THE SNCC DIGITAL GATEWAY:

UNABRIDGED

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PREFACE

In 2013 the Student Nonviolent Coordinating Committee (SNCC) Legacy Project (SLP), the Center for Documentary Studies at Duke University (CDS), and Duke University Libraries (DUL) formed a partnership to chronicle SNCC's historic struggles for voting rights and to develop ongoing programs contributing to a more civil and inclusive democracy in the 21st century. Collaborations between activists and universities have been fraught with contradictions. University bureaucracies have hierarchical leadership structures and emphasize tradition and the maintenance of the status quo. By contrast, SNCC has focused on a bottom-up leadership structure and sought to change the status quo. So what made this collaboration between activists and the academy work? This working paper lays out what we found to be the essential components for a successful, sustained partnership, one that's built on equitable relationships, mutual respect, trust, and a common vision. It also documents the nuts and bolts of the work: how the project got off the ground, how the collaboration was nurtured and maintained, and how the scope of work was determined and carried out.

The SNCC (pronounced "snick") Legacy Project was formed by Movement veterans to preserve the history of SNCC's grassroots organizing work and to assist today's scholars, activists, and organizers. During the 1960s, SNCC became the cutting edge of the direct-action Civil Rights Movement, focusing on both political freedom and equal economic opportunity. SNCC was the only national, southern-based civil rights organization begun and led primarily by young people. Its full-time student workers, "field secretaries," worked with local Black communities to help them organize and take control of their own lives. As SNCC activist and SLP member, Charlie Cobb, explained:

> *At a deeper level than the immediate political concern with voter registration, SNCC's work was also about cultivating new local leadership and reinforcing existing local leadership. SNCC field secretaries did not see themselves as community leaders but as community organizers, a distinction that empowered local participants by reinforcing the idea at the heart of SNCC's work in every project that "local people" could and should take control of their own lives.*

The partnership between SLP and Duke brought together SNCC veterans, noted civil rights scholars, library professionals, and students in a multi-faceted, multi-year project that sought to change the popular understanding of the Civil Rights Movement away from the widely accepted normative story. The goal was to tell the story of SNCC's organizing from the bottom up and inside out. The project sought to explore SNCC's thinking and how their work at the grassroots affected how people organized to change history, while also making SNCC materials more widely accessible to students, teachers, activists and citizens. SLP and Duke also sought to create a replicable model for partnerships between activists and scholars in which the former could have the primary voice in assembling archival materials and shaping the historical narrative.

In 2013 the SLP-Duke collaboration began work on its first initiative, a pilot website entitled, *One Person, One Vote: The Legacy of SNCC and the Fight for Voting Rights* (OPOV). The website was the first and primary focus of what partners from SLP and CDS originally envisioned as a four-part collaborative project. The components included:

1. A digital gateway about SNCC's history by SNCC veterans
2. A conference connecting SNCC veterans and young(er) activists together around the theme of voting rights
3. Critical oral history sessions exploring SNCC's thinking, strategies, actions, and innovations
4. A K-12 project that shared the above knowledge with those who taught the Movement to the vast majority of young people.

One Person, One Vote launched in March 2015, coinciding with the 50th anniversary of Selma's Bloody Sunday. Thanks to a generous three-year grant from The Andrew W. Mellon Foundation, project partners were able to expand that work into the *SNCC Digital Gateway* website (snccdigital.org). During all phases of the project, SNCC veterans have been central in shaping the telling of SNCC's story. They have worked collaboratively with historians of the Movement, archivists, and students to weave together grassroots stories and primary source material and create new multimedia productions that illuminate this history for new generations.

Throughout the collaboration, SLP and Duke have successfully secured funding to pursue other components of the project as well. In July 2016 with support from the Mellon-funded Humanities Writ Large initiative, SNCC veterans gathered at Duke University for a two-day critical oral history session on the emergence of Black Power. The critical oral history methodology brings together high-level decision-makers, critical adjacent actors, and historians and puts them in conversation with one another and primary source materials in order to create and document new perspectives on key historical events. The material from the session was then made available to and featured on the SNCC Digital Gateway. In 2017 the collaboration received two grants from the National Endowment for the Humanities: one to conduct another set of critical oral histories in 2018 about the Mississippi Freedom Democratic Party's challenge at the 1964 Democratic National Convention and to produce an interpretive volume from the material created; another to host a three-week teacher institute focused on teaching the history of the Civil Rights Movement from the bottom-up. Both of these initiatives draw on the SNCC Digital Gateway as a learning tool, and materials created by those initiatives will be incorporated into the website.

PROJECT PARTNERS

"It's possible with the right people and the right place to make things happen that otherwise cannot happen." –Bill Chafe, founder of the Center for Documentary Studies and former Dean of Arts and Sciences at Duke University

Figure 1 SNCC Digital Gateway Project Partners (left to right) Kaley Deal (project coordinator), Charlie Cobb (SLP), Judy Richardson (SLP), Courtland Cox (SLP), Emilye Crosby (SUNY Geneseo), Geri Augusto (SLP), Jennifer Lawson (SLP), Bill Chafe (CDS), Karlyn Forner (project manager), Hasan Jeffries (The Ohio State University), John Gartrell (DUL), Tim Tyson (CDS), and Wesley Hogan (CDS)

ACTIVIST PARTNERS

Essentials:

- Activist partners are organized among themselves and have existing institutional structure, such as 501(c)(3) status.
- Activist partners have a clear vision regarding the purpose of the project but are flexible on the means by which it's achieved.

- There exist strong relationships within the activist partner organization that assist in marshalling energy and support around the work and making decisions.

The SNCC Legacy Project was established 2010, following the 50th anniversary conference celebrating SNCC's founding. Within six months, the organization had a governing board, its own 501(c)(3) status, and the support of a significant number of SNCC veterans. Its mission was to preserve the history of SNCC's work and to assist today's scholars, activists, and organizers in continuing the struggle for human and civil rights.

One of SLP's major objectives was to create new works to provide fresh perspectives about SNCC's ideas and experiences for a 21st century audience. Before entering into a partnership with Duke, the SLP Board developed proposals for different ways to tell SNCC's history from the perspectives of the activists themselves and to pass their "informational wealth" on to subsequent generations. The underlying conviction was that activists both made the history and could also produce new knowledge about that history.

Charlie Cobb and Geri Augusto, the co-chairs of SLP's New Works committee, developed two concepts: 1) the critical curation of evocative, struggle-related artifacts by SNCC activists themselves; and 2) an adapted form of critical oral history conferences that would be distinct from the widespread practice of recording and archiving individual oral histories of Movement veterans. The SLP Board discussed the ideas at length, including the pros and cons of collaboration with universities. A number of board members had significant experience with such endeavors— providing conventional oral histories, serving as visiting scholars, collaborating on conferences about movement history, working with academics as co-authors, etc. These earlier discussions within SLP were a crucial forerunner to establishing a methodology for creating new knowledge in partnership with universities that would be further developed in the collaboration with Duke.

The original vision for what would become the SNCC Digital Gateway website was developed by the SLP Board. Within a year of its founding, SLP had established an Archival Working Group to "seek out and protectively archive as many historic documents, photos, memorabilia and artifacts related to telling the story of SNCC and of the people associated with SNCC as possible." Recognizing that these records were scattered among private homes and institutions, SLP further sought to establish "a program to digitize these collections wherever they are found and make them accessible via a SNCC Legacy Project 'Virtual Museum'." The SLP Board began to reach out to potential university partners with strong records of fundraising and established technical infrastructures that might sustain this work. Early conversations and pilot projects with several institutions did not result in ongoing relationships, but SLP acquired knowledge from these experiences that informed the later partnership with Duke.

SNCC veterans already had some connections to Duke University. Through Bill Chafe's (CDS) efforts, Duke had provided funding and other support as one of the co-sponsors of SNCC's 40th

(2000) and 50th (2010) reunions. In 2011, when Courtland Cox, chair of SLP, reached out to him to explore the possibilities of collaboration between SLP, the University of North Carolina at Chapel Hill (UNC-CH), and Duke, Bill responded with interest. He asked Naomi Nelson, director of Duke's Rubenstein Rare Book & Manuscript Library, to represent the university at a meeting of SLP representatives and librarians from UNC-CH's Wilson Library. Courtland Cox (SLP) and Bruce Hartford, SLP member and webspinner of the Civil Rights Movement Veterans (CRMVets) website (crmvet.org), came to the meeting with a multi-page proposal for a project to make SNCC's archival legacy digitally available. Conversations continued over the next two years. Whenever Duke and UNC identified barriers and challenges, SLP would come back with an updated and revised idea, asking "Well, what about this?" What Duke and UNC first saw as fixed plan was actually an opening to conversation.

It was the commitment and persistence of SLP, as well as their willingness to listen and respond, that eventually convinced potential Duke partners to explore a collaboration. The vision that SLP put forward was one that Naomi Nelson (DUL) believed in: "To say that there are things in attics and basements that need to come together. We need to think about pulling this history together in one place." In 2013, Wesley Hogan was appointed as the Director of Duke's Center for Documentary Studies. She was a historian who had earned the trust of SNCC veterans, and she was enthusiastic about the potential of a partnership with the SLP. Wesley saw the collaboration as a way to facilitate the coming together of different communities—activists, scholars, and library staff—to tell history in a new way. During that same period, Courtland Cox and Emilye Crosby, a Movement scholar at SUNY Geneseo, had been exploring the possibility of holding a meeting with SNCC veterans and a group of scholars that Emilye identified to discuss what academic institutions could offer SLP. The original thought was that Duke might host such a meeting, and Courtland, Emilye, and Wesley began having conference calls. This developed into the project's first meeting in November 2013 with SLP members, Naomi Nelson, Wesley Hogan, Bill Chafe and others at Duke, and historian Emilye Crosby. From there, the work began in earnest.

The SLP's 501(c)(3) status gave it an institutional equivalency in the partnership with Duke University Libraries and the Center for Documentary Studies. SLP had established ways to solicit feedback from SNCC veterans and could make decisions as an organization. As a legal entity, SLP could enter into agreements with the university, own copyright, etc. (For further discussion, see *Drafting a Memorandum of Understanding* below.) Another positive factor was the leadership provided by SLP's chair, Courtland Cox. In addition to his vision for the collaboration, his experiences running a major federal government agency—and a DC government bureau—were essential to establishing the legal and financial foundation for the relationship with an entity such as Duke University.

It was essential that the SNCC Legacy Project was clear and united regarding the purpose and vision for the project. Significant time had passed since SNCC's organizing work, and even if disagreements remained over how to tell SNCC's history, most SNCC veterans agreed that their

history needed to be told. SLP could draw on the strong existing relationships it had with Movement veterans to garner support for the project. "You had an entity that you guys could gather around and marshal energy and intellectual capital around," Wesley Hogan (CDS) noted.

From the beginning, a potential collaboration between freedom movement veterans and an elite, hierarchical university like Duke was filled with complications. Many Movement veterans distrusted scholars who tried to tell the story of the Movement without the input of its veterans. Too many, they felt, had failed to include the perspectives of the activists and gotten the story of the Movement wrong. University bureaucracies also had a long history of exploitive relationships with activists. "There was a lot of suspicion among members of our [SLP] Board about Duke and this relationship and questions of ownership and all of this," SNCC veteran Charlie Cobb explained. "We had to work at persuading members of our own board." The SLP partners who were working with Duke needed to demonstrate to their board members, as well as the broader community of SNCC veterans, how the collaboration would be equitable and would get a more authentic telling of SNCC's story to a wider audience. SLP partners drew on the strong relationships developed within SNCC to marshal support, while at the same time, diligently representing the interests of SNCC veterans throughout the collaboration. These efforts became easier as the project produced tangible work that won the approval of the SNCC veterans, although there still remained a subset of Movement veterans who were unhappy with the partnership. Ultimately, the success of the collaboration depended on having an organized contingent who advocated and defended the work in spite of those who would not get behind it.

UNIVERSITY PARTNERS

Essentials:
- There is an already existing history and environment within the university that values the stories of everyday people and collaboration with community partners.
- People in positions of authority within the university are willing to invest time and energy; are able to mobilize resources in support of the project; and are open to employing non-traditional practices.
- University partners are flexible in the day-to-day work and committed to finding a way when potential roadblocks emerge.

A confluence of factors stretching back decades made Duke University fertile ground for a partnership with veteran activists. In the 1970s, historians Bill Chafe, Larry Goodwyn, and Ray Gavins received a $2.5 million Rockefeller Foundation grant to begin the Duke Oral History Program. Together, they built a program that valued the voices of ordinary people and pushed the boundaries of what kinds of stories could be told. Their commitment to everyday people in many ways paralleled SNCC's approach to grassroots organizing. "The sensibility that I found when I

came here in the Duke Oral History Program originated with SNCC," Editorial Board member and civil rights scholar Tim Tyson explained. "SNCC inspired that vision."

Over four decades, the Oral History Program produced 45 Ph.Ds. Nearly thirty of their dissertations on grassroots activism were published, and eighteen won national book prizes, helping to change, significantly, the way historians write about the Civil Rights Movement. Over time, the program's success created leverage and support in the university, which eventually led to the founding of the Center for Documentary Studies in 1989. By the time the SNCC Legacy Project approached scholars and librarians at Duke about a partnership, there was already a strong base of people and institutions committed to local movement studies, as well as a favorable environment within the university for a project of this kind. It was also no an accident that three of the scholars who were a part of the project—Wesley Hogan, Hasan Kwame Jeffries, and Tim Tyson—as well as project manager, Karlyn Forner, had come out of the Duke History Department. Naomi Nelson, director of Rubenstein Library, also received her undergraduate degree from the same department.

To Emilye Crosby, a civil rights scholar at SUNY Geneseo and member of the Editorial Board, Duke's example offered an "argument for institutions to create space and work on an effective basis with communities—not just on a specific project like this that might draw headlines, but year after year—as creating the context that exciting things like this might happen."

The SNCC Legacy Project also found institutional will in the form of people within Duke University who were willing to commit to the project. As SNCC partner Charlie Cobb explained, "It turns on where the people in particular institutions not only are interested but are willing to put in the time and energy." Support from Naomi Nelson, the director of the David M. Rubenstein Rare Book & Manuscript Library; Wesley Hogan, the director of the Center for Documentary Studies; and Bill Chafe, founder of the Duke Oral History Program and the Center for Documentary Studies and a former dean of the Duke's Trinity College of Arts & Science, was essential in getting the project off the ground. They believed in the vision of the project, but more importantly, were willing to put in the time and energy to bringing that vision to fruition. Working together, they secured funds for the initial project and mobilized resources within their respective institutions, which was possible because the project aligned with the university's mission and programmatic goals. This initial support allowed the SLP-Duke collaboration to develop the subsequent proposal to The Andrew W. Mellon Foundation for the three-year SNCC Digital Gateway Project.

By entering into the collaboration with SNCC veterans, Duke University demonstrated an openness to a nontraditional way of working and creating knowledge. Two concepts common to the library and academic world—objectivity and efficiency—had to be reconsidered in the partnership. Content produced for the website met rigorous citation standards, but it told history from the point of view of those who created it. The premise was that the input and insights of the activists were absolutely essential to getting the story right. University partners needed to accept that working in an equitable

relationship with activists also required more work on the front end and lengthy, ongoing small "d" democratic conversations.

University partners at Duke were flexible in the day-to-day work and committed to finding a way when potential roadblocks emerged. They remained committed to the high level project goal of allowing SNCC veterans to tell their story, but they were willing to restructure the project as they learned from doing, to bring in new collaborators as opportunities arose, and to undertake simultaneous but distinct projects to further the broader vision of the collaboration. However, university partners also operated within restraints when undertaking new projects, such as the Critical Oral Histories and the K-12 initiative. They were careful in considering and defining the scope of work, and CDS and DUL assumed different roles in these projects depending on their institutional priorities. CDS took the lead in the Critical Oral Histories and Voting Rights Conference, while DUL concentrated on the SNCC Digital Gateway. These different roles aligned with CDS and DUL's broader mission and objectives within the university.

Duke University Libraries brought critical subject and technical expertise to the project that shaped workflows and logistics. For the activists and the academics involved in the project, telling and preserving SNCC history was a life-long endeavor. The library staff was practiced in conceptualizing work as a series of projects. This approach determined how work for the One Person, One Vote Project (a six-month timeline) and the SNCC Digital Gateway Project (a three-year timeline) would be distributed and executed. The Library staff on the governing boards brought in other colleagues within the library as needed, secured digital storage and spaces, and identified physical spaces that could be assigned to the project. The Library gave the project a home on Duke's campus and the ability to make the project sustainable.

SCHOLARS

Essentials:
- Scholars whose work has earned the respect of activists bring project partners together around a shared vision.
- Scholars contribute their extensive knowledge of the history and of existing archival resources to the project work and are respected by all the partners.

Movement scholars played a critical role in the collaboration, helping build relationships, fine tune the overarching vision, and shape content. Three historians served on the project's Editorial Board: Emilye Crosby of SUNY Geneseo, Hasan Kwame Jeffries of The Ohio State University, and Timothy Tyson at the Center for Documentary Studies at Duke University. Wesley Hogan, historian and director of CDS, and William Chafe, historian and founder of CDS, were members of the Advisory Board. These Movement scholars had a demonstrable track record of academic- and activist-approved scholarship. They had a reputation for telling thoughtful, nuanced histories of the Movement that reflected and respected the knowledge of Movement veterans. Over the years, they

had built trusting relationships with activists and sought opportunities to collaborate with them. The scholars had been actively working on making SNCC's history accessible before and separate from what became the SNCC Digital Gateway Project. Emilye Crosby and Wesley Hogan were part of the bringing people to the table in the SLP-Duke collaboration, and Hasan Jeffries and Tim Tyson were invited to be a part of the project once it existed. Throughout the collaboration, the scholars mobilized their earned respect to bring the activist and university partners together around a shared vision.

The scholars spent significant time in the early days of the project advising the project manager and library staff on existing primary sources, strategizing about the best approach to both content and interpersonal relationships, and making connections with other scholars, archivists, and institutions. Emilye Crosby, in particular, invested significant effort convening the Editorial Board, writing grants, identifying sources, setting up conference calls between DUL staff and potential partners, calculating amounts of existing audiovisual material, writing up framing documents about content possibilities for the website, creating lists of people, fact checking, and more. Their work went beyond the traditional, more narrowly defined Editorial Board meetings. Later on, Emilye and Hasan Jeffries were also drafted to volunteer their labor as facilitators for the first Critical Oral History Conference in July 2016

The scholars' in-kind labor was essential to getting the project off of the ground. In many ways, the scholars trained the project staff, giving them the knowledge they needed about SNCC's history, primary sources, and the personal histories of project partners. The scholars drew from their teaching experience to provide insight into the expectations students would bring to the site as "digital native" generations. This helped Movement veterans think about how to best connect to young people and influenced decisions regarding the presentation of the site. Judy Richardson (SLP) commented on how important it was to have scholars who knew SNCC's history and were committed to teaching the Movement "within the narrative of grassroots organizing, and who could really open those doors in that way."

