

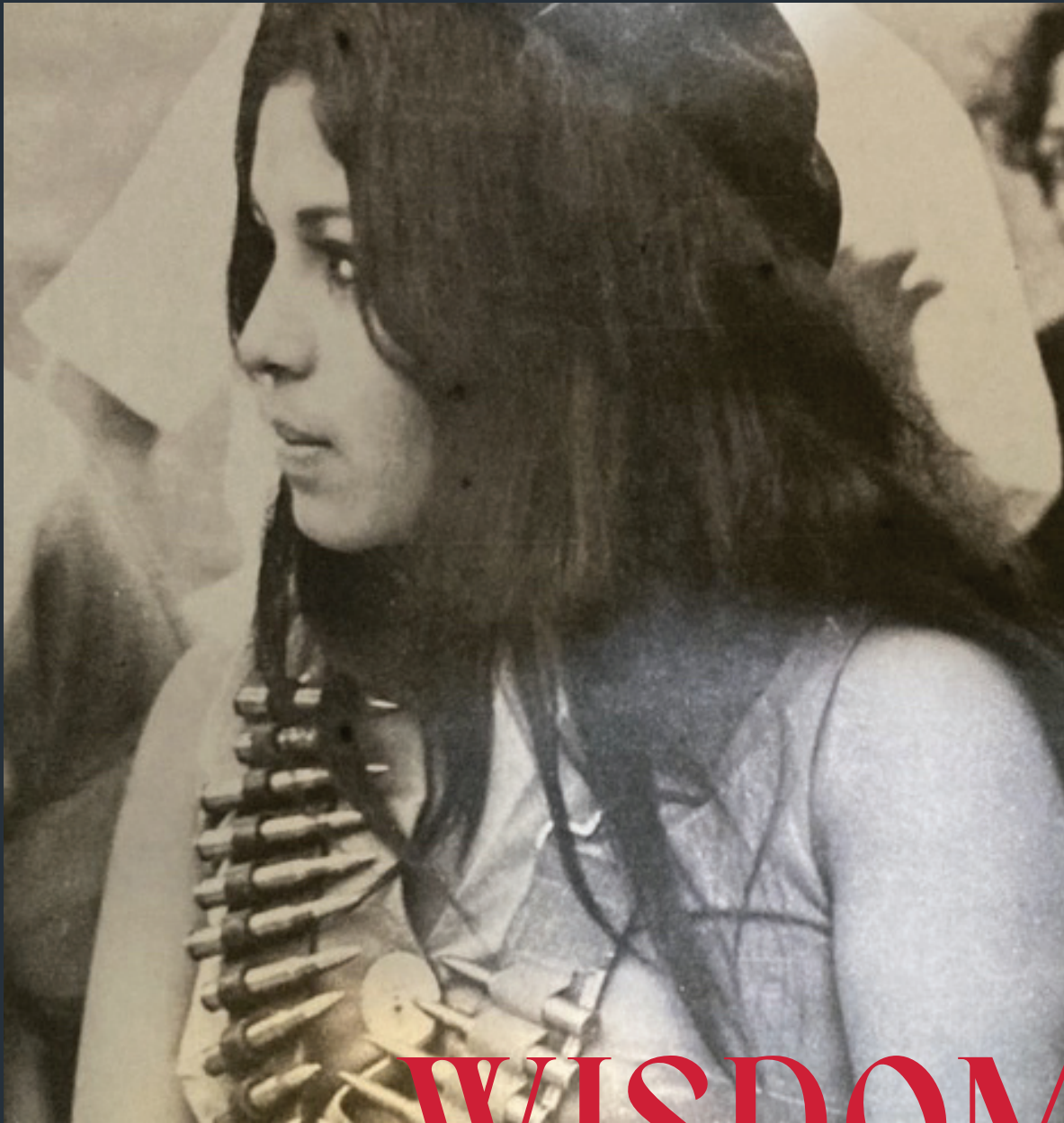
THE **ALLIANCE**

FOR MEDIA ARTS + CULTURE

OPEN ARCHIVE INITIATIVE

DECEMBER 2020

GATHERING



WISDOM

A REPORT FOR THE FIELD

FROM THE
EXECUTIVE DIRECTOR

Introduction

How do we hold, reflect and illuminate culture?

Communities articulated inside cultural institutions may be rendered invisible because of marginalization, exclusion or colonial practices that deny agency and power to those whose stories are appropriated for exhibition to predominantly white audiences. Performance, digital media and hybrid works are not adequately preserved and shared with respect for the original and future storytellers.

The archives of some of our most prolific media makers and devoted culture bearers are currently at risk; stories are being lost, collections orphaned, and voices silenced because of a scarcity of resources and shared vision. Many valuable media archives that do exist are behind institutional walls, inaccessible to those whose lives inhabit the stories, and whose past, present and future dance in the shadows.

Thanks to a generous grant from The MacArthur Foundation and additional funding from the National Endowment for the Arts CARES program, the Alliance for Media Arts + Culture launched the Open Archive Initiative in January 2020 to investigate best and emerging practices for creating and sustaining open archives that disrupt corporate ownership, center collective authorship and indigenous rights, and insure access for future generations. We identified an ur-

gent need to collaboratively address these issues across disciplines and geographies, so we brought together a group of international digital archivists, cultural preservation and storytelling experts with independent and community-based content creators and technologists to gather and synthesize the collective wisdom. We invited three US-based Fellows from this international group to work with us during the summer of 2020, going deeper into emerging themes and helping us think strategically about the ramifications of integrating ethical technology into platform solutions.

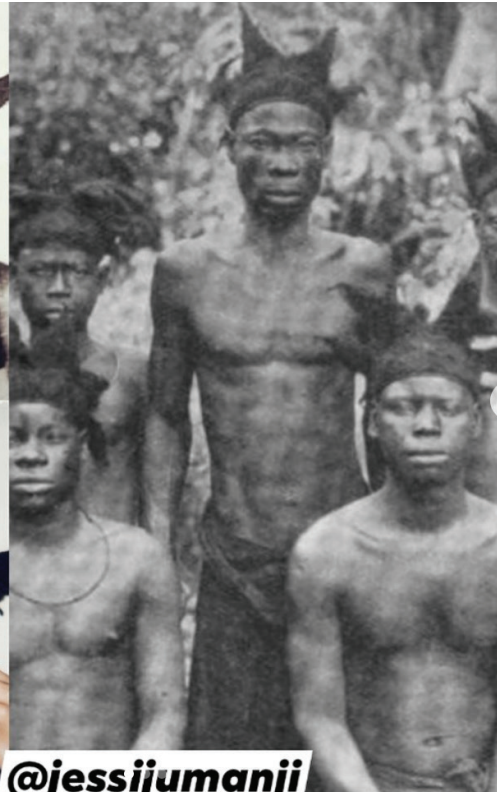
This report synthesizes the first year of work of the Open Archive initiative; we intend to action these findings in the coming years as part of a buoyant, systemic solution to cultural erasure and inequality.

Sincere thanks to Jocelyn Arem, lead researcher and facilitator of the Alliance Open Archive Initiative and author of the *Gathering Wisdom* report. Because of her dedication to and shepherding of this project, we have become a more enlightened, co-creative community and discovered how much more we have to learn.

Wendy Levy
Executive Director, The Alliance for Media Arts + Culture

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GATHERING



WISDOM

A REPORT FOR THE FIELD
JOCELYN AREM, SENIOR PRODUCER AND AUTHOR



ABOUT THE Open Archive Initiative

Phase One

In early 2020, thanks to support from the MacArthur Foundation and working in consultation with Library of Congress and GRAMMY Award-nominated archival storytelling producer and scholar Jocelyn Arem, the Alliance Open Archive initiative surveyed the field and held initial conversations with cultural preservationists, artists and filmmakers, scholars, activists and archival professionals about the barriers that currently exist in preserving and opening still and moving image media collections.

These conversations brought together a diverse and intergenerational community to deepen an ongoing exploration of the ethics, opportunities and innovative methods for preserving and providing access to digital media and cultural archives -- archives that might otherwise be abandoned, orphaned, marginalized or excluded from our collective past and future narratives.

