Affective Collections: Exploring Care Practices in Digital Community Heritage Projects

by

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Abstract

My thesis examines how digital community heritage projects use care practices based in community participation and co-creation to build a care-based collection model. These grassroots initiatives aim to gather and document community history by engaging community members in the collection building process. This research investigates how the Flin Flon Heritage Project and Harvest Moon Oral History use collection, description, and engagement methods that fall outside of traditional archival theory and community archival scholarship to build collection models that meet the goals of the project and the community.

This thesis investigates how care practices shape the actions used to collect, create, preserve, and share records. To do this work, I completed a thematic analysis of the projects at hand and examined the digital spaces, records, and modes of community engagement for care-based actions. This work uses a care-based framework that draws on the Queer/ed Archival Methodology and the feminist ethics of care framework to show how community heritage projects use critical methods to build their collections.

The digital community heritage projects in this thesis use care-based collection models that are based in critical methods, including radical empathy and radical openness. I found that the digital environment and digital tools support the projects' use of care practices and helped build connections between other records, the community, and beyond by generating more opportunities to collect, create, preserve, and share the records. This research supports using radical openness and radical empathy as key aspects of a care-based collection model that allows records and community actions to grow and change. These findings support the need for further research on digital community heritage projects.

Preface

This thesis emerged from a project in my undergraduate studies. In a course with a Community Service Learning component, I worked with the campus radio station to create a short program about a woman from Chile who had moved to Edmonton after surviving the Pinochet regime. As a part of this program, I interviewed her about her experiences in Chile as a protest singer and about her experience of community in Edmonton. I was so moved by her stories that I wanted to know more about the Chilean community in Edmonton, if someone was collecting the history and stories of this community, if they were being preserved as a part of the Chilean community's history, but also if they were being preserved as an important part of Edmonton's history. Thus, began my curiosity about how, or if, communities were preserving their stories, records, ephemera, and oral histories.

When I started considering my research topic for my thesis, I knew I wanted to focus on how communities use or create their own archival collections. After completing a class project on the Walt Whitman Archive, a digital archive that brings together digital versions of Walt Whitman's work from archives around the world, I became interested in how communities might make use of digital spaces to gather and share historical collections. Luckily, there is a growing field of scholarship on community archives, which introduced me to the concept of participatory archives.

Participatory archives require the active involvement of the community members at some or all stages of the archival process and can be a part of mainstream archives or community initiatives. They rely on the contributions of community members to grow and support their archival missions in order to democratize archives to reflect multiple perspectives (Eveleigh, 2017). The involvement of community members in gathering, describing, sharing, and creating records that represent their perspectives on their history and stories was an important factor in my research. I wanted to explore community heritage projects that use a community participation as the main form of collection building.

In my research on community archives it was clear that there is a lot of information on community archives in the USA, the UK, and Australia. I found that the current state of

community archives in Canada was missing. In this project, I wanted to better understand the current landscape of community archives in Canada.

Along the way, I explored the various methods used in the community archives literature to examine community archives, ranging from interviews with founders, volunteers, and community members to detailed case studies on specific collections. Research has focused on the methodology and archival structures used by these organizations to better understand how and why they are formed and maintained outside of institutional support. For example, a group of researchers focused on interviewing founders, staff, and volunteers of twelve community archives in Southern California (see Caswell, Migoni, Geraci, & Cifor, 2016; Zavala, Migoni, Caswell, Geraci, & Cifor, 2017). The researchers developed a mixed-methods study using interviews that were transcribed, coded, and analyzed for different research contexts. This study was used to develop frameworks for understanding the impact of community archives on local communities and as a way to challenge traditional archival practices.

To find the projects I use in this thesis, I conducted an environmental scan of community archives in Canada. I scanned the literature for specific references to Canadian community archives and reviewed recent theses on the topic (Lucky, 2015; Ramsden, 2016; Sheffield, 2015). Next, I compiled a list of digital community archives by conducting a keyword search using Google; however, this proved difficult because community archives are not always labeled as such. To gather more specific results, I decided to limit my geographical scope to Alberta, British Columbia, and Manitoba, then I used the Archives Canada listserv to ask archivists, scholars, and professionals for assistance with locating other local, community-based projects. My working list of community collections, that also fit my definition of community heritage projects, currently has nineteen entries.

