Data, Archive, Infrastructure

Fall 2018 Graduate Seminar | NMDS 5278 | CRN 3859
Tuesdays 4-5:50pm | 6 East 16th Street, Room 611
Shannon Mattern, Ph.D. | matterns@newschool.edu | office hours by appointment (write me!)

“There has been more information produced in the last 30 years than during the previous 5000.”

We’ve all heard some variation on this maxim. As we find ourselves wading through a billion websites; as publishers supply over two million books to the world’s libraries each year; as we continue to add new media – from apps to geo-tagged maps – to our everyday media repertoires, we continually search for new ways to navigate this ever more treacherous sea of information. Meanwhile, our analog audio-visual archives are deteriorating, and our ever-volatile digital media and data sets present their own preservation challenges. Throughout human history we have relied on various institutions and politico-intellectual architectures to organize, index, preserve, make sense of, and facilitate or control access to our stores of knowledge, our assemblages of media, our collections of information. This seminar looks at the past, present, and future of our archives, libraries, and data repositories, and considers what logics, politics, audiences, contents, aesthetics, physical forms, etc., define them. We will examine what roles these collections play in a variety of contexts: in democracy, in education, in science, in socio-cultural heritage, in everyday life, and in art. Throughout the semester we’ll examine myriad analog and digital artworks that make use of archival/library material, or take the archive, library, or data repository as their subject. Some classes will involve field trips and guest speakers. Students will have the option of completing a substantial traditional research project, or a research-based, theoretically-informed creative/production project for the class.

Course Materials

All readings will be posted as pdfs to the class website: http://www.wordsinspace.net/data_archive/fall2018

To access password-protected readings, you’ll be prompted to enter the user name <student> and password <seecritfilez>. Not so secret, eh?

A few notes about the weekly readings/screenings/listening exercises:

- I believe we can better appreciate the complexity, relevance, and resonance of each of our weekly themes by approaching them from multiple theoretical, historical, practical, and creative directions. That’s why, for each week, I’ve put together a mini “anthology” rather than assigning a single definitive text. Yes, sometimes those reading lists might look intimidatingly long – but the total number of pages hardly ever exceeds 150 (and a lot of those pages are illustrated!), which is a more-than-reasonable workload for a graduate student. Plus, each text on that list is there because it has the potential to add a distinctive voice to our conversation (you should see the ridiculously long lists of readings that didn’t make the cut!).

- That said, my selection of a particular text does not constitute an endorsement of it. Sometimes I choose texts that annoy me, or with which I disagree, for a few reasons: because they’re widely cited and I think it’d behoove you to be aware of them, because I want to allow you to exercise your own judgment, and because I’m pretty sure they’ll make for good conversation.

- We will not address all the readings in our in-class discussions. Some readings are primarily factual, some are self-explanatory, some simply present interesting illustrations or case studies; we needn’t discuss these sorts of texts in-depth – but they’re still worth your time. They provide valuable nuance and color that will inform our discussions, shape your own understanding, and, ideally, inspire ideas for your own projects.
Your Contributions

ATTENDANCE AND PARTICIPATION. Our class is a mix of seminar and workshop, and its success depends on your regular attendance and reliable participation. We need each other to show up on time, having completed the readings, and prepared to engage constructively and respectfully with one another. See below for more on our commitment to inclusion and respect.

[I apologize for the pedantry of the following. Yet recent semesters’ experience has demonstrated that such codification of policy is necessary.]

If you must be absent, please notify me in advance. One absence will not affect your grade. Two absences will result in a “one step” reduction in your final grade (i.e., from an A to an A-). Three absences will result in a “two-step” reduction. Four absences will result in failure of the course; to avoid the ‘F’ on your transcript, I’ll instead advise you to withdraw from the class. Please note that absences include those days you might miss at the beginning of the semester because of late registration. Please note, too, that a class absence does not entitle you to a private reenactment of the missed class.

I am required by The New School to take attendance at the start of class. Students who arrive more than 15 minutes late will be marked absent. Your timely arrival is appreciated. Students who are consistently late disrupt their classmates and impede our class progress.

While I am happy to work with you to tailor the class’s content and assignments to your interests, and to help you develop strategies for project planning and time management – and while I aim to be sympathetic to the challenges students face both inside and outside the classroom – I ask that you please also respect my time and acknowledge my heavy load of responsibilities. I cannot allow expectations for accommodation to compromise my own health.