Conversations during multiple gatherings were grounded in the Alliance mission to help creative organizations and artists connect and deepen the impact of their work, center the voices and stories of those most vulnerable, and build greater access to emerging technologies. During Phase One of the initiative, we brought together a community of thought leaders to collaboratively address and strategize best practices for creating impactful community-based preservation, access and remix solutions that centered cultural protocols while exploring the promise of creative innovation and the potential dangers of emerging technology.

"What do we archive and why? Is it to observe the past or is it to put our hands on it and use it over generations —maintaining its power in the hands of artists and communities, and not in the hands of gatekeepers? How can archiving be a creative act?"

KAT CIZEK

Following these conversations, the Alliance engaged 41 international participants including MacArthur, Guggenheim, GRAMMY, EMMY, ASCAP Deems Taylor, and Library of Congress Award-winning cultural preservation and storytelling experts from independent, institutional and community-based content creators, cultural organizations, curators, technologists, archivists and documentary producers, to representatives from larger institutional media companies, archives and university libraries to participate in a series of three convenings in early 2020 (one in-person before COVID, two virtual) aiming to address key issues in the field:

- **WHO** is telling and preserving stories?
- **HOW** are organizations and artists addressing the challenge of getting their material preserved and making it accessible, usable, continuous and transformative?
- **WHAT** can organizations and artists do to keep pace with emerging and best practices of preserving and opening their digital archives?
- **WHAT** are strategies we can adopt to join together and solve these issues?



From these convenings we learned that while media organizations may reflect the diverse cultural identity of our communities, they may also be rendered invisible because the stories in their archives are not preserved and publicly available in a way that makes them fully accessible. Far too often, archival collections containing valuable cultural knowledge are either prevented from being processed (and thereby made available to researchers, the public, and even those whose heritage is represented by the collection) by a lack of institutional support and funding (or by way of funding prioritization) locked away behind bureaucratic firewalls, tied up in battles over legal rights, in brick and mortar buildings that pose accessibility challenges to users by way of ability, age, or location (made exclusive only to privileged groups), are not digitized or only partially digitized and are therefore unsearchable online, or are otherwise inaccessible to non-academically connected researchers, storytellers, artists, and indigenous communities. Without the ability to access and share this content in an ethical and efficient way, the stories of our most prolific media makers are being lost forever.

Through our discussions, several new areas of inquiry emerged as being ripe for deeper reflection and exploration. These included:

- **Ethical Considerations:** When archives document social movements, how do we consider the human rights framing? Do we take a step back from preserving and opening archives to rise up these voices when in doing so, people could be targeted and at risk?
- **Who are archives for?** If we start to center this question, can we build a framework and a paradigm shift where archives can be more thoughtfully returned back to the people?
- **Collaboration best practices:** How do we create cohesive strategies both between grassroots groups and institutions, and between preservation and storytelling disciplines to prevent fragmentation in the field and bring disparate voices to engage in conversation?
- **Multimedia archive best practices:** What are the specific challenges of preserving moving image content—logistically and financially—to make it available?
- **Intellectual Property:** How do artists, media organizations and other rights holders engage strategies for assessing ownership and usability of archival holdings?

Phase Two

In Phase Two of the Open Archive Initiative, thanks to the support of an NEA CARES grant, the Alliance named three Open Archive Fellows, invited from the larger participant group. These individuals, Jessi Jumanji, Xaviera Flores and Cori Olinghouse, represent cultural preservation and storytelling expertise across independent, institutional and community-based perspectives.

The Fellows engaged in a series of six digital convenings with special guest speakers from across sectors of the field. Their aim was to delve deeper into the key challenges that emerged from the earlier discussions in order to identify, synthesize and unpack the viability of a range of systemic solutions. Two questions helped frame the inquiry:

- ① what is actually needed to scale the preservation of community-based media arts and culture collections and open the collective archives to future generations?
- ② how might we best utilize new and emerging technologies to facilitate humane content searches, remix culture, storytelling and art-making—guided by the wisdom from past and future ancestors?

The discoveries presented in this report will help The Alliance understand how to best support the communities, artists, producers, and member organizations—and the media collections they create, protect and cherish.

From July-September 2020 our working group convened virtually to pursue in greater depth the key and emergent issues that arose in our Phase One conversations. We hoped to ensure that our proposed solutions would address the many known challenges faced by the field as possible, and reflect the breadth and depth of the communities impacted by this work. In our meetings, we surveyed the field - drawing on both our Fellow's networks and the Alliance's own member network to identify, incorporate and highlight the guest voices of archivists, designers and technologists to discuss the equity, ethics and logistics of emerging technologies that could power a variety of potential open archive solutions.



“The idea is to plant seeds for Black Radical Imagination. It’s so important to create spaces for imagination —it really does materialize into new forms”

ARI MELENCIANO



Key Findings

On Community and Identity

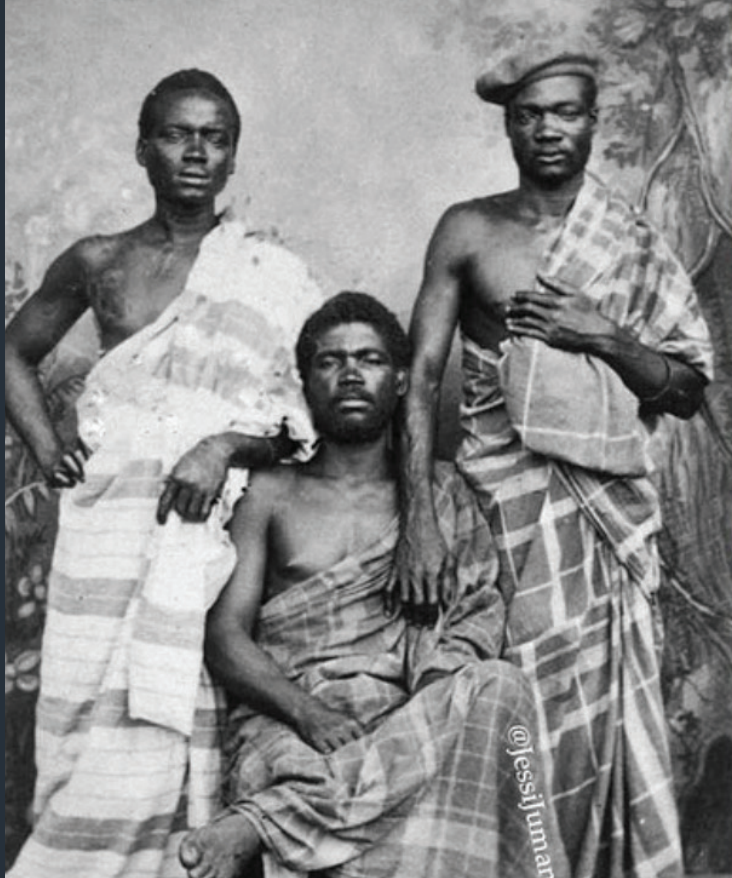
- In the cross-pollination of archivists, content creators, artists, and human rights activists, there emerged a deep, collective need for more widespread, solution-based conversations about how to best protect archival content and the valuable cultural heritage it embodies.
- The archiving of trauma as a pathway to repair and healing was a recurring and urgent theme. We have a natural instinct to want to know who we are. There is a relationship between the archive and a sense of belonging. Belonging to a collective and common story is healing.
- Archives are dynamic and layered; it is important to review and explore other natural systems (ecosystems, neurosystems etc) and how they evolve and heal.

On Best and Emerging Practices

- We must make archives more immersive and inclusive. There are myriad possibilities for expanding the creative/cultural Commons, centering the innovative and humanistic use of archived content and building economic infrastructure to support archivists and artists.
- In order for archives to be just and generative, both preservation and storytelling must be pursued with ethics and humanity, intention and authenticity, and a recognition and inclusion of the original culture bearers. The idea of ownership is Westernized.

“This work must be more of a movement, a systems-change approach where communities are embedded in the arc of the work.”

WENDY LEVY



- The structure and organization of most archives marginalize the very communities the archives represent. To determine the right space or institution to hold an archive, it is critical to prioritize access for all and innovative curatorial practice.

“There needs to be disruption in the definition of an archive—this will help it evolve and be open to new conversations and different perspectives.”

XAVIERA FLORES

On Digital Systems

- Archiving is not just about the stewardship of material, it’s about protection. There are benefits to opacity.
- Digital systems need to accommodate changing information and multisensory embodiment. Creative technologists are taking up key questions of care, and conceiving how containers for an experience are designed and built to create more welcoming and accessible environments.
- Creating platforms to showcase examples of open archives work to provide role models for and greater exposure and visibility to responsible, ethical work being done in cultural preservation spaces.