SHARED MISSION, SHARED VALUES

"There is a common set of values that the activists and the academics shared in this project that helped make it work." – Hasan Kwame Jeffries, historian at The Ohio State University

> **Essentials:**
> - Project partners are committed to a common mission and hold shared values.
> - Project partners can take ideas and put them into action, and project staff can follow through and get work done.
> - Project partners are flexible and have a willingness to rethink the course of action and adapt the project based on experience.

Part of the reason that the SNCC Digital Gateway was able to succeed was because project partners and staff were committed to a common mission and held shared values. The veteran activists, archivists, scholars, and project staff were uniformly invested in telling SNCC's and the Movement's history from the bottom up and what they came to call "inside out"—that is scholarship directed and created by those who lived it. Although there were disagreements about how to best implement this, there was never a question about what the primary purpose of the collaboration was and how the history needed to be framed

SNCC's history of organizing—taking ideas, putting them into action, and finding solutions—infused the day-to-day work of the SNCC Digital Gateway Project. A shared belief in the importance of the project pushed partners to engage, problem solve, persist, and make things happen. In many ways, this approach paralleled how SNCC approached its work in the 1960s. Courtland Cox (SLP) explained:

> *"When you think about SNCC at its essence, it was always trying to develop new ways and new methodologies of solving problems, and that's what it was. Whether you're talking about the Freedom Schools or whether you're talking about the MFDP, or things that didn't exist, we created it. And as I keep telling people, the basis of genius is what? Making sh*t up. So that's what we did."*

Will Sexton, head of DUL's Digital Curation Services had experience working with other digital projects and saw SNCC's history and culture of organizing as a unique part of the collaboration: "This was a group of people who knew how to take these ideas and put them into action."

The project partners and staff could follow through and get work done. The group was willing to problem solve and figure out ways to make things happen. People were "prepared to think about whether there are ways to get around the problems, even if they're outside of common practice," as historian Emilye Crosby explained. This openness to thinking about things in new ways and trying new approaches was essential to the project's success. The project regularly encountered new challenges and opportunities that weren't anticipated, whether in terms of access to sources, questions of sustainability, technology limitations, or ensuring adequate staffing. The overall goal remained constant, but the paths the project pursued to get there changed substantially. As Emilye summed up:

> *"The ability to adapt the project based on experience and based on need has been really instrumental. That flexibility has—the flexibility and the problem-solving—that's been present at a lot of levels, simultaneously and interacting."*

Over four-and-a-half-years of collaboration, the project adapted and evolved organically. Much to its credit, the Mellon Foundation supported these openings to employ a better way or take advantage of

opportunities that couldn't have been anticipated. The final SNCC Digital Gateway website holds true to the vision laid out in the original proposal, but nearly all of the specifics have been reimagined and refashioned to fit the shifting circumstances and new ideas the project encountered along the way.

KICKOFF MEETING: FINDING COMMON GROUND

AN EQUAL PARTNERSHIP

Essentials:
- University partners, scholars, and activists are committed to equitable participation.

The early and unwavering agreement of Duke University and Movement veterans to participate in an equitable manner in all aspects of the project was essential to the collaboration's success. While it is not unusual for a university to consult with Movement veterans, Charlie Cobb (SLP) observed that "it's another thing to have them actually participating in an equitable way on ownership and decision-making and content." At the project's first meeting, SLP, DUL, CDS, and scholars agreed that they were to be equitable partners in terms of governance, ownership, decision-making, and content. No decision was made without consulting the appropriate project partners. The process could be slow and time consuming, but it was critical to the project's success. As Naomi Nelson (DUL) explained, "We've all been able to hold this idea in our head that everybody owns this project." At its core, it reflected SNCC's own commitment to small "d" democracy and building consensus.

Ownership was a primary concern for the SNCC partners, as they were the creators of the history to be told on the SNCC Digital Gateway. For members of the SNCC Legacy Project, their position was, explained Geri Augusto (SLP), "We will not engage with anything that doesn't recognize that we are at least co-owners. As the producers, we are at least co-owners [of it]."

In the first meeting, Naomi Nelson of Duke Libraries and Bruce Hartford of the SNCC Legacy Project were tasked with clarifying intellectual property rights related to the site. They came to a common understanding that rights ownership must reside with creators and that the site must provide free, public access to the materials assembled and developed during the project. The memorandum of agreement between SLP and Duke would specify the use of the Creative Commons Attribution-Noncommercial (CC BY-NC) license and include contract language prohibiting future paywalls or similar requirements. Copyrights for attributed new works created for the SNCC Digital Gateway would belong to the authors, while copyrights for unattributed new content would be owned by the SNCC Legacy Project. The authors and SLP then granted Duke non-exclusive, perpetual licenses to publish and provide access to the content using the CC BY-NC license. This creator-centric approach reflected SNCC values regarding the value of work and

respecting the rights of the creators who do the work. It also helped answer an early and ever-present question among the partners: "Can I trust you as we walk into this process?"

The commitment to equitable participation helped build strong relationships among project partners and fostered a respectful way of working together. Scholars, archivists, and project staff were dedicated to carrying out the SNCC's partners' vision. As John Gartrell of Duke Libraries explained to the SNCC partners, "We're always accountable to you all."

TOLD FROM THE PERSPECTIVE OF THE ACTIVISTS THEMSELVES

Essentials:
- Activist partners take the lead in shaping the story and framing content.
- Activist partners are involved in and guide the day-to-day work of the project.
- Activist partners are compensated for their work to produce and edit content.

From the earliest conceptions, the SNCC Digital Gateway had two primary purposes: to tell the history of SNCC from the perspective of the activist themselves and to pass their "informational wealth" onto subsequent generations. As the SNCC veterans and Movement scholars saw it, the essential "how-to's" of the freedom movement had often been lost as a generation passed. The tactics and strategies of grassroots organizing have had to be found, discovered, and put together by each activist generation. The SNCC Digital Gateway would be a way to remedy this.

SNCC veterans' knowledge and experiences were crucial to the work. Traditionally, scholars have been the primary tellers of activists' stories. The name recognition of a handful of activists has given them the opportunity to tell their story in their own voices, but more often, scholars have been the ones who uncover the lesser known stories and interpret them for the present day. While the makers of history appear as subjects in the work of the scholar, they rarely get to shape and interpret the story in a way that reflects their experiences and understandings. As Wesley Hogan (CDS) explained, "We were trying to make a very difficult conceptual switch and say that the people who made the history have vital insights and we will not understand all of this other data that we have unless they're able to narrate and explain."

In the SLP-Duke collaboration, SNCC veterans took the lead in framing the story and shaping the content for the website, both on the Editorial Board and as Visiting Activist Scholars (see below). While the SNCC veterans knew parts of the history from experience and in their various professional capacities, the scholars' broader engagement with SNCC and Civil Rights Movement history was key for filling out a more comprehensive history. The scholars on the Editorial Board were critical in determining content, but they played a supporting role in finding documentation, clarifying, and bringing to life the visions put forward by the SNCC veterans. The process for creating content ultimately drew on project partners' three different realms of expertise; new content was led by the activists and informed by the scholars, and its presentation was structured by the

librarians. Together, the partners saw themselves as true co-creators in the production of knowledge with SNCC veterans leading the way.

One of the ways the project prioritized the knowledge and experiences of SNCC veterans was by creating the Visiting Activist Scholar and Documentarian positions. In these capacities, SNCC veterans came to Duke's campus to guide the project staff and student project team in creating content, work for which they were compensated. These SNCC veterans provided on-the-ground oversight in the work of writing history and were people that SNCC Legacy Project members trusted to get the story right. They also created their own content for the website—including audio, video, and written narratives—that told the history from SNCC's perspective. The creation of these positions helped build trust between the community and university partners.

DRAFTING A MEMORANDUM OF UNDERSTANDING

Essentials:
- Project partners write and agree to a Memorandum of Understanding that clarifies legal and value commitments of community and university partners.
- The shared values documented in the MoU create a foundation of trust.

In the first six months of the partnership, Duke University and the SNCC Legacy Project wrote a Memorandum of Understanding (see Appendix A) to document their commitment to equitable ownership and participation in decision-making, as well as to open access. This was a vital part of building trust early in the collaboration

It was important that SLP came into drafting the Memorandum of Understanding with clear terms of what it wanted, "so it wasn't Duke doing something and the lawyers doing something and then all sorts of negativity coming back," Courtland Cox explained. It was also helpful that several SLP members had experience working with large bureaucracies and understood that these kinds of agreements take time and that the university would have its own requirements.

On the other side, Naomi Nelson of Duke Libraries saw SLP's terms as reasonable and in alignment with Duke's aims and values. Her role was to shepherd the draft agreement through Duke's legal department, something she called "an activity of persistence." The first draft returned by the university's legal department rewrote the statements of joint copyright between SLP and Duke and gave sole copyright to Duke. Understanding the importance of equitable ownership and participation, Naomi pushed back on the changes and was able to preserve the statements giving copyright to SLP and a perpetual license to Duke. While Naomi worked to convey these tenets of the collaboration to Duke's legal department, Bruce Hartford of SLP was understanding of the need for Duke to include complicated legal language. This agreement became a pillar of the group's work platform and helped created a basis of trust early in the collaboration.

Figure 2 Naomi Nelson (DUL), Bruce Hartford (SLP), and Courtland Cox (SLP) at the collaboration's first meeting at Duke University in November 2013.

ESTABLISHING A GOVERNANCE STRUCTURE

Essentials:
- Governing boards include equal representation of activist partners and university partners.
- Governance entities have a clear division of responsibilities to allow project work to proceed efficiently.

At the first meeting, project partners agreed to a two-board governance structure—an Advisory Board and Editorial Board—with each board having equal representation of members from the SNCC Legacy Project, Duke University Libraries, and the Center for Documentary Studies.

Figure 3 Members of the One Person, One Vote Advisory and Editorial Boards in March 2014. (Left to right) Front row: Hasan Kwame Jeffries (The Ohio State University), Wesley Hogan (CDS), Karlyn Forner (project manager), Tim Tyson (CDS); Second row: Judy Richardson (SLP), Will Sexton (DUL), Molly Bragg (DUL); Third row: Naomi Nelson (DUL), Lynn McKnight (CDS), Emilye Crosby (SUNY Geneseo), Bill Chafe (CDS); Back row: John Gartrell (DUL), Charlie Cobb (SLP), Courtland Cox (SLP), Sarah Rogers (CDS).

The Advisory Board (AB) was responsible for approving and monitoring the scope of work, addressing issues of ownership and drafting a memorandum of understanding, and ongoing fundraising for the project. Its members included two representatives from SLP, two from DUL, and two from CDS. The work of the Advisory Board allowed the Editorial Board to focus its energy on content, as opposed to securing funds or spending time cultivating institutional relationships.

The responsibilities of the Editorial Board (EB) included determining the content and the framing of the website, as well as making decisions regarding design. The EB consisted of three representatives from SLP, three movement scholars, two representatives from DUL, two representatives from CDS, and the project manager and coordinator. The scholars were concentrated on the Editorial Board to best utilize their expertise on the subject matter.

Maintaining two boards, each with distinct purposes, helped project work proceed efficiently. The size of the boards allowed for adequate representation of all project partners but were small enough for decision-making to be manageable. During the pilot project, communication between the two boards occurred through the project manager and informal conversations between project partners.

When the collaboration transitioned from the One Person, One Vote to the SNCC Digital Gateway Project, Wesley Hogan (CDS) began participating on both boards in order to establish a line of direct communication between the two entities. Project partners from the Editorial and Advisory Boards periodically met together at key meetings, including one in July 2015 to determine the scope of SDG, one in May 2017 to reflect on the collaboration going into the final year, and a final board meeting during closing events in March 2018.

GARNERING RESOURCES

FUND-RAISING

Essentials:
- Initial monetary support from within the university demonstrates commitment to the partnership.
- Hiring a project manager early on allows the project to proceed efficiently and produce results.

University partners at Duke brought resources that were essential to getting the project off the ground. Because they work at prestigious, well-endowed research university, Duke partners had access to funding sources that likely wouldn't have been available within the university. Early in the collaboration, William Chafe (CDS), Wesley Hogan (CDS), and Naomi Nelson (DUL) raised enough funding internally within Duke to fully support the One Person, One Vote pilot project. This was a further indication of the alignment of the project's goals with university interests. As a private university, Duke also provided a degree of freedom to undertake a politically-charged project that would have been difficult or impossible at a public university in the current political climate.

The initial funding was used to secure a full-time project manager only five months after the project's first meeting. Will Sexton (DUL) saw the swift hiring of this position as essential to the early success of the project. "It set up the methodical approach to solving all those problems. Without that position, it never would have happened," he explained. The project manager ensured that the project proceeded efficiently and produced results, something that was important to securing subsequent funding. It was important that the project manager was a scholar familiar with the bottom-up histories of the Civil Rights Movement and that the project manager be an excellent communicator and have strong project management skills. It was also crucial that the project manager prioritized the equity between partners at the heart of the collaboration and put this above efficiency. Funds raised by Duke's university partners also supported hiring students to write content and bringing SNCC partners Charlie Cobb and Judy Richardson to campus for extended periods as Visiting Activist Scholars to advise the project.

IN-KIND CONTRIBUTIONS

Essentials:
- Additional in-kind resources—technical, administrative, and scholarly support—above and beyond what is compensated by grant funding are available to the project.

Beyond securing the funding for the pilot project, Duke University Libraries, the SNCC Legacy Project, the Center for Documentary Studies, and movement scholars on the Editorial Board (see *Scholars* above), and other partnering organizations provided considerable in-kind support to the project, in terms of staffing and resources.

Duke University Libraries*:* The project manager, coordinator, and project team for the SNCC Digital Gateway were employed by and housed in the David M. Rubenstein Rare Book & Manuscript Library within Duke University Libraries. Being based in the library was beneficial to the project. It was helpful for the project team to have immediate access to the secondary sources they needed for research and to be co-located with a range of library, scholarly communication, and information technology experts.

Within DUL, the departments of Digital Curation Services and Digital Collections provided sustained technical support for the project. Staff in these departments served on the project's Advisory and Editorial Boards and assisted in hiring a design contractor, doing development work on the site, digitizing SNCC-related collections, developing a sustainability and long-term maintenance plan, and trouble-shooting technical roadblocks. The Office of Copyright and Scholarly Communications advised project staff on legal matters including drafting the Memorandum of Understanding, navigating issues of copyright and fair use, and using existing platforms to make project materials accessible. The project also received in-kind assistance at varying points from DUL staff in the departments of Assessment & User Experience, Business Services, Communications, Human Resources, Interlibrary Loan, and Software Development and Integration Services.

SNCC Legacy Project: The SLP contributed hundreds of hours of in-kind support beyond its members' work on the Advisory and Editorial Boards and as Visiting Activist Scholars. Early reviews of documents such as the Memorandum of Understanding and discussions of copyright issues would not have been possible without the in-kind research and information provided by Bruce Hartford. Geri Augusto counselled the project staff on methodologies and documentation necessary to establish critical oral histories. SLP also contributed travel, lodging and other resources that insured SLP representation in meetings with Duke University, project scholars, and historians.

Center for Documentary Studies: The Center for Documentary Studies contributed significant administrative support for the pilot project. This include planning meetings and events, booking travel, setting up conference calls, arranging housing and food, and more. The CDS communications team assisted in developing a promotional plan for the SNCC Digital Gateway and publicizing the website. CDS also assigned one of its graduate student interns to the SNCC Digital Gateway Project for the four years of the project. These graduate students from the History Department produced content for the website as a part of the project team.

Students at SUNY Geneseo: Throughout the One Person, One Vote and the SNCC Digital Gateway projects, Emilye Crosby (scholar and EB member) recruited students from SUNY Geneseo to intern with the project for course credit. These students researched and wrote content, compiled source logs, transcribed and logged video recordings of SNCC veterans, and produced social media content. Todd Christensen, the first student Emilye recruited, later moved to Durham and began researching and writing content for the site as a project intern during the SNCC Digital Gateway's first two years. The eight students— deemed the "Geneseo wing" of the project team—allowed the project to complete more content than originally planned.

Teaching for Change: Before partnering with Duke University, SNCC veterans had developed a strong and ongoing relationship with Deborah Menkart, who was the executive director of Teaching for Change, a non-profit based in Washington, D.C. and co-director of its sister project, the Zinn Education Project. These organizations provide teachers and parents with "the tools to create schools where students learn to read, write and change the world." Deborah began promoting the One Person, One Vote and SNCC Digital Gateway sites to the nationwide base of educators connected with Teaching for Change and the Zinn Education Project, using e-mails, social media, and in-person workshops, and linking to the site wherever possible. The SNCC Digital Gateway did not compensate Teaching for Change or the Zinn Education Project for their significant promotional efforts.

In the last year of the project, the SLP-Duke collaboration entered into a more formal partnership with Teaching for Change to conduct teacher workshops and develop lesson plans for the SNCC Digital Gateway website. Additionally Teaching for Change, SLP, CDS, and the Franklin Humanities Institute at Duke University received a grant from the National Endowment for the Humanities to conduct a three-week teacher workshop about bottom-up civil rights history in the summer of 2018.

In thinking about trying to replicate the SNCC Digital Gateway project, Geri Augusto (SLP) stressed that aspects of the project—technical support, funding for partners to be on the ground, student labor, time spent building relationships—could not be shortchanged. The "considerable amount of person power and hours and dollars…is something that we need to acknowledge," Jennifer Lawson

(SLP) noted. "Somebody else shouldn't expect that if they had the same amount of actual cash on hand that they could replicate [the project] without the same level of resources."

EDITORIAL BOARD MEETINGS

Essentials:
- Editorial Board convenes for regular multi-day meetings to make important content and design decisions, as well as to strengthen interpersonal relationships.
- Each meeting concludes with a plan of action for moving forward.

The Editorial Board (EB) was tasked with determining content for the website, as well as making structural and aesthetic decisions regarding website design. In addition to regular conference calls, the EB held two in-person meetings each year. These occurred over a two-day period. The project manager would develop an agenda for each meeting, prioritizing the tasks that most needed EB input. Some meetings focused on prioritizing content for the project team to produce. Other meetings were dedicated to discussing site architecture and tools for presenting content. Then others focused on aesthetics and reviewing possible mockups of homepages and logos.

The two-day structure of the meetings helped EB members develop strong interpersonal relationships and work through points of contention. The project manager would raise key issues on the first day of the meeting and would build in time to allow for conversation and discussion, particularly in areas where there needed to be specific outcomes, such as developing a list of people to profile or generating feedback for the design contractor. Raising important questions on the first day allowed the project staff to assess and develop potential solutions to present to the board on the following day. Out-of-town members of the EB also stayed in the same hotel, and each meeting included joint lunches and dinners where more informal conversations could take place. In these settings, board members and project staff got to know each other and established personal relationships. These connections were important later on when sticking points arose in the course of project work. Leaving each meeting with a sense of resolution, as well as a game plan for moving forward, helped each member build confidence in the work and the progress of the project.

The EB was originally established to shape content for the One Person, One Vote and SNCC Digital Gateway websites, but as the SLP-Duke collaboration took on additional projects, such as the Critical Oral Histories and the K-12 work, it also assumed responsibility for shaping content for these as well. In terms of efficiency and establishing coherence across the collaboration, this was helpful, but the additional responsibilities strained the EB, even as it moved to successfully complete SDG. (See *Taking on Overlapping Projects* below for a more detailed discussion.)

MANAGING THE PROJECT

Essentials:
- Project staff have knowledge of the content and have embraced a SNCC ethos of equality.
- Project staff are effective administrators and can efficiently implement and get things done.
- Project staff can listen to project partners' feedback, synthesize, and present options for moving forward within the parameters of the project.
- Project staff are flexible, able to problem solve, and can adapt to shifting needs of the project.

The project staff was essential in implementing the project partners' vision and carrying out the day-to-day work of the project. Karlyn Forner served as the project manager for the One Person, One Vote pilot project and continued on as project manager for the SNCC Digital Gateway. Her responsibilities included convening the Editorial Board and executing their vision for the website, managing content production and the work of the student project team, collaborating with the Visiting Activist Scholars, facilitating communication amongst project partners, and addressing any concerns or challenges that arose in the course of the work.

Karlyn was uniquely well-suited to the task. She was a superb administrator. She was also a product of Duke's History Department. She had written her dissertation on the history of Selma, one of the key locales of SNCC's work, and had been advised by Bill Chafe, a member of the Advisory Board. She also had interned with the Rubenstein Library's John Hope Franklin Research Center under the direction of Editorial Board member John Gartrell. Much of the project manager's job involved historical scholarship, and she regularly relied on her training in researching, synthesizing, and teaching to carry out project work. Her familiarity with the content, coupled with her deep listening to the Editorial Board's priorities and concerns, and her sensitivity to SNCC's ethos, helped members gain a critical level of comfort and confidence early on in the One Person, One Vote pilot project. Her job involved managing a group of still-highly opinionated activists, and she was able to get project partners back on track when slippage seemed imminent. She did all of this with much grace, skill, and outward calm.

Early on, it became apparent that the workload of the project far exceeded one full-time project manager, so a second position of project coordinator was created for the SNCC Digital Gateway Project. This position was originally envisioned as a half-time communication coordinator position that would be responsible for addressing questions of copyright, locating potential sources, and coordinating outreach and publicity for the project. At the completion of the pilot project, the project manager requested additional assistance in a wider scope of project activities, ranging from content production and site design to meeting planning, assessment, and outreach.

Therefore, the communication coordinator position evolved into a project coordinator position. Kaley Deal, who had begun working on One Person, One Vote as an undergraduate member of the student project team, was familiar with the dynamics of the project. After her graduation from Duke in December 2014, she continued as an intern on the One Person, One Vote project, helping prepare the website for its debut in March 2015. She was then hired as the project coordinator for the SNCC Digital Gateway to assist in the full range of project work. She also took the lead in the design and video editing aspects of the project, which came to be a crucial part of the work. Together, Kaley and Karlyn did the on-the-ground work of constantly planning ahead to anticipate any roadblocks to a successful development of the site.

The project staff needed to have a range of skills to carry out such an expansive project. These included knowing the content, active listening, project management, creative problem-solving, the flexibility to adapt to the shifting project needs, and resilience. It was also essential that the project staff had the buy-in of the activist partners. They needed to prove that they could carry out project partners' vision and create an atmosphere of accountability. This was central to earning the trust of the Editorial Board. As Judy Richardson (SLP) summed up, the project staff needed to be able to "herd cats."

The primary job of the project staff was to get things done. "I don't think I've ever worked on a project outside of movement stuff where things got turned so methodically and quickly into actual implementation or action," commented Geri Augusto (SLP). Efficiently carrying out the work was essential in moving the project forward but also in earning the trust of the project partners. It also helped the Editorial Board operate more effectively.

At times, Editorial Board or joint Editorial and Advisory Board meetings weren't long enough for project partners to reach consensus. Through ongoing conversations with various partners and preparing material for later decisions, the project staff were able to keep things moving. Project partners sometimes struggled during the conceptualization stage but could make decisions when dealing with concrete options or possible implementations. Emilye Crosby (scholar) explained:

> *"I think there was trust developed that Karlyn was a good problem solver and that she could synthesize. I think that where trust came in—that we could let it go until the next time we got together and have some hope that there would be something there that we could agree around. And so I actually think that, to some extent, this is one of those ways that Karlyn was instrumental. Again, not that she made decisions based on what she heard, but she came up with a way to present material that then we could agree around."*

A broad range of work was assigned to the project manager and coordinator. Their responsibilities included making decisions about content, developing strategies for site architecture, communicating

with design contractors, planning activist visits and editorial board meetings, editing audio and video recordings, organizing public events, coordinating assessment and publicity, researching questions of copyright and fair use, and responding to other challenges and opportunities that arose in the work. These were not tasks that one person alone could handle. Being able to bounce ideas off of each other, come up with solutions, talk through scheduling and deadlines, and figure out ways to incorporate project partners' never-ending suggestions and hopes for the website was invaluable for the project manager and coordinator, and, in the end, created a much more innovative and comprehensive website.

Project staff took care to treat the project partners, particularly the Movement veterans, with the respect and care that honored their past and ongoing work. Every activist visit, in-person meeting, and conference call required that project staff have a keen understanding individual preferences, approaches, and styles of working. Being able to explain ideas in different ways, to present problems from different angles, to know what people needed, or even how they preferred their coffee became important to first, gaining the trust of the partners, and ultimately, the success of the project. Karlyn and Kaley handled these tasks with aplomb.

The project staff also recognized that they needed to be flexible and adapt to the project's changing needs. As Naomi Nelson (DUL) summed up, "They're living in a constantly shifting landscape and are constantly thinking about how to move resources around to make things work." The project staff also needed the "imagination and boldness," Courtland Cox (SLP) noted, to propose that the project go in a different direction than had been discussed when necessary. These were conclusions they came to by listening attentively to the vision of the project partners and assessing how those requests could fit within the parameters of the website and the broader administration of the project. Above all, project staff felt accountable to project partners, especially the movement veterans, and acted out of the best interests of the project.

BUILDING A STUDENT PROJECT TEAM

Essentials:
- Undergraduate students, graduate students, and new graduates are committed to the vision of the project and telling the stories of "ordinary" people.
- Project team is willing to research and write outside of their regular coursework and is paid to do so.
- Project team members are able to work collaboratively and accept feedback.

The majority of content for the SNCC Digital Gateway website was produced by a team of undergraduates, graduate students, and new graduates, under the guidance of the Visiting Activist Scholar and the project staff. While the Editorial Board prioritized what would be included in the

website, the student project team was tasked with writing the content. The logistics of how to structure this work was left up to the project manager.

Project manager Karlyn Forner recruited the initial students who worked on the One Person, One Vote pilot project from courses that focused on civil rights or African American history. These were students who already had some knowledge of, or interest in, bottom up history, and they came into the project with an established commitment to telling these stories.

In initial meetings with project team members, Karlyn was very open about the experimental nature of the work. "We don't know how we're going to do this, so your contributions are really important," she recalled telling them. "We all have to figure out a way to do this together." Students were paid for their work, which allowed them to focus on producing the best product for the website instead of working towards a grade. Project work was done in addition to their regular coursework.

Due to the tight timeline for the project, students needed to begin producing content for the website almost immediately. This left a limited time to train the students in SNCC and a bottom-up framework. The project manager prepared orientation material including scholarly articles, firsthand accounts, primary sources, and videos to get project team members up to speed as quickly as possible. After this initial immersion in the history, much of the project team's education came from direct interactions with Charlie Cobb (SLP) the project's first and continuing Visiting Activist Scholar.

ON-THE-GROUND PARTNER INVOLVEMENT

CREATING THE VISITING ACTIVIST SCHOLAR POSITION

Essentials:
- Activist partners are involved in and guide the day-to-day work of the project.
- Activist partners are able to devote extensive time to the project.

One of the ways the project prioritized the knowledge and experiences of SNCC veterans was by creating the Visiting Activist Scholar position. In this capacity, SNCC veterans came to Duke's campus to guide the project staff and student project team in creating content, work for which they were compensated. The SNCC veterans provided on-the-ground oversight in the work of writing history and were people that SNCC Legacy Project members trusted to get the story right. They also created new content for the website—including audio, video, and written narratives—that told the history from SNCC's perspective.

The Visiting Activist Scholar position helped build trust between the activist and university partners. During the One Person, One Vote pilot project, SNCC veterans came to Duke's campus as Visiting Activist Scholars for a period of two weeks to two months to guide the student project team, assist in content production, and be an on-the-ground resource for project staff. The first two Visiting Activist Scholars—journalist Charlie Cobb and filmmaker Judy Richardson—were SNCC veterans and members of both the SLP Board and the project's Editorial Board. This was a strategic decision. Both Charlie and Judy were involved in the earliest conceptualization of the project and already were invested in its success. Additionally, they had previously served as visiting professors at Brown University and understood the institutional perspective of a university and the work of instructing students in the history of the Civil Rights Movement.
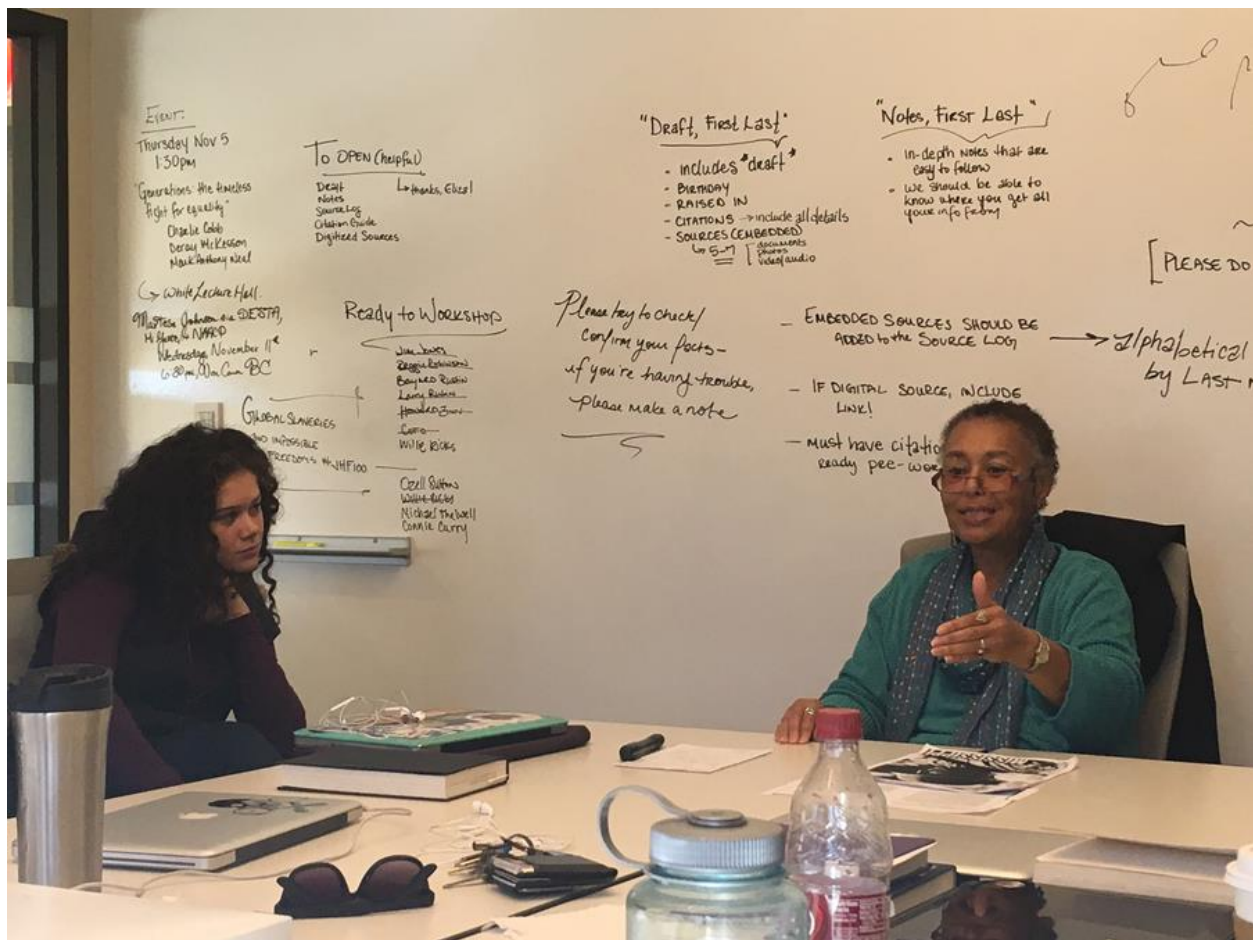
Figure 4 Project team member Eliza Meredith (left) listens to Judy Richardson (right) talk about her experiences in SNCC, November 2015. Photograph by Kaley Deal.

Judy and Charlie's physical presence on campus and direct interactions with the project staff and team shaped the project work and helped assuage the concerns of the SNCC Legacy Project. The Visiting Activist Scholar's semi-retirement allowed them to devote their time to the project in a way that would not have been possible if they'd been working full-time. "Their time and being on the project was a big important issue because I knew there were going to be ups and downs, and

everything wasn't going to be smooth," Courtland Cox, the chairman of SLP remembered. "But if they were involved, I could feel that things were going fine."

Charlie Cobb played an essential role in content production for the SNCC Digital Gateway. The project manager and student project team developed the method for producing content, but having Charlie as a SNCC veteran, on-the-ground, was instrumental to building the students' knowledge and understanding of SNCC's history. Charlie was in-residence on Duke's campus for two-and-a-half-months during the first semester of the pilot project. He began working with the students after they had reviewed the orientation material and had started writing their first profiles.

Initially, Charlie served as a teacher and subject matter expert. Drawing on his first-hand knowledge of the Movement—and his extensive journalistic background—he was able to answer students' questions and help structure the content. The project team's early meetings with Charlie were mini-seminars on SNCC's history, where Charlie talked about what happened and why, and the students asked questions. Karlyn Forner (project manager) remembered Charlie conveying to the students, "This is the story we're telling, and this is why the story is being told this way." He taught them how to tell a story and shaped the style of their writing.

Charlie's day-to-day involvement was also pivotal in bolstering their confidence. Kaley Deal, originally an undergraduate member of the project team and later project coordinator, described how she was initially nervous about writing profiles because of her lack of knowledge. "How am I going to be able to do these people justice in how I write?" she remembered thinking. But Charlie's guidance helped her and other project team members gain confidence in the work they were doing.

The first profiles were rough. The students were learning the history, struggling with how to structure such short drafts, and figuring out how to write stories, not academic papers. Graduate student David Romine compared his first draft to a Wikipedia entry, and undergraduate Amina Bility declared hers a "total mess." Instead of using secondary sources, she relied entirely on primary sources. "I [dug] too much for that," she explained. "I had a good story a week in. I just spent another two weeks working on it. After that profile, I knew the process, more or less." Charlie would review their drafts and then have a workshop session filled with suggestions like "too many adjectives" and "show, don't tell." Over time, the students collectively developed a sense of style and figured out strategies for structuring drafts.

Figure 5 Charlie Cobb (right) in the SNCC Digital Gateway project room working with Todd Christensen (left) and other members of the project team, November 2015. Photograph by Kaley Deal

EDITORIAL ROLE

Essentials:
- An activist partner is able to devote significant time to being an editor and shaping the overarching story and tone of the website.
- The Visiting Activist Scholar provides direct activist partner oversight regarding all content created for the website.

As important as he was as a reference for the project team, Charlie also served as editor for the content they produced. He saw his role as "the equivalent of a managing editor at a magazine or newspaper." Once the project team workshopped a draft, the project staff sent it to Charlie for revision. He would make edits regarding focus, factual corrections, and style. He did this for the over three hundred pieces of content on the SNCC Digital Gateway.

"Uppermost in my mind in responding to the drafts was: we are telling SNCC's story," Charlie explained. He was careful to preserve enough of the draft so that the students could still see their work reflected in the final version. Through his role as editor, Charlie helped develop an overall writing style for the One Person, One Vote—and later the SNCC Digital Gateway—website, bringing consistency to the content. Charlie took a group of students who weren't journalists, and he worked with their range of writing skills, shaping their work into a coherent whole. Importantly, he

also provided direct SNCC oversight to everything that was created for the website. While the Editorial Board shaped the content on a broader scale, Charlie, as a Visiting Activist Scholar, was involved in the day-to-day project work. For the essential role that Charlie played, partners aptly took to referring to him as the project's "guiding light."

DEVELOPING A PROCESS FOR CONTENT PRODUCTION

Essentials:
- Students are willing to develop and implement methods for collaboratively writing content.
- Students are able to accept feedback and tailor their writing to fit the style.
- Project team members are invested in and continue working for the project for a number of years, with their knowledge and skills continuing to benefit the project.

The project team met together in regularly scheduled workshop sessions. During the first semester of the project, they collectively developed a process for writing and editing profiles. Kaley Deal, project coordinator, recounted the open atmosphere of the workshop sessions:

"We're all in the room together. Let's figure this out. What's going to be the process that's going to work for everyone? And recognizing that in March we're going to have to have a site up and available, so what needs to happen to make that work?"

Being in the room together allowed project team members to ask questions, consult, and pose problems to the group, the project manager, and the Visiting Activist Scholar. "Being able to bounce ideas off of each other was really helpful," undergraduate student Alexandria Miller recalled. One of the initial challenges was deciding what stories to highlight, given the constraints of the 500 – 700 word profiles. It was impossible to tell someone's entire life story in that space, so the project team grappled with how to put forward a story about SNCC while also doing justice to the lives of the people they were profiling. After one student explained how she found it helpful to ask the question, "Who was this person to SNCC?" when she started crafting a draft, other project team members adopted the same strategy.

Figure 6 (Left to right) Project team members Todd Christensen, Kristina Williams, David Romine, and Amina Bility working in the SNCC Digital Gateway project room, October 2015. Photograph by Kaley Deal.

The process for producing content was first developed during the One Person, One Vote project and continued through the SNCC Digital Gateway project (See Appendix C for additional documentation). Project team members would:

1. Conduct research using primary and secondary sources.
2. Consult Charlie regarding the stories that needed to be told about that topic.
3. Write a first draft of a profile or event page.
4. Workshop the draft with members of the project team.
5. Revise based on suggestions.
6. Send that profile to Charlie for review and editing.

While the process for producing content stayed consistent throughout the project, Charlie's role as a teacher became less important as students on the project team continued working with the project for consecutive years and became increasingly knowledgeable about SNCC's history. As Charlie explained:

> *"I came up here and I stayed for a couple of months, so I could be physically proximate to the students and able to interact, and I reached a point where I felt that that was not necessary. For the last year, almost all of the editorial work I've been doing on this*

project, I've been doing from home. Karlyn sends me a pile of profiles and events …I don't have to come up here and sit around the table and talk to the students face to face. I can do it all from home. It's a more purely editing job because the learning process has sort of been completed."

As project team members continued working for the project over consecutive years, they also formed their own tight-knit community. They were deeply invested in the mission of the project and enjoyed each other's company, both intellectually and outside of project work. "We had a really good dynamic," Kaley Deal recalled. "Everyone was committed to the project and to each other, and many of us continued working with the project for multiple years."

The commitment and accumulated knowledge of the project team was a primary reason that Charlie didn't have to spend as much time on Duke's campus. Todd Christensen, who began working with the One Person, One Vote Project as a SUNY Geneseo student, was an example of this. Todd was one of Emilye Crosby's students and was writing a thesis about Freedom Schools when Emilye recruited him to intern with the project. After graduating Todd moved to North Carolina and began working 30 hours per week writing content for the site as a project intern. His extensive knowledge of the Mississippi Movement made him a resource for other undergraduate and graduate students, and his efficiency and writing skills raised the bar on content production for the entire project team. Todd's work during the first two years of the project allowed the project team to complete far more content than originally planned. The retention and long-term commitment of former students like Todd translated into more and higher quality content for the website. The project team eventually consisted of more interns than students, as former students graduated and then continued working with the project as interns. Getting new undergraduate students up-to-speed and able to write quality content every year would have taken a large amount of the project staff's time and hindered the project's ability to complete content, so it was important that project team members remained with the project over multiple years.

Figure 7 Movement veterans Dave Dennis (far left) and Charlie Cobb (far right) with project team members (left to right) Todd Christensen, Amina Bility, Kaley Deal, Megan Kachadoorian, Alexandria Miller, and Kristina Williams, April 2016.

Over the course of the project, a total of ten undergraduates and three graduate students researched and wrote over three hundred profile, event, and "Inside SNCC" pages. The website could not have existed without their work. They developed an extensive knowledge of SNCC's history and learned how to write compelling story-based content that highlighted SNCC's grassroots organizing work. The group became a collaborative writing workshop, willingly submitting their drafts for critique and offering generous feedback to others. Members of the project team demonstrated great respect for each other's work and for the broader vision of the website. "Some of us were undergrads and some were grad students," Kaley Deal explained. "But when we were in the room, we were all here and part of the project team. You wrote and you were respected and you all came to the table." The students felt significant ownership over the project and were proud of the website and their collaborative work. "We all didn't know, so we had to make it up, and we made it up together," David Romine explained. As writers of content, they were equal partners in contributing to how the SNCC Digital Gateway presented SNCC's story to the next generation.

LEARNING FROM THE PILOT PROJECT

Essentials:

- Project partners and staff use feedback from a pilot project to develop the content plan, structure, and design of larger project.
- Project partners are open to rethinking content and structure decisions, as well as approach to citations, based on feedback received.

The One Person, One Vote pilot website went live in March 2015, a year-and-a-half after the collaboration's first meeting. By this point, the collaboration had submitted a proposal to The Andrew W. Mellon Foundation to continue and expand the vision of the pilot project. Assessment activities were already planned for the One Person, One Vote site, but when the collaboration found out that it had received Mellon funding in late March 2015, the scheduled assessment became a way to gather information about how to improve what would become the SNCC Digital Gateway website.

Figure 8 Homepage of the One Person, One Vote website.

Project partners and staff gathered feedback from the site's target audiences: movement veterans, teachers, and scholars. Overall, movement veterans were satisfied with the site but wanted it to include more content and a broader scope of SNCC's organizing work. Teachers requested lesson plans. It became clear soon after launch that users not familiar with SNCC's history had difficulty navigating the site. The intention was for the pilot site to be an experiential website in which users navigated through the site via links to learn more about SNCC's history. Non-expert users found the categorization of content (such as "Young Mississippians") hard to understand and struggled to find information about specific people and events. Users liked the look and content of the site but were confused by the site's organization. The site also had no search capability. This feedback from the pilot website played an important role in deciding how to structure and design the SNCC Digital Gateway website. It also magnified the importance of allotting time for review and to make changes based on public reaction. The short timeframe for the pilot project—inception, production, and

launch in less than a year—left little time to think through what a successful site would look like. But with SDG, the workflow included a beta launch (December 2016), time to gather feedback and revise, and followed by an official launch (June 2017).

Project partners and staff used feedback from the pilot website to develop the content plan, structure, and design of the larger SNCC Digital Gateway site. For example, although profiles had originally been the main vehicle for telling SNCC's story, users requested more points of entry to the story. This led project partners to divide the SNCC Digital Gateway seven sections in the primary navigation: People, Timeline, Our Voices, Inside SNCC, Map, Today, and Resources. Project partners also created secondary themes on the site's home page to allow users to explore by important themes, such as voting rights, organizing and Black Power. The architecture allowed users to browse by events and geography, in addition to people, and put more focus on the voices of Movement veterans, SNCC's internal organization, how ideas evolved over time, and how they resonate today.

The project's approach to citations also evolved from the One Person, One Vote to the SNCC Digital Gateway Project. The condensed timeline for the pilot project meant that citation standards were developed in the process of researching and writing content. The project's collaborative approach to writing content coupled with the structure of the website did not lend itself to using traditional academic footnotes. The project team cited their sources in the One Person, One Vote content, but this was not done with uniform rigor. Some sources were less reliable largely because it was difficult to find information about many of the lesser known people involved in the Movement. The Editorial Board and project staff revisited the project's approach to citations as it transitioned to the SNCC Digital Gateway Project. Scholars on the Editorial Board pushed for the site to meet rigorous academic standards. Doing so would make the site a more credible source/documentary publication and also allow project staff to be able to respond to any questions raised about content. Project staff implemented these more rigorous standards, and the Editorial Board revisited questions about the standards as they arose during project work.

COMMUNICATION

Essentials:
- Project partners keep in regular communication about the project via conference calls, e-mails, and document sharing.
- Project partners are adept at reading each other and engage in one-on-one side conversations to address potential issues before they become larger problems.

Large physical distances separated project partners, so regular communication was central to the project's success. Technology made the task easier. Project partners relied on conference calls, e-mail, individual phone calls, and Skype to make decisions regarding the project and stay on the same page. Project staff gave regular updates to project partners, using e-mail and Trello, which helped create transparency in the project. Using Google Drive and Box for file storage also allowed partners to easily and reliably access project documents.

Regular contact was essential to building trust and sustaining good working relationships. "We follow up. We touch base. We follow up. And something gets done. The deadlines. The work. It's like a chain of things that come together," John Gartrell (DUL) summed up.

Project partners—activists, directors, scholars, and project staff—were also adept at reading people and the nuances of situations and were willing to get in the mix and talk through issues. Many potential problems were averted because of ongoing side conversations between different project partners. Sometimes this involved one SLP member talking to another SLP member about a particular issue; or the project manager talking with a scholar and SLP member about how to best approach a pending decision; or the directors of Rubenstein Library and CDS consulting on how to manage conflicting expectations of activist partners and the broader university. Project partners were invested in the success of the project and willing to address potential problems. These side conversations happened regularly throughout the course of the project, and Karlyn Forner (project manager) called them "absolutely instrumental" to holding it together.

BUILDING TRUST

"That trust factor is gonna happen over time. It's not gonna happen from jump. And it's through the work" – Judy Richardson, SNCC veteran

"You're gonna have to show me through actions," Courtland Cox, SNCC veteran

ESTABLISHING AN EQUITABLE PARTNERSHIP

Essentials:
- The collaboration and project is structured in a way that reflects equitable partnership among community and university partners.
- Project partners demonstrate their commitment to the partnership and the project's vision by their persistence and willingness to dedicate time and resources to the project.

The setup of the project as equitable collaboration among activists, library professionals, and scholars was a necessary first step in building trust—a process that ultimately unfolded overtime in specific instances. For example, Naomi Nelson's (DUL) openness during the drafting of the Memorandum of Understanding indicated to Courtland Cox (SLP) that Duke would follow through in its commitment to equal participation of SNCC veterans in ownership and decision making. An informal agreement that all project partners would sign off on major budgets, hires, changes in direction, etc. also helped grow that trust. Naomi Nelson (DUL) and Wesley Hogan (CDS) made sure that at each crucial juncture, SLP was involved. Charlie Cobb and Judy Richardson's involvement on the ground as Visiting Activist Scholars and the compensation they received for their work gave SLP oversight regarding the day-to-day work of the project and recognized the value of their contributions. Additionally, Charlie, Judy, and Geri Augusto of SLP were named to the Editorial Board, giving them a central role in shaping the framework of, and content for, the site.

These were real examples of how SLP's partnership with Duke gave Movement veterans an equal voice in ownership and decision-making. The SNCC Legacy Project's past experience with universities had not been like this, and the SNCC partners working with Duke had to repeatedly make the argument to the SLP Board in the early days about why this collaboration was different. The work itself eventually helped their task. When SNCC colleagues saw the One Person, One Vote pilot website, "what people really remarked on was how much work had gone into it," Charlie Cobb (SLP) remembered. "Their sense of the work was that it was work about them, and I think that really tipped the scale and eased a lot of suspicion." One way the site demonstrated this was by putting profiles of people front and center. This was something that Courtland Cox (SLP) suggested early on because he knew that SNCC veterans needed to be able see themselves in the work. It was also important that a significant amount of time had passed since SNCC was a functioning organization, which helped in undertaking such a reflective project.
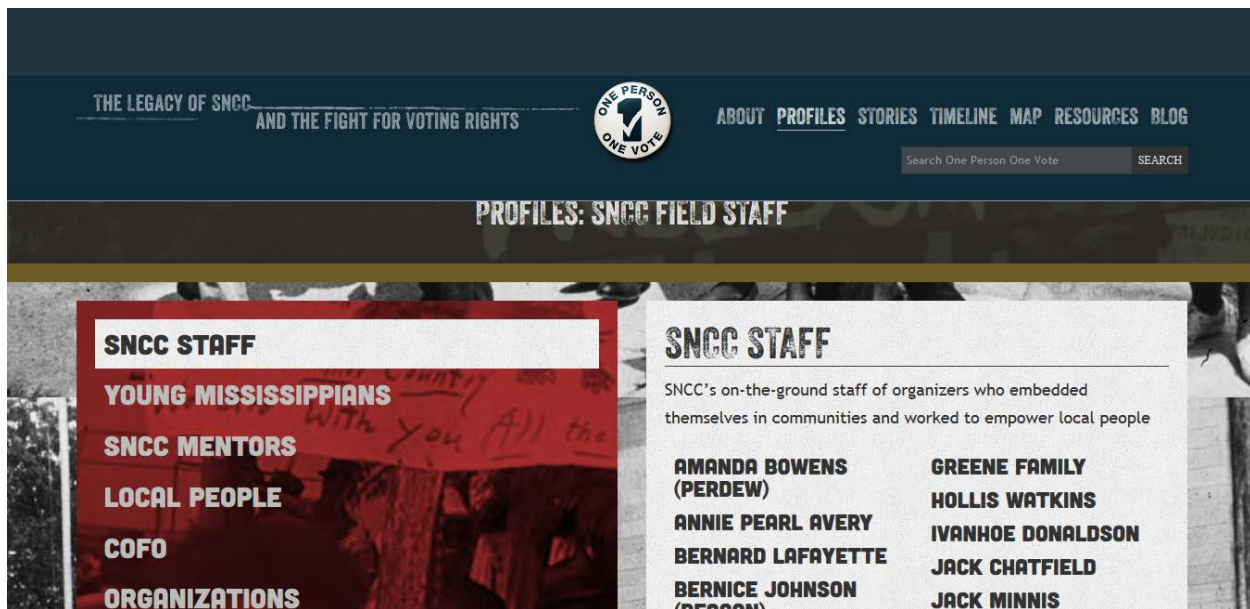
Figure 10 The SNCC Staff page from the Profile section of the One Person, One Vote website that linked to the profile pages of SNCC staffers.

Having the right people around the table to begin with was crucial in building trust. Duke partners were impressed by the SLP partners' persistence and commitment to getting the work done. SLP partners were struck by the same qualities in the university partners at Duke: the energy of Wesley Hogan, director of Center for Documentary Studies, and her long-time respect for SNCC's grassroots organizing work; the belief and vision of Bill Chafe, former dean of the College of Arts and Science; and Naomi Nelson's and Duke Libraries' openness and willingness to invest significant time and energy to find a way forward. The scholars at the table also had these same traits and, through their work, had demonstrated an understanding of the Movement that aligned with that of the SNCC veterans.

The terms of an equitable partnership and project partners' commitment to each other and to the work set the stage for building the strong relationships that sustained the collaboration.

THE EDITORIAL BOARD: DEVELOPING A STYLE OF WORK

Essentials:
- Lengthy conversations by members of the Editorial Board help establish a shared understanding of the history and a shared commitment to the greater good of the project.
- Project staff are able to listen to and synthesize project partners' requests.
- Project staff can conceptualize different ways forward and present these options to project partners for their input.

- Project staff are able to meet deadlines but also put work on hold to allow adequate time for decision-making.

In the early days of the project, Editorial Board meetings involved long conversations that got bogged down in the minutiae and nitty gritty of SNCC's history. These conversations sometimes took hours, slowing down other important project work. Yet they were important to the SNCC partners' sense of ownership. It took Editorial Board members a period of working together and working through problems to accept that the project partners shared a common understanding and vision for the website. There developed "a trust in the willingness of people seated around the table to hear us all," Judy Richardson (SLP) described but also an understanding among SNCC veterans that the scholars and project staff, "really do know some of this history and want to see it on the site." The slow work of relationship and trust building in the early Editorial Board meetings paid off later on when members could discuss and quickly decide on a way forward, knowing that everyone had the project's best interests in mind.

The personal relationships among Editorial Board members also grew over time, and there was a willingness to "play to a person's strength" that was not always there early on. For example, if the task was to prioritize profiles or events in a particular geographic area, the group became transparent about confessing who had holes in their knowledge to select site content and who didn't. For the purposes of the discussion, the Editorial Board could trust that person's input as the "expert" and know it was coming from a genuine place of wanting the project to succeed.

The overall effectiveness and efficiency of the Editorial Board depended on cultivating a style of work. This happened over the course of the pilot project. The project staff played a central role in developing this working style. The project manager and project coordinator were in charge of carrying out the Editorial Board's vision for content, site design, and other implementation tasks. EB members could only devote a limited time to the project, due to their numerous other responsibilities, so it was necessary to get the EB's input as completely and efficiently as possible.

Karlyn Forner (project manager) and Kaley Deal (project coordinator) adopted an approach designed to streamline the decision-making of the EB. They would present a problem or question to the board, listen closely to resulting discussion, and make note of people's priorities and objections. They would then synthesize the discussion and put together options based on what was said in the meeting, as well as considerations about the design and functionality of the website. As Geri Augusto (SLP) explained, the project staff was "excellent at producing an array of options or choices based on whatever it was that was heard or discussed … You could do it with a or b or c." This allowed the Editorial Board to concretely envision different options for moving forward and make decisions based on that knowledge. Emilye Crosby (scholar) summarized the role of the project manager:

"What would happen is that between one meeting and then the next conversation is that Karlyn would find a way to pull the pieces together—not to make decisions because that wasn't her role and she didn't take that. But I think she would come up with things that she could present, and usually she could get them far enough along that people could see something tangible and agree to that, so then the conversation was less sort of theoretical and much more concrete, and that was a way forward."

Editorial Board members could feel confident that they could leave something unfinished or unsettled until the next time they got together and that the project staff would successfully pull together an option that everyone could agree on. Reliability and follow-through on the part of the project staff was an important factor in maintaining strong working relationships and building trust. The project manager and coordinator also brought a sense of order to the project. With time—and through the work—they demonstrated that they could transform ideas into tangible outputs that accurately reflected project partners' desires. They approached the work with sensitivity and accountability, making sure that project partners were heard and that their concerns were addressed.

The project staff avoided making unilateral decisions about the project and instead, brought those questions before the Editorial Board. Molly Bragg (DUL) gave an example of this at one early meeting regarding design of the One Person, One Vote site:

"At the first Editorial Board meeting, Karlyn was showing examples of different websites and gauging the reactions of what the Editorial Board members liked and did not like. In order to tell SNCC's story, she was able to internalize the Editorial Board's values—what it was looking for both aesthetically and intellectually—and to figure out how to translate that into a website."

Figure 11 Project partners at the last joint meeting of the SNCC Digital Gateway Advisory and Editorial Boards, March 25, 2018. Photograph by Naomi Nelson.

DEALING WITH CONFLICTS

Essentials:

- When disagreements arise, project partners still hold a common vision for the project and have its best interests in mind.
- Project partners are able to move forward on what they agree on and leave disagreements to be settled later.

Inevitably, conflicts arose in the work. Project manager, Karlyn Forner, admitted that she went into early Editorial Board meetings with the fear that "this might be the meeting that the project will dissolve." After one especially contentious joint Advisory & Editorial Board meeting in July 2015 to kick off the SNCC Digital Gateway Project, Judy Richardson (SLP) reflected, "Yeah, I thought it was gonna fall apart."

The largest and most common disagreements throughout the project were over how to translate project partners' shared vision into a functioning website. "I don't think we have fundamental differences over the history when it comes down to it: what's important; who's important; why we're telling the story," explained Emilye Crosby (scholar). "We may not express it identically, but I do think we have a shared sense of that, even if we can't agree on the language to say it." Figuring out how best to structure and present this history on a website, however, was not an easy task. Project partners ran into problems collectively envisioning the framing and architecture of the website. Everyone—including the SLP representatives themselves—had different ideas about how to parcel SNCC's history into primary and secondary navigation, content, sources, and aesthetics, and do so in a way that had intergenerational appeal.

This issue came to a head at the kick-off meeting of the SNCC Digital Gateway, a little over a year-and-a-half into the collaboration. Project partners had just launched the One Person, One Vote pilot website four months earlier. The pilot site was focused specifically on voting rights, which narrowed the scope to only a portion of SNCC's history. The SNCC Digital Gateway, however, was supposed to encompass a broader span of SNCC's history. There was no follow-up project scheduled, so project partners were anxious to get the story right and tell a comprehensive history. This meeting was also different in that it included members of both the Editorial Board and Advisory Board. Both bodies had met separately and reported back to one another during the pilot project, so a joint meeting meant that there were more people—and opinions—in the room.

Project partners agreed early in the meeting that Black Power should serve as the framing principle for the SNCC Digital Gateway website. Prior to the meeting, the project manager and coordinator had developed a detailed site architecture plan based on feedback from the pilot website and previous conversations with project partners. It proposed different types of content—profiles, events, inside SNCC pages, and themes—as the vehicles to tell a comprehensive history of SNCC, and suggested dividing them into different sections—People, History, Inside SNCC, Map, etc.

Project partners were generally receptive to the framing, but as the conversation progressed, some began to question whether the architecture and the theme of Black Power would be able to fully

convey the breadth of SNCC's actions, thinking, and legacy. Very rarely did Advisory Board and Editorial Board conversations turn acrimonious, but on this issue and with more people in the room, project partners dug in, and the frustration was palpable. It was perhaps the only time during the course of the project where major questions were left unresolved at the end of an in-person meeting.

Emilye Crosby (scholar) recalled how the disagreement was eventually settled:

> *"The way that we resolved it collectively was to focus not on the conceptualization or these different categories, but on the specific people and the specific events. It became clear—this part wasn't in the meeting, and I'm not sure we ever addressed it—but at a certain point, once we started moving on this framework, it became clear that it was going to encompass everything."*

In dealing with clashing ideas and conflicts, project partners discovered that sometimes the best way to move forward was to not deal with an issue head on. It was a strategy of conflict avoidance more than conflict resolution. Instead of insisting on complete agreement on vision or structure, project partners forged through impasses by focusing on the specifics of the work. When project partners started talking about which people needed to be profiled and events needed to be included, there was nearly unanimous agreement. The content pages had to be written before the site could exist, so the project staff tabled the conversations about conceptual issues and got started on the nitty gritty. "We started the work, and we came back to those issues around vision in a piece-by-piece manner," Karlyn Forner (project manager) explained. Emilye Crosby (scholar) elaborated:

> *"When we concentrated on the specifics, we could find agreement. We resolved those by breaking it down, by actually avoiding a direct, 'We have to resolve this now before we can move forward.' Because if we had done that, I think it would have blown apart. But instead of, 'We have to resolve this before we move forward,' it's 'Let's move forward on what we can agree on.' In doing that, we were able to come back around to something we all thought was ok."*

A foundation of respect and trust, as well as steady progress, helped project partners overcome what easily could have been the dissolution of the project. The tenets of equitable partnership and shared vision were always bigger than the current point of contention. Many one-on-one conversations outside of the in-person meetings smoothed the waters, paving the way for moving forward with the work. Project partners also did not get caught up in the drama of hurt feelings. Despite differing opinions, everyone around the table agreed that the most important thing was telling SNCC's history.

"I don't think we've ever been on the same page about something. I think that we're all in the same chapter," Karlyn Forner (project manager) summarized. "We're mostly in agreement about where we're going, but actually, if you asked everyone around the table what their vision of the project was and what exactly it was doing, everyone would say something different." However, "mostly in agreement" was good enough to bring the SNCC Digital Gateway to fruition.

SOURCES AND SUSTAINABILITY

Essentials:
- There is a sufficient body of sustainable, digitized primary source material available that the project can draw on.
- Internal library resources are available to create custom solutions to meet source and sustainability challenges, including a willingness and ability to prioritize in-house digitization.

Finding digitized primary source documents was a constant challenge throughout the collaboration. The SNCC Digital Gateway website relies on primary source material—documents, photographs, oral history interviews, and audiovisual material—hosted in digital collections at repositories across the United States. It is a digital portal that provides users with a grassroots framework and the context to make sense of key documents and introduces them to rich digital collections to use for further research.

DIGITIZED, SUSTAINABLE SOURCES

Primary source material incorporated in the SNCC Digital Gateway must be: a) digitized and b) hosted by an institution that can guarantee continuing access through permanent url's and sustainability plans. These two requirements were necessary to ensure the SNCC Digital Gateway's reliability and longevity as a digital portal. There is no guarantee that videos embedded from private YouTube channels or documents or photographs from independent websites would be available in a week, much less five years. While necessary for the long-term vision of the site, these requirements limited the sources that were available for use in the SNCC Digital Gateway.

Early in the collaboration, there were plans to partner with Reveal Digital, a company that was planning to create a comprehensive, open access SNCC digital collection by digitizing papers from a number of individual institutions. This collection would have met the required sustainability standards. Due to unforeseen funding challenges, however, Reveal Digital was not able to carry out its original plans. This forced the collaboration to look for other ways to access the adequate amount and range of sources needed by the SNCC Digital Gateway.

Fortunately, a number of institutions had been independently working on digitizing and making their own civil rights collections available online. Among these were: the Wisconsin Historical Society's

Freedom Summer Digital Collection, the Library of Congress's Civil Rights Oral History Project, the University of Southern Mississippi's Civil Rights in Mississippi Digital Archives, as well as collections at the Alabama Department of Archives and History, the Mississippi Department of Archives and History, Stanford University, Washington University (*Eyes on the Prize* series interviews), and more. The project manager contacted these institutions to secure their approval for the project to embed their resources in OPOV and SDG and also ensured that the institutions were credited in a full and proper manner.

Early in the project, Emilye Crosby (scholar) invested significant time identifying SNCC collections housed at outside institutions and inquiring about the possibility of digitizing them. Due to a lack of institutional resources, copyright challenges, or other hurdles, the majority of these efforts did not pan out. She had conversations with people in Mississippi about their materials, as well as with Bernice Johnson Reagon about materials at the Smithsonian. Emilye was able to successfully work with Trinity College to digitize and make available the video footage of a significant SNCC conference held there in 1988. She also invested significant effort in digitizing and making available recordings she had of SNCC veterans speaking at SUNY Geneseo,

Despite the number of digital collections available, project staff found the scope of available material still not broad enough to provide primary sources for the full range of SNCC's history. The collaboration turned to the Civil Rights Movement Veterans (CRMVet) website to address this need. Maintained by movement veteran and SLP member Bruce Hartford, CRMVet is a tremendous online collection of documents, photographs, oral histories, written reflections, and narratives of the Southern Freedom Movement. Where other Movement-related digital collections were specific in scope, CRMVet included a wide range of primary source material on well- and lesser-known topics. "The SNCC Digital Gateway would not be able to give access to the material it does without CRMVet. That's our reliable source," Karlyn Forner (project manager) explained.

Using CRMVet material in the SNCC Digital Gateway required the blessing of Bruce Hartford, CRMVet founder and SLP board member, and assistance from Duke Libraries' staff to ensure that the material could be made available in a sustainable way. For DUL, this required a willingness to push the boundaries of their standard practice. Bruce Hartford gave his permission for DUL to host local copies of CRMVet materials for the purpose of sustainability. With Bruce's consent, Will Sexton (DUL) set up a space on the DUL digital collection server where project staff could store CRMVet documents in a sustainable manner. Project staff then embedded materials into the SNCC Digital Gateway website using the sustainable copy hosted by DUL, but linked each document back to the original version on CRMVet. Approximately 30 percent of the site's primary source material eventually came from CRMVet.

LIBRARY SUPPORT
Duke University Libraries consistently made space for the project's unique needs. Naomi Nelson was critical to the project's beginnings, and University Librarian and Vice Provost for Library Affairs

Dr. Deborah Jakubs served as the principle investigator for the grant from The Andrew W. Mellon foundation, which gave the project support at the highest level of the Libraries. As John Gartrell (DUL) explained, "Whereas before, libraries were these places where knowledge was kept, we're transitioning to this era of asking how can we help create knowledge." DUL leadership and staff were open to considering new approaches to meet the needs of the project. Emilye Crosby (scholar) observed about the Library's efforts with CRMVet materials that "They made it work because we needed those primary sources to do the kind of site we did."

One of the goals of the SNCC Digital Gateway project was to move Movement papers out of people's basements and attics and into archives. A number of new SNCC-related collections were donated to John Hope Franklin Research Center in Rubenstein Library over the course of the project. DUL's support for the SNCC Digital Gateway allowed library staff to prioritize SNCC-related work, which helped new SNCC collections be rapidly digitized for use in the Gateway.

TAKING ON OVERLAPPING PROJECTS

"We were essentially running these three projects at the same time, using the same people for the most part. It was difficult and put strain on, especially on the folks who are responsible for the fundraising and responsible for the content." –John Gartrell, director of John Hope Franklin Research Center at Rubenstein Library

Essentials:
- Project partners conceptualize and pursue additional projects to fulfill the broader vision of the collaboration.
- Work is conceived as a series of separate-but-related projects, which helps with establishing boundaries and raising funds.

The SLP-Duke collaboration extended beyond the SNCC Digital Gateway project. Over time, funding was secured for the additional components of the original vision for the collaboration—a voting rights conference, critical oral history sessions, and a K-12 initiative. Carrying out simultaneous projects helped the Duke-SLP collaboration both set boundaries, as well as expand the scope of the work beyond the SNCC Digital Gateway.

VOTING RIGHTS CONFERENCE

On September 18 – 20, 2015, over 150 civil rights veterans, activists, policy experts, elected officials, academics, and students gathered in Durham for the *One Person, One Vote: Learning from the Past, Organizing for the Future* Conference. The SNCC Legacy Project partners envisioned the conference as a way to build relationships between freedom movement veterans and the young people active in current freedom movements. Such relationships,

though hard to sustain, proved crucial to them in the 1960s, and they wanted to make sure they were connecting their "informational wealth" to young people active in the 2010s, as well as to learn from young people how they were adapting to new circumstances.

The conference, made possible by a generous donation from Gregg Hymowitz, fostered an inter- and intra-generational dialogue between 1960s Movement veterans from the NAACP, SNCC and CORE, and contemporary organizers engaged in the Mississippi Ballot Initiative, the Young People's Project, The Advancement Project, and activists from Black Youth 100, Dream Defenders, Black Lives Matter, United We Dream, and the North Carolina NAACP Youth and College Division.

There were plenary sessions and workshops discussing the four major areas of the Conference:

1) How to engage communities of color and poor communities in making public policy that advances their political and economic interests
2) How to make voting a constitutional right
3) How to change the political dynamics of the South to make possible achieving voting as a constitutional right and advancing the political and economic interests of communities of color and poor communities
4) How to generate collaboration among today's activists to answer, "Where do we go from here?

The conference was structured so that young activists could take the lead in these discussions because they were the ones who would, in future, undertake the work of voter registration, organizing voter participation, and establishing a forward-looking political agenda. The discussions in the plenary sessions and workshops were also informed by the participation of Movement veterans, scholars, policy makers, elected officials and youth activists from across the United States. Conference participants used social media to communicate much of the discussion with their constituencies.

CRITICAL ORAL HISTORIES

Geri Augusto and Charlie Cobb (SLP) first proposed using the critical history oral history (COH) methodology to study SNCC's legacy in their roles as the co-chairs of SLP's New Works Committee. The critical oral history methodology, pioneered by Cold War scholars at Harvard and Princeton, brings high-level decision-makers, critical adjacent actors, and historians together for a focused conversation about key historical questions and issues. Two important elements of the methodology that Geri and Charlie proposed applying to SNCC included using a skilled facilitator to guide the conversation and grounding the conversation in a carefully prepared research dossier, distributed ahead of time. The goal was to use the methodology of critical oral histories to elicit from SNCC veterans a new wealth of

information that would allow a clearer understanding of how SNCC activists engaged and resolved the tensions that developed as they fought for their freedom, and what made it possible for them to transform an entire region, captive to white supremacy, and strive to make it into a model of citizen democracy.

Humanities Writ Large, a Mellon-funded initiative at Duke, provided funding for a first round of SNCC Critical Oral Histories in 2016. After securing support, project partners shaped the Critical Oral Histories in a way that also served the needs of the SNCC Digital Gateway. The Editorial Board for the SNCC Digital Gateway also became the Editorial Board for the COHs and prioritized the focus and topics of the COHs to address needs of the SDG.

The July 2016 Critical Oral Histories (COH) Conference placed SNCC veterans in conversation with scholars using primary source materials from the 1964-1967 period to discuss the emergence of "Black Power" as an ideological concept, as well as a political and economic framework that was put in practice in the on-the-ground organizing work. The COH conference intended to highlight ideas, frameworks, and actors connected to Black Power that had been largely excluded from the historiography.

CDS and SLP received a grant from the National Endowment for the Humanities to conduct another round of COH sessions in 2018 to illuminate SNCC's work on the Mississippi Freedom Democratic Party and its challenge at the 1964 Democratic National Convention. Following the completion of the sessions, project partners plan to produce an interpretive book of essays drawing from the interviews. "It is our plan to make this interpretive volume the basis for a new K-12 curriculum in the nation's public schools, as well as the framework for teaching the history of voting rights and the Civil Rights Movement in the country's colleges and universities," Jennifer Lawson (SLP) explained.

K-12 INITIATIVE

From the outset, project partners hoped to use SDG as a way to reframe civil rights curriculum and teaching in K-12 classrooms.

The collaboration, in partnership with the Franklin Humanities Institute at Duke University and the Washington, D.C.-based nonprofit Teaching for Change, received funding from the National Endowment for the Humanities to hold a summer institute for high school teachers in 2018, entitled "The Civil Rights Movement: Grassroots Perspectives (1940-1980)." Thirty high school teachers from across the U.S. will participate in the three-week residency to learn the bottom-up history of the Civil Rights Movement and will return to their classrooms with new pedagogical resources, strategies, and skills.

There was natural overlap in the voting rights conference, the critical oral histories, and the K-12 initiative with the purpose of the SNCC Digital Gateway website. These additional initiatives offered exciting new ways to extend the scope and reach of the SLP-Duke Collaboration, but there were also pitfalls in taking on simultaneous projects. In order to keep everything in alignment, the EB was tasked with additional work in order to make the COH useful to SDG and to make the SDG accessible to the K-12 sector. That put a strain on the EB board and caused fatigue as demands for project partners' time and attention grew. Having simultaneous projects also required much work on the part of Jennifer Lawson and Courtland Cox (SLP), Wesley Hogan and Bill Chafe (CDS), and Naomi Nelson (DUL) to keep the scope of work clear and maintain communication across projects. Additionally, SDG project staff were often called upon to assist with the work of the other projects, particularly in areas like creating language for release forms, consulting on the formatting of new materials produced, advising on relevant primary source documents, and being generally aware of grant writing deadlines and the expectations set regarding outcomes.

SITE DESIGN AND TECHNOLOGY: BUILDING THE SNCC DIGITAL GATEWAY

Essentials:
- Project staff are able to translate vision for the website into an executable plan for site architecture and content types.
- Project staff serve as liaison between project partners and design contractors and ensure that designs meet project partners' expectations.
- Project staff are skilled in graphic design and are able to fulfill design needs not met by the design contractors.

DETERMINING SITE STRUCTURE
Project partners overwhelmingly agreed to tell this story using the lens of Black Power but translating that into structured website was far more difficult. Project staff developed possible site architecture strategies based on feedback from the One Person, One Vote site and project partner's stated aspirations for the SNCC Digital Gateway. Working in collaboration with DUL staff, these site architecture plans went through a number of iterations. When the project staff determined a structure that seemingly matched project partners' expectations, they developed wireframes to show how the content and different pieces of the site would fit together. They presented this to project partners at the kickoff meeting for the SNCC Digital Gateway in July 2015.

Project partners did not immediately come to consensus regarding how the site should be structured. The project staff put significant effort into bridging the gap for project partners between knowing the history and envisioning how that history could be told on a digital platform. (For more details, see the *Dealing with Conflicts* section above). Ultimately, decisions about site architecture were made incrementally, over time. Project partners were nearly unanimous in their thinking about types

of content—profiles, events, and organizational pages—even if they had a difficult time conceptualizing how the different pieces could fit together and envisioning how it would be visually represented on a website. The content still needed to be created, so project work got underway by focusing on the specifics of content. Once a mass of content pages existed, project staff presented options for different ways that users could navigate to profile pages; how profile pages could connect to event pages; and how different top-level navigation could allow users to access and think about the content in different ways. Circling back to site architecture decisions over time in a piecemeal fashion helped project partners grasp how different content and sections of the site could connect together.

Project staff needed to be able to tolerate a large amount of uncertainty to proceed in this unorthodox way. Both Karlyn Forner and Kaley Deal found this unnerving at times. How to structure and connect content is a central component of building a website, and site architecture decisions are often made at the beginning and not in the middle of a project. But it was clear that work needed to proceed in this fashion to allow project partners to voice concerns and gain a deep understanding of how the site would function and why.

AESTHETICS

The Editorial Board was responsible for determining the aesthetics of One Person, One Vote and the SNCC Digital Gateway. However, EB members did not have fully formulated visions for these websites. To better understand their preferences, the project staff showed different examples of potential layouts, styles, and colors. This process began with the pilot project. At the June 2014 meeting, the project manager walked the Editorial Board through a number of websites, making note of what they did and did not find appealing. The EB also reviewed photographs and memorabilia from the Movement, which helped determine the images and message they wanted the site to communicate.

The project manager then used these same examples of style, color, and design to convey the EB's preferences to the design contractor. When the contractors returned design drafts, the project staff would present them to the Editorial Board and assess what members liked and did not like about certain approaches. The EB was able to give the most constructive feedback when they were presented with a variety of options. Once the EB had agreed on revisions, the project manager would convey these wishes to the design contractors.

The designs for the homepages and inside pages were finalized through a process of iterations, and sometimes the designs the contractors returned did not align with the Editorial Board's vision. Kaley Deal (project coordinator) had a background in visual arts. At times, she was able to act as an intermediary between the Editorial Board and the design contractor. When the Editorial Board was interested in changing something but wasn't sure how, she was able to provide mock-ups of what those changes could look like. The EB would review the mock-ups and were then better able to visualize and articulate design adjustments. This saved the project a significant amount of time and

expense, but more importantly, it vastly improved the visual aspects of the website. Without Kaley's innovation and vision, the SNCC Digital Gateway would have struggled to adequately deliver its vision.