Attendance and participation are worth 20% of your final grade.

PROCESSING POSTS. Just as archivists “process” a newly-acquired collection, I’ll ask you to process our readings before coming to class, so we can make the most of our in-class discussion. You’ll need to post to our class blog five ~150-word (maximum! seriously!) “processing posts” over the course of the semester; you should begin posting within the first three weeks of the semester, and keep posting at least once every three weeks for the duration of the semester. Posts are due by noon on Tuesdays. Seriously. Your posts should involve some critical, synthetic reflection on the week’s assigned readings, but would also ideally include: ideas that you find particularly captivating or frustrating and that you might like to explore through further research (perhaps your final project); questions you’d like us to address in our group discussion; connections you’ve drawn between the readings and art you’ve recently experienced, places you’ve recently been, current events you’ve heard about, etc. You’re welcome to illustrate your posts with images, audio, video, etc., where appropriate. These posts are worth 20% of your final grade.

APPLICATION. Over the course of the semester each student will submit one 900- to 1200-word post and deliver one 15-minute in-class presentation focusing on a concrete application of the theories we discuss in class. These are not two separate assignments; your paper can be the script for your presentation!

Where do you see the week’s central themes playing out in the world – in the news, in a brick-and-mortar library or archive, in an artist’s work, in a particular online database, in one of the many behind-the-scenes spaces supporting our digital infrastructure, etc.? In your paper and presentation you’ll want to strike a balance between (brief) synopsis of the relevant theoretical frameworks or concepts; references to (quotes or paraphrases!) at least one of the assigned readings; description of your chosen concrete subject; and critical analysis of that subject in light of those theories and concepts.
Your paper should be posted to our class website before class on the date you’re scheduled to present. You’re encouraged to include illustrative media. And please note that, just because it’s a blog post doesn’t mean it’s casual writing; please edit and proofread! You’ll have ten minutes for your formal presentation, then we’ll dedicate roughly five minutes to discussion. The presentation and paper are together worth 20% of your final grade.

You’ll find a few sample application projects from our Spring 2011 class here, from our Fall 2012 class here, from our Fall 2013 class here, from our Fall 2014 class here, and from our Fall 2017 class here.

FINAL PROJECT PROPOSAL. See below for more on the format of the final project. Throughout the semester I hope you’ll come across several ideas, arenas, individuals, etc., about which or whom you would like to know more. This final project will give you the opportunity to delve deeply into a research and/or creative area of personal interest. You can draw inspiration from previous students’ work: here’s what the students in my 2011 “Archives/Libraries/Databases” class did, here’s what the 2012 students did, here’s what the 2013 students did, here’s what the 2014 students did, and here’s what the 2017 students did.

You should begin thinking about potential topics early in the semester. By 5pm on Monday, October 29, you’ll need to submit to me privately, via Google Drive, a formal ~900-word (including end-matter) project proposal. Please share your work as a Google Doc or Word Doc so I can add margin comments.

This proposal should include:
1. a problem statement or research question;
2. a discussion of your proposed research methodology and an outline of your research/production plan*; and
3. a tentative bibliography containing at least ten sources, half of which must be scholarly sources.

You’ll be expected to share your proposal in an informal five-minute presentation in class on October 24. I certainly don’t expect your proposals to be perfect (the primary reason I ask you to submit these is so you can receive constructive feedback before delving too deeply into your projects), but I do expect the proposals to evince some serious contemplation, good planning, and an awareness of relevant resources in the field. The proposal is worth 10% of your final grade. You’ll have an opportunity to revise and resubmit the proposal if necessary.

*If you’re considering a research-based creative project or media production, your “research methodology” section should explain how your chosen format – video, artist’s book, interactive map, audio documentary, etc. – serves as an appropriate “method” for your project, i.e., how the form suits the content.

