

## NEH Application Cover Sheet (HAA-255990)

### Digital Humanities Advancement Grants

#### PROJECT DIRECTOR

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**Field of expertise:** U.S. History

#### INSTITUTION

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Cleveland State University  
Cleveland, OH 44115-2214

#### APPLICATION INFORMATION

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**Title:** *Curating East Africa: A Platform and Process for Location-based Storytelling in the Developing World*

**Grant period:** From 2017-09-01 to 2018-08-31

**Project field(s):** Public History; African History; African Studies

**Description of project:** We seek a Digital Humanities Advancement Grant to develop a Curatescape for WordPress beta, a toolset comprised of an open-source plugin and theme framework that enables scholars or small teams to create interpretive humanities presentations optimized for the mobile-first Internet culture in East Africa and the developing world. Expanding upon our Curating Kisumu project, we will continue to involve transnational student teams in building collaboratively researched and curated location-based stories in Kisumu, Kenya, with project partner Maseno University. After building the beta, which expands upon the existing Curatescape toolset, we will test it with Kisumu content and engage a panel of humanities experts in Kenya and Tanzania to evaluate both the content and the framework. By overcoming regional technical constraints, the project addresses gaps between ambition and adoption of digital humanities practice in Africa and supports local cultural production.

#### BUDGET

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<b>Outright Request</b>	74,939.00	<b>Cost Sharing</b>	26,448.00
<b>Matching Request</b>	0.00	<b>Total Budget</b>	101,387.00
<b>Total NEH</b>	74,939.00		

#### GRANT ADMINISTRATOR

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## **2. List of Participants**

### **Project Team**

J. Mark Souther, Ph.D., PI and Co-Project Director  
Professor of History & Director, Center for Public History + Digital Humanities, Cleveland State University, Cleveland, Ohio

Meshack Owino, Ph.D., Co-PI and Co-Project Director  
Associate Professor of History, Cleveland State University

Erin J. Bell, M.L.I.S.  
Web Developer/Project Coordinator, Center for Public History + Digital Humanities, Cleveland State University

Gordon Obote Magaga, M.Phil.  
Lecturer and Chair, History and Archaeology, Maseno University, Maseno, Kenya

Benard Busaka, M.A.  
Lecturer, History and Archaeology, Maseno University

### **Project Evaluators**

Eric M. Aseka, Ph.D.  
Professor of Political History, International Leadership University, Nairobi, Kenya

Peter O. Ndege, Ph.D.  
Professor of History, Moi University, Eldoret, Kenya

Emanuel Lucas Temu, Ph.D.  
Lecturer in Heritage Studies, University of Dodoma, Dodoma, Tanzania

### **Project Advisors**

Jennifer Hart, Ph.D.  
Assistant Professor of African History, Wayne State University, Detroit, Michigan

Gregory H. Maddox, Ph.D.  
Professor of History & Dean, Graduate School, Texas Southern University, Houston, Texas

Angel David Nieves, Ph.D.  
Associate Professor of Africana Studies & Director, American Studies Program, Hamilton College, Clinton, New York

### **Additional Letter Preparers**

Gregory M. Sadlek, Ph.D., Dean, College of Liberal Arts & Social Sciences, Cleveland State University

Thomas J. Humphrey, Ph.D., Chair, Department of History, Cleveland State University

### **3. Abstract**

We seek a Digital Humanities Advancement Grant to develop a Curatescape for WordPress beta, a toolset comprised of an open-source plugin and theme framework that enables scholars or small teams to create interpretive humanities presentations optimized for the mobile-first Internet culture in East Africa and the developing world. Expanding upon our Curating Kisumu project, we will continue to involve transnational student teams in building collaboratively researched and curated location-based stories in Kisumu, Kenya, with project partner Maseno University. After building the beta, which expands upon the existing Curatescape toolset, we will test it with Kisumu content and engage a panel of humanities experts in Kenya and Tanzania to evaluate both the content and the framework. By overcoming regional technical constraints, the project addresses gaps between ambition and adoption of digital humanities practice in Africa and supports local cultural production.

## 4. Narrative

### A. Enhancing the humanities

The Center for Public History + Digital Humanities (CPHDH) at Cleveland State University (CSU) in Cleveland, Ohio, in partnership with the Department of History and Archaeology at Maseno University in Kisumu, Kenya, seeks an NEH Digital Humanities Advancement (Level II) Grant for “Curating East Africa: A Platform and Process for Location-based Storytelling in the Developing World” to develop and evaluate a mobile humanities toolset optimized for the developing world and to enhance collaborative creation of stories about place in Kenya’s third largest city. This endeavor will further refine technological and interpretive practices that we identified during our 2014-15 NEH ODH start-up grant (“Curating Kisumu: Adapting Mobile Humanities Interpretation in East Africa”) and will benefit from momentum generated by complementary initiatives and existing partnerships. Curating East Africa will provide a robust, standards-based digital platform and well-documented collaborative process that empowers humanities scholars, students, and community members to co-create and access richly layered humanities stories about place, either separately or in concert with partners in other places through content aggregation. It will also provide engaging, impactful stories (developed by Kenyan students partnering with American counterparts) that serve as a model for emulation in other settings. Curating East Africa addresses serious impediments that have thus far suppressed the emergence of such endeavors in the region and in other areas with limited technical infrastructure. By permitting the full potential of digital storytelling to be realized, the project will contribute meaningfully to university- and museum-based research and education, civic engagement, and cultural resource management.

Specifically, our team will **build and evaluate a Curatescape for WordPress beta**, a new Curatescape plugin and theme framework for the WordPress content management system. This framework will provide a lightweight, easily updated, sustainable version of Curatescape optimized for use in the developing world. CPHDH built the original Curatescape framework on the Omeka platform to enable scholars and organizations to curate geolocated (mapped) stories that combine interpretive text, images, audio, and video, and to share them online via a responsive website and optional licensable native apps. While Curatescape has proven a popular open-source solution for location-based digital storytelling, the current framework requires maintenance and workflow inefficiencies that present barriers to adoption in developing countries. Building a WordPress-based Curatescape will lower these bars and provide an alternative wherever technical resources and institutional support are limited. The beta will debut in Kisumu, where CPHDH is partnering with colleagues at Maseno University, one of Kenya’s public regional universities. Following beta launch and testing, an evaluation process will involve selected humanities experts in Kenya and Tanzania to help answer questions about user experience and considerations that may be needed for adoption across East Africa.

In addition, teams of students from CSU and Maseno will continue to research and **curate stories about places in and around Kisumu**. To date, student teams have produced more than 25 location-based stories that in most cases offer the only substantive online interpretation of places in western Kenya. These stories reflect humanities- and social science-based explorations of colonialism, race, class, and gender, politics, trade, health, and environment and connect them to contemporary Kenyan society. Notable stories include Luo traditional rituals associated with the livestock trade (Luanda livestock market), the environment as a force in fostering and constraining trade and transportation (lake port and railroad nexus and invasive hyacinth weed on Lake Victoria), the role of schools, politics, and the press in shaping postcolonial society (Oginga Odinga House and Ramogi Press), and sites and spaces associated with the indigenous, informal *jua kali* economy (Kibuye Market) which enable deeper exploration of major themes in Kenyan history such as trade and colonialism. (For more detail on stories and student involvement in story development, see Appendices A & B.) Significantly, Maseno students are overwhelmingly first-generation college students, many of whom walk or ride motorbikes between their homes and the university. They are deeply embedded in the local community, as are faculty, most of whom balance academic professions with their own ongoing graduate education,

side jobs, and responsibilities to extended families. Therefore, our project will provide a model for how to build an impactful, civically engaged humanities project into the teaching and learning experience in developing-world institutions.

Curating East Africa addresses important issues that impact the embrace of the digital humanities, not only in East Africa but also across much of the developing world. Kenya is well known for born-mobile digital innovations, including mobile money (M-Pesa) and crowdsourcing (Ushahidi). Smartphone adoption there has led the continent, soaring from 3% of mobile devices in 2011 to 26% in 2015, according to Pew Global Research. Smartphones are overtaking the ubiquitous “feature phone” throughout the region, with adoption expected to reach 52% in the East African Community nations by 2020 (up from 11% in 2014). Despite the mobile revolution and growing digital literacy, Nigerian scholar Titilola Babalola has observed that sub-Saharan African nations have been slow to embrace the digital humanities as a result of economic and technological obstacles that tend to reinforce the “sage on stage” approach to education and do little to document and advocate the preservation of cultural heritage sites in ways that might engage public interest and action. Likewise, British scholar Verena Laschinger has argued that “digital literacy, online creativity, and ethics ... are paramount [in Africa] ... and will help to reduce social, economic, and juridical disparities.” Through our research during our start-up grant, we saw firsthand the challenges to a strong digital humanities presence in the region: Low connectivity, chronic power failure, reliance on small but expensive pay-as-you-go data vouchers, lack of Wi-Fi hotspots, classroom technology, and experience in administering and maintaining server-side software on university campuses, and the prevalence of extraordinarily heavy teaching loads among faculty (with eight courses *per semester* very common) present real constraints even in a comparatively technologically advanced area of Kenya. Creating a toolset and a process that might realistically be adopted by a typical East African humanist therefore requires further innovation.

Curating East Africa will develop Curatescape for WordPress—a simple, self-contained toolset that includes all Curatescape functionality in one package. It leverages a mature platform (WordPress)—with its refined, streamlined workflow and wide community of users and developers—to permit an elegant mobile user experience at very minimal cost. This functionality includes enhanced data entry workflows for multimedia (text, images, audio, video), metadata entry (custom fields such as subtitle, authors, lede, factoid, related resources, street address, access information, etc.); map coordinates; output formats for syndication and interoperability (i.e., custom RSS and JSON feeds); and a basic documented framework for custom theme designers. In the present Omeka-based Curatescape these functionalities are spread across multiple Omeka plugins. (For the anatomy of a Curatescape story, see Appendix C.) While this arrangement has benefits for those maintaining the codebase, it comes at a cost to site owners, complicating the setup and update processes and increasing cognitive load (i.e., understanding how everything fits together). In addition, building on WordPress enables us to take advantage of WordPress 4.7’s newly added built-in REST API (which obviates the need to rebuild the Curatescape JSON plugin for WordPress). Finally, WordPress is experiencing strong uptake in developing nations, with the WP translation community more than tripling to 17,000 contributors and more than a dozen WordCamps or WordPress Meetups in Africa in the past year alone, including WordCamp Nairobi.