MEETING ONE:

What is an [Open] Archive?

Discussants: Wendy Levy, Jocelyn Arem and Fellows
(Jessi Jumanji, Xaviera Flores, Cori Olinghouse)

Participants discussed the importance of defining the concept of an archive—and by extension, potential definitions of an open archive. Each group member shared their personal definition of an archive. The group then collectively called for a focus on the intersectionality of archives, and possibilities that could be modeled after complex systems that exist in nature such as the brain - to best capture how dynamic archives are, potentials for use and leaving space for archiving the future.

Xaviera Flores: “An archive is a dynamic experience of creating art and being both art and artist that allows for an open dialogue - documenting as storytelling - built to be used in the future. Archives are a form of storytelling. There is a need to interrogate what is “worthy” of archiving, and doing that through breaking down technological barriers, instilling social justice models, tackling systems of information, “putting yourself in the creators shoes,” and decolonizing archival spaces.

Different disciplines talk about archives in different ways—for technologists it might be “a record,” for universities it may be “manuscripts,” etc. We need to think about the importance of open archives in today’s world. People are surviving by revisiting their personal stories and identity. It’s important we also ask not just what kind of archive will be created but for whom—and how we break down barriers/ technological divides. We can look at social justice + storytelling to break the mold as far as what institutional archives are, how to decolonize the archive and create potential future iterations. We need to leave space for archiving the future and creating new things. We can

recognize the intersectionality of experiences and make it dynamic and inclusive by putting ourselves in the user's position."

Cori Olinghouse: "As an artist working primarily in the discipline of performance—I'm interested in imagining an archive as a living space that develops protocols for process and regeneration, while allowing for flexible methods of creating meaning that include bodily knowledge and improvisation. A living archive is an open-ended system that is adaptive, responsive, and modular. Rather than attempting fixity, the archive operates regeneratively, working with memory to capture multiple perspectives over time. It has a built-in system for review, redaction, and expansion. Embodied archives look at the body as a repository of knowledge and brings a particular attunement performance forms and cultures that use orature, improvisation, ritual, storytelling, choreography, or embodied practice. Can we think about [open archives] not as what has to be invented - but how this can be adapted from something that is already working? We could look to improvisational performance forms as a way to fluidly consider forms that arise and persist through constant reconfiguration and change. Etymologically, the word archive can be traced from the Greek—"arkheion," referring to a public building where records are kept. As Jacques Derrida writes, "It is...in this domiciliation, in this house arrest, that archives take place." By contrast, my research looks at the ways of knowing that travel between bodies within particular communities.

I'm concerned by the ways in which an "open" archive may assume a supposed universality / through goodwill. Interested in thinking of an open archive through a systems theory approach. An open system involves an exchange of matter with the environment, an exchange between an archive and users who are accessing it. It is a feedback loop that isn't fixed. It could be community authored/informed and accessible in more than one format, along the lines of disability justice advocates. There could be an intersectionality of audience and interactive projects."

Jessi Jumanji: "There should not be one rigid definition of an archive. As an artist I see an archive as an intersectional, living, flexible ecosystem of information that is always evolving. It exists in two dimensions: Information that exists in the archive, and archivists that go into the ecosystem to classify and make connections. It has to be complex, because for too long you could only access archives in a narrow concept of categories. We should view the archive not as simply a collection of things from the past but as having elements from

the past, present and future. It's important that there is no pedestal in archives. I imagine an accessible, open, free, ecosystem, with room for growth and evolution. Archives have traditionally been unsafe spaces. How can we activate the space of an archive for the public? I like to explore unconventional forms of archives such as social media. It's important that ownership is approached in a different way."

The group co-created a collaborative list of descriptors for an ideal open archive model:



**DYNAMIC,
FLUID,
ECOSYSTEM,
MULTIDIMENSIONALITY,
INTERSECTIONAL**

**IMPROVISATIONAL,
LIVING,
REGENERATIVE,
INTERACTIVE WITH
THE PUBLIC**

The group explored a range of other ideas that allowed it to expand its thinking on the major themes of the discussion, including the following:

- It's important to remember that archivists and museums are not neutral. People from different trainings have different ideas of ethics the same way they might have different definitions of an archive. Everyone has their own agenda. Intersectionality is key.
- Classification can make archives easier to access, but depending on how this is done and by whom, classification can also be limiting. In an open archive—the information needs to be able to be further tagged by the people who interact with it.
- Open archives should understand better who needs access to archives and take note of accessibility and disability rights so they can be prepared to share as inclusively as possible. We need better access points for archives to be activated differently in different spaces: i.e. Physical location vs technological platforms and transparency about information that exists.
- Archives can be a space for creative potential. However if anyone can gain access and do anything with the content, what are the consequences? Should we consider “preserving a space for opacity” to prevent harm by disseminating information? We should look at existing ethical practices at libraries and cultural institutions; Especially in light of the Black Lives Matter movement, libraries are revisiting best practices and procedures.
- The complexity of open archives should mirror the complexity of humankind/cultural history.







**"It meant so much
to see myself
reflected in an
archive."**

LAE'L HUGHES-WATKINS

MEETING TWO:

Uncovering the Ethics of Open Archives

Discussants: Wendy Levy, Jocelyn Arem, Fellows (Jessi Jumanji, Xaviera Flores, Cori Olinghouse) and Guest Speakers (Sam Gregory, Lae'l Hughes-Watkins)

Participants discussed the ethical considerations of opening archives. The group explored established methods for archiving activism without harm, ethically and authentically, in conversation with guest speakers Lae'l Hughes-Watkins, the University Archivist for the University of Maryland and founder of Project STAND, and Sam Gregory, an award-winning technologist, media-maker, and human rights advocate, and Program Director of WITNESS.

Jessi Jumanji: "Who should be allowed to do what in the space of archiving? Who should be dictating/labeling content, and who rightfully owns or has a birthright to certain culturally significant information? What is sacred? Where should we draw certain lines in the space of an open archive? There is a need to look at accessibility vs entitlement, and what cultural credentials are relevant in [the archival] space. Youtube's user agreement is missing ethical considerations."

Xaviera Flores: "There is a great responsibility in collecting and curating. How do we guide people in what they're looking at? Ultimately, what are we building? How do we ethically engage with communities that have been historically exploited? We are opening new conversations about how to dismantle old systems. Archives should be open to interpretation. How do you track the integrity of media—who is curating and sharing and for what purpose?"

Cori Olinghouse: “As institutions and archives are not neutral spaces, there may be a great deal of complexity around how you build rapport with a community that may have mistrust with an institution. When working with the idea of differentiated presence, how do you productively occlude and protect through opacity in a creative methodology?”

“Embodied archives look at the body as a repository of knowledge”

CORI OLINGHOUSE

The group discussion how archives can and should be opened ethically? Who are archives for? Who creates and distributes them? Lae’l Hughes-Watkins spoke to the existing practices around ethics at academic institutions and the revisiting and reinventing of best practices through her work with Project STAND.

Lae’l Hughes-Watkins: “It meant so much to see myself reflected in an archive. Working at Kent State there were gaps in the record. There is inherent racism in institutions and we need ethical documentation of social justice movements—physical and digital spaces of accountability and equity. I’ve always been looking for community in my own archival profession and ways to aggregate content not bound by historical practices at institutions and forge a new path. It’s not just about “extraction” but including an ethics of care.”

Sam Gregory spoke to developing practices of archiving in activist and community spaces that are just and ethical.

Sam Gregory: “As a starting point we always begin with archival practice. We ask, ‘How do I archive? Not, ‘How do I make archives that are open.’ It has to do with the question of control and creating an archive of accountability. Archiving has historically been used as power, so we look at how we can turn that around. We view it as how we can help people be archivists and use archival skills. A lot of our work is helping people think about whether they in fact want to add archives to the public domain. We look at public curation and the ethics of recognizing what you can /can’t do with content to protect the most vulnerable, and mitigate risk of retaliatory action and legal exposure through harmful evidence. We look at systemic oppression and ask “how do you take this footage, often from anonymous footage, and present it in a way that is ethical?”

The group discussed two perspectives on archival ethics of care:

- ① Ethics of care when it comes to creating broader, more inclusive access because of institutional racism/mistrust—care becomes creating new spaces, collaborative methodologies
- ② Ethics of care when it comes to limiting access for reasons of protection, to uphold safety and minimize harm because of what happens when access is used for harm

Our guest speakers offered up two methodological approaches:

Lae'l Hughes-Watkins:

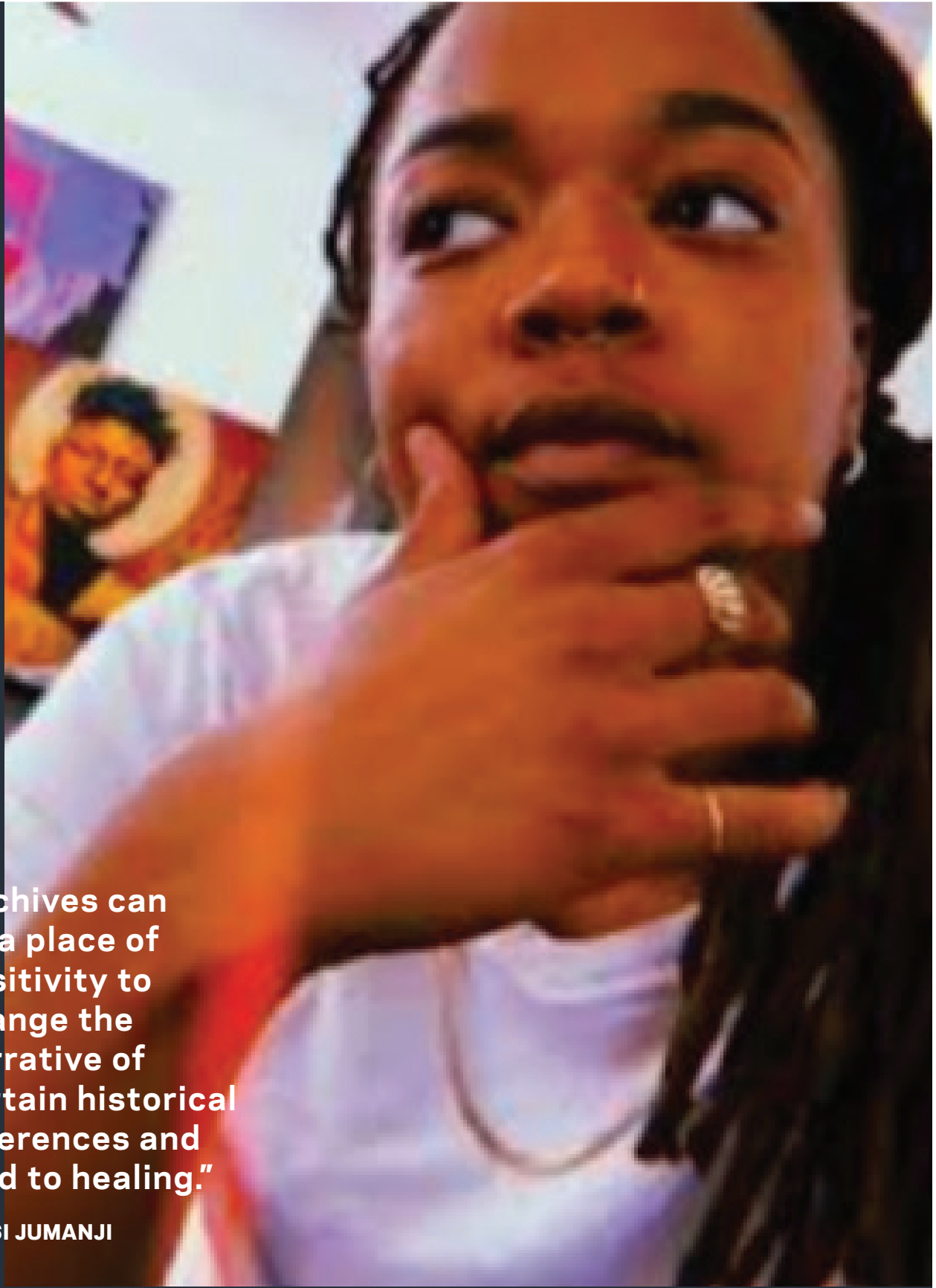
S.A.V.E. Methodology

Sam Gregory:

Curatorial checklist with questions designed to ethically curate footage

Summary of ideas that emerged from the major themes of the discussion:

- Open Archives should always keep in mind how to do this work ethically and inclusively—considering risk and potential harm, looking towards new recording and collections policies, and new distribution policies. There already exists a robust collecting practice in activist communities that should act as a model.
- Open Archives should hold people first—not institutions first. Institutions of public good have a responsibility to the public.
- Intersectional preservation/curation teams should approach ethical practice in a way that rehumanizes through community partnerships.
- The importance of shifting narrative power back to marginalized communities and the need for more resources for activists, archivists and memory makers to enable ethical collecting and sharing
- Creative methodologies applied to ethical risk (Disaster Preparedness (Xaviera Flores) Preserving opacity (Cori Olinghouse)



"Archives can be a place of positivity to change the narrative of certain historical references and lead to healing."

JESSI JUMANJI

MEETING THREE:

Open Archive Collaboration Best Practices

Discussants: *Jocelyn Arem, Fellows (Jessi Jumanji, Xaviera Flores, Cori Olinghouse) and Guest Speakers (Grete Miller, Melay Araya)*

Participants discussed collaboration best practices and cultural consent when opening archives in conversation with guest speakers Grete Miller, Co-founder of Shutterstock's global Diversity, Equity & Inclusion Council, Contributing writer on DEI in medial and visual storytelling, and Melay Araya, Artistic Director and Archivist at Town Hall.

Jessi Jumanji: "In thinking about collaboration and inclusion, how can we make sure of how archives are influencing appropriation, authenticity and how content is captured and distributed? How can archives positively re-contextualize content that was captured inauthentically? Archives reflect how people's lives are lived and influences ideas of certain cultures throughout time. So we need to make sure that archives aren't perpetuating negative connotations of cultures. History so often reflects a narrow scope and leads to generalizations. Archives should be used to highlight more culturally specific and relevant information."

Cori Olinghouse: "I've been thinking about the idea of touch—archives that touch one another, how we're touching histories, queer histories formed around haptics, etc.. How are we touching archives to build different fields of organization - to produce a different "feel" —not about the dominant narrative? How can we reshape ideas of objectivity and neutrality in the fields of archives? These conversations need to be ongoing and intersectional, iterative and not fixed."

Xaviera Flores: “To create real equitability and accessibility it’s important to not make decisions without having key people present. If descriptions [in archives] are not accurate that is insufficient. Archives can use history to propel different art forms forward and assist in recovery - especially for marginalized communities. We need to have people involved in telling their own stories. What are successful models of archives doing it “right”? And what is it that we’re missing to reach that? What is holding us back? How do we make sure the story about us is told by us? How do we create a system that is built to enforce empowering, and naturally gives people that power?”

The group discussed collaboration best practices and how we view cultural consent in opening archives. Grete Miller spoke to ways of making content visible from a digital user interface perspective.

Grete Miller: “From a digital user interface experience when we ask the question on the product side ‘How can we take things that are hidden away and make them visible?’ it is framed as, ‘Who are we serving?’

In a digital interface the user will turn away if it’s not easy to access. So, the parallel in an archival repository (whether physical or digital) is that the researcher will turn away if it’s not easy to access and navigate. There must be a clear path provided to users that enables them to locate their required information and points of contact. All products, digital or physical, should be user focused. Being user focused is a vital requirement for the digital archival space. Historically these spaces were built on the calculated neglect of underserved communities. Therefore the archival space has created gaps in information preservation, and complex navigational blockers that prevent users from locating the information they need, validating their lived experience, and presenting their story with dignity.

In order to know your users and their service needs, you must consult and collaborate with diverse subject masters and community leaders on defining and building the users’ journey. If not, future archives will not grow and flourish as inclusive intersectional environments that welcome all users and validate their belonging. Instead they will continue to be a convoluted experience, clouded in the stereotypes and reinforcing to users that, “this isn’t for you.”

Melay Araya spoke to artistic-archival collaboration as an inclusive strategy for access.