FINAL PROJECT. Throughout the semester you should be working toward the completion of either (1) a 4,000- to 6,000-word paper (word count includes end-matter), or (2) a creative/production project (that’s of final-project-appropriate scope) with a 600-word accompanying text, in which you address the critical and/or aesthetic issues you aimed to explore through your work, explain how your chosen format aided in that exploration, and provide a bibliography listing the critical resources that informed the project. This research project is worth 30% of your final grade, and is due before class on December 11, our final meeting. Papers and support papers for creative projects should be submitted via Google Drive.
Policies and Procedures

INCLUSION & RESPECT

Modified from The New School’s Safe Zone declaration: We in this classroom are dedicated to creating a welcoming environment for all members of the university community, inclusive of race, ethnicity, national origin, culture, language, gender and gender expression, sexuality, religious and political beliefs, age, and ability. We’ll aim to celebrate our diversity and to respectfully negotiate differences in experience, understanding, and expression. We will stand against all forms of discrimination and oppression, whether directed against individuals or groups. We will also make an effort to respect one another’s individuality in our forms of address, which includes learning one another’s preferred names and pronouns.

If you experience anything in the classroom that undermines these values—or if there is anything I can do to better cultivate inclusivity and respect—please feel free to let me know. Likewise, if you are facing personal challenges inside or outside the classroom that are impacting your class performance, I’m happy to speak with you about strategies of accommodation, and to help you find the appropriate support resources at the university.

SUBMITTING WORK VIA GOOGLE DRIVE

You’ll occasionally be asked to submit your work via Google Drive. Because I prefer to insert margin comments and propose revisions directly in/on your text, I need to work with an editable document (e.g., not a pdf). For this reason, I ask that you please either (1) create your documents in Google Drive; or (2) upload documents in .doc format, which I can then download and annotate using “track changes,” and return to you via email. You can share your material with me by clicking on the “Share” button in the upper-right corner of Google Drive/Docs, inserting my email address, then clicking on the little pencil icon and choosing “can edit.”

I’ll probably propose some line edits and add some margin comments to your Doc. I don’t expect you to respond to my recommendations and queries, but I do hope you’ll at least consider them! If, however, you would like to continue the dialogue in the comments section by responding and requesting additional feedback from me, you’ll need to alert me via email because I can’t continually monitor for new activity across all students’ documents.

POSTING WORK ONLINE

We’ll all create accounts for our class’s blog, and we’ll briefly review how to post. You’re invited to post any class-related material—events, exhibitions, news, etc.—at any time, and you’ll occasionally be asked to share your work online. If you’re not comfortable posting your work, please don’t hesitate to talk to me.

DEADLINES

Assignment deadlines are clearly noted on the syllabus. In all cases, you are made aware of these deadlines weeks in advance, and in some cases you even choose your own assignment deadlines. I am also more than happy to work with you, in advance of assignments deadlines, to develop your projects. Thus, there is little reason for you to miss deadlines. Work that is late for any reason will be penalized one-half letter grade for each 24-hour period and will not be accepted after a week. Extensions will be granted only rarely, and only after consulting with me at least two days in advance of the assignment deadline. Deadlines are rigid in the professional world, and I expect similar conscientiousness and courtesy in the classroom.
I take your work seriously, I read it closely, and I'm known for providing substantial, thorough, constructive feedback. I set aside big blocks of time for assignment review immediately after each deadline. Missing deadlines means you miss your “window of opportunity” for review, which is an essential part of your learning in this course (and any course, for that matter). **Late work = no comments.**

A student who has not submitted all assigned work by the end of the semester does not receive an “Incomplete” by default. “Incompletes” are assigned only in extreme circumstances, and require that the student consult with me well before the end of the semester and sign a contract obligating him or her to complete all outstanding work by a date that we agree upon. Again, late work will not receive feedback.

**CHANGES TO THE SYLLABUS**

I make every effort to map out the entire semester before the semester begins, so we both know what we’re in for. Yet we may need to make a few small alterations to our schedule: we might host a guest who’s passing through town, I might decide to cut a couple of our readings or substitute new material that’s published over the course of the semester, etc. Any changes will be noted, with plenty of advance notice, on our class website, which will always be the most accurate, up-to-date “control center” for our class. This printed syllabus is really just an administrative document.

**ACADEMIC HONESTY**

All students are expected to familiarize themselves with the University’s [academic honesty policy](#). Plagiarism or cheating of any form will result in immediate failure of the course. If you have any questions regarding proper citation of sources or other academic integrity matters, consult the [University Learning Center](#).
Week 1: August 28

Introductions + Orientation
From Profusions of Papers and Pictures to Data Deluge

The last two years have been an epistemological minefield. Between alternative facts and Russian bots, leaking and doxing, Twitter (anti-)diplomacy and conspiracy theories, and threatened cuts for libraries and climate research, it’s difficult to discern what forms of knowing (if any) our current administration values.

Today, as we preview the various themes and concepts we’ll be exploring throughout the semester, we’ll also consider how these concerns are particularly resonant – and of critical importance – in our contemporary climate: political, cultural, socioeconomic, and ecological. Issues of privacy, visibility, and representation; of veracity and credibility; of accessibility and sustainability: all are pertinent to the realms of information management, scholarship, creative production, cultural politics, and beyond. What role can, or should, our knowledge infrastructures – both official institutions and informal, “rogue” activities; both mega-databanks and modest community archives – play in cultivating a better educated, more equitable, more just society? A society that recognizes the value of learning and compassion and aesthetic pleasure?

We’ll start thinking about these questions today, and continue our exploration throughout the semester.

We’ll also look ahead to our in-class activity for next week, when we’ll diagram a contemporary information system. We need to choose one (or two) case(s) to investigate in small groups. Here are just a few options, although we can certainly explore others:

- **The Alt-Right Web**: Alice Marwick and Rebecca Lewis, *Media Manipulation and Disinformation Online* (New York: Data & Society Institute, May 2017) [the report’s fabulous, but long; you’ll need to skim].
- Or, whatever fresh hell has emerged since I completed this syllabus in early August.
- What other “epistemic communities” or “belief networks” might lend themselves to network mapping? Various conspiracy circles? Supply chains?
- Consider also *historical* information ecologies, like those that Alejandra Dubcovsky describes in the early colonial American South, where, in the days before postal systems and printing presses, oral networks – composed of spies, scouts, traders, missionaries, couriers, hunting parties, shipwrecked sailors, captured soldiers, fugitive slaves – linked together Native American, African, and European communities (*Informed Power: Communication in the Early American South* (Cambridge, MA: Harvard University Press, 2016)).
Week 2: September 4
Ecologies of Information: Entangled Infrastructures

IN-CLASS ACTIVITY: We’ll break into groups to create forensic diagrams of an information ecology; we’ll map its actors, connections, and relations. I’ll bring the craft supplies!

READINGS
What models and metaphors have we used to describe the structures and functions of our knowledge systems?


Aestheticizing Information Ecologies (which is what we’ll be practicing in class today):

- Hito Steyerl & Laura Poitras, “Techniques of the Observer,” Artforum (May 2015) [and here’s the NSA Treasure Map to which S+P refer].

Forensic Research:

- In last week’s class we’ll have chosen a case study – a single complex information system – for today’s diagramming activity. To prepare for this activity, we’ll all need to do some background research on the case: skim through some academic articles and books, review recent news, peruse the tech press, etc. We’re not all going to read the same materials – and that’s kind-of the point; we want to distribute our labor and cover a vast terrain. Please keep track of what you review, and bring a source list to class.
- Try to get a sense of the human, institutional, and non-human actors, hardware, software, protocols, and other entangled infrastructures that compose this information system, and the cultures and ecologies that supply and sustain it. Yeah, that’s a lot of mixed metaphors.
Epistemological Architectures

Week 3: September 11
Archaeologies of the Archive

FIELD TRIP: New York City Municipal Archives, with Marcia Kirk, Archives and Research Associate, NYC Department of Records and Information Services
- Meet at 4:00 at 31 Chambers @ Centre St. Take 4/5/6 to Brooklyn Bridge. Please bring picture ID.

READINGS
To provide some context for our field trip:
- NYC Department of Records + Collections + Digital Galleries

Some canonical archival theory, and some insight into how archives work:
- We’re reading this because we cannot escape it: Jacques Derrida, “Note” + “Exergue” in Archive Fever: A Freudian Impression (University of Chicago 1996): 1-23.
- Trevor Owens, “What Do You Mean by Archive?” The Signal (February 27, 2014).
- “What Do Archivists Keep (Or Not)?” Archives @ Peel Art Gallery (April 4, 2018) and “How Do Archivists Describe Collections? (Or, How to Read a Finding Aid)” Archives @ Peel Art Gallery (February 29, 2016) [there are lots of great posts on the PAMA Archives blog].