The environmental scan was a crucial step for developing a sense of the current standing of community archives in Canada. I have found that there is a wide range of community and heritage groups that do collect and preserve records. Furthermore, many offer online catalogues or descriptions of their materials as well as hyperlinks to related archival records. I also found that digital community collections maintain a variety of types of records. For example, the Grunt

Archives collects and shares over thirty years of content from the grunt gallery, a Canadian artist-run centre in Vancouver (http://gruntarchives.org/ata/). Records in the archives include images of exhibitions that were physically displayed in the gallery, as well as records of artist talks given in the space.

Through my preliminary research, I decided to build an in-depth case study that compared the digital spaces and outcomes of two Canadian projects. I chose the Flin Flon Heritage Project and Harvest Moon Oral History. Specifically, I was seeking projects in which community members played an active role in the gathering, creating, describing, and sharing of the materials. As well, I wanted projects that maintained the collections in a digital environment. These specific criteria led to the projects described in my thesis, both of which happen to be from communities in Manitoba.

I gathered evidence from publicly available websites, social media, and other outreach initiatives. As well, I reached out to the project organizers of both projects to ask organizational questions. In both projects, organizational details were not available on the public facing websites. In these digital conversations, I asked the organizers for details about their project methodologies, timelines for starting the project, and the strategies they use to engage community members in the projects.

Exploring these sites in-depth highlights how the projects are different from the community archives often explored in the scholarship at hand. These particular collections are designed, created, and added to by community members, and neither employed a professional archivist, although, as I discuss in my thesis, the Harvest Moon Oral History project does work with a trained oral history professional. By determining how the two projects use care practices differently, I am able to better analyze how the two projects use care practices but also what the possible consequences of these care actions are.

After reading Caswell and Cifor's (2016) article, "From Human Rights to Feminist Ethics: Radical Empathy in the Archives," I became interested in the idea of community collections using a care-based framework for developing their own digital preservation spaces. This article

discusses how the feminist ethics of care framework can be used as an archival approach that focuses on building the relationships between records and the authors, creators, and subjects of said records. Specifically, the feminist ethics of care approach views archivists as caregivers of records (Caswell & Cifor, 2016). This approach "stresses the ways people are linked to each other and larger communities through webs of responsibilities" (p. 28), and "mutual obligation[s] that are dependent on culture and context" (p. 29). This is the major theme of my project as I examine how both the Flin Flon Heritage Project and Harvest Moon Oral History build connections between the records, the records creators, and the community. I refined this topic over the course of my research, but my goal was to better understand how community members can play a role in developing a care-based framework for building local community history projects, and I believe the two projects at hand highlight specific examples of how communities do this work in two unique ways.

To end I would like to return to the title of my thesis: Affective Collections. I believe that community heritage projects create space and opportunity for communities to share and preserve their history in a way that actively reflects a community's culture. This care-based collection model creates records that share so much more than a biographical sketch, time period, and subject headings. The projects provide space for the emotion associated with memories. Moreover, the practices of digital community heritage projects allow the original documents to stay with their owner, and for the gathering and sharing of oral records.

So, Affective Collections reflects the movement towards care-based collection models that share records made by the community.

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Chapter 1 - Introduction

This thesis investigates how digital community heritage projects maintain collection models that use care practices based on the actions of project organizers, community members, and non-archival organizations to collect, create, describe, and share records. By using an exploratory approach, I examine how two distinct community-based projects use care practices to engage their communities in developing important local collections. It also explores how different types of community spaces use care practices that are not accounted for by traditional archival theory or community archives scholarship. My goal is to highlight the importance of community collection models that use critical practices to develop collections that are not being preserved elsewhere.