Melay Araya: “The material of our history is scattered. I’ve been thinking about the idea of longing in archives—of looking and hoping and often mourning absences. I think about will-ing in archives. What history do we wish to be

true and how does our research reflect our desires? How are we touching across archival spaces when our archives are fragmented?

We need to be cautious and critical of the ways in which archival objects are identified. For example, archiving photographs from publications without the articles they accompanied is a kind of severing. We can use history to propel certain art forms forward; artists and scholars using and speaking on behalf of archives is a form of gathering and collaboration necessary to collective memory. The archive, both as concept and as a place to engage with objects, can be a site for potential recovery, a resource, and a community center."

The group discussed a competitor analysis: Who is doing this well?

Examples:

BAM

Tumblr—as a relational archive

Black Quantum Futurism

Summary of ideas that emerged from the major themes of the discussion:

- Archival records historically have not been built for the public. Often people in charge of archives are not part of the community the archive is for. How do we make archives more approachable to the people they represent?
- Archival Studies is a profession that has refused to evolve
- It's important to consider the informal archivist—how items are collected before making it to institutions.
- The measures we take to protect archives can be counterproductive to creating access. Can we access archives in more than one way, rather than just in person?
- The limitation of finding aids is that "It's harder to trip on something"—part of the user experience that does not allow for play, exploration, accident, serendipity.
- Film archives—a disaster of rights issues
- How do we engage the eyes as a mode of touch
- What are better trauma informed care approaches?

**"Knowing your
own history is a
human right."**

XAVIERA FLORES



MEETING FOUR:

The Impacts of Remixing in Creating Access to Archives

***Discussants:** Wendy Levy, Jocelyn Arem, Fellows (Jessi Jumanji, Xaviera Flores, Cori Olinghouse) and Guest Speakers (Martha Redbone, Erika Hirugami)*

Participants discussed remixing in creating access to archives in conversation with guest speakers Martha Redbone, Artist, Archival Storyteller, and Activist and Erika Hirugami, Founder and CEO of CuratorLove.

Jessi Jumanji: “It’s good to discuss seeing the curator’s work as a part of the archival process and what is ethical when it comes to recontextualizing and redistributing an artifact. What space do curators occupy in an archive? What are the dangers of having open access or making certain things accessible? What harm can be done when we think of remixing vs rewriting history?”

Xaviera Flores: “[What are the possibilities of] ownership being collective and the value of what we can build as a community? Archives can be a transformative space for humanity if stories are told from different perspectives so it’s not a continuous colonized story. While systems of oppression often define stories of communities, can we put the creating into our own hands? From the community archives perspective: I am always putting myself in the shoes of the creator. It’s important to note that ownership and copyright are our government’s creation. How is it in someone else’s culture? What if “copyright” doesn’t exist?”

Cori Olinghouse: “Rethinking ownership, removing the price tag and building community. Can we look to indigenous archival spaces where

there's a sense of polyvocal storytelling? How do we collect and store? What is the outsider's gaze? When an archivist is not part of a community there is violence that can come from their curatorial practice. When these things manifest in terms of policy, can we change these structures by changing the policies? How are we legally manifesting change? Being in embodied proximity—rather than some imagined objectivity. How can there be ongoing collaborative involvement?"

The group discussed how creative curation of archives can balance honoring the integrity of the original content with reimagining it for modern day audiences to support the discovery, appreciation and useful application (utilizing technology, collaboration, etc) of our shared cultural history. Martha Redbone spoke about the need for and power of archival curation to address missing information in the cultural record and correct misinformation about cultural groups.


Martha Redbone: "There is an urgency to correct the wrongs and lies that have been told [about our culture]. The stories that are told are told from only one perspective—the perspective of people in power. I made a musical about my family and told the story of how we came to be, how this little family in this coal mining county kept our songs, our prayers, our ceremonies despite the laws [enacted] to change our identities. In our research we discovered that our race was changed four times [in the census]. This made me look deeper into discovering how the narrative is whitewashed to be consumed for a different audience. We all have these stories in this country. For all people looking to archive the history of their people and culture, its a testimony to our resilience we are here. It's important for art and humanity to understand the truth. We don't have spaces to talk about this kind of thing. There should be a symposium, a space to share best practices and resources."

Erika Hirugami spoke about solving archival access problems from the mindset of the artist vs the mindset of the system

Erika Hirugami: "We need to look from the 'artist mindset' vs 'gallery mindset' in the art world. When it comes to archives, the biggest problem we find is that the museum sets the rules, the gallery sets the rules, and then what happens to an artist? Let's decide to center the artist and see what happens to the art world? In the art world something happens that goes beyond tokenizing, we are expected to produce an experience for someone outside our community, who might not understand it... Where's the museum that speaks to the everyday person, in their own language?"

Summary of ideas that emerged from the major themes of the discussion:

- Creatively utilizing archives as a way to inform, correct stereotypes, shine a light on hidden stories
- Stories are told from the perspective of people in power or the community
- Decolonizing of the archive as a space for healing
- Advances in tech are making improvements on how archives are shared
- Photography is at the forefront of reimagining work in archives
- Accessibility to cultural content as a birthright for certain cultures
- Abolitionist vs reform mindset about museums
- Culturally relevant footage—particularly still and moving image media—gets lost as we think about what we should be preserving for the future. What is preserved is behind walls at universities or other places, that content is not readily accessible for the next generation researchers and creators
- Re: cultural appropriation—quote from *“Me and White Supremacy”* by Layla Saad, “There is always a hierarchical power and privilege dynamic at play...One person from one racial group can think something is culturally appropriative while another person from that same group disagrees and considers it cultural appreciation or cultural exchange. It is factors like these that make it difficult to classify what cultural appropriation is...Often time what you describe as cultural appreciation is a form of tokenizing and exoticizing while continuing to discard and dehumanize the actual people of that culture. Oftentimes, the cultural elements that are appropriated are stripped of their original cultural context, meaning, and significance and used in such a way as to serve or pleasure whiteness.”

A portrait of Mutale Nkonde, a Black woman with short, curly dark hair, smiling warmly. She is wearing a patterned top with yellow and dark brown geometric shapes. The background is a soft, out-of-focus light blue. The text is overlaid on a dark grey vertical bar on the left side of the image.

**We need
information that
empowers—if it
doesn't empower
the least
powerful than
why do we need
it? Don't create
it and don't
propagate it."**

MUTALE NKONDE

MEETING FIVE:

Open Archives Technological Best Practice

***Discussants:** Wendy Levy, Jocelyn Arem, Fellows (Jessi Jumanji, Xaviera Flores, Cori Olinghouse) and Guest Speakers (Mutale Nkonde, Ari Melenciano)*

Participants discussed technological best practices in opening archives in conversation with guest speakers Mutale Nkonde, AI policy analyst and researcher, and Ari Melenciano, Artist and Creator of Afrotectopia.

Cori Olinghouse: “What is the methodology to ensure something is truthful in the space of the imagination and technology? Education has an important role as a method of facilitating communities (i.e. Ari sharing a co-created online syllabus.) The role of the artist + technologist can be very valuable. It’s also important to explore trauma informed approaches to how we work with technology.”

Xaviera Flores: “An archive is not a monolith—we need to be aware of everyone’s experiences with archives to make them inclusive. Community archives as an alternative to institutional spaces. It is our responsibility as archivists to shield/protect archives from disinformation and by extension create safety in the digital realm. This is extremely political. Libraries are a socialist structure—they are meant to help everyone have access to resources. We can’t be neutral—since in our very nature we are a socialist structure. We are already involved.”

Jessi Jumanji: “There are dangers we need to be aware of when it comes to technology in archives and how that technology can be manipulated and undermined. What does safety in archives mean without being too restrictive? Recognizing the vulnerability in ar-

chiving histories, harm and bias are a by product of human nature and human error—so how do we circumnavigate that and strengthen infrastructure to support archives? We need to look at educational credentials in archival spaces so everyone can contribute to and learn from archives. How do we form a symbiotic relationship between the archive and those who access the archive? How do we ensure that we have authentic contributors in that space?"

Just because we can build it doesn't mean we should.

