



Integrating Data Tools into Humanities Research and Teaching

Moderator: Dr. Tikenya Foster-Singletary, Professor, Clark Atlanta University

Panelists: Dr. Shanee Willis, HBCU Library Consortium; Donielle Pace, Graduate Student, Clark Atlanta University; Andrea Jackson Gavin, HBCU Digital Library Trust; Shyheim Williams, Digital Humanities Fellow, Clark Atlanta University

Digital Humanities Overview

Shyheim Williams and Andrea Jackson Gavin

Clark Atlanta University Art Museum

- The Clark Atlanta University Art Galleries opened in 1996 in collaboration with the Olympic Arts Festival under Tina M. Dunkley. The Gallery was elevated to a museum around 2016 under the leadership of Maurita Poole.
- **Clark Atlanta University Art Museum's (CAUAM)** purpose is to collect, preserve, research, and exhibit fine artworks that document the role of African Americans in American history and culture.
- The Museum prioritizes the acquisition of art objects created by African diasporic artists and preserving ephemeral documents relevant to respective objects and artists.





Who

This effort is led by NMAAHC's Office of Strategic Partnerships collaborating with Museum and Archive Directors of the Clark Atlanta, Florida A&M, Jackson State, Texas Southern and Tuskegee Universities. Consortium trainings are facilitated by the George Mason University's Roy Rosenzweig Center for History & New Media, and The Compass Group, Inc. This project is made possible in part by the National Endowment for the Humanities (NEH) and the Institute of Museum and Library Services (IMLS).

What

The 5-year pilot initiative is designed to create lasting benefits to member organizations by securing the cultural legacy of HBCUs and to greatly enhance resource availability to make known the under-told history and culture of African Americans and their essential role in the story of America. A major goal is to increase understanding of the value Museum and Archives offer the faculty, students, administrators, and stakeholders of their academic institutions.

Why

Fulfilling a commitment to advance efforts to sustain historically Black institutions by remaining responsive to the expressed needs of HBCU Museum and Archive Directors for increased organizational capacity, training, development, and advocacy; to clearly align campus cultural institutions with the larger mission of the university and its constituent groups.

Impact

- Create a strong and replicable community of practice among consortium members through digital and in-person formal convenings that creates an environment for shared learning and open dialogue about best practices for increased sustainability for museums and archives among participating HBCUs.
- Create an open-source digital archive via the Omeka-S platform, composed of HBCU digitized collections for use by academic scholars and the general public in an easily accessible format. (Summer 2025)
- Produce a national traveling exhibition featuring HBCU collections, along with an exhibition catalogue designed for international distribution. (September 2025)
- Deliver professional development and skill-building training through internship and fellowship opportunities for a cohort of young professionals from traditionally underrepresented groups, generating a next-generation talent pipeline.



University Museum Collections Digitized

Permanent Collection

Paintings - 277

drawings/watercolors - 150

Sculptures - 108

Prints - 242

Photos - 34

textile works - 32

Multi media works - 44

Other - 328

Digitized

Paintings - 97

drawings/watercolors - 66

Sculptures - 40

Prints - 50

Photos - 0

textile works - 0

Multi media works - 7

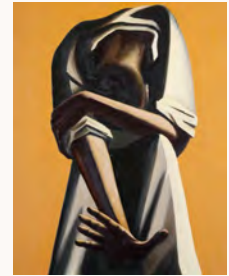
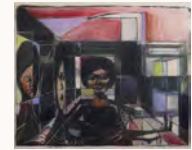
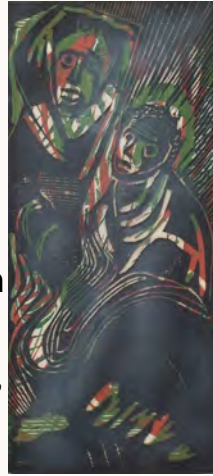
Total

~260 items currently included
in the HCAC digital archive

Collections Selected for Digitization

- **Atlanta Art Annuals**

- Objects acquired through the Exhibition of Paintings, Drawings and Watercolors by Negro Artists, also known as the Atlanta Art Annuals, is the foundation of the HCAC digitization project.
- The Atlanta Art Annuals was an annual, juried competition created by Hale Woodruff in the wake of the Harmon Foundation's Negro Exhibition. The Annuals were held from 1942-1970 and attracted over 900 Black artists from across the nation.