By exploring how two community heritage projects develop distinct collection and preservation models, my thesis argues that care-based actions should be the basis of critical archival practices and community archival projects that want to engage the community they are representing in a meaningful and respectful way. My thesis examines how two community heritage projects use care practices based in the participation and co-creation of distinct communities. I argue that these practices involve community members in developing digital collections that reflect the communities' goals for preserving their history. By looking outside of the archival field to community-led heritage initiatives, we can learn how communities interact with records, collections, and collection development on their own terms.

This research explores the Flin Flon Heritage Project and Harvest Moon Oral History, two community heritage projects that appear to fit the mold of community archives by involving community members in collection development, but the projects use unique collection, description, preservation, and engagement methods. By exploring how communities build their own heritage collections, I argue that the Flin Flon Heritage Project and Harvest Moon Oral History develop care-based collection models, in which members of the communities use care practices to develop representative community spaces.

The two projects use distinct methods for engaging community members in their heritage projects. The Flin Flon Heritage Project uses participatory methods. I use *participatory* to mean that community members contribute materials that already exist. The Flin Flon Heritage Project is a grassroots, participatory, heritage project that uses community participation to build and describe a collection of materials that already exist in the personal collections of community members through the use of social media and a project website (Eveleigh, p. 300). Meanwhile, Harvest Moon Oral History uses collaborative methods. I use *collaborative* to mean that community members co-create new materials with a third-party organization. The project collaborated with the University of Winnipeg's Oral History Centre to co-create new audio records of stories and oral history accounts about Clearwater, MB from oral history interviews. In the Harvest Moon Oral History project, community members co-create records, or stories, with the Oral History Center to build a collection that reflects the specific political interests of the community.

It is important to define the term *community*, which I use throughout my thesis to reference a variety of groups. Flinn, Stevens, Shepherd (2009) define it as "all manner of collective self-identifications including by locality, ethnicity, faith, sexuality, occupation, shared interest… A community, in short, is any group of people who come together and present themselves as such" (p. 75). In my thesis, I use the term *community* to represent the physical, or local, and online groups of people that come together to share and build community histories. While these groups have a shared interest in local history they are structured by different expectations, boundaries, and rules. For example, the Flin Flon Heritage Project's online community is not limited by geographical boundaries as members are able to scan their physical collection to provide digital versions of photographs for the collection, and they are able to participate online as well. Meanwhile, the local community of Flin Flon, Manitoba is limited to those who live in the town.

In this thesis, I use feminist theory to describe how the projects develop a care-based framework for gathering, describing, designing, and preserving records. I argue that a care-based collection model uses radical empathy and radical openness to build collections that are based in critical theoretical concepts, including feminism, ethics of care, and the Queer/ed Archival Methodology (Caswell, 2014; Caswell & Mallick, 2016; Lee, 2015). These care practices are wide ranging,

including the Harvest Moon Oral History's co-creation of new oral history accounts and the Flin Flon Heritage Project's use of social media to describe images in their holdings. My thesis examines how communities use alternative methods to build collections using care practices that either arise from collaborative actions or are the result of participatory actions occurring in the development of heritage projects described in this thesis.

What are community heritage projects?

My understanding of community heritage projects is drawn from the literature on community archives, but there are important distinctions (Caswell & Mallick, 2014; Flinn, 2007; Flinn 2011; Moore & Pell, 2010; Sheffield, 2017). The term *community archives* functions as an umbrella term that covers a wide range of independent archival practices, each bringing its own set of rules, plans, and goals to its practice. Community archives have been defined as "collections of material gathered primarily by members of a given community and over whose use community members exercise some level of control" (Flinn, Stevens, & Shepherd, 2009, p.73). Moreover, these collections are maintained for preservation and use by future generations. In the case of digital community archives, this often includes digitizing records in their holdings, or visiting community members to digitize family records that communities do not wish to permanently give to an archive (Caswell & Mallick, 2014; Caswell, Migoni, Geraci, & Cifor, 2017; Sheffield, 2017; Zavala, Migoni, Caswell, Geraci, & Cifor, 2017).