Applications: on processing unorthodox collections:
- Jennifer Ulrich, “Transmissions from the Timothy Leary Papers: Applying Archival Processing,” NYPL Archives Blog (March 26, 2012);
- “Networked Q&A with Marvin Taylor,” NYU Workshop in Archival Practice Blog (April 20, 2012) → and the Wojnarowicz Knowledge Base Taylor and his team launched five years later.

Housekeeping:
- Sign up for your Presentation Week!

September 18: No Class: Yom Kippur
Week 4: September 25

**Library Lineages**

FIELD TRIP: Brooklyn Public Library with David Giles, Chief Strategy Officer. We'll meet in the lobby of the Central Library, 10 Grand Army Plaza, at 4pm.

**READINGS**

- Brooklyn Public Library, *Now/Next: Strategic Plan 2018*.

Consider the material concerns (and opportunities) of other institutions:


Week 5: October 2

**(Infra)Structures and Logistics**

We'll recap our previous field trips and discuss the material landscapes and logistics of information.

**READINGS/SCREENINGS**

**The Warburg Library**

- The Warburg Institute Library and Classification Scheme [video explanation] + Cornell’s Mnemosyne project.

**The Prelinger Library**


**Backstage & Underground**

Epistemological Apparatae

Week 6: October 9
Intellectual Furnishings & Containers

IN-CLASS ACTIVITY: Epistemological Fieldwork: you’ll be observing how people use the material environment, and the material objects in it, to structure their engagement with media and their intellectual labor. More directions to come.
– Or, depending upon our class enrollment: PRESENTATIONS

READINGS: It’s a long list, but it’s really just half an academic article (Chun); three good-sized magazine-y articles (Mattern, Springfield, Bush); a short essay (Stewart); a short blog post (Tarrish); and a couple websites.


Paul Otlet
- See the Google Cultural Institute’s Mundaneum Collection, and especially their “The Origins of the Internet in Europe: 1895-2013” exhibition. And consider what it means that Google is collating resources from the world's cultural institutions, and positioning itself in relation to Otlet's legacy.
- We'll also talk in class a bit about Suzanne Briet, who, in advancing Otlet's work, argued that even stars and rocks and antelopes, within the right epistemological “container,” can constitute “documents.”

Vannevar Bush
- Vannevar Bush, “As We May Think,” The Atlantic (July 1945).
Week 7: October 16
Ordering Logics

PRESENTATIONS: TBD

GUEST: Sarah Hamerman, Poetry Cataloguing Specialist, Princeton University Library

READINGS

- Kate Crawford, “AI Now and the Politics of Classification,” University of Washington [video] (March 6, 2018) [focus on 31:40 to 53:10, 57:40 to 1:01:23]. Crawford, co-director of the AI Now Institute, repeats some of the history we’ve read about for today, yet she situates it in relation to artificial intelligence.

Monday, October 22: Opening Event for Digital Privacy Exhibition
Brooklyn Public Library, Grand Army Plaza | More Information To Come!

Week 8: October 23
Epistemological Aesthetics

PRESENTATIONS: TBD

READINGS/LISTENINGS

- Shannon Mattern, “Archival Aesthetics,” Talk @ Princeton-Weimar Summer School on “Archive Futures,” Bauhaus University, Weimar, Germany (June 18, 2015).
- Check out Rhizome’s *Net Art Anthology* – especially Antoni Muntada’s *The File Room*

Optional: Pick a couple other archivally-aligned artists, and explore their work:

PROJECT PROPOSALS DUE BY NOON ON MONDAY, OCTOBER 29!

Week 9: October 30
Project Workshop

PROJECT PRESENTATIONS: In class, each student will have five minutes to share his/her proposed final project. This is your opportunity to draw on your classmates’ collective wisdom in refining your plans, so you can make the best use of your time over the remaining six weeks of the semester. You’ll want to help everyone understand your plans as concretely as possible, so please consider integrating images, video clips, models, etc., into your presentation.