Combining Curatescape functionality in one plugin will allow site owners to simply search the WordPress directory ([wordpress.org/plugins](https://wordpress.org/plugins)) and install Curatescape, as well as update Curatescape and the WordPress core, with a single click. This promises a better experience than the current method, which requires users to track changes on multiple GitHub repositories and manually upload new versions via FTP or remote terminal sessions. Likewise, inclusion of a theme framework in the plugin itself will enable designers to create their own custom themes to meet project-specific goals with far greater ease. Additionally, building on WordPress allows us to create the potential for networked aggregations of multiple Curatescape projects. Thus, Maseno might continue its locally based project while also connecting with other institutions in Kenya or neighboring countries in a shared space using controlled subject categories and a map that aggregates story pins, thereby affording great comparative potential. Finally, Curatescape for WordPress heeds a call by the Roy Rosenzweig Center for History and

New Media to give serious consideration to HTML5-based responsive design as a sustainable alternative to native apps and responds thoughtfully to the fact that most current Curatescape users access existing projects via web rather than apps (about half of them on mobile web browsers). (See Appendix D.)

In short, Curating East Africa promises a platform and process for digital storytelling that will facilitate the power of born-digital projects to bring together scholars and communities in developing nations. The grant would set the stage for subsequent implementation of a broader user community, accompanied by development focused on offline programming. While we would encourage adoption worldwide, our work would concentrate in East Africa by building upon our previous work. In addition to scaling up in Kenya (potentially through centralized hubs to curb cost), we have an MOU with the University of Dodoma in Tanzania to explore a Curatescape adoption that would include teams of students from Dodoma and Texas Southern University, a historically black college in Houston.

## **B. Environmental scan**

A number of universities or cultural organizations have separately developed or hired development of “one-off” humanities-based mobile apps. For example, South Carolina Historical Society’s *Walking Old Charleston* app (Android), Historic New Orleans Collection’s *Historical New Orleans* (iOS), and Missouri History Museum’s *Historic St. Louis* (iOS) are single-platform native apps that are not built on open-source platforms. All three are heavily oriented toward mapping archival photos. The *Portland Women’s History Trail* (web + iOS), by the University of Southern Maine more closely approximates Curatescape’s storytelling functions, but it also does not offer open-source tools or documentation for easy adoption by other projects. Similarly, Clio (a nonprofit project which focuses on crowdsourcing content primarily in the United States) and for-profit services like Next Exit History and OnCell (which offer various fee-based apps and related services tailored to cultural organizations) do not address the importance of building digital humanities capacity and accessible humanities content in the developing world.

To be sure, there are some open-source, extensible toolsets, but they do not meet our needs. The free, open-source Kora CMS + Mbira native app framework by MATRIX at Michigan State University opens new possibilities for extensible, place-based interpretive work. But Mbira also reflects a data-oriented approach and does not eliminate specialized expertise and costs associated with adoption, content creation, and project deployment. The Mukurtu CMS and Mukurtu Mobile, which supports iOS and Android apps, were built with indigenous heritage management and sharing foremost in mind, and come closer to the public-facing and community-sourced nature of Curating East Africa, but Mukurtu focuses primarily on creating and sharing items on various media rather than digital storytelling based on melding multiple media.

Apart from the above, East Africa and the broader developing world continue to experience a lack of extensible mobile tools crafted with particular regional challenges in mind. Ironically, while Kenya leads the region in tech innovation, including development of the Ushahidi platform (which grew out of a website used to enable “citizen journalists” to crowd-source and map incidents of violence and peace efforts in the country’s convulsive 2007 election), cultural heritage and academic institutions have not engaged extensively in the digital humanities. More common than interpretive digital projects are large-scale digitization or “big data” projects such as those of MATRIX, notably its *African Online Digital Library*. A major drawback of such projects is that they are presently designed for access from personal computers, which greatly hampers their ability to engage broad audiences in a region where the digital revolution was born mobile. One of the most promising moves toward an extensible, place-based project in Africa is the family of Soweto ’76 projects developed by Angel David Nieves (Hamilton College), but its primary goals are mapping and modeling 3D environments as means of imparting knowledge about the landscape of apartheid in South Africa’s townships. Still another promising project is *Accra Mobile* by Jennifer Hart (Wayne State University), which when developed will pair mapped Ghanaian trotro (minibus taxi) routes with humanities content such as oral histories, videos, photos, etc., that invite cross-cultural conversation about life in Accra. To date, then, our survey finds a handful of important data- or collection-driven initiatives that apply digital humanities approaches to African Studies.