Community archives have existed since the twentieth century, but the development of new technologies enables collections to reach broader audiences by building online communities, whose members are outside the immediate geographical location, thus expanding the scope of collections (Flinn, Stevens, & Shepherd, 2009; Sheffield, 2017; Zavala, Migoni, Caswell, Geraci, & Cifor, 2017). For example, the South Asian American Digital Archive uses digital technologies to preserve micro-histories of South Asian American immigrants in the United States (Caswell & Mallcik, 2014, p. 83). The archive's mandate focuses on participatory projects that represent communities excluded from traditional archives by preserving different types of records, including ephemera and oral histories. Research also explores how technology affects the type of work community archives complete, highlighting that there are multiple models of participatory archives, each using a unique methodology that facilitates community involvement

in the project (Caswell & Mallick, 2014; Eveleigh, 2017; Flinn, 2010; Flinn 2011). Thus, it must be acknowledged that there is a participation continuum in community work, which makes it difficult to develop concise best practices for the field.

Community heritage projects are a part of the larger context of community archives, because "they have similar aims to harvest contributors' resources, skills, or knowledge or to provide alternative access routes to archival materials" (Eveleigh, 2017, p. 301). Flinn (2007) argues that community archives and community history projects are synonymous terms that represent grassroots initiatives that aim to document and explore the community history through projects where community participation and collaboration are essential (Flinn, 2007, p. 152-153). However, I distinguish community heritage projects from community archives by placing them firmly outside of traditional archival structures. I argue that community heritage projects are developed by community organizations and members without the assistance of an archival professional, although they might work with other heritage institutions, such as the Oral History Centre. The distinction between community archives and community heritage projects is crucial for my research, which examines how communities develop collections outside of the archival field without the assistance of a trained archivist.

I argue that community heritage projects also draw on connections to the digital storytelling movement that emerged in the late twentieth century as "a workshop-based practice in which people are taught to use digital media to create short audio-video stories, usually about their own lives" (Hartley & McWilliam, 2009, p. 3). Digital storytelling has been shaped by technological advances, and it now "encompasses all narrative forms and processes produced and shared digitally, including narrative, image only stories, internet radio stories and podcasting, and multimedia narrative" (Ganley, forthcoming as cited in Clarke & Adam 2012, p. 160). The format and tools used to create digital stories have changed over time, but there is one constant feature: community participation (Hartley & McWilliam, 2009; Lambert, 2009; Watkins & Russo, 2009). The participatory nature of digital storytelling encourages individuals and communities to share their stories and provides the tools and training to do so. In my research, community heritage projects preserve community members' cultural contributions in a way that meaningfully represents the community's knowledge by using participatory and collaborative

approaches to collection-building that encourage the involvement of community members in care-based actions.

Thesis Outline

In this thesis, I will examine how community members, project organizers, and third-party organizations use care practices based in participatory and collaborative actions to build digital community heritage collections. In Chapter Two, I will discuss my research questions and highlight why my research approach provides a unique look at community heritage projects that is otherwise unexplored by current scholarship. This will be followed by a discussion of my theoretical framework, which will situate my use of a feminist ethics of care framework and the Queer/ed Archival Methodology (Q/M) as the backbone for analyzing the case studies for new opportunities and applications of care practices. A feminist ethics of care provides theoretical support for developing care practices as interwoven webs of actions. The Q/M frames the critical practices being used by the community heritage projects as opportunities to better support communities. An ethics of care framework and the Queer/ed Archival Methodology will provide the theoretical framework for understanding care practices and investigating digtial community heritage projects. By exploring how the Flin Flon Heritage Project and Harvest Moon Oral History use different approaches to collection development, preservation, and description, I am able to show how the actions used by community members and project organizers are examples of care practices.

In Chapter Three, I argue that the Flin Flon Heritage Project's care practices are the result of community participation. These participatory methods are used to collect, describe, and preserve historical photos that already exist in the private collections of community members. The Flin Flon Heritage Project uses a digital index and social media to create multiple opportunities for community members to participate, and the project organizers do not impose limiting policies or expectations on community members' contributions to the project. The project organizers are community members who began the project and make decisions about the project's outcomes. The conclusions I draw in this chapter support the development of a care-based framework for community collection models because the methods create collections that are made by the actions of the community.