Subjects & Publics

Week 10: November 6
Epistemological and Political Subjects

PRESENTATIONS: TBD

READINGS


Now, check out these two short applications:

- On the ethical quandaries of digitization and visibility: Tara Robertson, “Digitization: Just Because You Can, Doesn’t Mean You Should,” *Tara Robertson* (March 20, 2016) – read the comments, too!
Week 11: November 13
Acknowledging and Addressing Archival Injustices

PRESENTATIONS: TBD

READINGS

- Harrison Cole and Zachary Griffith, “Images, Silences, and the Archival Record: An Interview with Michelle Caswell,” disclosure: A Journal of Social Theory 26 (July 2018): 21-7 – or, if you’ve got a bit more time, and you’d like more context on the “ethics of care” and feminist philosophy underlying these archival practices, see instead: Michelle Caswell and Marika Cifor, “From Human Rights to Feminist Ethics: Radical Empathy in the Archives,” Archivaria 81 (Spring 2016): 23-43.


- On creating collections that embody the values of communities of color: Bergis Jules, Simone Browne, Kameelah Janan Rasheed, and Doreen St. Felix, “Failures of Care” Panel, Digital Social Memory: Ethics, Privacy, and Representation in Digital Preservation conference, The New Museum, February 4, 2017 {video} (1:08). Consider the politics of invisibility, erasure, and the choice not to be documented and archived – themes Robertson addressed last week, too. I recommend that you look up each of these panelists, too; it’s a formidable group.

Optional: Other Case Studies:


- On feminist activism in archives and libraries: Kate Eichhorn, Interview with Hope Leman, Critical Margins (January 1, 2014).


Collections (aka Content)

Week 12: November 20
Photo Collections

PRESENTATIONS: TBD

READINGS: Yes, there are quite a few readings this week – but that’s just because there are so many excellent resources on picture collections! It’s only 88 pp in total, including lots of images. But you’re also welcome to read modularly: choose between either the Crimp/Springer/Spigelman set or the Kamin/Ernst set.

- If your brain is too full, you’re welcome to pick one of the following two sets:
- See also the various preservation projects listed in the table of contents of Maja Kominko, Ed., From Dust to Digital: Ten Years of the Endangered Archives Programme (Cambridge, UK: Open Book Publishers, 2015).
Week 13: November 27
Collecting and Preserving Sound and Moving Images

PRESENTATIONS: TBD – no more than 2

GUEST: Rachel Mattson, PhD, Curator, Tretter Collection for GLBT Studies, University of Minnesota; Former Manager of Special & Digital Projects, La MaMa Experimental Theatre Club Archives; Core Member, XFR Collective; Historian

READINGS/SKIMMINGS/LISTENINGS
- Rick Prelinger, “Workshops, Workflows & Wooden Trains,” Keynote at Rare Books and Manuscripts Section Pre-Conference, Oakland, CA, 2015 – It’s a great presentation, but a bit difficult to follow on Slideshare. As an alternative: “Prelinger Archives Part 1,” C-Span (April 11, 2013) {video}.
- Explore the various kinds of sound archives: poetry archives, radio archives, bird calls, sound art, oral histories of Holocaust survivors, genocide archives; community oral histories, and so on.

Choose a couple from among the following applied texts regarding the material challenges of preserving and accessing/exhibiting archival audio-visual material:
- Skim through the program for “Listening to the Archive: Histories of Sound Data in the Humanities and Sciences,” Humboldt-Universität and Max-Planck Institute, Berlin, February 11-13, 216.
- Note the breadth of the British Library’s sound collections, and its campaign to preserve those materials.
- On the LOC’s preservation challenges and resources: Michael Gaynor, “Inside the Library of Congress’s Packard Campus for Audio-Visual Conservation” Washingtonian (May 9, 2011) [on the LoC’s preservation challenges and resources].
- Skim through the program for “The Politics of Film Archival Practice,” Stockholm, November 2016.
Week 14: December 4  
Perpetual Storage

PRESENTATIONS: TBD

READINGS/SCREENING [tentative list; will likely be revised as I learn more about your interests over the course of the semester]

Storage Media for Deep Time


Week 15: December 11 – Final Class

FINAL PRESENTATIONS

2 Thanks to Twitter friends who helped me identify case studies for this exercise!


Mattern, “Cabinet Logic,” IKKM Talk, Bauhaus University, Weimar, Germany (January 20, 2016); Jennifer & Kevin McCoy, “Every Shot, Every Episode”; Henry Petrofski, The Book on the Bookshelf (New York: Vintage, 1999); Storage Techniques for Art, Science and History; the work of Lynn Spigel and Nader Vossoughian.


LOCAL RESOURCES: CUNY Center for Humanities “Community Archives” research group; *Interference Archive*; Lesbian Herstory Archives