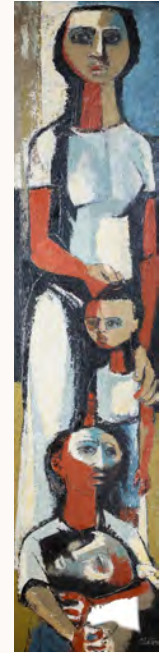
Collections Selected for Digitization

- **The *Art of the Negro* murals**
 - The Art of the Negro was selected as the deliverables for the CLIR grant to ensure conservation and digitization. Once conserved in 1996 during the Cultural Olympiad, the 2023 conservation effort improved the display of the 6-panel mural series on display in the Trevor Arnett atrium.
 - This panel, *Interchange*, centers Africa as a knowledge and culture hub for the ancient world, emphasizing the importance of the protection of these murals as counternarratives to primitivist arguments and sources of diasporic pride.



Collections Selected for Digitization

- **Featured in *At the Vanguard***
 - ***Contemporary Collection***
 - Works outside of the Annuals, particularly from our more contemporary acquisitions are also included in the Omeka-S digitization project to ensure all objects included in the exhibition are reflected in the digital item sets.
 - **Private Collector's Donations**
 - Likewise, select items donated to the museum from the Harmon Foundation, the Baldwin Estate and Waddell Collection are also included.





*Courtesy of AUC Woodruff
Library*

HBCU DIGITAL LIBRARY TRUST
thehbcutrust.org

FOR US, BY US

THE EXPANSION OF HBCU DIGITAL COLLECTIONS THROUGH THE
HBCU DIGITAL LIBRARY TRUST

thehbcutrust.org





M I S S I O N

The **HBCU Digital Library Trust** is a collaborative, non-profit initiative building capacity with Historically Black Colleges and Universities to digitally preserve and provide global access to their archival collections, sustain institutional, cultural, and community memory, and ensure stories are discovered, maintained, remembered and told.

KEY COLLABORATORS



*Courtesy of Quite Trill
Worldwide*



Atlanta University Center
Robert W. Woodruff Library

Digital Repository Host and Digitization HUB



<https://hbcudigitallibrary.auctr.edu>

The HBCU Digital Collection was conceived by the HBCU Library Alliance with support from Cornell University and the Andrew W. Mellon Foundation.



The HBCU Digital Library Trust seeks to enhance and expand public access to HBCU archives through generous support over 4 years from the Harvard & Legacy of Slavery Initiative.

HBCU
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<https://hbcudigitallibrary.auctr.edu>



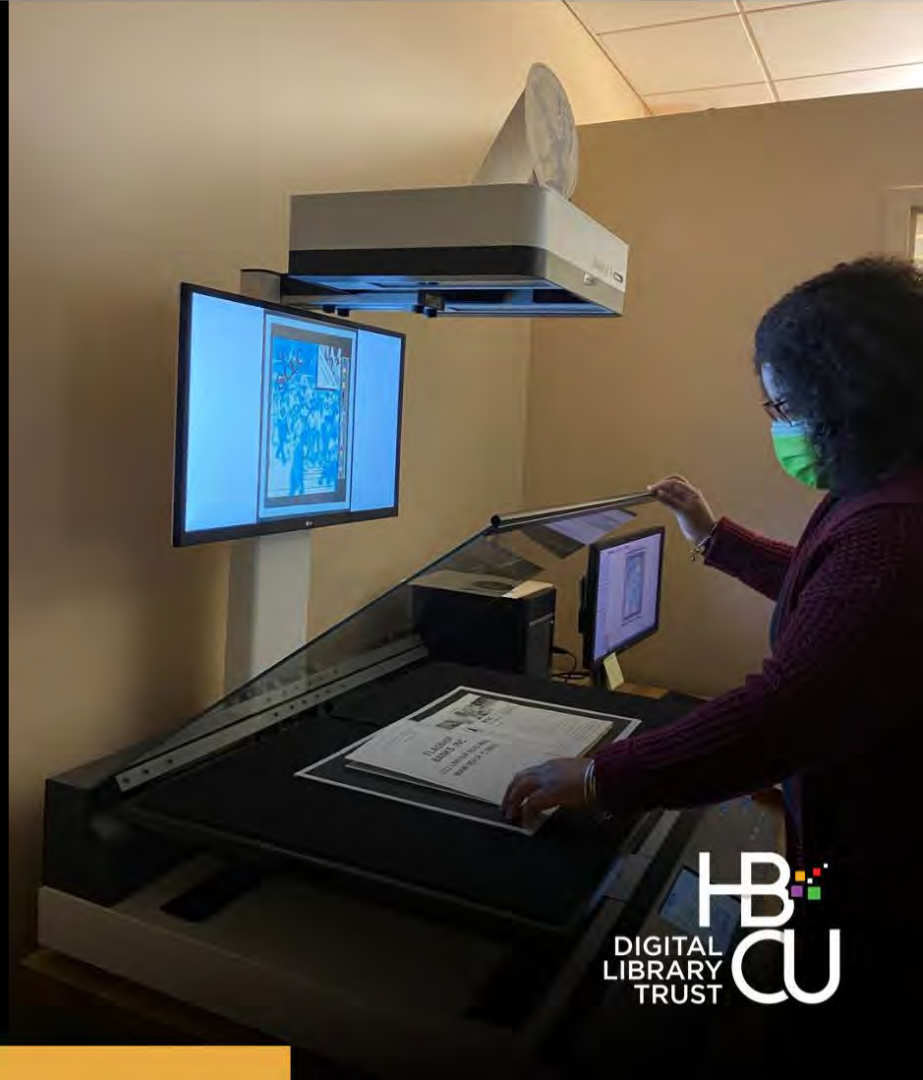
The Collegians, 1955,
Lane College Library Archives

Item Description

Title	The Collegians, 1955
Date	1955
Creator	Lane College
Description	The Lanite Band is shown gathered with instruments on Lane College's campus. The Collegians band, including Samuel Pope and Julius Lartique, are shown posing for a picture with their instruments. The Collegiates were a band of Lane College students. Written on verso: Picture-B (?), Page 61. Samuel Pope, Julius Lartique
Subject	African American universities and colleges African American musicians Groups and organizations
Object Type	Black & white photographs
Format	image/jpeg
Geographic Location	Tennessee--Jackson
Repository	Lane College Library Archives
Repository Collection	Lane College Student Photographs
Identifier	lane.0057
Language	eng
Rights	Images in these collections are either protected by copyright or are the property of the Lane College Library Archives. To order a reproduction or to inquire about permission to publish, please contact lwang@lanecollege.edu or call 731-426-7593.
Source	https://www.lanecollege.edu/academics/library

In concert with each contributing HBCU, and with trust and integrity, the HBCU Digital Library Trust will:

- Provide **FREE** to contributing HBCUs:
 - Shipping, digitization and metadata creation
 - Archival supplies
 - In-person or virtual assistance with selection, inventorying, packing from a traveling archivist
- Build capacity and utilize a digitization hub at an HBCU
- Significantly increase digitization of HBCU archival resources as institutions retain ownership and applicable copyright



Recognizing the immense value of collaboration, the HBCU Digital Library Trust :

- Promotes broad research, scholarship, teaching and learning by utilizing the HBCU Digital Collection
- Expands searching capabilities across HBCUs
- Builds upon the HBCU Library Alliance network to engage HBCU professionals working with archival and historical resources
- Provides professional development opportunities for HBCU information professionals to both share expertise and enhance skills, such as the Copyright First Responders Program