In Chapter Four, I argue that Harvest Moon Oral History is the product of collaborative actions that arise from the care practices already used by the local community. These actions support the co-creation of new records as community members, the Harvest Moon Society, and the Oral History Centre collaborate to develop a digital collection that represents the community's distinct, political goals. I argue that this offers a unique perspective on how community collection models use collaborative efforts between a community and a third-party organization without limiting the ways in which community members are involved in the project.

Finally, I will conclude my thesis by answering my research questions, exploring the implications of this research for archival theory, and comparing the conclusions drawn from both case studies. I will discuss my thoughts on the methodology I employed to find and analyze care practices in the digital community heritage projects, as well as the lessons I learned from this research.

Chapter Two - Research Design and Methods

This chapter describes how I use case studies to explore two Canadian, community-based, digital heritage collections to understand how communities and their members use care practices in collection development and management. By exploring how communities build their own collections, I argue that community collection building models use methods to gather or create, describe, and preserve records are examples of care. This research is exploratory as it gathers evidence from two community collections that use fundamentally different engagement models. My goal is to investigate how care shapes the actions used to collect, create, preserve, and share records in community collection models.

This comparative study focuses on how digital, community-based collections use care practices to engage the community in the collection, description, preservation, and design processes through two specific methods: participation and collaboration. The Flin Flon Heritage Project builds a collection of historical and current photographs by using participatory methods that urge community members to digitize and describe their personal collections of photographs for preservation by the project. In this case study, a community member is defined as a person who maintains a connection to Flin Flon, Manitoba through the Flin Flon Heritage Project and its digital outreach work. Eveleigh (2017) states that grassroots, heritage initiatives, like the Flin Flon Heritage Project, are "typically focused upon the collation of thematic collections of archival content...rather than concerned with the description or interpretation of that content" for a large public audience (p. 301). However, I argue that the actions used by this project enact care practices to ensure that the collection, record descriptions, preservation, and design of the project matches the expectations of the online community members.

Participatory methods are defined as the grassroots actions of documenting, recording, and creating records of community heritage by community members (Flinn, 2007, p. 153). In the Flin Flon Heritage Project, the actions used by the community members reflect this definition, but the project was started by the founders with the intention to build a digital collection of photographs

about Flin Flon. While the founders invite community members into the project through online participation in the digital index and social media, the project founders determine what is available in the project's digital index and which images are sent to the community to be described. Thus, at an organizational level, the Flin Flon Heritage Project does not use participatory actions.

Meanwhile, Harvest Moon Oral History collaborates with the University of Winnipeg's Oral History Centre to co-create new records by recording stories and oral history accounts about Clearwater, MB through oral history interviews with community members. In this project, the records reflect the specific political goal of the community and the Harvest Moon Society, "a shared interest in building a sustainable food system for future generations" that also strengthens and builds linkages between urban and rural communities (Harvest Moon Society, 2016). In this context, co-creation is defined as a collaboration between the community and a third-party organization to create a project from the beginning. Flinn (2010) argues that oral history methods are used to gather collections of recorded interviews that describe history from the participants point of view. I argue that by building these collections using care practices, the Harvest Moon community and the Oral History Centre co-create a project from the beginning to deliver collaborative content. I use the term *collaboration* to mean the amicable contributions of the community, its members, and a third-party organization to create, describe, and preserve the collection.

Harvest Moon Oral History was designed, created, and carried out by the Harvest Moon Society and the Oral History Centre. The Harvest Moon Society (2016) is a volunteer-board that runs the Harvest Moon Learning Centre. The oral history project builds collaboration between the community and board members by hosting community consultations to determine the outcome of the project and interviewees. The Oral History Centre presented at these consultations and worked with the community to determine the best outcomes for the project. However, the project's website does not clearly define the scope of the work undertaken. It is not clear if the project is ongoing, or if the stories available represent the final collection.

Examining how the Flin Flon Heritage Project and the Harvest Moon Oral History collections use participatory and collaborative methods is important to the community archives context as the scholarship highlights that community members want a say in how their personal stories, histories, or digitized records are being preserved (Zavala, