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RECOVERY HUB for AMERICAN WOMEN Writers!

NEH DIGTIAL HUMANITIES ADVANCEMENT
GRANT LEVEL I
FINAL WHITE PAPER

WHITE PAPER AUTHORS: KARIN DALZIEL, JESSICA DESPAIN,
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TABLE OF **CONTENTS**

03 PROJECT TEAM

05 PROJECT SUMMARY

07 PROJECT SIGNIFICANCE

09 PROJECT ORIGINS

10 PROJECT GOALS

11 PROJECT ACTIVITES

16 CHANGES & CHALLENGES

17 PROJECT OUTCOMES

22 PROJECT EVALUATION

25 PROJECT CONTINUATION & IMPACT

31 DISSEMINATION

32 BIBLIOGRAPHY

33 APPENDICIES

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PROJECT **SUMMARY**

The Recovery Hub for American Women Writers is a multi-institutional infrastructure for scholars using digital humanities tools and methodologies to recover the neglected works of American women writers. Like its parent organization, the Society for the Study of American Women Writers (SSAWW), the Recovery Hub is committed to diversifying the field of literary study while reconceptualizing where knowledge is socially and historically centered. Feminist academics have been recovering texts from both hemispheres, including the writings of Zora Neale Hurston, Harriet Jacobs, and María Ruiz de Burton, crucial figures who are now routinely included in scholarship and curricula.

In January 2020, the project was awarded a National Endowment for the Humanities (NEH) Level I Digital Humanities Grant. This grant supported the creation of a core project team from three main institutional partners: Southern Illinois University of Edwardsville's Interdisciplinary Research and Informatics Scholarship Center (IRIS), University of Nebraska Lincoln's Center for Digital Research in the Humanities (CDRH), and St. Catherine University.

The Recovery Hub provides the following services to support recovery practitioners as they learn new skills and help their projects reach broader audiences and achieve long-term sustainability:

Consultation

The Recovery Hub employs a network of paid consultants with content expertise and DH experience to help scholars design their research; manage their projects; learn technical skills; and ask questions about digital ethics, acquisition, and fair use (see Appendices – Appendix 1 for consultation flowchart). Scholars have access to one free 45-minute consultation yearly and, with a Recovery Hub membership, can request additional consultations. SSAWW covers graduate student memberships to the Hub, making this offering accessible to young scholars. The Recovery Hub also offers monthly tech hours, where team members present and lead discussions on project development, ethical practices, and specific technical skills.

Cultivation

Project cultivation is a year-long process that supports recovery researchers who wish to seek additional resources, guidance, or training in specific aspects of recovery and digital humanities (see Appendices – Appendix 1 for cultivation flowchart). The Recovery Hub chooses projects submitted in response to a competitive call. Selected projects receive a stipend, extensive consultation, data management, and site hosting when needed. Projects may be primarily editorial or include visualizations, mapping, or spatial analysis.

Feminist Peer Review

To help make digital projects legible as scholarship and facilitate their discoverability and citation, the Recovery Hub reviews projects for inclusion in a twice-yearly showcase on its website. This feminist model for open peer review emphasizes one-on-one mentorship and encourages recovery practitioners to build upon and cite the work of other feminist scholars. The Recovery Hub values the iterative nature of digital scholarship by offering in-process review even at a project's earliest stages.

Editorial Framework

Many recovery practitioners are new to digital editing and need a simple solution to publish editions and curate data for the long term. The editorial framework is a suite of documentation and tools. It provides an template for encoding texts using basic Markdown and makes them accessible online using a static site generator. The supporting documentation guides users through the process of choosing an encoding method, editing their texts, and making them live on GitHub pages. The Recovery Hub designed this easy-to-use framework for those who are just developing technical skills while also ensuring that the data behind their editions are well formed and transferable for future use. When it is finished, the team will use the framework in consultation appointments and with cultivated projects as needed, but it will also be openly available for scholars to use on their own.

PROJECT **SIGNIFICANCE**

As Amy Earhart documents in *Traces of the Old, Uses of the New*, recovery scholars in the 1980s were among the most active practitioners of digital scholarship. Their work, including Donna Campbell's *American Literature* and Judith Fetterley's *Nineteenth-Century Bibliography Project*, was instrumental to the founding of SSAWW. Despite growing interest in recovering the works of underrepresented communities, it remains difficult for recovery professionals to find the monetary assistance and human resources necessary, especially for smaller projects championing lesser-known authors. This challenge is exacerbated by the increasing number of scholars without institutional affiliation or with limited support. The standardization and sustainability of DH, even on a microscale, requires funding from sources that have traditionally emphasized high impacts and broad audiences.

The Recovery Hub applies feminist and decolonial methods to the creation, curation, design, and sharing of content. Its approach is grounded in the work of Latinx feminist scholars, including the foundational contributions of Gloria Anzaldúa (*Borderlands/La Frontera*, 1987), Catherine Walsh ("Shifting the Geopolitics of Cultural Knowledge," 2010), and Maria Lugones ("Toward a Decolonial Feminism," 2010).

Their work centers indigenous texts, histories, and epistemologies to challenge Euro-centric perspectives of race, ethnicity, gender, and sexuality. Committed to cultivating a community of diverse scholars and inclusive content, the Recovery Hub's steering committee aims for at least 50% of affiliated projects to recover Black, Indigenous, Latinx, Asian, and LGBTQIA+ voices. The Hub's steering committee and advisory board include members of projects modeling this work, such as the *Colored Conventions Project*, *The Winnifred Eaton Archive*, and the *Black Book Interactive Project*.

The project also responds to Roopika Risam (*New Digital Worlds*, 2018) and Lauren Klein and Catherine D'Ignazio (*Data Feminisms*, 2020). They explore the intersecting relationships between feminist practice, content, and technical specifications with an awareness of how the design and implementation of technology can exclude and objectify people. Despite notable exceptions, the digital humanities is not often geared toward addressing, attracting, or educating women, gender minorities, or people of color. In her repositioning of recovery, published in *American Periodicals*, Brigitte Fielder describes the process "as a larger project of archival reparation that accurately represents the historical relations of power and upends them through more rigorous attention to our body of texts" (20). By focusing on the resources and training available to scholars, the Recovery Hub addresses the system of power underlying not just cited and published texts but also the technological infrastructure that continues to privilege scholarship on authors traditionally understood as canonical.

The Recovery Hub's intersectional and decolonial principles extend to every facet of its work, from planning and governance to data stewardship. It upholds the principles of findability, accessibility, interoperability, and reusability by including rich metadata descriptions and ensuring its content complies with web accessibility standards (WCAG 2.1 Level A, at minimum). Together, these measures contribute to the long-term sustainability of individual projects and of the Recovery Hub itself. In working with recovered texts, The Recovery Hub also consults the CARE Principles for Indigenous Data Governance, which were designed specifically to uphold indigenous peoples' rights and interests in their access to data but are essential ethical considerations for any data framework. Projects associated with the Recovery Hub maintain authority over their work. It uses memos of understanding to establish the responsibilities of all parties when cultivating new projects and requires projects to articulate their inclusivity and diversity goals in line with the people represented in their content. For additional information, see the Recovery Hub's mission statement and peer review guidelines.

PROJECT **ORIGINS**

Project History

Discussions about the challenges recovery practitioners face in the twenty-first century took center stage when Theresa Strouth Gaul published a 2009 essay in SSAWW's journal *Legacy* titled "Recovering Recovery" about the increasingly limited opportunities to publish recovered texts in print and the promises and challenges of digital environments. Scholars have since engaged in a series of panel discussions about the issue at the last four triennial SSAWW conferences. At the 2018 conference, Jessica DeSpain gave a talk formally proposing the Hub and organized a meeting to envision next steps. Twenty-three scholars attended the meeting, including representatives from SSAWW leadership, editors from *Legacy*, and foundational experts in the field of digital recovery. Subsequently, DeSpain established a thirteen-member steering committee that applied for and was awarded a National Endowment for the Humanities Level I Digital Humanities Advancement Grant.

PROJECT
GOALS

Project Goals

The six goals for the grant includes the completion of:

- a digital interface for the Hub that explains the project and its services, showcases projects, and features a cross-institutional pedagogy forum for teachers and students;
- a process for membership consultation, webinar training for consultants, and a bank of five trained consultants, tested with two pilot consultation projects;
- a model for supporting cultivated projects tested with two pilot projects;
- a model for peer review grounded in feminist methods tested with two pilot projects; and
- a fully-researched plan for the editorial environment at CDRH that integrates with the main site.

PROJECT **ACTIVITIES**

As outlined above, the Recovery Hub's primary objectives included forming the collaborative, institutional, and technological infrastructure for the Recovery Hub for American Women Writers; testing methods for supporting and sharing recovery projects in an accessible, sustainable format with broader audiences; using pilots to research practices for cultivating early-stage projects and testing models of a feminist DH peer review process; publicizing the Recovery Hub's launch in the scholarly community and beyond.

To achieve the stated project goals, the team completed the following activities:

- Research & Planning
- Development & Training
- Piloting

Research & Planning

From January to June 2020, the full steering committee conducted research into scholarly hubs, peer review platforms, DH learning opportunities, and methods for encouraging the pedagogical use of recovered texts. The Recovery Hub used Slack and Trello to manage and share research on each of its services. In the grant application, the project planned for the full committee to attend a three-day institute at SIUE to share the results of their research and design the mission, services, membership model, and workflows for the Recovery Hub.

Though the project team could not hold the three-day planning meeting in-person at SIUE due to the COVID-19 Pandemic, the steering committee met for a three-day virtual institute in June 2020.

Day 1: Cultivation and Web Infrastructure Progress
Day 2: Peer Review and Scholarly Networks
Day 3: Membership, Consultation, and Pedagogy

The three-day meeting resulted in decisions regarding its pedagogical model; the need for a social justice approach, and a mission articulating how the Recovery's Hub's feminist DH approach takes shape in its practices.

PEDAGOGICAL FEATURES

Initially, the committee outlined a pedagogical features portion of the site designed to get peer reviewed projects into classroom use. The core team gathered data at SSAWW conferences, during project consultations, and via anonymous surveys regarding educators' needs and expectations for open-access teaching materials. After further consideration, the Recovery Hub's approach to its pedagogical portion shifted significantly. With future funding, the pedagogical environment will include higher education teaching materials curated by pedagogical fellows who will create, collect, and share assignments, videos, and syllabi for classroom use, museums or historical societies.

SOCIAL JUSTICE

Throughout the initial planning stage, the Recovery Hub steering committee worked on a values statement that would stress the intersections between its mission and its technological protocols. Considerations included:

Ethical Implications: The discussion of content and representation with aims to cultivate anti-racist practices and inclusivity.
Tokenism: How the Recovery Hub can foster a comfortable and accessible space for equitable participation, resulting in an inclusive and diverse composition of board members.
Gatekeeping: How to minimize gatekeeping to maintain and reflect the Recovery Hub's mission, particularly for those who don't have access to monetary or institutional support; rather than requiring projects to demonstrate future funding, the group agreed to support scholars without institutional affiliation or scholars from institutions with little or no funding.

FEMINIST DIGITAL HUMANITIES FRAMEWORK

The following questions highlight the Recovery Hub's key considerations and decisions in establishing its feminist approach to digital scholarship and training, recovery, and peer review:

What makes a digital humanities project feminist?

In their introduction to *Bodies of Information: Intersectional Feminism and the Digital Humanities*, Elizabeth Losh and Jacqueline Wernimont delineate five keywords for analyzing and designing digital projects with a feminist lens:

Material: an awareness of the contexts and results of content, tools, and media.
Embodied: an emphasis of the people doing the work and project users with a focus on accessible, inclusive design.
Affective: the attendance to emotions in digital interactions.
Labor-Intensive: a visible, meaningful, and fair approach to labor.
Situated: focusing research on specific people in specific circumstances.

The Recovery Hub has considered these keywords in its development to foster a collective community, develop its infrastructure, and increase use and discoverability of digital projects. By building a collective of practitioners, the Recovery Hub disrupts the systems of power and privilege surrounding the digital humanities, nurturing a collective community that embraces an approach to technology that is material, embodied, and affective and prioritizing a feminist infrastructure and technological design. Its human-centered approach ensures that its content, the projects it supports, and the tools it uses are situated, transparent, accessible, sustainable, and preservable. At all project stages, it encourages members of its collective to consider the situatedness of their subjects, content, and context. In addition, the Recovery Hub's editorial framework for publishing digital editions balances accessibility for its users and data preservation for the future. Its technological decisions are focused on inclusivity, transparency, and access. Lastly, the Recovery Hub supports a community of use through its feminist peer review. Its project showcases are designed to share recovered texts with expanding audiences and emphasize their scholarly importance. By insisting that projects and reviewers articulate their labor and attribution practices and explain how they have considered their content and technology in ethical concert, our showcases model feminist approaches to the digital humanities.

What should an ethical peer review system for sustainable digital editions look like?

The Recovery Hub adapted the following six principles for feminist project management as defined in the article "A Speculative Feminist Approach to Project Management" (Radzikowski et al. pp. 100-110). An ethical peer review

system should [1] challenge the status quo; [2] be designed for an actionable ideal; [3] search out the invisible; [4] consider the micro, meso, and macro; [5] privilege transparency; and [6] welcome critique. The project's resultant model reflects these feminist principles in the following ways:

Transparency: The Recovery Hub's process promotes accountability, respectful dialogue, and one-on-one mentorship. Rather than single-blind or double-blind models that can reinforce exclusionary practices, neither the reviewers nor the project team members are anonymous.
Visibility & Credibility: The showcases recognize review itself as a form of academic labor; they allow for attribution for the reviewers as well as members of the project team.
Responsive Feedback: In instructions to reviewers, the Recovery Hub encourages feedback to be responsive to the circumstances, contingencies, and particulars of the project and its creators; to the positions of the project team members; to the funding and other available resources; to the current phase of the project being evaluated; and to the goals and audience as the project team describes them.
Holistic Evaluation: Reviewers provide holistic feedback on both the content and the technology that mediates it. They recognize the unique forms of labor underlying a digital project, from data entry to content creation, regardless of whether that work is executed by a faculty member, a staff member, a student, or someone outside the academy.

Development & Training

From July to December 2020, the project team built upon its research and planning to finalize documents and begin additional testing and development; the team shared materials with the advisory board in October 2020, resulting in a new set of revisions. Outcomes included:

- Final mission statement
- The first iteration of the Recovery Hub's main, public-facing site
- Facebook, Instagram, and Twitter accounts
- Calls for cultivated projects and peer review showcases
- Memo of Understanding template for cultivated projects
- A finalized membership model
- Drafted workflow and training modules for consultation
- Models for organizing, writing, and displaying project showcases that fulfilled the project's feminist goal
- Experimentation toward editorial framework designs using Jean Lee Cole's *The Woman's Literary Club of Baltimore* as a testbed

Piloting

Beginning in January 2021, the Recovery Hub moved into the piloting phase of the project, taking several important steps to refine training modules, test workflows, and share its services and aims with broader audiences.

- In February 2021, the team published an advertisement for consultants and a call for projects seeking cultivation or peer review on the Recovery Hub's main site; the call was shared on listservs for SSAWW, C-19: The Society of Nineteenth-Century Americanists, African American Intellectual History Society, American Association for State and Local History, Digital Humanities Summer Institute, Conference on Latin American History, Association for the Study of African American Life and History, Disability History Association, and the Immigration and Ethnic History Society.
- In April 2021, DeSpain and Margaret Smith accepted nine consultant applicants and hired five with expertise in information science, text encoding, and nineteenth-century scholarship.
- Smith finalized the protocol for training consultants. The protocol includes reading discussions, practice consultations, and informational videos.
- Over the spring, the team met with several practitioners interested in learning more about the Recovery Hub's cultivation process. They received five applications for cultivation and accepted three to test variant project types: one using more experimental visualization methods, one involving students in the encoding process, and one solo practitioner with limited technical and editorial knowledge. The core team chose three pilot projects. See Cultivation Project Abstracts in Project Outcomes.
- In May 2021, the project team met with each cultivated project to finalize their MoU and help them develop project charters. Beginning work in June 2021, the project team held regular meetings with cultivated project teams.
- The project team published four practice showcases on the site using the model from *Reviews in DH*; Smith used this process to finalize a workflow for peer review.
- The team received two applications for pilot peer review showcases; they tested the workflow when the first showcases were published on the site in January 2022.
- The editorial framework chose GitHub static sites with a Jekyll template and basic markdown as the best method for balancing the project's need for limited expertise and data preservation. The CDRH wrote an early draft of documentation and a Jekyll template for use with cultivated projects. Both Madden and DeSpain tested the template and documentation with student editors.

CHANGES &
CHALLENGES

Changes & Challenges

Due to an overload of media usage during the pandemic, the core team revised its plan for webinars for consultant training to a more interactive format that includes a discussion of key readings, project planning and management overviews, and practice consultations. Further, the original grant included extensive participant line funds for travel to the planning meeting; the team redirected this funding to support cultivated projects, train consultants, and travel for some participants to present at the SSAWW conference.

The Recovery Hub's originally proposed vision for its pedagogical space began as an asynchronous multi-institutional platform for student collaboration, but it has since been revised to instead collect and curate pedagogical materials and student work to share on the site and via social media. This is primarily due to the heavy workload required to moderate such a space, which would not be sustainable. See Project Continuation—Resource Library for future pedagogical project activities.

PROJECT **OUTCOMES**

OVERARCHING OUTCOMES

Since 2018, with the support of the Recovery Hub's initial NEH Grant, all goals have been achieved: The Recovery Hub has built a network of scholars dedicated to the institution's mission; executed the main site's design and release; developed a core infrastructure; fully launched a self-sustaining consultation program; and piloted its services. The following narratives below summarize the Recovery Hub's products:

Consultation

The Recovery Hub finalized its mechanism for selecting and hiring consultants based on expertise in information science, text encoding, and nineteenth-century scholarship. DeSpain and Smith, hired five consultants who completed the training program and provided feedback to refine the process in future years. Consultation services are fully operational and self-sustaining with funds from memberships. In 2021/2022, consultants held 17 consultation appointments with scholars pursuing digital humanities projects.

Cultivation

In its work plan, the Recovery Hub team promised to support two projects seeking cultivation. They received five applications and decided to support three projects with grant funds: Madden's *Anne Hampton Brewster's Letters from Rome*, Rose's *Mary Johnston's The Wanderers*, and Horn's *ArchivalGossip: A Scholarly Take on Nineteenth-Century Tattle Tales*. The Recovery Hub teams established an MoU with each project team to define the project's parameters and identified the roles and responsibilities of each party as they related to the individual project. They also guided each project through the process of creating a charter defining project goals, roles, and expected outcomes. Throughout the years, they offered tutorials and meetings as needed. The Recovery Hub's CDRH staff, Emily Rau and Karin Dalziel, addressed traditional editorial projects; the IRIS staff, DeSpain and Smith, provided guidance on innovative examinations of recovery, including mapping and visualization; Homestead provided support on archival research and editorial practice. The pilot projects allowed the Recovery Hub to complete and test its cultivation workflow (see Appendices – Appendix 2 for cultivation workflow chart). With additional funding, the Recovery Hub plans to refine its services and begin offering two projects cultivation each year.

ArchivalGossip. A Scholarly Take on Nineteenth-Century Tattle Tales

Dr. Katrin Horn, University of Bayreuth (Germany)
(with Selina Foltinek, University of Bayreuth)

ArchivalGossip is the digital outlet of Horn's ongoing research project, "Economy and Epistemology of Gossip in Nineteenth-Century US American Culture" (2019-2022). With an emphasis on realist fiction, life writing, and magazines, the project seeks to answer what and how gossip knows and what this knowledge is worth. To this end, the site analyzes women's uses of gossip at the time between the Seneca Falls Convention in 1848 and the ratification of the 19th Amendment in 1920, with a focus on the decades between 1860 and 1900 as a time when "the woman question" was particularly pertinent in American culture. The site consists of the project's blog, a sources page, annotations, and a digital database of selected objects of study collected from various archives. The database collects letters, diaries, articles, cartoons, photographs and paintings, auto/biographies, and information on people and events. With the Recovery Hub, Horn and Foltinek developed new exhibits, a timeline, and mapping functionality. The Hub provided additional training in Omeka and visualization tools, such as Palladio.

Anne Hampton Brewster's Letters from Rome

Dr. Etta M. Madden, Missouri State University

Madden transcribed and contextualized selections from the more than 600 "letters" Philadelphian Anne Hampton Brewster (1819-1892) wrote from Rome as a newspaper correspondent engaged with Italian politics and urban development during the Unification era and US Reconstruction. Published primarily on the first or second page of the *Philadelphia Evening Bulletin* and the *Boston Daily Advertiser* between 1869 and 1883, Brewster's letters illuminate how many American women engaged with global political culture. The project focuses on Brewster, bringing to life how she understood the publishing world as one in which she helped to create the news by contributing to the "feed" crossing the Atlantic and by engaging the culture in which she lived as an expatriate. Madden wrote, contextualized documents, created a searchable bibliography, and trained students (with the aid of the Hub) to transcribe and tag Brewster's letters using Markdown.

Mary Johnston's The Wanderers

Dr. Jane Atteridge Rose, University of South Florida

This project offers a reprint of *Mary Johnston's The Wanderers* (1917) as well as a selection of short texts by Johnston, including her *Atlantic Monthly* essay "The Woman's War." Johnston was one of America's best-known writers during the first three decades of the twentieth century, but her socially engaged texts have been lost to most modern readers. Her works reflect advanced feminist thinking and a deep knowledge of history, philosophy, and religion, as well as "newer" disciplines of sociology, anthropology, psychology, and economics. With the help of the Recovery Hub, Rose created a static site with Johnston's texts encoded using TEI Simple.

Visit Digital Project Websites

ArchivalGossip. A Scholarly Take on Nineteenth-Century Tattle Tales

The Winnifred Eaton Archive

The Gloria Naylor Archive

Feminist Peer Review

Due to its four practice showcases during the project's piloting stage, the Recovery Hub successfully finalized its feminist peer review process (see Appendices – Appendix 3 for peer review workflow chart). The Recovery Hub published its first two peer review showcases in January 2022, *The Winnifred Eaton Archive* and *The Gloria Naylor Archive*. Two reviewers independently read and evaluated the projects; each team reviewed feedback and offered responses before the showcases were published. Smith collaborated with the Eaton and Naylor teams and reviewers to design each showcase and assemble content. The showcase's success fostered a partnership with the peer-reviewed journal *Legacy* to share aspects of reviewed projects and established an MoU with the platform *Reviews in DH*, edited by Roopika Risam and Jennifer Guiliano, ensuring in July of each year, they will republish the Recovery Hub's showcases. Scholars seeking peer review can now apply on the Recovery Hub's website. Two new project showcases are set to go live in October 2022.

A Feminist Peer Review Model

The Recovery Hub peer review process consists of two components: the private peer review and the public-facing project showcase, blending the genres of peer review and published review. Its feminist model allows project team members to receive private, actionable feedback while documenting the project's labor and intellectual achievements in a public and format across institutional contexts.

The Winnifred Eaton Archive

The Winnifred Eaton Archive is an accessible, fully searchable, digital scholarly edition of the collected works of Winnifred Eaton Babcock Reeve, best known for the popular Japanese romances she signed Onoto Watanna. It comprises page images, transcriptions of nearly 200 publications and manuscripts, and supplemental materials. Ultimately, it aims to collect all known publications, manuscripts, and films by Eaton in one location. The *Eaton Archive* is organized into five exhibits corresponding to Eaton's career periods.

Project Team

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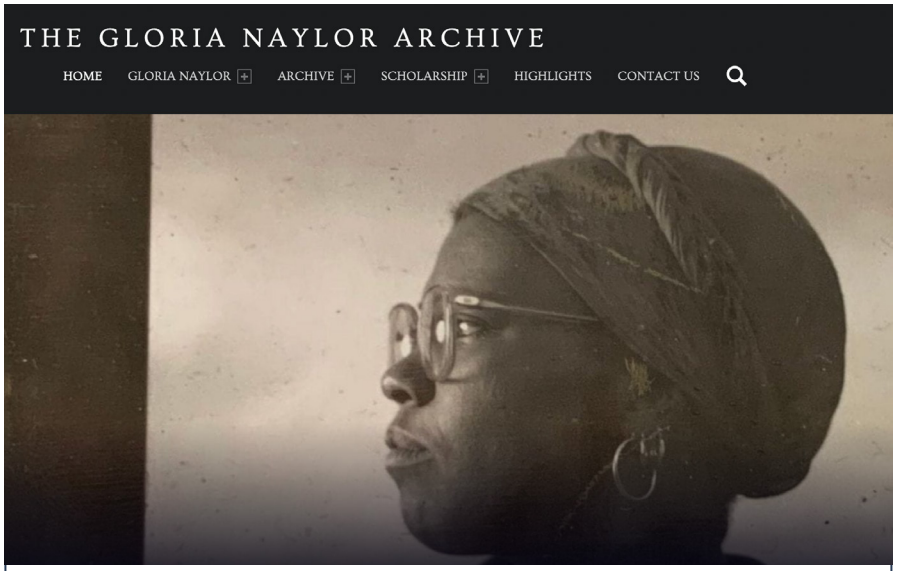
Serina Patterson, Website Designer



The Gloria Naylor Archive

Gloria Naylor's collected papers are a rich, albeit partial, record of her creative process. But the archive is not about Naylor alone; it is also a window into transnational networks of writers and activists who, between the 1980s and the first few years of the 21st century, exposed the workings of racism, sexism, homophobia, and classism to envision more just social arrangements. Written between 1981 and 2010, Naylor's published works and her private papers offer fresh insights into contemporary political issues. Her published and unpublished writings speak to issues of mass incarceration and police violence, migration and gentrification, religion and sexuality, racism and sexism in higher education, the enduring legacies of enslavement and colonization in North America, capitalism and globalization, as well as the power of Black joy, cultural traditions, and resistance. Visitors to the archive can learn more about Naylor's life, her known works, scholarship on her published novels, the scope and contents of all the archival materials, and in-depth highlights of select archival documents. Visitors can also access digitized archival materials in an Omeka repository through the WordPress site. Because all archival materials remain under the copyright of the Gloria Naylor estate, visitors must request access to the materials on the Omeka site.

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Victoria Davis, Website Designer
Rob Weidman, Technical Consultant
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Editorial Framework

The grant promised extensive research and experimentation with models for publishing traditional editorial projects allowing for a balance of ease-of-use and long-term sustainability. After working with established projects and cultivated project members, the team chose a Jekyll static site generator with GitHub pages (see Project Impact—Data Curation and Sustainability for additional information). The Recovery Hub prioritized the simplest, most sustainable editorial model, emphasizing transferable data. Product outcomes include the following:

- A customized Jekyll template for GitHub pages with documentation explaining what scholars must consider when selecting an encoding method to create a well-formed, minimalist edition based on project goals and aims.
- Theoretical work for mapping Markdown documents to TEI
- Markdown file with YAML headers
- TEI header
- Rendered output of Markdown

PROJECT **EVALUATION**

The Recovery Hub Website

In 2021, the first version of the website went live, and now averages fifty views a week. To test its usability, Lillvis conducted Concurrent Think-Aloud sessions with five participants in 2022. Results indicate that participants found portions of the site intuitive but struggled to locate specific resources. In response, the team reorganized and simplified the navigation; implemented more descriptive page titles; and identified areas for further development (see Appendices—Appendix 4 for the revised site map).

Consultant Training

After consultants completed training, Lillvis anonymously surveyed the group; they all reported that the training left them "very prepared" to help clients articulate their goals. The survey revealed future training should use the same content at an accelerated pace.

Consultation Clients

In Lillvis's anonymous online survey of individuals who received a consultation, four of the five respondents (80%) noted that the consultation answered all of their questions, while one (20%) responded that their questions were "somewhat" answered. All reported they would seek another consultation in the future, which supports the supposition that the consultation process is a needed addition to the DH landscape. The Hub also began offering free monthly tech hours, with discussions on project development and technical skills to increase interest in consultation and create a continual opportunity for networking. Consultations are now fully operational and sustained with funds from membership.

Cultivation

One point of insight for the Recovery Hub and its cultivation program is the collaborative nature that occurred between Dr. Etta Madden, project lead of *Anne Hampton Brewster's Letters from Rome*, and her students, who engaged in the research, digitization, encoding, and writing of the project. Madden's classroom collaboration and technological decisions facilitated inclusivity, transparency, and access, aligning with the Recovery Hub's mission.

Hub Consultant

"[The readings] **opened my eyes** to a different perspective on similar problems I had already encountered within previous work, so were **illuminating**!

Consultation Client

"Hearing about my consultant's **experiences** teaching these sorts of assignments was really **helpful**!

The Recovery Hub's consultation network fosters innovation and connection. This spring, a practitioner, somewhat new to recovery scholarship, sought support in implementing a recovery project in her classroom. The client not only expressed gratitude for the consultant's willingness to share their teaching experiences but excitement over the resources provided to them after the consultation. Feeling confident and prepared, this scholar can now bring recovery scholarship into a classroom setting, extending the Recovery Hub's network to directly impact not just scholars but also their students.

Feminist Peer Review

The Recovery Hub published two peer review showcases in March 2022 on *The Winnifred Eaton Archive* and *The Gloria Naylor Archive* (see Peer Review Abstracts in Project Outcomes). Lillvis surveyed both project leads, who noted they received useful feedback on disciplinary and technical aspects of their work, and the peer reviews pointed out areas for revision they either undertook or plan to undertake. Both respondents indicated the open review process was "wonderful," with one respondent noting it was "[m]uch different than the gatekeeping aspect that often defines double-blind peer review." This feedback supports the Hub's aim to provide an open, feminist peer-review process.

Editorial Framework

Although the Recovery Hub plans to use other software when it fits the needs of the project, the team decided to base its editorial framework partly on an easy to use Jekyll static site generator for use with GitHub pages. Although working with different text formats may prove challenging, this solution balances ease-of-use and data/code separation. Once the editorial framework includes published documentation, it will be usable by those with beginning technical capabilities. The Recovery Hub's project team has run the process through two classroom tests and identified areas that need more documentation such as how to find YAML parsing errors. It is borrowing heavily from other minimal computing solutions such as Ed; however,

> "the Recovery Hub "is indeed making good on what it means to be a feminist...With women still woefully underrepresented on conference programs, on juries, and in exhibitions even today when the very organizations hosting these events espouse equity, diversity, and inclusion, it shows that our work is far from over."
>
> *— The Marjorie C. Luesebrink Collection at ELO's The NEXT*

the Recovery Hub does not use these projects as-is because they don't work with GitHub Pages, which is pinned to an older version of Jekyll. The base edition will be a public template once it has been documented and tested. Along with each base edition, the Recovery Hub will create a stand-alone data package to deposit in a repository and provide data transformation scripts, based on the CDRH's Datura Software to create derivatives. See Project Continuation and Long-Term Impact for future editorial activities and considerations.

PROJECT **CONTINUATION** & **LONG-TERM IMPACT**

Consultation

The Recovery Hub will continue to use the same content for future consultant training; however, based on feedback, it will be taught at an accelerated speed.

Cultivation

Based on pilot findings, the team will revise its documentation and workflows while guiding new projects through the process. During the pilot, the team selected projects to limit scope, but implementation will solidify the steering committee's selection process for peer review and cultivation. The Recovery Hub will also rework its pilot MoU. Dalziel and Rau will assist projects through the technical work of developing traditional editorial projects, whereas Smith and DeSpain will support experimental projects. DeSpain, Homestead, and Jina DuVernay will advise directors on annotating and writing project introductions and annotations. DuVernay of Atlanta Clark University has moved from the steering committee to the project team to provide additional advice for projects concerning African American literature and enhance our discoverability goals with her expertise

in librarianship. The work of consultation and cultivation will inevitably generate new content for the Recovery Hub's growing Resource Library.

Feminist Peer Review

DeSpain and Smith will expand on the pilot showcases so that projects are accorded scholarly credibility, are discoverable, and are regularly used in classrooms. Smith will collaborate with editors at *Legacy* to develop and test an open-access web integration for features about reviewed projects and digital recovery methods. DeSpain will work with *Reviews in DH* to execute their partnership to share showcases on their site yearly. DuVernay will help peer-reviewed projects secure a DOI through their own institutions or by uploading their content to the Hub's Zenodo repository. Supervised by Lillvis, Recovery Hub fellows will solicit lesson plans, syllabi, reading lists, and other university-level teaching materials to be published as part of the showcases and will publicize showcases on social media.

Editorial Framework

With future funding, the CDRH team will revise and complete the editorial framework along with organized documentation for editorial practices, encoding guidelines, and related scripts. The CDRH will compile the data and derivatives into reusable packages and continue work that ties data into a browsable, sortable, and searchable interface integrated into the main site. The CDRH also plans to develop scripts to transform Markdown into TEI or TEI into HTML. Future research is needed to see if the Jekyll solution can handle all the aspects of the project needs.

Resource Library

The Recovery Hub team is making all of the tutorials it develops into a library of resources. The documents will focus on foundational knowledge: the key concepts, assumptions, and methods that shape the field of digital recovery scholarship. Rather than focusing on specific tools, which can lead to rapid obsolescence, the Resource Library introduces scholars to the underlying technologies and equips them to evaluate and select the appropriate tools for their project goals. All resources will be freely available on the Recovery Hub website, with all content licensed under a Creative Commons license.

Bibliographies: feminist DH, feminist pedagogy, recovery theory and methods, foundational recovery projects
Tutorials: digital humanities glossary, markdown, TEI simple, GitHub, Jekyll basics and framework, transforming files with Datura, text analysis, GIS basics, network visualization, data visualizations, digital archives, and exhibits
Teaching Materials: syllabi, lesson plans, reading lists, assignments, in-class activities, instructor and student narratives, sample student works
Project Guidance: rights and attribution, project management, project charter generator, collaboration, feminist digital ethics, model workflows, archiving

LONG-TERM IMPACTS

After two years, the website's growing online presence alongside its network of users demonstrates the need for the Recovery Hub's feminist and decolonial framework to expand digital humanities and its sustainable and accessible spaces for recovery work. As Fielder stresses, "A shift in focus from what is recovery to what is in recovery allows us to better acknowledge the ways archives are rehabilitated [and] to address our active and always-political methodologies for engagement with them" (19). By offering resources and training, the Recovery Hub reconceptualizes recovery methods while fostering connection and community, discoverability, and sustainable data curation.

CONNECTION & COMMUNITY

The Recovery Hub's exploration into the social structures surrounding technology disrupts systems of power and privilege in the digital humanities; it nurtures a collective in terms of who is involved in project creation as well as the content they represent. The Recovery Hub embraces all levels of expertise and experience throughout the creation, curation, design, and implementation of content and technology.

The Recovery Hub's substantial presence at the SSAWW's 2021 conference fostered a community of use for recovery scholars. This engagement facilitated a space where recovery practitioners could write, think, and speculate about project management, sustainable solutions, and technical implementations. As a result of the Recovery Hub's substantive work, SSAWW extended funding for all graduate student Recovery Hub memberships. In addition, the Recovery Hub's tech hours facilitate an informal space for scholars to ask questions, discuss digital recovery projects, consider technologies, explore feminist methods, and collaborate on pedagogical implementations. Such activities expand the digital humanities community and ultimately foster connection-building activities and network opportunities.

The Recovery Hub prioritizes a human-centered approach to infrastructure. The membership model allows consultants to provide one-on-one training equitably to our community, with scholars who have the means offsetting the costs for those at earlier stages of their careers. In this way, the Recovery Hub fosters a digital space that embraces a material, embodied, and affective feminist framework. The Recovery Hub is building a collective of practitioners who share expertise, provide actionable project feedback, and amplify one another's voices.

DISCOVERABILITY

In addition to connection and community, the Recovery Hub expands recovery project discoverability through its digital showcases. The Recovery Hub promotes all digital projects through its social media accounts and the SSAWW Listserv. Furthermore, with the help of digital project leads, showcases are shared with the project's affiliated

institutional marketing department and linked to the team's professional website and CV. The Recovery Hub also collects and curates any pedagogical engagement with showcased projects. In addition, the Recovery Hub's cross-institutional partnerships with *Reviews in DH* and *Legacy* advance citation and discoverability while promoting scholars' invaluable labor and research.

With future funding, the Recovery Hub's collaboration with *Legacy* will result in a recurring space on the journal's website to share recovery projects. The Recovery Hub will inaugurate the partnership by publishing a forum of articles authored by scholars who worked with the Recovery Hub over the last year. *Legacy's* dedication to exhibiting digital recovery scholarship will enable discoverability for the Recovery Hub and recovery practitioners and projects devoted to the same cause. By showcasing projects across various platforms, the Recovery Hub not only reaches scholars in need of recovery support but renders digital projects more sustainable.

GOOD DATA CURATION LEADS TO SUSTAINABILITY

The Recovery Hub recognizes that data obsolescence is of particular concern in the field of recovery. Its curated system—a suite of editorial documentation and technical methods—helps scholars make good decisions about data preservation.

Previous attempts at creating editorial environments have focused on the front end, prioritizing ease-of-use and access for content and creators and relying heavily on highly technical team members to develop interfaces. However, that ease comes at a cost because the data produced, the only digital transcriptions of rare texts, are locked into single-use systems that other scholars cannot easily access or reuse. Moreover, these systems last only a few years before the underlying technologies change enough that the project must be abandoned. Following principles outlined in the Santa Barbara Statement on Collections as Data and in aid of creating more sustainable systems, the Recovery Hub recognizes that recovery practitioners need shared, agreed-upon documentation, formats, and scoping. The Recovery Hub focuses on an editorial framework for publishing digital editions that balances accessibility and sustainability.

The Recovery Hub's easy-to-use Jekyll static site generator for use with GitHub pages alongside its GUI interface can be explained to non-technical users, and there is no need to run static site software on the collaborator's computer when using GitHub pages, which the Recovery Hub has found to be a barrier to adoption. Publishing GitHub pages allows sites to be found and reused while also providing a lightweight mechanism to bring in collaborators, including students. Unlike WordPress or Drupal, working in a static site generator enforces the data/platform divide. Platforms such as WordPress are subject to the risk of losing data files and, ultimately, a scholar's valuable research and time. However, if the front end of

the Recovery Hub's Jekyll template were to break, all data would inevitably remain usable and easily transferable between systems.

