facilitate the user's movement throughout the site. We'll define big interactions like how a user moves from screen to screen when filling in a form, to smaller microinteractions, like what kind of feedback the user gets when they click or tap on a button.
- **Visual (Graphic) Design:** Concurrently with the Architecture, UX, and UI work, we'll be developing the visual design of the site. This is color, typography, and layout—the aesthetic elements that first come to mind when you think 'design' or 'graphic design.' We'll work off of previously created brand assets to arrive a visual design that feels cohesive and of a piece with the rest of your project's visual presentation.

### Establishing project scope and target

Based on the discussions from today's previous sessions ('shaping the project' and the 'website narrative outline'), we can clarify the scope of the project by answering a few key questions definitively.

By answering these questions, we're looking to narrow the scope of the project to something manageable and achievable within our budget, time, and resource constraints.

1—Define the general goals for the project's website[1]

What are the two or three main things that this website should accomplish? Rank these in order from 1 - 3.

1. Provide access to the material for the public
2. Provide an experience of understanding the other, empathy, solidarity, understanding of the other.
3. Mobile (as in an experience of movement—we want to convey the experience of movement from one place to another) and practical.
  1. Convey that movement/migration is not linear and one-way—it's fluid — 'Move, adapt, and produce.' [2] [3]
4. *Challenge the negative takes on migration and the notion of the migrant by saying that we are all migrants. And that those movements are tools to engage with others.*
  1. *The work proposes some challenging notions to the concept of migration. We propose that migration is natural to any kind of community. Moving around is what facilitates the . this notion of how I imagine the other, relates with my ability to move around.*

2—Explicitly out of scope[4]

What are some things we would like to achieve with the project, but are perhaps not the things we want to or can focus on immediately? Let's explicitly set them aside, in order to not get distracted.

- *Allow for user generated content*
- *A VR interface*
- *360 cameras for creating panoramas of the carnivals*
- *Social media integrations*
- *Content from other areas outside of the Caribbean, and specifically PR and the USVI[5]*
- *Spanish and English (and their respective regional creoles) materials only*

Project Vectors

Gatherings

Landscapes

Participants

Artifacture

Crossings

3—Define the target audience[6] for the project

Maintaining our focus on designing a site for a narrowly defined group of people with common needs will help us create a website that is useful and compelling.

1. Educators/students
2. Travelers (tourists, returning migrants, people searching for their roots)

3. Academics/researchers
4. Insiders / locals
5. Artists/artisans (people who make a living out of carnival events)

4—Define what the job the site will do

The [jobs-to-be-done framework](#) is a useful way to look at customer motivations in business settings, and it is equally applicable to most public-facing digital product design. It's an effective way to arrive at coherent, actionable, and compelling product vision.

The key factor in successfully framing a project's requirements using the jobs-to-be-done framework is to always operate from the point of view of the intended user of the site, rather than the needs or agendas of the people building the site.

- *Everyone/General*
- *Inform and entertain*
- *For Educators and students*
- *Provide materials that will function on a single-day lesson for bilingual education*
- *For diversity days too*
- *Interpret the elements form the content by enabling users to create [7]*
- *For travelers*
- *Entertain and inform prospective travellers*
- *Gather more material for the collections*
- *For admins*
- *Easy to update*

Use [dLOC](#) as infrastrucutre?

Examples of other work

[Label This](#) for the Library at UC Davis

NYPL's [Community Oral History Project](#) and [Building Inspector](#)

Comparable Projects

[The Densho Project](#)

[Understanding Race](#)

[Provoke](#)

What do these three projects allow the user to actually *do*?

Next steps

Mila & Pablo compare notes

Start writing up the skeleton of the strategy brief

Project deadline: July 1

## **Kickoff**

Designing and building a website is a complicated endeavor, no matter how simple the site is. There's lots of moving parts to keep in mind, and lots of big and small decisions to make, so it's helpful to break things down into an easy to understand process. We've split the work into two main categories: Discovery and Design.

## **Discovery**

During Discovery, we'll do some digging to better understand the project, your goals, and our intended audience. Together we'll determine how the project website should best address those needs.

- Define the general requirements of the project's website
- Define the project's scope
- Define the project's target audience
- Define the project website's functionality

Discovery Deliverable:

- **Strategy Brief:** A detailed description of the findings of the discovery phase, and our proposed approach to the site architecture and functionality. This document will also include a high-level, conceptual brief for the visual design of the site.

Design

During this phase, we'll continue to work very closely together—you'll be seeing the work as it progresses through multiple, iterative rounds of revisions.