Figure 12 SNCC Digital Gateway logo

Occasionally, project staff had to take design work into their own hands. When the design contractor did not deliver a viable SNCC Digital Gateway logo, Kaley taught herself how to use Adobe Illustrator to create an alternative. In the end, the logo that the Editorial Board chose was designed entirely by Kaley. Emilye Crosby commented on Kaley's work:

> *And I think the button was the most significant and tangible, but Kaley's done that on a lot of things. She's taken in our comments and feedback and been able to play with it in ways that none of us could articulate.*

WORKING WITH DESIGN CONTRACTORS

The collaboration hired outside design contractors to design custom WordPress themes for both the One Person, One Vote and SNCC Digital Gateway sites. Project and library staff circulated a Request For Proposals (See Appendix B), based on EB conversations and technical requirements, reviewed proposals, and decided which company to hire. Project cost, quality of past work, and recommendations influenced the selection of the final contractor. At an initial meeting with the design contractor, project and library staff laid out the vision for the website, tentative content types and site architecture, and the aesthetic preferences of the Editorial Board. Project staff answered any questions, and the parties settled on a delivery date for the first round of designs.

Project and DUL staff reviewed each round of designs to assess potential concerns. From there, the project staff presented the designs to the EB either via conference call or in-person meeting to

discuss the pros, cons, and considerations of each option. They listened carefully to the EB's reactions, and afterwards, compiled a list of requested changes that were passed onto design contractors. This process was repeated with each iteration until the EB was satisfied with the designs.

Working with design contractors was not always a smooth process. Although the Editorial Board could not articulate an exact vision of what they wanted the site to look like, they had clear aesthetic preferences. The design contractors were not as familiar with the vision for the site, nor SNCC's history, and sometimes failed to produce designs that lived up to the EB's expectations. Similar communication issues arose in making revisions. At times, project staff needed to take on a significant amount of additional design work because the contractors were unable to make alterations that were satisfactory to the EB.

Figure 13 Homepage of the SNCC Digital Gateway website.

After the WordPress themes had been approved by the Editorial Board and library staff, DUL developers set up a new WordPress instance on DUL servers and installed the completed theme. DUL developers invested significant time installing and tweaking the WordPress theme to fit the functional requirements of the website. "There's always going to be some kind of risk," Molly Bragg (DUL) explained about working with a design contractor. "And we always knew on the library side that we were going to have to do some amount of work to take the design. It's not like taking out a picture frame and putting it on the wall. You know, you kind of have to take out that piece of the wall."

DUL's departments of Digital Curation Services and Digital Collections provided sustained technical support for the project. The in-house DUL developers invested significant time in website

development and improvements and were always available to trouble-shoot technical roadblocks and address other problems that arose.

RESHAPING VISITING ACTIVIST SCHOLAR VISITS

Essentials:
- On-campus Visiting Activist Scholar visits are setup in a flexible manner to allow for shifting needs of the activists and the project.
- Project staff are able to provide on-the-ground support for Visiting Activist Scholars while they are in town, including assisting with transportation, grocery store runs, addressing housing issues, and other related tasks.

The Visiting Activist Scholar and Visiting Documentarian positions were originally created to bring SNCC veterans to campus for two-week to two-month stays where they would be on-the-ground content experts for the project team and also create original material for the website. The vision for these positions—having SNCC veterans be the shapers of the history—remained consistent throughout the project. However, the structure of the visits changed in response to the shifting needs of both the movement veterans and the project.

SNCC veterans and SLP members, Charlie Cobb and Judy Richardson, served as the Visiting Activist Scholars during the One Person, One Vote pilot project. Then during the SNCC Digital Gateway Project, the Visiting Documentarian position was added to bring more SNCC veterans to campus and put more emphasis on creating audiovisual material. During the first year of the SNCC Digital Gateway, Charlie Cobb served as Visiting Activist Scholar for the fall and spring semester, spending two months at Duke each visit. In addition to his editorial work, he curated two short audio pieces from interviews he conducted with SNCC colleagues for his book, *This Nonviolent Stuff'll Get You Killed.*

Judy Richardson came as the project's first Visiting Documentarian during the fall semester of 2015. As a long-time filmmaker (*Eyes on the Prize* and more), Judy was able to conceptualize four short documentary films focusing on aspects of women's work in SNCC during her two-week residency. She continued working with project staff afterwards to produce two audiovisual pieces, one about how and why women joined SNCC and another about mentors and role models within SNCC, focused on the key mentorship of Ms. Ella Baker. In this, she was aided by the work done prior to the edit by the project staff. Karlyn Forner (project manager) provided transcripts and suggested "selects", which Judy could more easily prioritize. Kaley Deal (project coordinator) was the creative editor with whom Judy worked while at Duke and afterward. Kaley's newly-developed skill prompted Judy at one point to note: "We don't want to lose you on this project, but you really should consider going into editing."

Maria Varela, photographer, human rights activist, and MacArthur Fellow, served as Visiting Documentarian during the 2016 spring semester. Working with project staff during her two-week residency, she conceptualized a new multimedia work, focused on SNCC's adult education efforts. It became clear that two weeks were not long enough to implement her vision, so the project brought her back to campus in the fall of 2016 to continue this work. In the interim, the project digitized unique filmstrips and other primary source documents in her collection for use on the website. She had developed these materials during her organizing work in the 1960s. These materials required enormous effort to restore, digitize, and contextualize. She spent her visit working collaboratively with the project manager and coordinator to frame what grew into a fundamentally new kind of work for the SDG: a five-page section with written narrative, audio reflections, and select photographs and documents to feature in a story that had never been told before.

This model created by Charlie Cobb, Judy Richardson, Maria Varela, and the project staff and the innovative scholarship it produced became a major focus of the project as the format and frequency of the activist visits evolved. The innovative works produced by the Visiting Activist Scholars and Documentarians were showcased in the "Our Voices" section of the website.
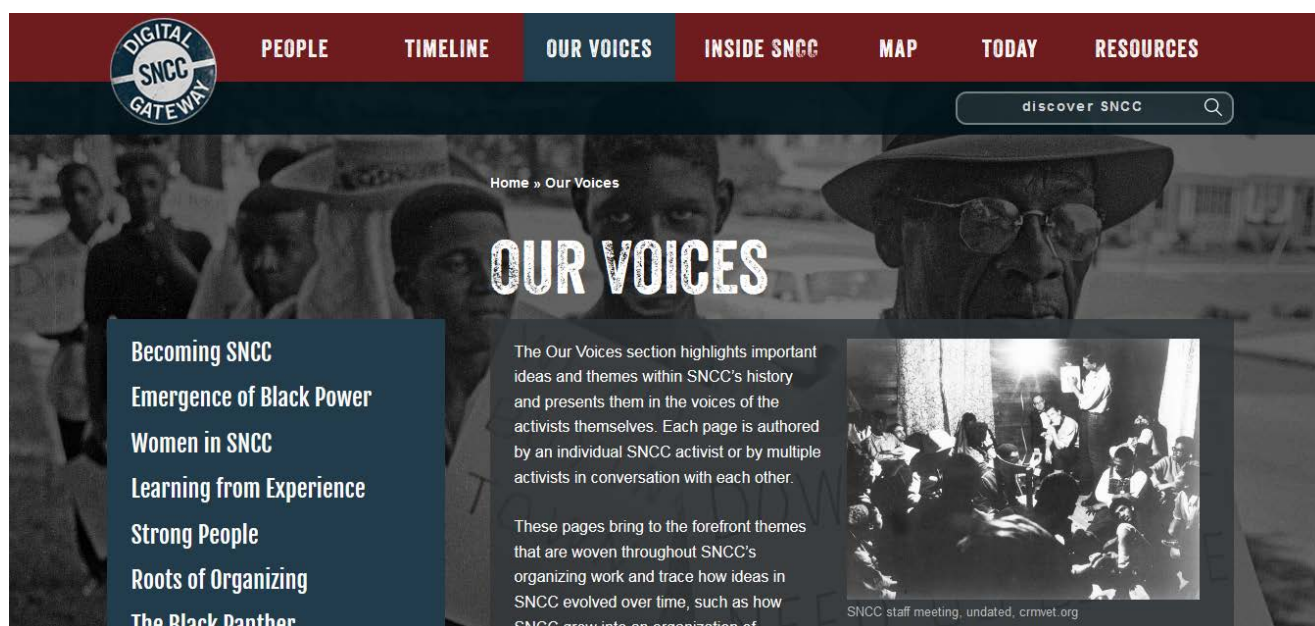
Figure 14 Landing page for the Our Voices section of the SNCC Digital Gateway website.

During the second year of the grant, the project reframed the activist visits again to accommodate SNCC veterans' mobility and health challenges. It became clear that the majority of SNCC veterans had neither the desire nor the stamina to come to Duke's campus for multi-week—or even weeklong—visits. Scholar Emilye Crosby summarized the thinking behind this change:

> *"One of the things from the very first discussions was a real desire for SNCC people to create their own pieces, publish their own pieces. Then part of the experience of the pilot*

project was the presence that Charlie and Judy had in a sustained way as opposed to just a discreet visit. But I think it also became clear that there weren't very many SNCC people who would want to come and spend much time here. And not necessarily be responsible for creating a product."

Instead of inviting activists to campus for longer stays to conceptualize and curate entire audiovisual pieces or a set of webpages, the Editorial Board decided to bring small groups of activists to record conversations with each other about important topics in SNCC's history. (The model for this came out of the July 2016 Critical Oral History sessions after which SNCC veterans Worth Long and Maria Varela stayed two extra days to record in-depth conversations for use in the SNCC Digital Gateway.) SNCC partner Charlie Cobb would facilitate these smaller conversations.

Afterwards, project staff selected segments of these conversations and shaped them into a comprehensive and unique story for the Our Voices section, using written narrative and primary source material. Switching to this model allowed for the Movement veterans to participate for shorter amounts of time, while still being key contributors to the development of new content about SNCC's history. It also meant that the project was able to incorporate more voices into SDG, since groups ranged from three to six participants. Serving as mini-SNCC reunions, the conversations took place over the course of two days and allowed veterans to revisit their memories, with Charlie Cobb steering the conversation. The veterans came away satisfied with having been able to share their experiences and knowing they would be preserved for the record. (See Appendix D for complete list of Visiting Activist Scholars and the material they created for the Our Voices section.)

The EB prioritized four topics for activist visits based on existing content gaps in the site: Southwest Georgia; Lowndes County, Alabama; SNCC's internationalism; and song/music. When inviting activists to these visits, it became clear that health challenges would still prevent some people from participating. Thus, a fifth visit was added to send project partners and staff to Alabama to record conversations with two activists who were unable to travel. Emilye Crosby (scholar) explained how the adaptation of the activist visits was good for the project: "It's allowed us to create content in areas that we wanted to highlight and that we needed content for. Having people together in conversation is a really useful way to get at some of what's important."

The restructured visits also became the basis of an ongoing partnership with North Carolina Central University, an HBCU located in Durham, North Carolina. SNCC partners had wanted to establish such a partnership with an HBCU institution from the early days of the collaboration. SNCC had been founded on an HBCU campus, HCUs were incubators for many SNCC veterans. Project staff was able to facilitate this with the restructured activist visits. In addition to the recorded conversations, each activist visit included a public event and opportunities for students to meet with the SNCC veterans while on campus. Dr. Jarvis Hall, a political scientist at NCCU and mentee of SNCC veteran Cleveland Sellers, collaborated with the project to organize these events on NCCU's

campus and facilitate conversations between NCCU students, young activists, and visiting SNCC veterans.

Figure 15 Participants in the Southwest Georgia activist visit. Back row (left to right) Faith Holsaert, Shirley Miller Sherrod, Charlie Cobb, and Larry Rubin. Front row (left to right) Annette Jones White and Janie Culbreth Rambeau, February 2017. Photograph by Kaley Deal.

Bringing veteran activists to campus for these additional sessions required considerable effort on the part of the project staff. They secured wheelchairs and ensured accessible accommodations. They planned agendas to include adequate rest periods. They accommodated numerous dietary restrictions, even cooking meals themselves when adequate options couldn't be found. They rearranged the budget to allow visiting activists to bring travel companions. They made special trips to the grocery store and pharmacy. Emilye Crosby made note of these efforts:

> *"The care that Karlyn and Kaley have taken with people … They have moved to meet people where they are and provide whatever's necessary instead of seeing it as kind of a narrow job. They've really worked extremely hard to bring in the people, again, who are not always central to the well-known history. And treat people with such kindness and care."*

Supporting SNCC veterans on-the-ground required project staff to be available to run to the grocery store, to give rides, to arrange lodging, handle problems that arose, and to do other odd jobs that fell outside a narrow definition of project work. Tasks like these were important to making SNCC veterans feel that their Movement work was respected and that their needs were being taken care of. These tasks were also essential for including voices in the website that otherwise would not have been represented. Project staff made it possible for people to visit who could not have done so without significant support. As a result, they made it possible to include first-hand voices and experiences in the website that otherwise would not have been there. These efforts went a long way toward building good will and trust between the Movement veterans and the project staff.

ASSESSMENT AND CHANGING COURSE

Essentials:
- Assessment activities are conducted with the site's target audiences to gauge the effectiveness and usability of the site.
- Feedback from assessment activities are used to improve the website.

Assessment activities were designed to gauge SDG's usability and evaluate its overall design and aesthetics, as well as to assess the site's effectiveness in conveying a bottom-up, grassroots interpretation of the Civil Rights Movement and passing on the "informational wealth" of SNCC to the next generation. They targeted young activists, teachers, students, SNCC veterans, and the engaged public. Project staff undertook the majority of assessment activities in the spring of 2017, after the SNCC Digital Gateway's soft launch on December 13, 2016. (See Appendix F for examples of assessment activities.) These included:

- Conversations with young(er) activists to assess how well SDG provided a way for sharing the "informational wealth" of SNCC with people engaged in social justice work.
- Usability testing to assess the site's overall effectiveness in terms of design and navigation
- Web surveys to learn who was using the site, why they visited, and how they discovered it.
- Course surveys to assess how effectively the site conveyed a grassroots perspective of the Movement.
- Google Analytics to track visitors' growing awareness of and engagement with the site, as well as the site's geographic reach.
- Surveys with Movement veterans to assess how well the SNCC Digital Gateway did in telling the history of SNCC and the Movement from the bottom up and inside out.
- Educator focus groups to assess how accessible the website was to educators and learn how the project could better support educators in using the SNCC Digital Gateway in the classroom.

The feedback from young(er) activists was especially illuminating, as well as indicative of much of the qualitative feedback gathered from assessment activities. The young activists were impressed by the amount and depth of information available on the website. They liked the personal stories of many different people and appreciated how the site was not heavy-handed in trying to steer how users should think about SNCC. They liked the video and multimedia components of the site and complimented the site's ease of use, mobile-friendliness, fluidity, and overall attractiveness.

The number one request of young activists was that they wanted to see how SNCC's legacy was active and alive today. One participant commented that SDG was great for a classroom assignment or learning about the history. "If you're just a person who wants to know more about the world around them, then it doesn't speak to that as well. What is it about SNCC's legacy now that matters for people?" To do this, they suggested adding a Today section that highlighted how the actions and strategies SNCC used in the past were active today and how the organizing had continued. They suggested including an introduction to SNCC on the homepage and other language to make it more dynamic. They also suggested highlighting themes that were central to SNCC's organizing and renaming some of the primary navigation for the sake of clarity.

Feedback such as this was used to enhance and adjust the website. After evaluating the feedback and the project's capacity, project staff presented suggested revisions to the Editorial Board, including adding a new Today section and creating new content, redesigning the homepage to make it more active, adding theme-based navigation options, and updating and renaming the primary navigation. The Editorial Board approved a redesign of the website at its March 2017 meeting, and project staff, working with DUL developers, implemented changes at the end of May 2017.

In the last year of the project, project staff worked to improve the site's accessibility and discoverability; added closed-captions to audiovisual material; and adjusted text size, links, and coloring to more closely align with web content disability standards.

CLOSING EVENTS

Discussions about the SNCC Digital Gateway Project's closing events began in May 2017. Project partners had gathered for a two-day meeting to reflect on how the partnership between activists and the academy was built and maintained and how project partners collectively determined a vision for and carried out the work of the SNCC Digital Gateway Project. These conversations were recorded and formed the basis of this working paper. During the course of the reflection, project partners began discussing ideas for a two-day-long culminating event to take place in March 2018. They agreed that the first day should focus on the collaborative, digital humanities aspects of the project, and the second should focus on how SNCC's organizing could inform contemporary struggles for self-determination, justice, and democracy. The SLP partners wanted second day of events to take

place at North Carolina Central University, to involve contemporary activists, and to be what Charlie Cobb (SLP) called, "sharply political."

Project staff created a plan to bring in SNCC partners, contemporary activists, faculty from North Carolina Central University, and digital humanities practitioners to collectively develop the agenda for closing events. Dr. Jarvis Hall, the professor in NCCU's Department of Political Science that the project had been working with, recruited a group of NCCU faculty who were willing to serve as an advisory committee. Ajamu Dillahunt Holloway, an NCCU undergraduate and a member of the Black Youth Project 100's Durham Chapter, took the lead in recruiting young, local activists to help envision what closing events could look like. Ajamu interned with the project during the 2017-2018 academic year. His enthusiasm, energy, and personal connections were pivotal in making the planning process a truly collective undertaking. Lastly, Kaley Deal (project coordinator) recruited a group of digital humanities practitioners based at Duke University to give their input on the portion of closing events that focused on the nuts and bolts of the collaboration and project work.

During fall 2017, Kaley led a series of meetings and conference calls with these different groups, asking for their ideas about what topics should be a part of closing events and how the days could be structured to encourage meaningful participation. She listened closely to the suggestions of the NCCU faculty, younger activists, and digital humanities practitioners and consulted with the SLP partners throughout the conversations. These groups expressed similar hopes for closing events. They wanted to learn more about the SNCC Digital Gateway Project and SNCC's work from those who were involved, but they also wanted the events to be interactive and incorporate time for discussion, audience participation, and networking. SNCC veterans were also willing to prioritize the suggestions of the young(er) activists and follow their lead. From these conversations, project staff developed a draft agenda and arranged a conference call with those involved in the planning to review and revise. The revised agenda then went to the project partners for their approval.

Closing events took place on March 23 – 24, 2018. (See Appendix G for complete agenda.) The theme for the first day of events, which was held on Duke University's campus, was "Digital Humanities, Collaboration, and Creating New Knowledge." In the morning, project partners shared the model they developed for collaborations with activists, scholars, and library professionals. They reflected on the creation of the SNCC Digital Gateway website, where those who made the history were central to telling the stories at every level of digital humanities production. In the afternoon, participants divided into breakout sessions and engaged in conversations with other practitioners about the nuts and bolts of undertaking respectful, collaborative digital humanities work. The day ended with a reception in honor of a new exhibit, "The Activist Archive" that featured selections of SNCC collections that were donated to the John Hope Franklin Research Center for African and African American History at Rubenstein Library during the course of the SNCC Digital Gateway Project. Over 100 people attended Friday's events, including scholars, students, public historians, digital humanists, librarians, archivists, museum professionals, and contemporary activists.

Figure 16 (Left to right) Editorial Board members Judy Richardson (SLP), Hasan Kwame Jeffries (The Ohio State University), Emilye Crosby (SUNY Geneseo), and Geri Augusto (SLP) speak on the "Telling SNCC's History on the SNCC Digital Gateway" panel at the closing events at Duke University, March 23, 2018. Photograph by Kim Johnson.

The theme of the second day of events was "Learn from the Past, Organize for the Future," which were held at North Carolina Central University. Activists, community members, teachers, students, and scholars gathered to explore how SNCC's organizing could inform current struggles for self-determination, justice, and democracy. The day featured contemporary and veteran activists sharing their approach and strategies regarding electoral politics and power, grassroots organizing, art and culture in the Movement, controlling the public narrative, coalition building, addressing internal conflicts, and more.

Panels in the morning included young activists reflecting on the relevance of the SNCC Digital Gateway to their own organizing work and intergenerational panels of activists discussing electoral politics and grassroots organizing. In the afternoon, participants split into smaller breakout sessions to have more in-depth conversations about the issues that organizers, past and present, confront. These sessions were co-moderated by a SNCC veteran and a contemporary activist. Phillip Agnew (formerly Umi Selah), co-founder of Dream Defenders, closed out the day with a keynote address about "Where Do We Go From Here?" Later that evening, a closing reception for the SNCC Digital Gateway Project featured a keynote by Ash-Lee Henderson, co-executive director of the Highlander Research and Education Center, and ended with an album release party sponsored by Black Youth Project 100 (BYP100). Over 150 people participated in Saturday's events.

Figure 17 (From right to left) Tamika Lewis of the NC Black Leadership and Organizing Collective and SNCC veteran Zoharah Simmons lead a breakout session entitled, "Coalition Building: How Organizers Can Support Each Other," at the SNCC Digital Gateway Closing Events at North Carolina Central University, March 24, 2018. Photograph by Kim Johnson.

The SNCC Digital Gateway closing events were an overwhelming success. Courtland Cox (SLP) arranged for a SLP board meeting to take place in Durham the day before closing events, so twenty SNCC veterans were able to participate in the two days. Ajamu Dillahunt Holloway (SDG intern and NCCU student) worked tirelessly to involve young activists in closing events. He recruited over fifteen contemporary organizers to serve as panelists and co-moderators for Saturday's events. He also arranged for the BYP100 Durham chapter to be an official sponsor.

An especially notable marker of success was that both SNCC veterans and young(er) activists left closing events with a feeling that they had made meaningful connections within and across generations. "It was inspiring to be with so many younger activists who are doing ground breaking work, building upon and continuing the SNCC Legacy," SNCC veteran Zoharah Simmons wrote. "There were numerous other young folks I had the pleasure of listening to, talking with who make me feel certain that the Struggle Continues and is in good hands!" Contemporary organizer Denecia Williams of the North Carolina A. Phillip Randolph Institute expressed her thanks for being able to participate in the event, commenting "I was there to co-moderate but learned a lot myself and met some great people." Geri Augusto (SLP) noted that closing events allowed her to understand young(er) activists and where they were coming from in a way that she hadn't been able before. In the final meeting of the SDG project partners, she explained that closing events helped her clarify what her role was in the struggle moving forward.

APPENDIX

A. MEMORANDUM OF UNDERSTANDING

Items Addressed:
- Goals and vision for the partnership
- Terms of the agreement and process for amending it and terminating it
- Commitment to collaborate to raise funds for the work
- Agreement to apply by non-discrimination laws
- Shared project principles related to open access, editorial oversight, and copyright
- Governance structure and personnel for the project
- Services provided by Duke (workspace, hosting the website, preserve master copies, etc.)
- Services provided by SLP (domain name registration, provide a contact for copyright queries, etc.)
- Uses of Duke name, logos, and trademarks during the project
- Choice of law under which the agreement is governed

B. REQUEST FOR PROPOSALS

SNCC Digital Gateway: Learn from the Past, Organize for the Future, Make Democracy Work
Request for Proposals, August 2015

Duke University and the SNCC (Student Nonviolent Coordinating Committee) Legacy Project seek a talented design team to develop a WordPress theme and determine the accompanying plugins for the SNCC Digital Gateway website. The project is a follow-up to the One Person, One Vote pilot launched in March, 2015: http://onevotesncc.org

About SNCC and the Duke University-SNCC Legacy Project Collaboration
Duke University and the SNCC Legacy Project (SLP) have formed a partnership to explore and document SNCC's historic struggle for equal political, social, and economic opportunity for all Americans, and to develop ongoing programs that contribute to a more civil and inclusive democracy in the 21st Century.

SNCC
In the 1960s, young SNCC activists united with local communities in the Deep South to build a grassroots movement for change. In the crucible of extreme violence, SNCC organized side-by-side with Black residents to take control of their lives and communities, demanding one person, one vote. As SNCC activist and SLP member, Charles Cobb explains:

"At a deeper level than the immediate political concern with voter registration, SNCC's work was also about cultivating new local leadership and reinforcing existing local leadership. SNCC field secretaries did not see themselves as community leaders but as community organizers, a distinction that empowered local participants by reinforcing the idea at the heart of SNCC's work in every project that "local people" could and should take control of their own lives."

The movement that they built together not only transformed the lives of ordinary people, but transformed the nation. While the activism SNCC generated was pivotal in passing of the Voting Rights Act of 1965, the organization's legacy lived on in ongoing struggles for equal economic opportunity, political freedom, and a radically-inclusive democracy.

Duke-SLP Collaboration
In March of 2015, the SLP-Duke collaboration launched a new documentary website, entitled *One Person, One Vote: The Legacy of SNCC and the Fight for Voting Rights* (http://onevotesncc.org). As a pilot initiative, this site tells the story of SNCC's commitment to organizing local people in the Deep South around the right to vote. *One Person, One Vote* weaves together grassroots stories of the movement with digitized primary source material (documents, photographs, oral histories, etc.) held

at repositories across the country. SNCC activists took the lead in interpreting the organization's documentary legacy. Working collaboratively with undergraduate and graduate students, archivists, and historians on Duke's campus, they provided the framework for understanding who SNCC was, what they did, and why they did it.

The SLP-Duke collaboration has recently received a 3-year grant from The Andrew W. Mellon Foundation to expand this work into a SNCC Digital Gateway website, which will tell a broader story of SNCC's activism beyond voting rights. It will focus on how SNCC organized Black communities to take control of their political and economic lives, and highlight how activists and local people changed approaches to fit shifting circumstances, and grew together through these experiences. Building on the model of *One Person, One Vote*, the SNCC Digital Gateway will use digitized primary source material to tell SNCC's story through profiles, events, thematic audiovisual pieces, and other contextual pages.

Description of the Project:
The SNCC Digital Gateway seeks to present the story of SNCC's activism in an engaging, visually-stimulating, and nuanced way. We seek to:

- Tell compelling stories that accurately reflect SNCC field staff, local people, and mentors, and highlight concepts central to SNCC's evolution as an organization
- Present nuanced and evidence-based content in a visually-stimulating and accessible manner
- Integrate different types of content (profiles, events, thematic audiovisual pieces, maps, and narrative overviews) through links and tags

Our types of content include:
- **Profiles** that highlight the role of individuals from SNCC and the movement, organizations, and places
- **Events** that illustrate how significant events shaped SNCC's development
- **Thematics** that highlight important ideas and issues within SNCC and trace their development through the different chronological periods
- **SNCC Organizing pages** that detail the inner workings of SNCC as an organization and their interactions with other entities
- **About pages** that describe the SNCC Digital Gateway project partners, editorial policy, resources, etc.
- **Narrative introductions** that establish the context for other types of content and give navigation cues

Specific Project Goals:
Central access point:

- Uncluttered opening page featuring a large frame displaying a rotation of static, iconic images
- Visible and clear primary navigation options above the central frame
- Unobtrusive, secondary navigation options
- Multiple ways to access the 4 chronological or thematic sub-pages from the homepage
- Search feature that provides the ability to search across all pages within the website
- Textual About section (100 - 200 words)
- A design aesthetic that reflects the aesthetics of SNCC

Site architecture:
- History section that contains 4 subpages representing chronological periods. Each subpage will feature a narrative introduction and links to 10 - 25 event pages.
- Thematic section that contains 3 - 8 subpages representing thematic categories. Each thematic category will have 3 - 4 child pages, representing the thematic in one of the specific chronological periods. Each child page will feature an audiovisual piece or text plus embedded sources, and will link to the 2 - 3 other related child pages within the thematic.
- Organizing SNCC section that contains 5 - 15 subpages. Subpages will either link to multiple SNCC Organizing pages or be standalone SNCC Organizing pages.
- People section that contains secondary navigation panel listing profile categories. Categories should be able to subdivide into sub-category pages. Category subpages will link to 10 - 75 individual profile pages. Category subpages should also include option of including narrative introduction and embedded primary source material in addition to individual profile links.

Feature requirements for content types:
Profiles
- Profiles will feature narrative text (500 - 750 words), embedded images, and links to other content on the website and a sidebar with 3 - 6 embedded primary sources.
- The Profile section will also include a roll call page listing 1,200 names.

Events
- Events will include narrative text (500 - 750 words), embedded images, and links to other content on the website, as well as a sidebar featuring 3 - 6 embedded primary sources.
- Event pages will link to prior or subsequent events in the sequence or related events.
- Event pages need to be able to incorporate embedded timelines using Timeline.JS and/or StoryMap.JS.

Thematics
- Thematics will include narrative text, embedded primary source material, and multimedia/short documentary pieces.
- Thematic subpages will include a navigation option allowing users to follow that thematic across the other 2 - 3 chronological periods

SNCC Organizing pages
- SNCC Organizing pages will include narrative text (500 - 750 words) and embedded primary source material
- These pages need to be able to incorporate embedded Google Map or related mapping tool
-

Archival Content and A/V Material
- Primary source material and audiovisual pieces will be embedded throughout the site within the featured content listed above.
- These items will be hosted by outside institutions. The SNCC Digital Gateway Project will embed but not host these resources.

Target Audiences:
As the 50th Anniversary of the call for Black Power approaches, the SNCC Digital Gateway Project will provide an alternative story of the civil rights movement that highlights the organizing of Black communities to take ownership of their political and economic lives. It will also emphasize the central role of youth leadership, intergenerational collaboration, experiential education, grassroots organizing, and debate in the black freedom struggle.

Primary Audiences:
- Students (secondary and college)
- K-12 teachers
- Young activists
- Movement veterans
- Engaged adults

Secondary Audiences:
- Journalists/media
- Scholars/researchers
- Donors

Design Requirements:
The design of the SNCC Digital Gateway theme needs to take into account the aesthetics of SNCC. This aesthetic is reflected in SNCC's buttons, posters, and iconic images of community organizing:

- Handshake button [http://www.crmvet.org/crmpics/pins/s-sncc.jpg]
- One man, one vote button [http://www.crmvet.org/crmpics/pins/s-omov.jpg]
- One man, one vote poster [http://www.crmvet.org/crmpics/posters/sncc-omov.jpg]
- Now poster [http://www.crmvet.org/crmpics/posters/sncc-now.jpg]
- Is he protecting you poster [http://www.crmvet.org/crmpics/posters/sncc-trooper.jpg]
- Canvassing photo [http://www.crmvet.org/crmpics/lcfo7.jpg]

        • Lowndes County Freedom Organization photo
[http://www.crmvet.org/crmpics/lcfo4.jpg]
        • Student with Justice sign [http://www.crmvet.org/crmpics/justice1.jpg]

While this material is primarily in black & white, the design needs to include color.
[See http://freedom50.org for example.]

The design also should reflect the personality and priorities of SNCC:
        • energetic
        • youthful but intergenerational
        • vibrant
        • inclusive
        • grassroots organizing
        • everyday people
        • the rural South

The design must be compatible with mobile devices, preferably through the use of responsible techniques. The design must also be compliant with Section 508 Accessibility standards.

Finally, the design must include branding elements for the project's Duke partners, Duke University Libraries and the Center for Documentary studies. The project team will provide specific guidelines on how to incorporate these elements, as well as resources such as logo images.

Functionality/Programming Requirements:
The primary deliverable for the design contractor of the SNCC Digital Gateway Project website will be a WordPress theme and any accompanying plugins. Staff at Duke University Libraries (DUL) will install the theme on a library-hosted instance of WordPress, and take over responsibility for ongoing and long-term maintenance, migration, and archiving of the site. The SLP Editorial Board will develop content for the site, and communicate needs for minor design updates and revisions to the designer.

The SNCC Digital Gateway team will provide the functional requirements for the site expressed as use cases. During the final phase of the project, IT support at DUL and Duke's Office of Information Technology will work with the contractor and the SDG team to install the theme on its hosting platform, and perform functional testing for the agreed-upon requirements. Final sign-off on the project will follow successful testing.

In collaboration with the contracted design team, staff in Duke University Libraries will develop features that allow content authors to perform easy and polished embedding and referencing of digitized primary source content from outside institution.

Site Size and Project Timeline:
The SNCC Digital Gateway Project will feature approximately 300 profiles, 80 events, 18 thematic pages, and 30 SNCC Organizing Content pages. The structure of the SNCC Digital Gateway Project website must be flexible and expandable, and the design must be responsive.

The Editorial Board will give final approval of the initial site design no later than May 31, 2016, and the project team, including the Project Manager and Coordinator as well as technical consultants in Duke University Libraries, will provide for the final sign-off. The WordPress theme needs to be functional and available to begin populating by July 2016. The soft launch of the website will occur in December 2016, and desired design adjustments will be communicated thereafter. All design work will be completed by December 31, 2017.

Response Deadline and Contact information:
The RFP response deadline is September 15, 2015.

Contacts at Duke University Libraries:
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C. PROJECT TEAM MATERIALS

1. GUIDE TO PROFILE WRITING

Process: (~10 - 14 hours)

1. Check "Sources" document in profile folder for leads.
2. Research profile draft using primary and secondary sources. Record notes in "Sources" document in profile folder.
   a. Start by searching indexes of SDG library and conducting a Duke Libraries search
   b. Second, use the SDG, Digitized Sources document to search for primary searches
   c. As a last resort, Google
      Verify that your information is accurate. Use reliable sources and double-check
3. Create draft document in profile folder. Label "Draft, First Last Name" (ex. Draft, Amzie Moore)
4. Write and revise profile draft (between 500 - 750 words)
5. List all sources (primary and secondary) used in writing profile at bottom end
6. Select 5 - 7 embedded primary sources (see SDG, Citation Guide for requirements)
7. Record citations and URL for primary sources in SDG, Source Log (~9 - 12 hours for steps 1 - 7)
8. Workshop draft of profile with Project Team (30 min)
9. Revise draft (30 min - 1 hour)

Focus:

- Who was this specific person to the Movement?
- How did they come to the Movement? How did they get involved in activism
- What was the person's unique contribution to the Movement? Why was it significant?
- What actions did this person take?
- Is there a compelling or revealing story?

Style Guidelines:

- **Reader-centered writing**: what information does the audience need to know to understand/follow along?
- **Conversational tone**: simple terms, short sentences
- **Tell stories**, not facts
- **Embed descriptive/background details** within sentences
- **Show, don't tell**: write in specifics and examples; avoid excessive adjectives and adverbs
- **Create with intent**: have a sharp focus and clear objective
- **Simple past tense** and **active voice**, not passive

2. CITATION GUIDE

Secondary Sources

Books

Author [First Last], *Title* (Location: Publisher, Year), page #'s of cited material.

- Charles Payne, *I've Got the Light of Freedom: The Organizing Tradition and the Mississippi Freedom Struggle* (Berkeley: University of California Press, 1995), 40 - 42.

Author [First Last], *Title*, edited by (Location: Publisher, Year), page #'s of cited material.

- Bill Hansen, "Arkansas Daze," *Arsnick: The Student Nonviolent Coordinating Committee in Arkansas*, edited by Jennifer Jensen Wallach and John A. Kirk (Fayetteville: University of Arkansas Press, 2011), 89.
- Constance Curry, "An Official Observer," *Hands on the Freedom Plow: Personal Accounts by Women in SNCC*, edited by Faith S. Holsaert, et al. (Urbana: University of Illinois Press, 2010), 45 – 48.

Journal Articles

Author, "Title," *Journal Title*, date, page #'s of cited material.

- Sarah Riva, "Desegregating Downtown Little Rock: The Field Reports of Bill Hansen, October 23-December 3rd, 1962," *Arkansas Historical Quarterly*, Autumn 2012, 67.

Websites

Author, "Article/Page Title," Date, Website, url

- Judy Richardson, "The Way We Were: The SNCC Teenagers Who Changed America," Feb. 26, 2015, Women's Voices for Change, URL

Primary Sources

Documents & Photographs

Author, Title, Date, Collection, Repository. URL

- SNCC memo describing events in Selma after Bloody Sunday, Mar. 8, 1965, Lucille Montgomery Papers, Wisconsin Historical Society. URL
- Letter from Jean Young to James Bevel regarding the jailing of his pregnant wife, Diane Nash Bevel, May 2, 1962, Amzie Moore Papers, Wisconsin Historical Society. URL
- Photograph of James Forman addressing the Hattiesburg volunteers, 1964, Herbert Randall Freedom Summer Photographs, University of Southern Mississippi. URL

Newspaper & Magazine Articles

Author, "Article Title," *Journal Title*, Date, Collection, Repository. URL

- "Bond Wins Georgia House Primary," *The Student Voice*, Apr. 30, 1965, Wisconsin Historical Society. URL

Interviews

Interview with Interviewee Name by Interviewer Name, Date, Collection, Repository. URL

- Interview with Annie Pearl Avery by Joseph Mosnier, May 31, 2011, Civil Rights History Project, Library of Congress.
- Interview with Sam Block by Joseph Sinsheimer, Dec. 12, 1986, Joseph A. Sinsheimer Papers, Duke University Libraries.

C. Project Team Materials

<u>Panels</u>

Speaker's name [00:00] (Timestamp when they begin speaking), Tape/Part, "Panel Title,"
Conference/Collection name, Year, Repository. URL

- Julian Bond [00:00], Tape #, SNCC 40th Anniversary Tapes, 2000, Duke University.
- Michael Thelwell [00:00], Pt. I "The Rise and Triumph of Black Power, 1965-1966," We Shall Not Be Moved Conference, 1988, Trinity College.

<u>Documentaries & Albums</u>

- Fannie Lou Hamer recounts her eviction from the Marlowe Plantation for attempting to register to vote, *We'll Never Turn Back*, Harvey Richards, 1963.
- *The Story of Greenwood, Mississippi*, Recorded and Produced by Guy Carawan for SNCC, 1965, Folkways Records FD 5593, Smithsonian Folkways.

Quick Guide for SNCC Collections

Civil Rights History Project, LOC:

- Interview with Annie Pearl Avery by Joseph Mosnier, May 31, 2011, Civil Rights History Project, Library of Congress.

Civil Rights Movement Veterans

- Field Report by Bruce Gordon re: Selma November 9, 1963, Civil Rights Movement Veterans website, Tougaloo College.

Eyes on the Prize:

- Interview with Victoria Gray Adams by Blackside, Inc., Nov. 9, 1985, *Eyes on the Prize*, Henry Hampton Collection, Washington University. URL

Joseph Sinsheimer:

- Interview with Sam Block by Joseph Sinsheimer, Dec. 12, 1986, Joseph A. Sinsheimer Papers, Duke University. URL

SNCC 40th Anniversary:

- Julian Bond [00:00], Tape #, SNCC 40th Anniversary Conference, Shaw University, 2000, SNCC 40th Anniversary Tapes, Duke University. URL

SNCC 50th Anniversary:

- Penny Patch [00:00], Vol. 12, "Southwest Georgia: Do You Want to Be Free," SNCC 50th Anniversary Conference, 2010, California Newsreel. URL

Trinity College:

- Michael Thelwell [00:00], Pt. I "The Rise and Triumph of Black Power, 1965 - 1966," We Shall Not Be Moved Conference, 1988, Trinity College. URL

D. VISITING ACTIVIST SCHOLARS & DOCUMENTARIANS

Judy Richardson (Fall 2015)
Women in SNCC (snccdigital.org/our-voices/women-in-sncc/)

Charlie Cobb (Fall 2015 & Spring 2016)
Becoming SNCC (snccdigital.org/our-voices/becoming-sncc/)

Maria Varela (Spring 2016 & Fall 2016)
Learning from Experience (snccdigital.org/our-voices/learning-from-experience/)

Maria Varela & Worth Long (July 2016)
Roots of Organizing (snccdigital.org/our-voices/roots-of-organizing)

Southwest Georgia (February 2017)
Strong People (snccdigital.org/our-voices/strong-people/)
- Faith Holsaert
- Janie Culbreth Rambeau
- Larry Rubin
- Shirley Sherrod
- Annette Jones White

Lowndes County (April 2017)
The Black Panther (snccdigital.org/our-voices/black-panther/)
- Courtland Cox
- Jennifer Lawson

SNCC's Internationalism (May 2017)
Internationalism (snccdigital.org/our-voices/internationalism/)
- Geri Augusto
- Courtland Cox
- Jennifer Lawson

Song and Music (September 2017)
Song & Music (snccdigital.org/our-voices/song-music
- Candie Carawan
- Bettie Mae Fikes
- Worth Long
- Chuck Neblett
- Hollis Watkins

In Lowndes County (April 2018)
Lowndes County (snccdigital.org/our-voices/lowndes-county)
- Courtland Cox
- Catherine Flowers
- Jennifer Lawson
- Charles Mays
- Jo McCall
- Lillian McGill
- Regina Moorer
- Willie Ruth Myrick
- Arthur Nelson
- Wendell Paris
- Ethel Williams

E. COPYRIGHT AND CITATION POLICY

Embedded Primary Source Materials
The SNCC Digital Gateway links to online collections and educational resources owned and maintained by institutions across the country. These materials have been made available for use in research, teaching and private study. To request permissions to publish, display, broadcast, perform, duplicate, or otherwise use materials outside the context of personal study or other uses covered by the Fair Use clause in U.S. Copyright Law, please contact the owning institution. Material embedded in the SNCC Digital Gateway site links to the digital item hosted by the owning institution and identifies the owning institution by name in the caption. When citing these materials, please follow the citation guidelines of the owning institution.

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F. ASSESSMENT

1. STUDENT QUESTIONNAIRE

Instruct students to spend thirty minutes to an hour exploring the SNCC Digital Gateway website (https://snccdigital.org). Have them click on and read/watch whichever pages, sections, documents, or video clips that interest them. After spending at least 30 minutes on the site, ask them respond to the following questions.

_____

Please tell us about yourself:
University:
Professor:
Course:

1. How much did you know about the Civil Rights Movement before exploring the SNCC Digital Gateway?
    a) A great deal
    b) A lot
    c) A moderate amount
    d) A little
    e) None at all

2. How did the history of the Movement presented on the SNCC Digital Gateway compare to your previous understanding of the Civil Rights Movement?

3. Based on what you read on the SNCC Digital Gateway, what was SNCC organizing for and what were some of the ways that they went about it?

4. What impact did local community leaders have on SNCC's organizing?

5. Which parts of the SNCC Digital Gateway site did you find most interesting and why?

6. How do you think the SNCC Digital Gateway relates to today?

2. TEACHER SURVEY

1. What education level do you teach?

2. Which parts of the SNCC Digital Gateway site do you find most interesting and why?

3. Do you think the content of the site will be accessible to your students?
     Extremely | Very | Moderately | Slightly | Not at all

4. What would make it more accessible?

5. How useful do you find the primary source material embedded throughout the site?
     Extremely | Very | Moderately | Slightly | Not at all

6. Is there a way the site could make it easier for you to use these primary sources in your teaching?

7. What do you dislike or find confusing about the site?

8. What else would you be interested in seeing on the site?

3. WEB SURVEY

1. Who are you?
     a. High School Student
     b. College Student
     c. Educator
     d. Community Member
     e. Other

2. How did you hear about this site?
     a. I found the site through a Google search
     b. I saw a link for it on social media
     c. I found the site through another website (Please let us know where)
     d. I heard about it through someone I know (What is their relationship to you?)
     e. I heard or read about it in the news (Please let us know where)
     f. Other (Please elaborate)

3. Why did you decide to visit this site?

4. What else would you be interested in seeing on this site?

4. ACTIVIST QUESTIONNAIRE

1. When you first entered the site, where did you go and why?

2. What were you expecting to find on the site? Did the site meet your expectations?

3. Did the organization of the site (people, events, inside SNCC, etc.) make sense to you? If not, what was confusing?

4. Do you have a better understanding of the motivations and strategies behind SNCC's organizing efforts after visiting the site?

5. Were there topics that you wished that the SNCC Digital Gateway would have put more emphasis on?

6. Is this an effective way of telling movement history? If so, why? If not, what would you do differently?

7. How relevant is the SNCC Digital Gateway to your own activism? What would make it more useful?

8. How might you envision using a resource like the SNCC Digital Gateway?

9. Is there anything else you'd like to tell us about your experience using the site?

5. USABILITY TESTING SCRIPT

Thank you for agreeing to take part in this study.

We've recently launched the SNCC Digital Gateway website.

We are trying to understand more fully how students, faculty and staff interact with the site, what they find useful, and what else they might want to see. Keep in mind that there are no right or wrong answers and that we're testing the website—not you.

Okay, first a general question:

Are you an undergrad, grad student, faculty member, staff member, or visitor to Duke?
   A. If you are an undergrad, what year are you?
   B. For undergrads: What is your major?
   C. For grads, faculty, staff: What department are you in?

Alright, first, I'd like you to spend 30 seconds clicking around the website.

What are a few words that come to mind?

What do you think this website is about?

Now I'd like you to complete a few short tasks. It would be really helpful if you would share your thoughts and observations as you are completing the tasks, so try to think aloud as much as you can. Like I said, there are no right or wrong answers.

Task 1
You are interested in finding people who worked in Selma, Alabama. Use this site to show me how you would find people who worked in Selma.
   a) Name two or three of the people who worked in Selma.

Task 2
You are interested in learning more about how SNCC operated as an organization. Use this site to find out how SNCC operated.
   a) Which parts of this area of the site seem most interesting to you?

Task 3
You are interested in learning more about Julian Bond and want to find an interview conducted with him. Show me how you would do that.

[If participant uses the search function, encourage them to look for the interview in some other way.]

       a) Now that you've located one interview, you're interested in hearing another one. Show me where you might look.

Task 4

Now, you are interested in learning about SNCC activists who participated in the 1963 March on Washington. Show me where you would go to find information about SNCC activists who participated in the 1963 March.

       a) Who have you been able to find information about?

Okay, that concludes our tasks. I have a couple of questions I'd like to ask you about your experience – feel free to leave this page open if you like.

Post-Test Interview

1. So, you've had a chance to navigate the site a little bit. What are your thoughts?
2. What did you dislike or find confusing?
3. Is there anything else you'd like to tell us about your experience using the SNCC Digital Gateway?

6. COURSE SURVEY

SNCC Digital Gateway Assignment
Students in Dr. Christina C. Davidson's Fall 2017 course at Duke University, History 348/AAAS 243 "The Civil Rights Movement," completed a midterm assignment based on the SNCC Digital Gateway map. They completed a pre-survey at the beginning of the semester to gauge their knowledge about SNCC and the Civil Rights Movement and then a post-survey after they had submitted the assignment.

Pre-Survey
1. How much do know about the Civil Rights Movement?
   f) A great deal
   a) A lot
   b) A moderate amount
   c) A little
   d) None at all

2. What were the goals of the Civil Rights Movement?

3. Who was the Student Nonviolent Coordinating Committee, and what were they organizing for?

4. Who led the Civil Rights Movement?

5. What were the achievements of the Civil Rights Movement? Was anything left undone? If so, what?

Post-Survey
1. What was SNCC organizing for?

2. Describe the strategies and tactics SNCC organizers used in their work.

3. How did local community leaders shape and support SNCC's organizing efforts?

4. Give an example of how SNCC's approach changed based on their organizing experience.

5. How did your experience doing research on the SNCC Digital Gateway compare with previous research you've done using primary and secondary sources?

6. What features of the site did you find most helpful in gaining a better understanding of the Civil Rights Movement?

7. What parts of the SNCC Digital Gateway site did you find most interesting and why? Give an example of something that stood out to you?

SNCC DIGITAL GATEWAY CLOSING EVENTS

March 23, 2018: Digital Humanities, Collaboration, & Creating New Knowledge
Richard White Lecture Hall & David M. Rubenstein Library, Duke University

9:00 am to 9:15 am	**Arrive, Coffee, and Pick-up SNCC Digital Gateway Gear** *Richard White Lecture Hall, Duke University East Campus*
9:15 am to 9:45 am	**Welcome** Deborah Jakubs, Duke University Libraries Courtland Cox, SNCC Legacy Project Bill Chafe, Center for Documentary Studies
9:45 am to 10:05 am	**What is the SNCC Digital Gateway?** Charlie Cobb, SNCC Legacy Project
10:05 am to 10:20 am	**Walkthrough of the SNCC Digital Gateway** John Gartrell, John Hope Franklin Research Center
10:20 am to 10:50 am	**Why the SNCC Digital Gateway? Collaboration Between Activists & Academics** Wesley Hogan, Center for Documentary Studies Jennifer Lawson, SNCC Legacy Project Naomi Nelson, David M. Rubenstein Rare Book & Manuscript Library
10:50 am to 11:00 am	**Break**
11:00 am to 11:45 am	**Telling SNCC's History on the SNCC Digital Gateway** Geri Augusto, SNCC Legacy Project Emilye Crosby, SUNY Geneseo Hasan Kwame Jeffries, The Ohio State University Judy Richardson, SNCC Legacy Project

11:45 am to 12:30 pm	**Building the SNCC Digital Gateway**
	Amina Bility, SNCC Digital Gateway
	Kaley Deal, SNCC Digital Gateway
	Karlyn Forner, SNCC Digital Gateway
	Alexandria Miller, SNCC Digital Gateway
12:30 pm to 1:30 pm	**Lunch**
1:30 pm to 2:30 pm	**Breakout Session 1**

Telling Bottom-Up History from the Inside Out
- Courtland Cox, SNCC Legacy Project
- Bill Chafe, Center for Documentary Studies
- Danita Mason-Hogans, Critical Oral Histories

Approaches to Teaching for Change
- Hasan Kwame Jeffries, The Ohio State University
- Bob Korstad, Duke University
- Judy Richardson, SNCC Legacy Project
- Tim Tyson, Center for Documentary Studies

Getting Things Done: Nuts & Bolts of a Collaborative Project
- Charlie Cobb, SNCC Legacy Project
- Karlyn Forner, SNCC Digital Gateway
- Hannah Jacobs, Wired! Lab at Duke University

Developing a Website for the Long Haul
- Molly Bragg, Duke University Libraries
- Michael Daul, Duke University Libraries
- Bruce Hartford, SNCC Legacy Project
- Will Sexton, Duke University Libraries

Recording & Telling a People's History
- Craig Breaden, Duke University Libraries
- Emilye Crosby, SUNY Geneseo
- Barbara Lau, Pauli Murray Project

2:30 pm to 2:45 pm	**Break**
2:45 pm to 3:45 pm	**Breakout Session 2**

Building Partnerships Between Activists and the Academy
- Geri Augusto, SNCC Legacy Project
- Wesley Hogan, Center for Documentary Studies

	- Jennifer Lawson, SNCC Legacy Project
	Activists Documenting Their Own History - Courtland Cox, SNCC Legacy Project - John Gartrell, John Hope Franklin Research Center - Chaitra Powell, Southern Historical Collection
	Legal and Ethical Considerations in Digital Projects - Liz Milewicz, Duke University Libraries - Naomi Nelson, David M. Rubenstein Rare Book & Manuscript Library
	Engaging with Your Audience: Strategies for Assessment and Publicity - Kaley Deal, SNCC Digital Gateway - Karlyn Forner, SNCC Digital Gateway
3:45 pm to 4:00 pm	**Break**
4:00 pm to 4:30 pm	**Where Do We Go From Here?**
7:00 pm to 9:00 pm	**Reception for *The Activist Archive: SNCC Collections in the Rubenstein Library*** *Jerry & Bruce Chappell Family Gallery, Duke University West Campus*

Activists Documenting Their Own History
- Courtland Cox, SNCC Legacy Project
- John Gartrell, John Hope Franklin Research Center
- Chaitra Powell, Southern Historical Collection

Legal and Ethical Considerations in Digital Projects
- Liz Milewicz, Duke University Libraries
- Naomi Nelson, David M. Rubenstein Rare Book & Manuscript Library

Engaging with Your Audience: Strategies for Assessment and Publicity
- Kaley Deal, SNCC Digital Gateway
- Karlyn Forner, SNCC Digital Gateway

March 24, 2018: Learn from the Past, Organize for the Future
LeRoy T. Walker Complex, North Carolina Central University & the Vault at Palace International

9:00 am to 9:15 am

Arrive, Coffee, and Pick-up SNCC Digital Gateway Gear

LeRoy T. Walker Complex, North Carolina Central University

9:15 am to 9:35 am

Freedom Songs

NCCU Vocal Jazz Ensemble & Gospel Choir

9:35 am to 9:55 am

Welcome

Carlton Wilton, North Carolina Central University Provost

Sally Kornbluth, Duke University Provost

9:55 am to 10:15 am

SNCC History & the SNCC Digital Gateway

Judy Richardson, SNCC Legacy Project

10:15 am to 10:45 am

Contemporary Activists Respond to the SNCC Digital Gateway

phillip agnew, Dream Defenders

Ajamu Dillahunt Holloway, BYP100 Durham Chapter

Desmera Gatewood, NC Activist

10:45 am to 11:30 am

Conversation 1: Electoral Politics & Power

K'aliah Corbett, Campus Vote Project

Quinton Harper, Democracy NC

Tim Jenkins, SNCC Legacy Project

Frank Smith, SNCC Legacy Project

11:30 am to 11:45 am

Break

11:45 am to 12:30 pm

Conversation 2: Grassroots Organizing

Ash-Lee Woodard Henderson, Highlander Research & Education Center

D'atra Jackson, Ignite NC & BYP100 Durham Chapter

Jennifer Lawson, SNCC Legacy Project

Cleveland Sellers, SNCC Legacy Project

12:30 pm to 1:45 pm	**Lunch**
	Introduction to Afternoon Breakout Sessions & Freedom Songs
1:45 pm to 2:00 pm	**Break**
2:00 pm to 3:00 pm	**Breakout Session 1**

Breakout Session 1

Art & Culture in the Movement
- Mariah M., Blackspace Poetry & BYP100
- Toshi Reagon, singer, composer, multi-instrumentalist, producer & curator
- Maria Varela, SNCC Legacy Project

Whatchu Gon Do? Building a Base of Organizers Committed to the Cause
- Charlie Cobb, SNCC Legacy Project
- Sendolo Diaminah, Durham for All

The Power to Define: Building Independent Institutions
- Denica Montford, A. Phillip Randolph Institute
- Courtland Cox, SNCC Legacy Project

Being a Collective Voice: Addressing Internal Conflict, Dismantling Hierarchies, and Building Consensus
- Geri Augusto, SNCC Legacy Project
- Nhawndie Smith, Black University

Controlling the Public Narrative
- Bree Newsome, NC Activist
- Judy Richardson, SNCC Legacy Project

Fusion Politics & Working with White Organizers
- William Barber III, Moral Movement
- Sunny Osment, NC Activist
- Betty Garman Robinson, SNCC Legacy Project

3:00 pm to 3:15 pm **Break**

3:15 pm to 4:15 pm **Breakout Session 2**

Gotta Vote: Electoral Politics & Gaining Power
- Rebekah Barber, NC Activist & Institute for Southern Studies
- Larry Rubin, SNCC Legacy Project

Coalition Building: How Organizers Can Support Each Other
- Zoharah Simmons, SNCC Legacy Project
- Tamika Lewis, NC Black Leadership & Organizing Collective

Organizing from the Ground Up: Strategies & Reflections
- Tia Hall, NC Activist
- Bob Moses, SNCC Legacy Project

Activists Documenting their Own History
- Bruce Hartford, SNCC Legacy Project
- Aaron Jamal, BYP100

Sustaining Yourself as an Organizer
- Omisade Burney-Scott, SisterSong
- Joyce Ladner, SNCC Legacy Project

4:15 pm to 4:30 pm	**Break**
4:30 pm to 5:00 pm	**Where Do We Go From Here?** phillip agnew, Dream Defenders Charlie Cobb, SNCC Legacy Project
5:00 pm to 5:45 pm	**Informal Meet & Greet**
7:00 pm to 9:30 pm	**Closing Reception** *The Vault at Palace International* Keynote by Ash-Lee Woodard Henderson, Highlander Research & Education Center Music by ZOOCRÜ