Regardless of the tools and technologies a digital humanities practitioner uses to build a project, the scholarly outputs must survive in a format that is accessible, reusable, and widely available beyond an academic and research environment. The Recovery Hub understands that project sustainability is an ethical obligation to a project's stakeholders, including contributors, funders, institutions, creators of original materials, and audiences. Like print scholarship, digital projects need to persist for future scholars to cite them, build upon them, and perhaps challenge them. In going beyond a simple encoding approach by foregrounding both scholars' technical struggles and editorial visions in the practice of markup and digital recovery production, the Recovery Hub continues to expand feminist digital recovery and humanities.

DISSEMINATION

PUBLICATIONS

- Dalziel, Karin, Jessica DeSpain, Jina DuVernay, Melissa Homestead, Kristen Lillvis, Kezia Miller, Emily Rau, and Margaret Smith "The Recovery Hub for American Women Writers: A Feminist Infrastructure for Digital Textual Scholarship." *Digital Editing & Publishing in the Twenty-First Century*. Abstract accepted to edited collection. Abstract due Nov. 2022.

- ---, Jessica DeSpain, Jina DuVernay, Melissa Homestead, Kristen Lillvis, Kezia Miller, Emily Rau, and Margaret Smith. "The Recovery Hub for American Women Writers: Supporting Feminist Recovery Projects in the Digital Age," *Legacy: A Journal of American Women Writers*. Forthcoming Jan. 2023.

- Horn, Katrin and Selina Foltinek. "ArchivalGossip.com. A Scholarly Take on Nineteenth-Century Tattle Tales," *Legacy: A Journal of American Women Writers*. Forthcoming Jan. 2023.

- Lines, Sydney and Joey Takeda. "Recovering a Future Artifact: The Winnifred Eaton Archive and a Genealogy of Care," *Legacy: A Journal of American Women Writers*. Forthcoming Jan. 2023.

- Madden, Etta and Alyssah Morrison. "Cultivation and Sustainability with Student Collaborators: Anne Hampton Brewster's *Philadelphia Evening Bulletin* Letters from Rome, 1869-1870," *Legacy: A Journal of American Women Writers*. Forthcoming Jan. 2023.

- Reed, Ashley, Jessica DeSpain, Emily Rau, and Margaret Smith. "Questions to Ask When Writing a Project Charter." Recovery Hub for American Women Writers. Southern Illinois University Edwardsville, https://recoveryhub.siue.edu/resources/project-charter-questions/. Accessed 20 Sep. 2022.

- Smith, Margaret K. "Creating Ethical and Sustainable Collaborations in Digital Recovery," *Legacy: A Journal of American Women Writers*. Forthcoming Jan. 2023.

WORKSHOPS

- DeSpain, Jessica. "Doing Feminist DH." Recovery Hub for American Women Writers. 6 Apr. 2022, Virtual. Recovery Hub Tech Hour.

- ---, Ashley Reed, Emily Rau, & Margaret K. Smith. "Recovery Hub for American Women Writers: Starting a Digital Recovery Project Workshop." Society for the Study of American Women Writers Conference, 5 Nov. 2021, Royal Sonesta, Baltimore, MD. Conference Workshop.

- Lillvis, Kristen and Etta Madden. "DH in the Classroom." Recovery Hub for American Women Writers. 4 May 2022, Virtual. Recovery Hub Tech Hours.

- ---, Melissa Lingle-Martin, & Jordan Von Cannon. "Recovery Hub for American Women Writers: Digital Tools for Teaching Workshop," Society for the Study of American Women Writers Conference, 5 Nov. 2021, Royal Sonesta, Baltimore, MD. Conference Workshop.

PRESENTATIONS

- DeSpain, Jessica. “Planning a Digital Recovery Hub.” Micro DH-Panel. Society for the Study of American Women Writers Conference, 8 Nov. 2018, Westin, Denver, CO. Conference Presentation.

- ---, Kristen Lillvis, Emily Rau, Karin Dalziel, & Etta Madden. “Recovery Hub for American Women Writers.” Digital Humanities Summer Institute Open/Social/ Digital Humanities Pedagogy and Mentorship Conference, June 2022, Virtual. Conference Presentation.

- Homestead, Melissa, Emily Rau, Kristen Lillvis, Jessica DeSpain, & Etta Madden. “Planning and Piloting the Recovery Hub for American Women Writers.” Society for the Study of American Women Writers Conference, 6 Nov. 2021, Royal Sonesta, Baltimore, MD. Conference Roundtable.

- Reed, Ashley. “Coaching Feminist Project Management at the Digital Recovery Hub.” Digital Humanities Summer Institute Project Management in the Humanities Conference, 9 June 2021, Virtual. Conference Presentation.

- Smith, Margaret K. “Developing Ethical Peer Review for Sustainable Digital Editions.” Society for the Study of American Women Writers Conference, 6 Nov. 2021, Royal Sonesta, Baltimore, MD. Conference Presentation.

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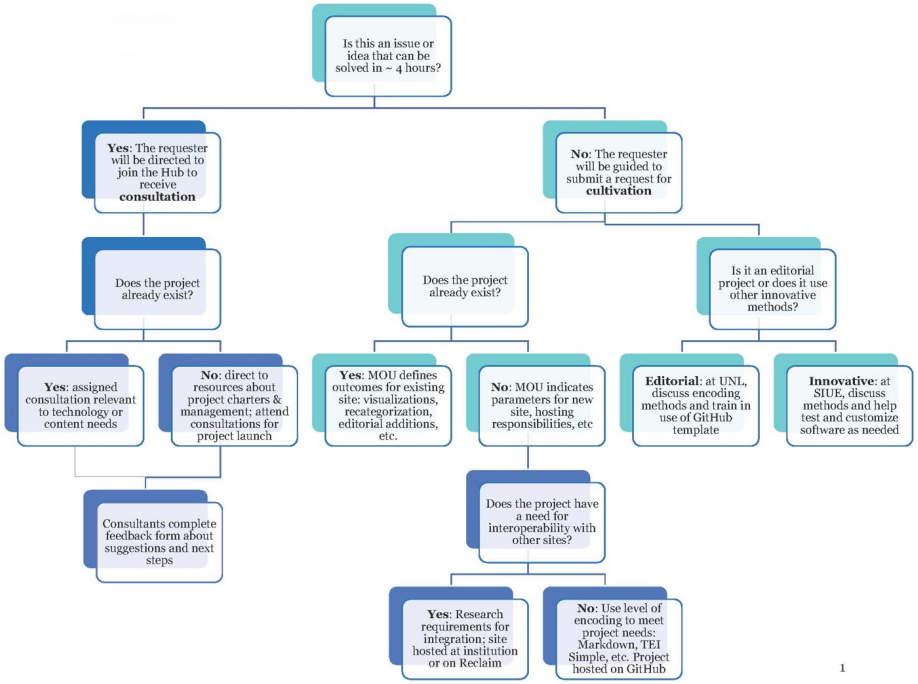
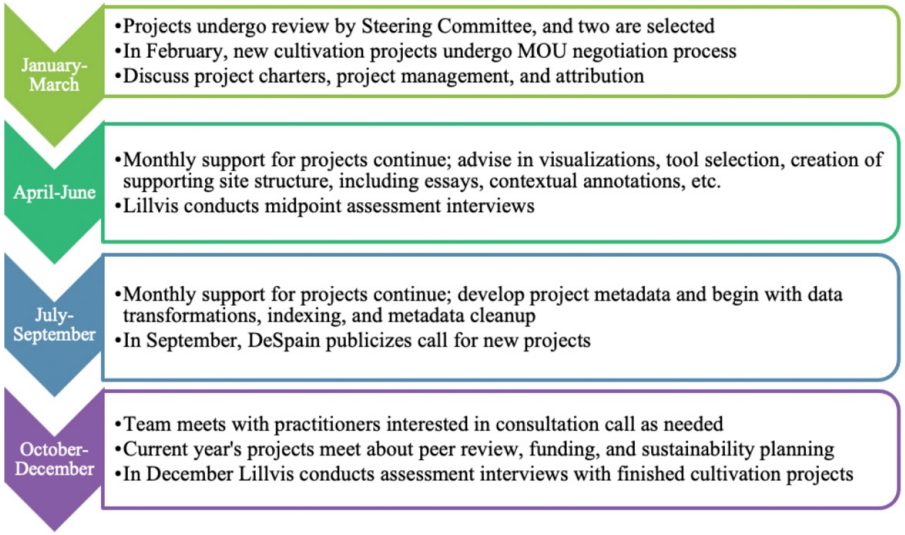
Walsh, Catherine. "Shifting the Geopolitics of Critical Knowledge." *Cultural Studies*, vol. 21, no. 2-3, 2007, pp. 224-239.

APPENDICIES

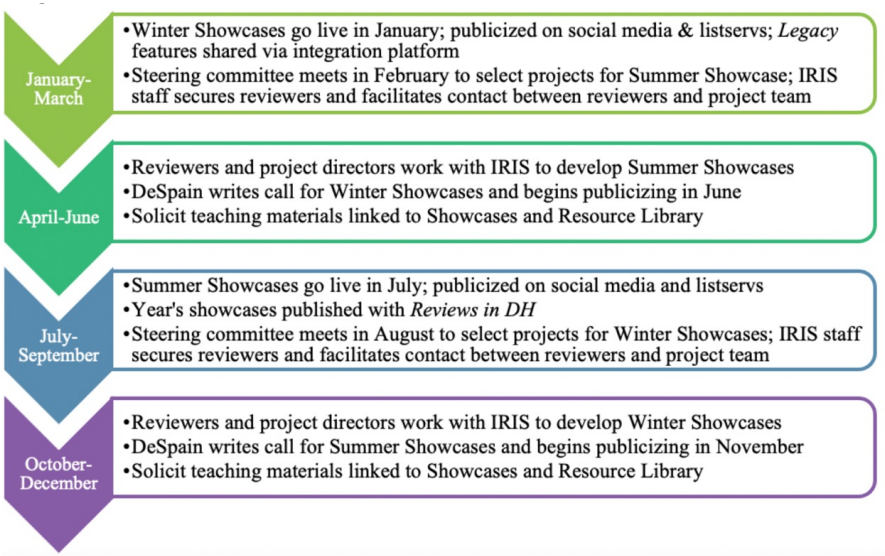
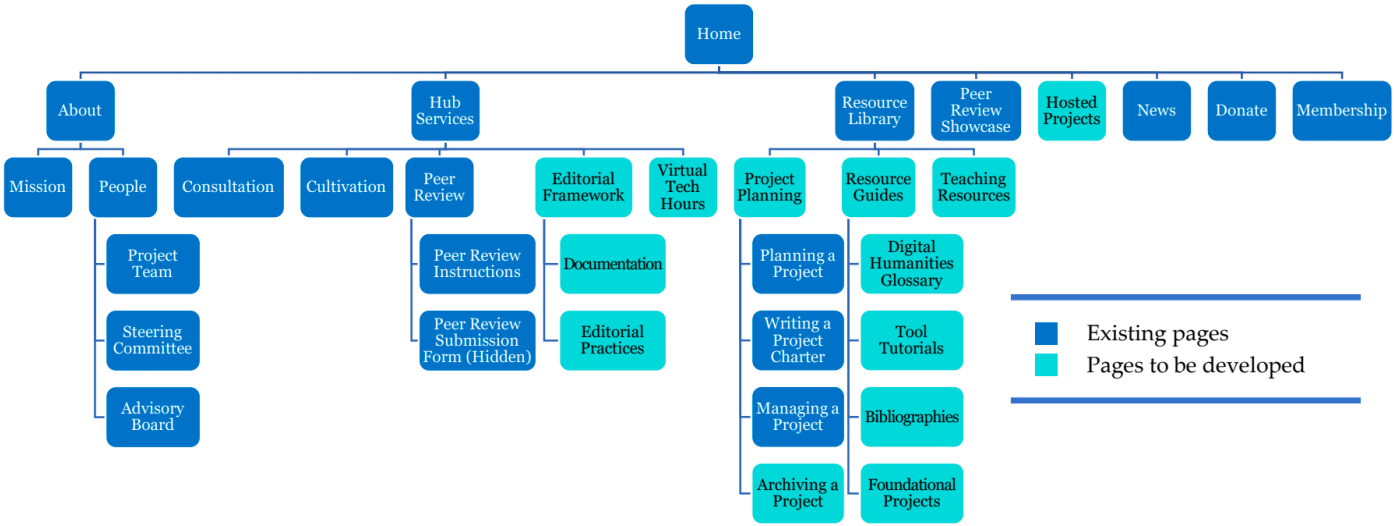
APPENDIX 1
CONSULTATION/CULTIVATION FLOW CHART



APPENDIX 2
CULTIVATION WORKFLOW CHART



APPENDIX 3
PEER REVIEW WORKFLOW CHART



APPENDIX 4
REVISED SITE MAP