MUTALE NKONDE

The group discussed how technological advancements can help to create more inclusive conservation and access models in archival preservation and storytelling practices, that can then be applied widely to benefit community archives. Mutale Nkonde urged the group to think deeply about the potential harm inherent in opening archives (and the use of AI) and to consider who is sharing archival information online:

Mutale Nkonde: "The focus of my research is on racial justice and technology, so I'm interested in questions around where and how should technology be used in relationship to Black lives, [thinking about Blackness not just of African descent but Blackness as expansive and also political]. My questions around the archive are if it can be searchable and if its even safe to be searchable for Black creatives. *Just because we can build it doesn't mean we should.* As you're archiving materials, one of the things I want you to think about is—is this information even true? You could perpetuate harmful narratives and change the course of history through open archives if the information isn't checked, if it's not in the hands of the righteous and people who will be true.

When you talk about an archive, you could be talking about an online universe that is whole, integral and not able to be overtaken by nefarious actors. I would like to see serious consideration of this otherwise I don't think that this project can succeed.

I love technology, and often uses of technology are from the perspective of "we're gonna save the world" we want to do this thing, we want lots of people to see it—but we need to first come from a collective statement of how we can find ways to protect vulnerable communities. That has to be the positionally at which this project is coming from. If you're not protecting then you're exposing. I want this to be a project that helps us and doesn't hurt us because we didn't ask critical questions."

Ari Melenciano spoke to the group about viewing technology as an extension of human capability and utilizing collective, open source creative work to gather and share resources:

Ari Melenciano: "I've been thinking about how to archive and be inclusive in a tech sphere, that's what we're intensely doing at Afrotopia. The framework is about how we can come together as a community from different backgrounds and perspectives and build collaboratively. Using prismatic perspectives we can view technological platforms as an extension of sentient capabilities. Black people wanted a space where they can share and have community building. They've created a syllabus with readings where the general public can also engage with the syllabus, do the readings and contribute to it, its not exclusive. Like an open archive, our work is an open-source interdisciplinary pedagogy. The idea is to plant seeds for Radical Black Imagination. It's so important to create spaces for imagination—it really does materialize into new forms."

Summary of ideas that emerged from the major themes of the discussion:

- We are dedicated to fully exploring and interrogating the nuances in applying emergent forms of technology to amplify diverse voices in archival storytelling.
- Depending on who holds a digital archive will have different outcomes and impacts. Who is designing and deploying it?
- People need access to their own archives—which means they also need access to the information as to how to do that via best practices in preservation, ethics, technology and storytelling
- When considering use of technology - think of scale.
- Archivists normally assign liability to the user of archival content—but it's important to remember that what is shared is also determined by the archivist's own ethics. Libraries also have an issue of cultural competency—not everyone has the right awareness

“...I’d like to propose an unlikely duo: the comic and the archive. The comic acts as an interesting foil to the logic of the archive: a comic has to find strategies (often ridiculous) for persisting, even managing to rejuvenate in inhospitable circumstances, while an archive seeks to preserve objects within a controlled environment that is systematic, safe, and secure.”

CORI OLINGHOUSE



MEETING SIX:

Reflections

Discussants: Jocelyn Arem, Fellows (Jessi Jumanji, Xaviera Flores, Cori Olinghouse)

"We can learn so much from indigenous cultures in this area [of long term thinking]. Native Americans have a beautiful, yet simple approach called 'seventh-generation decision-making'. Custodianship promotes a long-term, intergenerational relationship with time. There are many ways to tackle our existential crisis, but I think they all require us to change our perception of time..."

—Kai Brach, *Dense Discovery*

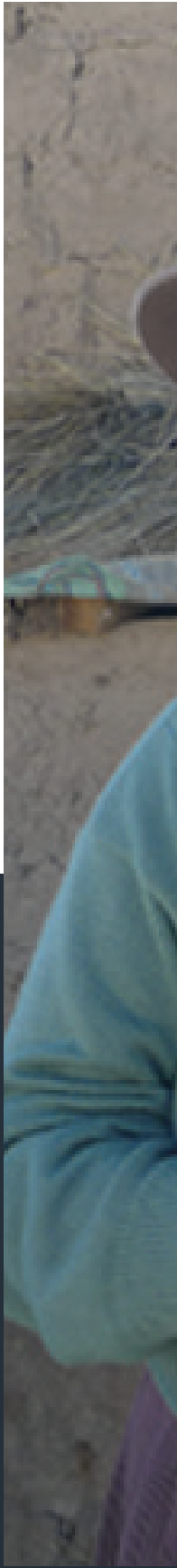
Participants reviewed collective takeaways on the future of Open Archives from Phase Two meetings. Summary of ideas that emerged from the major themes of the discussion included:

- We need to be considering long-term thinking around opening archives, how our work will impact communities many generations from now
- There is currently no centralized space for scholars, archivists, artists, activists and storytellers to have conversations about defining an archive? How can the Alliance support that need going forward? A Reddit for artists and archivists—a collaborative Wikispace where people can add ideas, etc.
- Archives can be clinical and methodical—no room for imagination or potential for artistic intervention and improvisation
- Archivists need more tools and methodologies to make sure what they're holding has use, a purpose, and will be used/ lived in the world.
- Interest in co-creating an archival related resource list / syllabus with best practices, things to be aware of, collects experiences and models

- The Archive should always be open to correction, contribution, and commentary and in a continued living relationship with communities so there's always a flow of new ideas and information
- It's important to decentralize resources that can be applied to existing institutions but not be bound to them, and apply revitalized archival systems to new media work
- Open source at a practical level—rather than wait for institutions to come to terms with community needs, put it in the public sphere and keep evolving it.
- We need to reimagine how to make sure information is accurate and empower communities to work on their own archives without being under the auspices of a university or museum. There are many archivists now involved in post-custodial / participatory archives. We can learn from the work being done around post-custodial / participatory archives by way of collaborating with community to build thicker description in cataloguing records, facilitating self-representation, self-definition, and self-determination so that communities are active part of their own representation.



④ JESSI JUMANJI





Recommendations

1

Convene A Public Open Archives Summit

A public, online interdisciplinary, intersectional event as an extension of the Open Archive Initiative would feature panels with topics focused on innovative archival preservation and storytelling practices in the media arts field, technology and ethics in open archives, amplifying marginalized voices in the field, the state of inclusion at cultural heritage sites, D&I officers and activists in media arts, cultural preservation and storytelling spaces, leadership in action, building together, and more.

- This could be modeled on the October 2020 Recording Academy “Change Music” Summit—a virtual, global industrywide summit featuring key industry leaders and highlighting best practices and strategic ways to drive long term systemic change
- The could include intersectional learning opportunities, useful in somatic-led workshops to archivists, curators, documentarians, and new media storytellers, by way of developing an ethics that includes an understanding of the body.
- This could include an ongoing discussion group at the intersection of archives, activism, technology, documentary storytelling - there is currently no other collective group doing work in this area and providing support to media arts organizations
- A public panel at the March 2021 SXSW Festival / a panel as part of MIT Open Doc Labs could lay the groundwork for and promote this summit to a large-scale audience of innovative artists, storytellers, technologists and cultural preservationists

2

A Manifesto on Emerging Open Archive Practices

This manifesto could live as a co-created, collaborative document and blog, possibly on the Alliance for Media Arts + Culture website, featuring a list of Open Archive project models: “An archive of archivist experiences.” It could function as a long-term thinking interdisciplinary methodology / best practices toolkit that will over time impact the field on a large scale

- This could incorporate disaster preparedness thinking
- This has the potential to be a unique intersectional space for archivists/ artists/technologists to share resources

Recommendations

3

An Open Digital Archive Platform

This online space, utilizing deep design research, could be password protected in its initial phase (set to scale) in order to safely protect the content on its site as it evolves.

- a community-curated space—beginning with the contents of one “model archive,” where the original content creators upload select primary material—license it—and share back with the original community both the creative output of artist collaborators and financial compensation
- a space that functions as a ministry of memory, valuing cultural heritage and storytellers
- a space for re-activating orphaned footage and social histories in a contemporary, cultural context
- this space could feature interdisciplinary resources for media organizations to preserve and creatively present archives
- a public statement and resources on ethics of care and technology for users consider building and archiving around the system of decay and regeneration—letting the space of the web have its own embodied gestures

Open Archive Fellows And Participants

JOCELYN AREM OPEN ARCHIVE INITIATIVE SENIOR PRODUCER



Jocelyn Arem is a GRAMMY, ASCAP, and Library of Congress Award-nominated archival storytelling producer and consultant. Her work has been featured in The New York Times, Rolling Stone, NPR, PBS and during GRAMMY Week in Los Angeles. Her clients and collaborators include the Library of Congress, the GRAMMY Foundation the School of the New York Times, The Alliance for Media Arts and Culture, Narratively,

Sony Legacy, powerHouse Books, BRIC Arts Media, New Orleans Jazz Festival, Caffè Lena and the Erroll Garner Jazz Project. As the owner of creative studio Arbo Radiko and the Consulting Producer for the Alliance Open Archive Initiative, her unique specialization is in helping creative organizations and artists reimagine historical assets as valuable modern day content; curating, crafting, and leveraging distinctive modern day material from archival collections to enhance publicity, strengthen cultural partnerships, build brand value, engage new audiences, and promote creative legacies. She curates and produces a wide range of catalogs for bespoke print and digital publications, video, album projects, and exhibitions and is an expert in navigating the transformation of primary source material into valuable marketing content. She has been invited to lecture at MusiCares, Creative Capital, the School of the New York Times, the Library of Congress, the NYU Music Technology Program, the Center for Documentary Studies, and the EMP Pop Music Conference. She is also a recording and performing artist under the name Rabasi Joss.

WENDY LEVY EXECUTIVE DIRECTOR, ALLIANCE
FOR MEDIA ARTS + CULTURE



Wendy Levy's creative work takes place at the intersection of storytelling, innovation and social justice. As the Executive Director of The Alliance for Media Arts + Culture, she is focused on facilitating collaboration, innovation, equity and cultural impact for the media arts field. She is the founder of Arts2Work, a creative workforce initiative offering the very first federally-registered National

Apprenticeship program in media arts and creative technologies. Previously, Wendy was a Senior Consultant at Sundance Institute, helping develop the Sundance/Skoll Stories of Change Program and the New Frontier Story Lab. Wendy also directed the MacArthur Foundation-funded Producers Institute for New Media Technologies, the first public media Innovation Lab in the US. She began her career in film as the Festival Director for the Film Arts Festival for Independent Cinema at Film Arts Foundation in San Francisco. Wendy is the recipient of the Princess Grace Statue Award for distinguished contribution to the media arts field.

The Fellows

JESSI JUMANJI, AFROFUTURIST DIGITAL STORYTELLING ARTIST



Jessi Jumanji is a multifaceted visual artist from Memphis, TN, currently residing in South Central Los Angeles. With a passion for African history, nature, and the otherworldly, she explores the many dimensions of Afrofuturism through digital collage and painting. Each creation is a synthesis of historical findings and artistic expression, confronting societal woes and triumphs, while celebrating the resilience and beauty of the African diaspora throughout time.

In her captivating collages, Jessi pieces together the many elements of nature, from plantlife and wildlife, to geology and anatomy. She makes the past, present, and future coexist with each composition, while simultaneously challenging society's views of African people, their place in society, and the immeasurable contributions they have made to the world since the beginning of time. Jessi Jumanji's work has been featured in Afropunk, and among celebrities such as Bootsy Collins, Erykah Badu, Talib Kweli, and many others. Her work was also displayed at the 2017 Black(s) to the Future Festival in Paris, France, an annual celebration of Afrofuturism.

XAVIERA FLORES, LIBRARIAN & ARCHIVIST, UCLA CHICANO STUDIES RESEARCH CENTER



Xaviera Flores is dedicated to the development of scholarly research on the Chicano-Latino population. She oversees all library, archives, and museum services at the UCLA Chicano Studies Research Center, including outreach, instruction, grant projects, and donor relations. She also works closely with students and partner organizations to build stronger ties between community and UCLA.

In 2018, the Los Angeles City Historical Society recognized her efforts and bestowed her with their Archives Education and Advocacy Award. Flores has worked in libraries since 2004. She holds an MS in Library and Information Science from Simmons College and specializes in Archives Management, Audiovisual Preservation, Access and Equity, and Community Archives.

**CORI OLINGHOUSE, ARTIST, VISITING PROFESSOR,
BARD CENTER FOR CURATORIAL STUDIES**



Cori Olinghouse is an interdisciplinary artist who works at the intersection of performance, archives, and curatorial practice. In 2017 she founded The Portal, a curatorial project dedicated to reimagining how performance practices and embodied histories in motion are archived and understood. Her approach to performance archiving has been celebrated at the Museum

of Modern Art, Duke University, Bard College, and Wesleyan University. Formerly, as archive director for the Trisha Brown Dance Company, she developed a multi-year cataloging and preservation initiative to assist in the legacy planning for Brown's company and archive (2009-2018), a company she danced for from 2002-2006. She holds an MA in Performance Curation from the Institute for Curatorial Practice in Performance at Wesleyan University.

- [Performance Acquisition of Autumn Knight's WALL: Studio Museum in Harlem](#)
- [Embodied Scores: Methods of Archiving at CUE Art Foundation](#)
- [Trisha Brown Moving Image Installation](#)
- [Watching a Choreographer Build: Trisha Brown's Unusual Archive, New York Times](#)

Guest Speakers

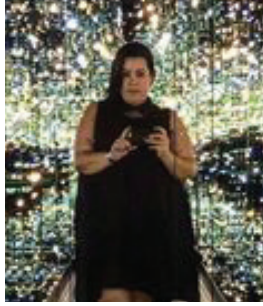


MELAY ARAYA is a multimedia artist and serves as the Associate Artistic Director + Archivist at The Town Hall. She is currently curating programs, collections, and exhibitions for the historic landmark's centennial in 2021.



SAM GREGORY is an award-winning technologist, media-maker, and human rights advocate, and Program Director of WITNESS (witness.org) which helps people use video and technology to protect and defend human rights. An expert on new forms of misinformation and disinformation as well as innovations in preserving trust and authenticity he leads WITNESS's Media Lab

including work on emerging threats such as deepfakes and new opportunities such as live-streamed and co-present storytelling for action and curation of civilian witnessing. He co-chairs the Partnership on AI's Expert Group on AI and the Media, is on the Board of First Draft and the Technology Advisory Board of the International Criminal Court. A graduate of Oxford University and the Harvard Kennedy School, from 2010-2018 he taught the first graduate level course at Harvard on participatory media and human rights.



ERIKA HIRUGAMI is the Founder and CEO of CuratorLove, a collective that seeks critical race equity in the art world from a liminal space of praxis. CuratorLove partners with a myriad of art professionals across the globe to produce innovative curatorial projects. CuratorLove directs artist studios, publishes books, produces exhibitions, hosts conversations, creates art ac-

tions, and launches art spaces. Hirugami holds an MA in Art Business from the Sotheby's Institute of Art, in conjunction with the Drucker School of Management and Getty Leadership Institute at Claremont Graduate University. As well as multiple BAs from UCLA in the fields of Art History, Chicano Studies, and Mexican Studies. She is currently a doctoral candidate at UCLA, where she challenges the convergence of transnational aesthetics with a special focus on critical race theory through the undocumented experience. As a Getty and Kress Foundation Fellow Hirugami has developed curatorial statements at museums in across Mexico and US. After being a Public Art Curator for the Department of Cultural Affairs in the City of Los Angeles, Hirugami became the Curatorial Director for the Ronald McDonald House Charities, as well as the Curatorial Director for various galleries while becoming a visiting Lecturer for Universities across the US. She has curated exhibitions for multiple spaces across the globe, and her written work has been published internationally.



LAE'L HUGHES-WATKINS is the University Archivist for the University of Maryland where she oversees reference services, collection development, donor outreach, and stewardship, and provides input into the overall direction for accessioning, arrangement, description, cataloging, digitization, and preservation of university archives materials. She is the founder of Project STAND where her research areas focus on outreach to marginalized communities, documenting student activism within disenfranchised populations, and utilizing narratives of oppressed voices within the curricula of post-secondary education spaces. Her most recent publication is "Moving Toward a Reparative Archive: A Roadmap for a Holistic Approach to Disrupting Homogenous Histories in Academic Repositories and Creating Inclusive Spaces for Marginalized Voices," *Journal of Contemporary Archival Studies*: Vol. 5 , Article 6. She is also a 2019 Mover, and Shaker serves on SAA's College and University's Archives section and the recipient of a CLIR Postdoc Fellowship grant in partnership with the University of Maryland Libraries and University of Maryland's African American History, Culture, and Digital Humanities (AADHum) Initiative for a restorative justice project.