There are four types of design tasks that will be happening more or less concurrently during the design phase:

- **Site Information Architecture:** We'll be designing how the site is organized. We'll be answering questions like how many sections the site should have, what kind of content goes in which section, or where will we put a mailing list signup form.
- **User Experience (UX) Design:** We'll be making sure that the site works well for our visitors—is the navigation of the site easy to understand? Do the visitors find the things we want them to find, and do the things we want them to do? Does the site work well for people with disabilities?
- **User Interaction (UI) Design:** We'll design meaningful, informative interactions, in order to facilitate the user's movement throughout the site. We'll define big interactions like how a user moves from screen to screen when filling in a form, to smaller microinteractions, like what kind of feedback the user gets when they click or tap on a button.
- **Visual (Graphic) Design:** Concurrently with the Architecture, UX, and UI work, we'll be developing the visual design of the site. This is color, typography, and layout—the aesthetic elements that first come to mind when you think 'design' or 'graphic design.' We'll work off of previously created brand

assets to arrive a visual design that feels cohesive and of a piece with the rest of your project’s visual presentation.

Design Deliverables:

- **Online Style Guide:** an online document that details the correct usage and application of visual assets like graphics, colors, and fonts, as well as UI and UX patterns like forms, buttons, and content components, to the live website.
- **Front End Visual Design:** The graphic design of the front-end presentation of the project website, in a form suitable for a software developer to implement on a live site.

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## Notes on Project Management, Communications, and Meetings

Before we get started, some notes on Project Management, Communications, and Meetings

### About this document

This Project Hub document will be the living record of the work we do together—the idea is that this is the only link you ever need to bookmark. As you see above, it includes links to all the related documents and resources we’ve generated so far, and there’s grayed-out placeholders for the deliverables we’ve outlined in the proposal.

In the Running Notes section, we’ll record meeting agendas, take notes, and make comments in this document as we move through the project. In the end, it will be a record of the decisions we’ve made and the things we’ve accomplished. In the meantime, it’s a living document, and everyone is aggressively encouraged to edit and comment.

### Documents Sharing Policy

Since this project doesn’t carry any extraordinary security requirements, the default setting for our project documents will be *‘Anyone with the link can view the document.’* That will enable you all to share documents throughout your organization without having to ask for or give sharing permissions. We can decide to protect information that we deem sensitive on a case-by-case basis.

Individuals in key roles will have editing and commenting permission on all project documents, and should be aware of the project calendar. This will allow us all to collaborate closely and keep track of our decision-making. We’ll need each person’s preferred Google Docs handle in order to do this.

### Project Updates

A status report is due from Supergreen on a [mutually-agreed-upon cadence]. It should include a list of the things accomplished since the last report, a list of the things we want to accomplish before the next report, any questions that we need answers to, or topics we need to make decisions on, and warnings about any trouble that may be looming on the horizon. The status report will be added to the Running Notes section of this document.

Four aspects:

1. Insider
2. Visitor
3. Returning migrant
4. Artist

NOTES:

-They want to experience to be a practical experience

-To break the notion of migration as a state of exception to that of a permanent state of flux; to challenge the idea of belonging; to underscore the notions of adaptability and production: you move, you adapt, you produce: here's the common ground.

To break the notion of migration as a state of exception to that of a permanent state of flux; and to challenge the idea of belonging; and to underscore the notions of adaptability and production: you move, you adapt, you produce: here's the common ground.

+1 grax

- Allowing user generated content & social media integration

- VR interface

-360-degree cameras to create panoramas of the carnivals

- Any materials that are not from PR and USVI

- Anything not in English, Spanish and/or the islands' creole  
because of lack of materials for this area, we think this focus is important

-Travelers (tourists, returning migrants, people searching for their roots)