In contrast to these important contributions, Curating East Africa is, we believe, uniquely positioned to render a more expansive public humanities intervention in the region. Building upon a decade of developing both digital tools and processes for interpretive curation of place-based content, Curatescape already offers a widely used, standards-based framework and curatorial process. Through development of Curatescape for WordPress, Curating East Africa will topple barriers impeding the collaborative, publicly engaged process of digital storytelling pioneered by *Cleveland Historical* and dozens of Curatescape-based projects from Rhode Island to Australia. By offering a virtually turnkey tool and a widely adopted, public history-inspired approach, digital storytelling becomes affordable, and manageable in East Africa and anywhere that cost concerns exist.

### C. History of the project

Curating East Africa builds upon a decade of digital experimentation, most notably our development of the *Cleveland Historical* website and app in 2010, which offered a model for curating a city as a living museum. To date, more than 20,000 people have downloaded the app, which the National Council on Public History (NCPH) awarded an Honorable Mention for Outstanding Public History Project in 2011. Imagining that this mobile publishing tool could be more widely used, CPHDH developed Curatescape to enable educators, cultural organizations, and communities to curate landscapes for online audiences. An NEH ODH start-up grant in 2011-12 funded initial development of the framework, which has been widely adopted (nearly 50 projects worldwide), including for the Smithsonian Institution's *Community of Gardens* project. Curatescape projects have engaged countless students and community members as researchers, as well as generated tens of thousands of app downloads and millions of unique visitors on the web/mobile web. A second NEH ODH start-up grant in 2013-14 funded the Mobile Museum Initiative (MMI), which explored adapting Curatescape to the unique needs of small- and medium-sized museums. Following the grant, MMI project partner Ohio Historical Connection (OHC) obtained another NEH ODH start-up grant in 2015 for "TourSites for WordPress," an initiative to develop tours across multi-institutional networks on which CPHDH served as developer.

Our work on TourSites has yielded proficiencies that will enable us to develop a new Curatescape toolset on an accelerated timeline. Many of our initial technical and interface questions have already been thoroughly investigated, leading to the development of a practical and flexible tool that meets our basic requirements for functionality and ease of use. Nonetheless, while TourSites borrows conceptually from Curatescape (for instance, modeling tours as a collection of standalone geolocated objects containing both text and multimedia), it has been developed against a more modest set of project requirements. To match Curatescape's utility, we will need to expand our work to include additional metadata fields and interfaces for content creators, increased administrative control over default settings and customizations, a more comprehensive theme design, and a data output process that is interoperable with existing and future Curatescape mobile apps. (See Appendix E.)

Curating East Africa grows directly out of our experience in carrying out the NEH ODH project "Curating Kisumu" in 2014-15. The purpose of Curating Kisumu was to "offer a lab for adapting the concept, process, and technology [of Curatescape] to the particularities of East Africa" with the goal of offering "a viable solution to the challenge of extending leading-edge digital humanities interpretation throughout the developing world." During the 18-month grant, our project team:

- developed strategies with our Maseno University partners to enhance long-term sustainability;
- launched a responsive website called *MaCleKi* ([macleki.org](http://macleki.org)) with geolocated multimedia stories co-created by students at Maseno University and Cleveland State University;
- consulted with Maseno faculty, students, and IT personnel during two research trips to document technological challenges in western Kenya and, in response, implemented new standards for minimizing media file sizes and aggressive caching to conserve users' data;
- concluded that Curatescape requires modification in order to work well under the conditions that prevail in East Africa.

Specifically, we confirmed the need for a more lightweight product in terms of data usage and a



simplified user interface for data input, greater ease of technical/administrative management, greater reliance on caching of content, and a move away from our expectation of developing native apps. The creation of a new Curatescape plugin for WordPress emerged as a core goal.

Beyond the scope of our start-up grant, we disseminated project results, obtained internal and external funding to advance the project, and continued creating project content. We presented the project at the Museums & the Web conference in Chicago (April 2015), National Council on Public History conference in Baltimore (March 2016), and Network Detroit conference at Wayne State University (September 2016). The team has also regularly shared project-related material and news via blog, YouTube, Twitter, and Facebook. In 2015 we obtained a \$19,000 CSU Faculty Research Development grant that provided bridge funding to support continued planning and project development through spring 2016. We received \$21,000 from the CSU College of Liberal Arts and Social to bring Maseno project partners to CSU in September 2015 for a series of project meetings (including with our project advisors), a video interview, and a public symposium called The Public Humanities and Modern Africa, which assembled digital humanities and African Studies scholars from around the U.S. and launched a year-long Teaching About Africa K-12 teacher workshop series. Finally, Maseno and CSU students are continuing to collaboratively create stories for *MaCleKi* in the current academic year.

#### **D. Work plan**

During the grant period (September 1, 2017 – August 31, 2018), we will take the following steps toward the extension of Curatescape across East Africa. (See Appendix F for Gantt chart.)

1. Publicize and disseminate project results via social media, conferences, publications (ongoing)
2. Collaborative content creation: Fall semester (Owino, Magaga, Busaka: Sept–Dec 2017)
3. Develop Curatescape for WordPress, including plugin development (custom post type registration, user input forms, core functionality), theme development (default theme, theme framework) (Bell: Sept–Dec 2017)
4. Migrate existing Kisumu (*MaCleKi*) content to new platform; document migration process for technical users (Bell: Dec 2017)
5. Consulting trip to Kisumu, Kenya (Souther, Owino; Bell [via Skype]: Jan 2018)
  - a. Convene Kisumu project team and community collaborators for discussion of content creation process and project sustainability
  - b. Convene meeting with Maseno University IT department to discuss tech sustainability
  - c. Provide Curatescape training and project consulting at Maseno University and other Kisumu institutions, including Great Lakes University of Kisumu, Kisumu Museum (National Museums of Kenya), and Kisumu County Ministry of Education, Youth, Culture & Social Development)
  - d. Collect feedback and data via training of and user testing by content creators and other stakeholders
  - e. Collect photographs, scans of historical documents, other digital items to support student research and curation
6. Collaborative content creation: Spring semester (Owino, Magaga, Busaka: Jan–Apr 2018)
7. Test and refine Curatescape for WP based on user feedback (Bell: Feb–May 2018)
8. Project evaluation (Aseka, Ndege, Temu [evaluators in Kenya and Tanzania]: June 2018)
9. Prepare user documentation; push beta of Curatescape for WP to GitHub (Bell: July 2018)
10. Complete performance report; begin drafting white paper (Souther, Owino: Aug 2018)

In the 30 days following the grant period, our team will complete the project white paper and publicize and disseminate project outcomes and user documentation via social media. Thereafter, the team will disseminate project results through conferences and publications, as well as consult with potential Curatescape for WordPress adopters, continue to refine and maintain codebase and project

documentation, and assess/plan next steps.

**Risk:** We do not see substantial technology-related risks. Erin Bell's proficiency in WordPress enables us to do all development at CPHDH, removing the need for external developers. The region itself poses some risk. For years Kenya has been subject to a U.S. State Department Travel Warning for terrorism. However, we carefully selected a part of Kenya that has been relatively stable. In addition, public universities in the region sometimes experience student strikes that can impact progress. In fact, one such disturbance prompted Maseno University to close for one month in fall 2015, but we managed to continue work despite the closure.

**Evaluation:** We have selected three evaluators (three from Kenya and one from Tanzania) to assess the project's content strategy, its connection to communities, and the potential and challenges of implementing projects modeled on ours and using the new toolset at their own institutions and in concert with their own communities. In addition, we will evaluate our project through careful testing by developing thoughtful questionnaires that assess user experience. Finally, our three project advisors will evaluate content, method, and technology periodically throughout and at the close of the grant period.

## **E. Staff**

Co-Project Director **J. Mark Souther** (CSU) will commit 14% of full time to direct and coordinate the project, provide conceptual and instructional expertise, and prepare the project's white paper.

Co-Project Director **Meshack Owino** (CSU) will commit 14% of full time to offer conceptual guidance and content expertise, co-direct two semesters of content development in courses in conjunction with colleagues at Maseno University, and contribute to the white paper.

Technology Lead **Erin J. Bell** (CSU) will commit 35% of full time to develop a Curatescape for WordPress toolset beta, provide technological support to the project, including communication with all project team and partners and coordination of testing and evaluation, and contribute to the white paper.

Project Partners **Gordon Obote Magaga & Benard Busaka** (Maseno University) will provide content expertise, participate in project meetings and correspondence, coordinate one project trip to Maseno University, cultivate community partners, and co-direct two semesters of content development in courses in consultation with Owino and Souther, including reviewing/editing student-created content. (50 hours and 30 hours, respectively)

Project Evaluators **Eric Aseka** (International Leadership University, Nairobi, Kenya), **Peter Ndege** (Moi University, Eldoret, Kenya), and **Emanuel Temu** (University of Dodoma, Dodoma, Tanzania) will evaluate project content and the toolset beta. (4 hours per evaluator)

Project Advisors **Jennifer Hart** (Wayne State University), **Gregory H. Maddox** (Texas Southern University), and **Angel David Nieves** (Hamilton College) will provide digital humanities and/or content expertise/consulting. (6 hours per advisor)

## **F. Final product and dissemination**

The grant will yield Curatescape for WordPress and one instance in Kisumu that utilizes the toolset and includes a larger body of collaboratively built content. Maseno University will retain full use of its website at no cost beyond those costs of domain registration and web hosting. The resulting technology will be open sourced and made available via GitHub with full documentation for independent or networked adoption worldwide. Project results will be disseminated through presentations at conferences, electronic media (CPHDH blog), and social media (Twitter, Facebook, etc.). All project results will follow Web Content Accessibility Guidelines ([www.w3.org/TR/WCAG20/](http://www.w3.org/TR/WCAG20/)) for accessibility to individuals with disabilities. The resulting white paper, *Location-based Digital Humanities Interpretation in the Developing World*, will provide an impactful model for addressing the fiscal, technical, and cultural facets of spreading digital humanities methods in parts of the world where they have not been fully evaluated.

## Appendix A. Selected *MaCleKi* / *Curating Kisumu* Location-based Stories

Title {Subject Categories} [URL](#)

**The Livestock Trade in Kisumu Region: The Declining Luo Ritual of Selling and Buying Livestock** {Trade, Agriculture, Environment, Land Alienation and Foreign Settlements}  
[macleki.org/items/show/38](http://macleki.org/items/show/38)

**Living with the Hyacinth Weed: The New Reality on the Winam Gulf of Lake Victoria**  
{Environment, Agriculture, Trade} [macleki.org/items/show/39](http://macleki.org/items/show/39)

**The Oginga Odinga House at Maseno National School: A Symbol of Protest in Colonial Kenya**  
{Race, Politics, Education, Colonialism} [macleki.org/items/show/35](http://macleki.org/items/show/35)

**Kibuye Market: Indigenous Economy and Social Space in Western Kenya's Largest Open-air Market** {Trade, Race, Colonialism, Agriculture, Land Alienation and Foreign Settlements}  
[macleki.org/items/show/32](http://macleki.org/items/show/32)

**The Ramogi Press: A Mélange of Kenyan Voices Published in Kisumu** {Colonialism, Politics}  
[macleki.org/items/show/30](http://macleki.org/items/show/30)

**The Kisumu Port: The Kenya-Uganda Railway and Kenya's Lake Trade** {Trade, Politics}  
[macleki.org/items/show/26](http://macleki.org/items/show/26)

**Kisumu War Cemetery: World War II in Kenyan Memory** {Colonialism, Politics}  
[macleki.org/items/show/31](http://macleki.org/items/show/31)



**Selected images from *MaCleKi*:** Men towing British Imperial Airways plane to its hangar at the Kisumu Airport, 1936 (Courtesy of Library of Congress); A jua kali store in Kibuye Market in Kisumu, 2015 (Courtesy of Leonard Obiero Odhiambo, Maseno University student)

## Appendix B. Detail about student involvement

One of the most notable features of the Curating East Africa project is the degree to which it not only builds a digital toolset but also continues a meaningful international partnership in which faculty and students collaborate openly and extensively.

### Brief description of the process:

At the outset of the project, the project team chose a series of initial broad themes (i.e., controlled vocabulary) that together would encompass imagined story development. These include agriculture, colonialism, education, environment, gender, health and safety, politics, race, religion, trade. The team also brainstormed an initial list of potential sites that pertained to one or more of these themes. In practice, however, each semester Professors Owino and Magaga identified a tighter focus for the themes to guide students' choice of specific sites to research.

For example, in one case they began with an interest in exploring sites that could illustrate the legacy of Africans in British East Africa carving out spaces of their own to trade as a way of sustaining themselves after British colonists expropriated them of their livestock and forced them off ancestral lands. One of Owino's students at CSU, Keith Messerman, began his research using mostly secondary sources about this topic, while three of Magaga's Maseno students, Ann Kinyua, Effy Maji, and Luiza Osano, identified specific sites that could convey the topic and conducted preliminary research to determine the feasibility of each. The team settled on researching Kibuye Market, one of the largest open-air markets in East Africa, which dates to the 1950s when the Catholic Church permitted Africans from throughout the region to sell produce and wares in an open field on Sundays after mass. Kinyua, Maji, and Osano conducted primary research and visited, and photographed the market and spoke with vendors. Messerman researched and shared insights from secondary sources available to him through the CSU Library's holdings and subscriptions. The team corresponded via emails and WhatsApp messages and collectively drafted and revised the Kibuye Market story narrative and captions for photos, working directly on the Omeka admin backend of Curatescape to add all metadata.

The result is a story ([macleki.org/items/show/32](http://macleki.org/items/show/32)) that bears all four students' names as authors. The students' story was the #2 return in a recent Google search of "Kibuye Market," right after the #1 return—a Lonely Planet tourist guide entry. The *MaCleKi* narrative provides a historically contextualized story which at about 900 words is easily the most substantive account of one of the most important economic and social spaces in modern western Kenya—a stark contrast with the single sentence description at Lonely Planet. Even Wikipedia has no entry for Kibuye Market. The Kisumu County government's plan to build a massive modern market facility on the site of Kibuye is but one example of the importance of documenting important historical spaces and places, many of which are threatened by redevelopment.

### Value of the process for students:

- 1) Students from different/dispersed institutions and cultures share humanities knowledge.
- 2) Students overcome the technological and logistical challenges of interacting across the digital divide.
- 3) The project emphasizes the *process* of collaborative learning, with students choosing location-based topics, doing research, collecting materials, sharing and writing stories, and crafting their work using a standards-based, open-source CMS to publish to the web.
- 4) Students develop personal relationships, cross-cultural understanding, and academic partnerships as a result of the project.
- 5) Students develop a consistent range of skills despite their position in different institutions, countries, regions, and continents.
- 6) The project offers mainly undergraduate students an opportunity to share their discoveries in a most public manner, one that invites deeper inquiry and, perhaps, debate over the importance of places.



## Appendix C. Anatomy of a Story (Existing Omeka-based Curatescape)

For more information, see [github.com/CPHDH/Curatescape/wiki/Content-Layout-Guide](https://github.com/CPHDH/Curatescape/wiki/Content-Layout-Guide).

**The First File in Files list** is used to represent the item in several different contexts, esp. mobile...

**Dublin Core > Title**

**Dublin Core > Creator**  
Use the green Add Input button to list additional creators

**Map**  
Enter an address or coordinates and press the Find button or click the map to add a pin manually.

**Item Type Metadata > Curatescape Story > Subtitle**

**Item Type Metadata > Curatescape Story > Lede**

**Item Type Metadata > Curatescape Story > Story**

**"BLACK JACK" MCGINTY**  
FROM THE OLD ANGLE TO THE DESERT SW  
BY THE DESERT

The world's first African American Thomas McGinty was looking in a way out the poverty that had made him among the first to move to Cleveland.

He was called "Black Jack" when, in 1912, he married Helen Bridgeway from West 47th Street and the two newlyweds moved into a house at 1377 West

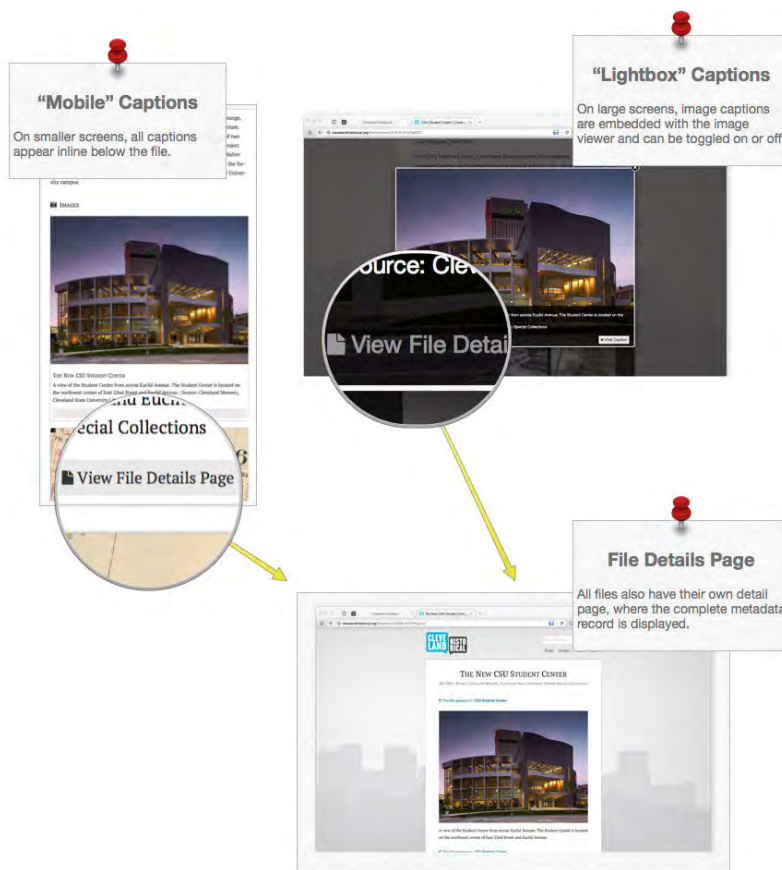
**File > Dublin Core**

Every uploaded file should be given a **Title**, **Description**, and **Source**, as well as **Creator** (if known). This information is used to create captions for each file. Captions are displayed in a number of context-dependent ways. See below.

**"Desktop" Captions**

On larger screens, **Image Captions** are visible only from within the image viewer. Click on a thumbnail to launch the image viewer. See "Lightbox caption" detail below.

**Audio and Video Captions** can be viewed by clicking on the title, which appears below the media player.



**Dublin Core > Subjects**  
Use the green Add Input button to list additional subjects

**Tags**  
Enter tags separated by a comma. Be sure to press the Add Tags button.

**Item Type Metadata > Curatescape Story > Factoid**  
Use the green Add Input button to list additional factoids

**Item Type Metadata > Curatescape Story > Access Information**  
Adds a flag to the map Info Window

**Item Type Metadata > Curatescape Story > Street Address**  
Replaces coordinates in map Info Window

**Item Type Metadata > Curatescape Story > Official Website**

**Item Type Metadata > Curatescape Story > Related Resources**  
Use the green Add Input button to list additional resources. Optionally, Use HTML to create active links.

## Appendix D. Curatescape Multi-Device Support

This graphic shows the *MaCleKi* | *Curating Kisumu* site as built on the current Omeka-based Curatescape framework. Curatescape for WordPress will offer the same multi-device support (and ability to sync to optional native apps) while greatly enhancing Curatescape's simplicity of use and sustainability and lending it the ability to support custom themes and permit multiple collaborators across any geographical area to aggregate content on a single hosted hub site while maintaining their individual project identities.



## **Appendix E. NEH-funded TourSites for WordPress as foundation**

The following is an brief explanation of the extent to which Curatescape for WordPress will iterate upon development performed during the TourSites for WordPress project (funded by NEH ODH in 2015-16 as described in Narrative, sec. C, “History of the project), as well as functionality we need to build in the proposed grant period. We are certain that the proposed scope of work is achievable on time and in budget.

Please view the following demo video (<3 min.) depicting the admin process for the History Tours plugin developed for TourSites. The video will facilitate understanding of the Curatescape to-do items below.

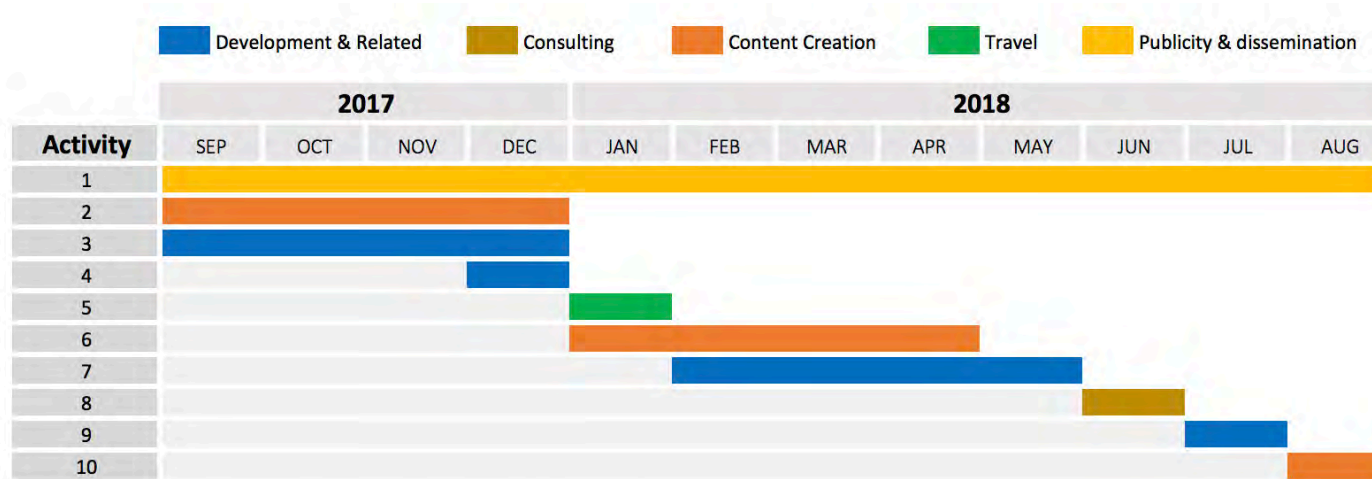
[youtu.be/IECjqMNL8nc](https://youtu.be/IECjqMNL8nc)

Although we will build upon existing code from the TourSites project, the following work will need to be done in order to port the full Curatescape feature set from Omeka into WordPress.

- add all Curatescape fields
- add global map
- add templates for single and multiple location views
- build custom API endpoints using new WordPress REST API
- add options for customization
- build demo/default theme
- create user and developer documentation



# Appendix F. Work Plan (Gantt Chart)



1. Publicize and disseminate project results via social media, conferences, publications
2. Collaborative content creation - Fall (CSU + Maseno U)
3. Develop working Curatescape for WordPress beta
4. Migrate existing Kisumu (MaCleKi) content to new platform & document process
5. Consulting trip to Kisumu, Kenya
6. Collaborative content creation - Spring (CSU + Maseno U)
7. Test and refine platform (with user feedback from Maseno U)
8. Project evaluation (scholars in Kenya & Tanzania)
9. Prepare user documentation & push beta to GitHub
10. Complete final progress report & begin drafting white paper

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## 7. Data Management Plan

Curating East Africa will generate two different types of data. First, the project will generate meeting records, proposals, and administrative records associated with the project. Second, the project will generate software code. Each of these materials will be organized, managed, shared, and stored in a different fashion, respecting common practices in each area.

The project will generate administrative records. Administrative Records include emails, correspondence, meeting notes, and other communications. These administrative records will become the basis for a published project white paper. The raw materials from meetings will be printed and retained for a period of five years beyond the finish date of the proposal, in accordance with the Ohio Revised Code, Section 149.33. Eventually, these materials, along with the white paper, will be archived at Cleveland State University, in a publicly accessible archive. The white paper will be archived in the Cleveland State University Library's open-access BePress digital commons and immediately available online upon publication.

Source code for the Curatescape framework, including the original tools for Omeka and the new tools for WordPress, will be open source and made publicly available on GitHub, where interested scholars and developers may track its version history, submit modifications, report issues, and create their own derivative projects. This code will also be preserved on a private server that is backed up daily. After five years, these coding materials will be retained in electronic form, in accordance with the Ohio Revised Code, Section 149.33. At the end of the project period, this code will be archived at Cleveland State University, in its original format, which will be publicly accessible by request.

Responsibility for data management during the project period rests with Dr. Mark Souther, the project director. At the end of the project period, Dr. Souther will pass the materials along to the CSU Library, which will make the appropriate archival arrangements. At that point, the materials will become the property of the CSU Library, which will provide appropriate citation information to users.

The Cleveland State University Library archives materials in multiple places, depending on the particular collection. Print materials will be maintained by the library in long-term storage. Electronic materials and publications will be published within the University's BePress or ContentDM systems. Software code will be housed on servers, updated daily, and referenced through print and digital catalog. Direct downloading of materials may not be possible for electronic materials, such as software code. The rest of the material will be downloadable.

Finally, the Department of History & Archaeology at Maseno University will retain ownership of all its content generated for the project, including interpretive text, images (except those used with permission from another copyright holder), and audio and video recordings and excerpted clips derived therefrom. Also, Maseno University will place a copy of the white paper and other reports generated by the project into their respective print and digital archives.