ARI MELENCIANO is a creative technologist and researcher who is passionate about exploring the relationships between various forms of design and the human experience. Currently, her research engages with omni-specialization, experimental pedagogy, human-computer interactive technologies, and speculative design. Ari is the founder of Afrotectopia, a social institution fostering interdisciplinary innovation at the intersections of art, design, technology, Black culture and activism. Ari teaches about design, technology, and society at New York University and the Pratt Institute.



GRETE MILLER (CSPO, CPM) is a Product Operations Specialist for Shutterstock, a global stock media licensing company located in New York City, NY. She is a co-founder and the Global Co-Chair for their LGBTQ+ Employee Resource Group, Prism. Grete is also a co-founder of Shutterstock's global Diversity, Equity & Inclusion Council, and is contributing

writer on DEI in medial and visual storytelling for the Shutterstock Blog. Leveraging the intersection between tech, media, and activism, she is passionate about creating change and inclusive experiences that people love. Grete is dedicated to preserving and promoting queer hirstory. As a multimedia storyteller and product manager, she views the past and its lessons as roadmaps that can influence positive change for products and people. An award winning filmmaker and a community advocate, she has worked to craft and produce impactful media, harness storytelling for marginalized communities and make the invisible, visible. Grete is passionate about the preservation of LGBTQ+ history and is an active driver in championing accessibility and inclusion opportunities, through creative tech, for visual content curation, oral histories and archived materials. Presently she is working on a documentary and multimedia project on the life of Gay Pioneer, Barbara Gittings.



MUTALE NKONDE is the founding CEO of AI For the People (AFP) a non profit communications agency. AFP's mission is to eliminate the under-representation of black professionals in the American technology sector by 2030. We do this in three ways: 1) Identifying, recruiting and developing technologists from traditionally under represented groups; 2) Commissioning research on how technical systems impact Black communities; 3) We then collaborate with journalists, television producers, film makers and artists to develop content designed to change tech neutrality narratives, and empower communities to advocate for the development of anti-racist policies to govern the design and deployment of AI systems. Prior to this Nkonde worked in AI Governance. During that time she was part of the team that introduced the Algorithmic and Deep Fakes Algorithmic Acts, as well as the No Biometric Barriers to Housing Act to the US House of Representatives, which has been used as the basis for the 2020 The Facial Recognition and Biometric Technology Moratorium Act. She started her career as a broadcast journalist and produced documentaries for the BBC, CNN & ABC. She now also writes widely on race and tech, as well speaking at conferences across the world. She is currently a Fellow at the Digital Civil Society Lab at Stanford University. A member of the Tik Tok US, Content Moderation Advisory Council, key constituent 3C UN Round table for AI. And an affiliate at the Berkman Klein Center of Internet and Society at Harvard University.



MARTHA REDBONE is a Native/African-American vocalist, songwriter, composer, and educator. She is known for her music gumbo of folk, blues and gospel from her childhood in Harlan County, Kentucky infused with the eclectic grit of pre-gentrified Brooklyn. Inheriting the powerful vocal range of her gospel-singing African American father and the resilient spirit of her mother's Cherokee/Shawnee/Choctaw culture, Redbone broadens the boundaries of American Roots music. With songs and storytelling that share her life experience as an Afro-Indigenous woman and mother navigating in the new millennium, Redbone gives voice to issues of social justice, connecting cultures, and celebrating the human spirit. Her latest album "The Garden of Love-Songs of William Blake" is "a brilliant collision of cultures" (New Yorker). Redbone's recordings, touring and cultural preservation workshops are a partnership she shares with longtime collaborator Aaron Whitby. Their recent works include "Bone Hill: The Concert", commissioned by Joe's Pub/Public Theater, NEFA, NPN, Lincoln Center. "Stars"- NY Theater Workshop, "Primer for a Failed Superpower", Rachel Chavkin and award recipients of MAP Fund, Creative Capital for The Public Theater's new work in development "Black Mountain Women" and NYC Women's Fund for Music. Redbone is the 2020 Drama Desk Award Winner for Outstanding Music in a Play with Original Music and Score -2019 Public Theater revival "for colored girls who have considered suicide when the rainbow is enuff" by Ntozake Shange.

Phase One Research Participants

Aden Suchak	Lauren Walsh
Amerigo Gazaway	Lisbet Tellefsen
Ann Bennett	Liza Zapol
Caroline Alexander Chloe Kurabi	Marcos Sueiro Bal
Casey Davis Kaufman	Miranda Lowe
Cori Olinghouse .	Nikki Silva
Eric Doversberger	Regan Sommer McCoy
Floriane Azoulay	Ron Haviv
Gerald Seligman	Sanchita Balachandran
Jamie Brett	Shawn Averkamp
Jason Wyman	Sommer McCoy
Jennifer Cutting	Steve Zeitlin
Jessi Jumanji	Tanya De Angelis
Jessica Thompson	Terri Francis
Jina Valentine	Tom Ciaburri
John Lightfoot	Vincent Morisset
Jon Swinstead	Xaviera Flores
Joyce LeeAnn Joseph	Yuri Shimoda
Kafi-Ayanna Allah	Yvette Ramirez
Kristin Chang	

Art Credits

COVER: *La Chicana*, From the ¡El Grito Para La Igualdad! *The Cry for Equality!* exhibition.
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Courtesy of the UCLA Chicano Studies Research Center

TOC: Art by Jessi Jumanji / Photo of Erika Hirugami / *State of Fear* (skylight.is)

PAGE 6: *State Sanctioned Violence Police Brutality Chicano Moratori* Ralph Arriola

PAGE 8: *Grandma* by Cori Olinghouse

PAGE 11: Collage by Hansel Obando

PAGE 14: Art by Jessi Jumanji

PAGE 18: *The Reckoning* (skylight.is)

PAGE 19: Art by Kali Spitzer

PAGE 38: Art by Jessi Jumanji

PAGE 39: *Disruption* (skylight.is)

PAGE 50: Art by Kali Spitzer

PAGE 51: Collage by Hansel Obando

Further Readings

[What Should a Museum Look like in 2020](#)

[Six Ways to Think Long-term: A Cognitive Toolkit for Good Ancestors](#)

[Johnny Cash Reimagining Project](#)

[Hundreds of Dorothea Lange's photographs are now available in digital format from OMCA](#)

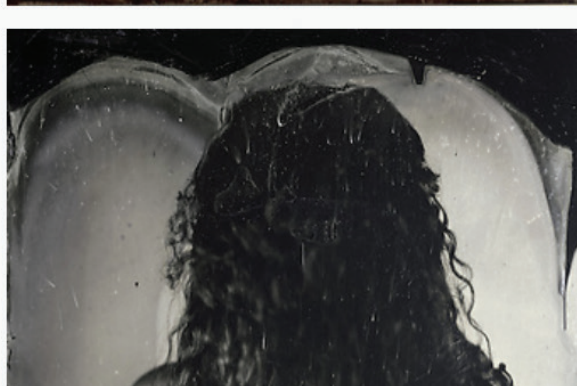
[The Getty's Gift to Locked Down Los Angeles, 71,139 Ed Ruscha Vintage Streetscape Photos Digitized](#)

[Archives Unleashed Project scales up with Archive-It for better collection and analysis of digital history](#)

[DOC NOW: Archiving Protests, Protecting Activists](#)

[S.A.V.E Methodology](#)

[Open Archives Resource List](#)





ABOUT THE ALLIANCE

The Alliance for Media Arts + Culture, was founded in 1980 by a national group of media arts organization leaders who realized they could strengthen their social and cultural impact by working as a united force. Their idea was as bold as it was simple: to create a national organization that would provide support services to its institutional members, and advocate for the field as a whole. Since its founding, The Alliance has worked to raise the profile and influence of the media arts field on behalf of a growing and changing membership. With a leadership transition in 2015, The Alliance shifted to a global, community-based perspective, virtually eliminated membership fees, and sharpened the mission to focus on collaboration, innovation + access, and cultural impact. We help creative organizations and artists connect and deepen the impact of their work, center the voices and stories of those most vulnerable, and build access to emerging technologies and creative media careers for those so often excluded from opportunity. The Alliance is a network of networks—we embolden creative media organizations + artists and connect them with the world.

www.thealliance.media