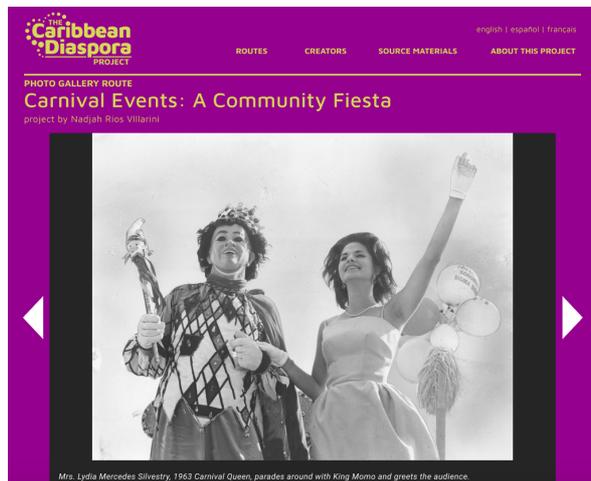
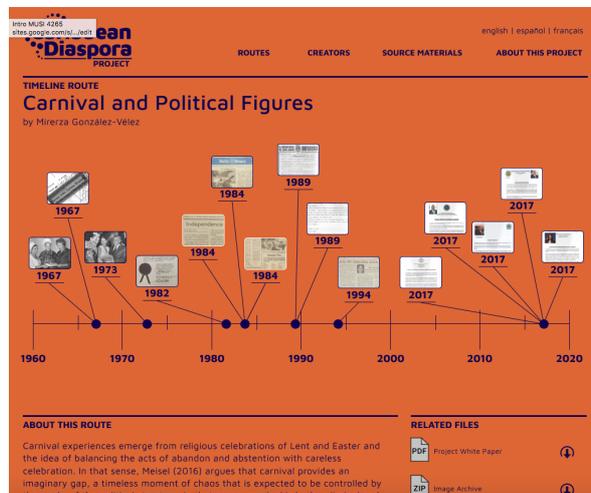
-Artists/artisans (people who make a living out of carnival events)

-Academics/researchers

-Insiders / locals

-Educators/students

## Appendix B: Website Micro-Projects Screenshots



## Appendix C: Sustainable Plan Working Materials

### SOCIO-TECHNICAL SUSTAINABILITY ROADMAP

#### Module B1: Who is on the project team and what are the

*Project Name:*

*Date:*

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<b>Project Member Name</b>	<b>Project Member Title</b>
<i>Example: Camilla Smith</i>	<i>Example: Lead Content Manager</i>
Nadjah Ríos Villarini	Project Director
Mirerza González Vélez	Co-Director
Sally Everson	Grant writer/project development
Mila Aponte González	Information and Knowledge Manager
Aurea Maisonet	Librarian, UPRRP, FEG
Carlos Corrada Bravo	tech services, oversee technology development
Laurie Taylor, dLOC	dLOC archivist
Jennifer Guiliano	DH project developemnt consultant
Pablo Defendini	web designer
Gabriel Rivera Marin	UG Research Assistant
Faviola Martínez	UG Research Assistant

<b>Responsibilities on the Project</b>	<b>Member funded how?</b>
<i>Example: Drafting, editing, and posting content</i>	<i>Example: Faculty Contract</i>
fiscal management of grants for project, hire and manage personnel, lead project activities, ensure project deliverables, develop microproject on Events in carnival in PR	UPR-RP FEG, DHAG 2017 (phase 1), FIPIT, FHP? ??
co-lead project activities, ensure deliverables, develop microproject on review and contribute to other funding opportunities and activities that can support sustainability	UPR-RP FH, FIPIT, FHP?
>>roles, responsibilities>>	grant funded; volunteer
digital archiving	grant funded; proposed for DHAG 2019
database development, data management, platform selection, tool integration, test functioning, draft tech code and technical documentation and data backup	UPR-RP Library Systems; proposed for grant funding -phase 2 (DHAG 2019)
design of DH processes and products	UPR-RP, Computer Sciences Dept.; proposed for grant funding -phase 2 (DHAG 2019)
develop mock up web design for site	University of Florida
>>roles and responsibilities??	grant funded
>>roles and responsibilities??	grant funded
>>roles and responsibilities??	UPR-RP >>??
>>roles and responsibilities??	UPR-RP >>??

## SOCIO-TECHNICAL SUSTAINABILITY ROADMAP

### Module B2: What is the technological infrastructure of the project?

**Project Name:** Caribbean Diasporas: Panorama of Carnival Practices

**Date:** 17-Jan-18

<b>Technology Used</b>	<b>Function on Project</b>	<b>Tech funded how?</b>
<i>Example: Web Server</i>	<i>Example: Publication site for the project</i>	<i>Example: Project Grant</i>
Google site	project team site	UPR (google suite)
PDF	documentation of project, as final archived versions	UPR
MS Office - Word, Excel	documentation, texts for project development and site microprojects	UPR
SobekCM Open Source Repository eSoftware	archiving items	University of FL / dLOC Consortium
Florida Digital Archive an Open Archival Information System	dark archive to support the preservation functions of format normalization, mass format migration and migration on request	state consortium; U of Florida, State of Florida / consortium
figma.com	platform for CDPCP website prototype mock up (Phase 1)	DHAG 2017 grant-contracted web designer
GitHub	code and technical documentation and data backup	open source; but technical persons to create & access it are grant funded ??
Omeka (possible site software)	user interface; search and display of archives and curated content	open-source, but UPR-RP FH support (?); grant funded ?
Scalar (possible site software app)	user interface; search and display of archives and curated content	open-source, but UPR-RP support (?); grant funded ?