The Digitization Hub staff has broadened discoverability and access by:

- Digitizing over 16,500 individual pages and recordings since June 2024
- Collaboratively creating descriptive metadata for each object with HBCU library and archives staff
- Adding 7 HBCU institutional collections – containing a plethora of archival content and formats – to the HBCU Digital Collection repository



ORIGINAL HBCU DIGITAL COLLECTION CONTRIBUTING INSTITUTIONS



Courtesy of Bowie State University

- Alabama State University
- Bennett College
- Bowie State University
- Fisk University
- Grambling State University
- Hampton University
- Lincoln University of Missouri
- Lincoln University of Pennsylvania
- Meharry Medical College
- Miles College
- Morehouse School of Medicine
- Morgan State University

ORIGINAL HBCU DIGITAL COLLECTION CONTRIBUTING INSTITUTIONS

CONTINUED



Courtesy of Tuskegee University

- North Carolina Central University
- Paine College
- St. Augustine's College
- Robert W. Woodruff Library
(Atlanta University Center)
- South Carolina State University
- Southern University and A&M College
- Southern University at Shreveport, LA
- Tennessee State University
- Texas Southern University
- Tuskegee University
- University of The District of Columbia
- Virginia State University

NEW HBCU DIGITAL LIBRARY TRUST CONTRIBUTORS

- Allen University
- American Baptist College
- Benedict College
- Bethune-Cookman University
- Howard University
- Lane College
- Lincoln University of Missouri*
- Philander Smith University
- Tuskegee University*

Courtesy of Bethune-Cookman University



BETHUNE-COOKMAN COLLEGE

Voice OF THE Wildcats

Enter To Learn

SEPTEMBER 2002

Depart To Serve

B-CC remembers September 11

By Erica L. Anderson
Managing Editor

Bethune-Cookman College students gathered somberly in the Heyn Memorial Chapel for a morning prayer service on Sept. 11, despite the dreary weather that threatened rain throughout the day. Students prayed for the victims of last year's terrorist attacks and a restoration of peace and solidarity to all nations.

Members of the Concert Chorus opened the service with "Glory, Glory" as reporters from local media captured the moment with pictures.

Officer Larry Edwards, a chaplain from the Daytona Beach Police Department, urged students to find comfort in God because "prayer changes things."

"The good news is that God's body was not found in the rubble of Ground Zero," said Edwards, who helped in the recovery efforts during the first days after the attacks.

See SEPT. 11, Page 2



B-CC/John Reeves

B-CC security officers raise the flag at center mass to honor America on Sept. 11.

Wildcats cage Wolverines

By Devon Quash
Sports Editor

The Bethune-Cookman College Wildcats football team maintained

their undefeated record with an impressive 42-7 victory over Morris Brown College in Atlanta, Ga.

The Wildcats controlled the game from the



B-CC/John Reeves

Coach Wyatt, Sr. speaks to players during the game

beginning, opening with a nine play 59-yard drive capped off by a nine-yard touchdown run by Rodney Johnson. The 'Cats scored 20 points in the second quarter, including another long scoring drive of 10 plays for 76 yards, ending with a 24-yard strike from Allen Suber to Lamont Finnie for the touchdown. The Wildcats also scored on a two-yard run by Johnson and a pass from Suber to Erik Lash, giving the 'Cats a twenty-two point lead at the half (29-7).

B-CC continued their dominant play in the third quarter, scoring 13 points, which put the Wolverines away. After a 22-yard field

goal by Daniel King, who had two field goals in the game, Suber ran for a 37-yard touchdown and put the game out of the Wolverines' reach in the fourth quarter.

Johnny Vickers commanded the fourth quarter with impressive runs, including a 47-yard romp that kept a drive alive and ate up valuable clock time. Vickers finished with five rushes for 71 yards, scoring the highest total for running backs in the game.

The Wildcat's defense was phenomenal, allowing only 130 yards of total offense for the game.

See FOOTBALL, Page 2

An attack on Iraq

By Erica L. Anderson
Managing Editor

A small metal sphere slightly larger than a golf ball pierces through the night sky and lands with a tremendous "boom" near the coast of Florida.

The impact shakes the sky and eclipses the sun with a cloud of toxic dust. Radioactive fumes penetrate the Earth, suffocating birds in the sky and choking all marine life.

Millions of fireballs shoot through the air 900 times faster than the speed of light, blinding every eye and singeing human flesh in all 50 states before you can awake from your slumber.

A nuclear bomb is a weapon of mass destruction that could destroy an entire continent in seconds. The International Institute for Strategic Studies, which is based in London, reported Iraq could build a nuclear weapon in several months if they obtained radioactive material.

See IRAQ, Page 3

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President
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"Berserk" Show
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andrea_jacksongavin@hbcudigitallibrarytrust.org

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**“Do You Remember
Me?”: A Case Study
of Jill Scott
Examining the
Ways Black Women
Artists Resist the
Musical-Industrial
Complex’s
Entertainer
Construct**

Donielle Pace, Ph.D.



STATEMENT OF THE PROBLEM

- The musical-industrial complex recapitulates and reinforces the dismemberment and objectification of Black women's voices and bodies. The musical-industrial complex only makes space for Black women who adhere to the entertainer construct—not Artists—in order to perpetuate their exploitation and commodification, thereby upholding an Americanized system that profits from the suppression of Black women's creative, spiritual, and intellectual power.

THESIS STATEMENT

- The purpose of this dissertation is to examine the ways Black women like Jill Scott use live performance to orchestrate their voice in a ritualistic space that recovers ancestral-cultural knowledge and traditions to navigate the confining and exploitative functions of the musical-industrial complex and (re)members themselves as Artist.

RESEARCH QUESTION S

1. How do Black women use live performance as a site of ritual to evoke ancestral reverence and (re)member themselves as Artists?

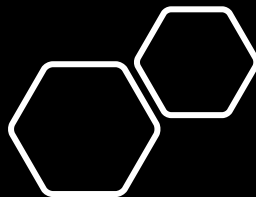
2. In what ways do these performances empower Black women Artists to disrupt and challenge the musical-industrial complex and resist its entertainer construct?

THEORETICAL FRAMEWORK

- This study is framed by ritualistic revival and ancestral reverence by way of Conjure Feminism.
- Conjure Feminism is a spiritual framework that privileges Black women's ancestral-cultural knowledge and traditions. It is a survival, resistance, and liberatory praxis for Black women to examine and explore their lives outside the white gaze; its key component is spirit work by way of ritual and ancestral reverence.
- Ritualistic revival was developed by Black Arts Movement member Barbara Ann Teer. It is Black woman-centered, which combines Black Pentecostal Church practices and ancient Yoruba African ritual traditions. Black women's intellectual traditions are centered, and their transcendental knowledge is privileged as its own episteme. Its three tenets are: to educate, promote unity and harmony, and invoke a spiritual cleanse.
- The Ancestor is the key figure in Black women's creativity. Thus, Black women's creativity connects them to their ancestral heritage. Their creativity, then, positions them as genealogy mediums who transmit knowledge "between foremothers, other mothers, grandmothers, mothers, and daughters" by way of ritual practices and oral tradition.

SONG	LYRICS/SOUNDS/VOCAL NOTES/CROWD	DESCRIPTIVE NOTES	MEMO/INTERPRETATIVE NOTES	CONJURE FEMINISM: RITUALISTIC REVIVAL OR ANCESTRAL
"A Long Walk (Groove) [Groove]"	music intro smoothly fades into intro of this song			
	crowd claps and cheers		It seems like Scott has walked on stage.	unifying--audience is in agreement with the anticipation of Scott's performance
	bass guitar starts then drums and other instruments join	Preparing for the song to begin.		
	background singers--> "Maybe" repeats 7x	first "maybe" is higher/med register; second "maybe" is low register--they repeat this pattern		
	"You're here..."	deep low registered voice		
	dragging and elongating each word and note	taking her time with each word and syllable	rearranging the original song	
	"Lord...Lord...Lord...have mercy on me	higher alto register-->pleading/prayer-like		
	"I really dig your company"		Is she really addressing the crowd? Signifyin'? The crowd assembled for ritual?	
	"I was blind now I can seeee"	alto voice		
	"What a king supposed to be"	low register	Her supernatural vision? Her supernatural sight opening up to deliver this ritual experience?	
	"Baboy, I feel free...yeaaa"			
	"Maybe we can take a long walk"--her and background singers		Is she inviting the audience to journey with her on this experience?	
	Scott responds to "maybe we can take a long walk" with "okay" and "alright"	She's answering the background singers	Is she reassuring the audience of that this journey is going to be fine?	
	"Let's take a long walk around the park after dark..."	All in unison in high alto register	Seems like a declaration to walk in Black love; offering everyone the chance to experience Black love as community	
	"Your background ain't squeaky clean"	Background singers in high soprano register		
	addresses the crowd "Hello, DC"		DC is known as Chocolate City	
	goes back to bridge then chorus			
	"maybe we can save the nation...come on"		Black love is radical and revolutionary; inviting the crowd with her by saying "come one"	
	"come on" repeats			
	elongates and plays with "on"	jazz like note/scatting		
	end on the word "silent"	emphasizes the "I"		

Song	Ritualistic Revival/Didactic	Ritualistic Revival/Unification	Ritualistic Revival/Cleansing	Ancestral Reverence
Track 2: "A Long Walk (Groove) [Groove]"- 6:18 mins	<p>→ Scott sings "I was blind now [pause]/ I can see (holds note)/what a king's supposed to be/baby I feel free"—</p> <p>meaning—Scott is having sermonically letting the audience know about Blackness and Black men and her relation to them. Goes against the Eurocentric construction of how they stripped Black people's identity and inheritance. The pause implicates that she has made the switch of being able to know the truth.</p> <p>→ "maybe we can talk about Surah 31:18"... "maybe we can talk about Revelation 3:17"... "maybe we can talk about Psalms entirely."—meaning—Acknowledging and reaching the different religions that Black people mostly practice: Muslim (Nation of Islam) and Christianity. Both scriptures Surah 31:18 and Revelations 3:17 both speak about being humble and that riches do not make you better than anyone—actually it makes you poorer than actual poor people. Psalms book which is mostly</p>	<p>→ Scott begins in a slow, very low register voice with the opening two words then switches to alto voice for the rest of the lines "You're here/I'm pleased/I really dig your company"—</p> <p>meaning Scott is welcoming everyone to her performance; although the song is about a relationship, Scott is flipping it by making it her welcome for all to join her on this experience.</p> <p>→ Scott and background singers "Maybe we can take a long walk" (repeats 7x) Scott responds to this line with "alright" and "okay"—meaning—Scott is offering to take the audience on a "long walk"; this long walk is a (re)membering and a (re)imagining of Blackness before colonialism and without the white gaze.</p> <p>→ Scott sings "maybe we can save the nation/come on"meaning—Scott is reminding the audience that when Black people are united that revolution can happen.</p>	<p>→ Scott begins in a slow, very low register voice with the opening two words then switches to alto voice for the rest of the lines "You're here/I'm pleased/I really dig your company"meaning—This is not Scott's normal singing voice. Who is she summoning? Or who is summoning her?</p> <p>→ Scott sings "I was blind now [pause]/ I can see (holds note)"meaning—Uses a portion of the hymnal, "Amazing Grace," a staple song in the Black church. Connecting her to ancestral roots and the foundation of Black culture and music which were spirituals and hymnals.</p> <p>→ Scott sings the bridge in a jazz-like rhythm with sharp cuttings of words and notes with the background singers echoing one line or word "Or maybe we can see a movie/or maybe we can see a play on Saturday/or maybe, maybe we can roll a tree and</p>	



CAUAM

CLARK ATLANTA UNIVERSITY ART MUSEUM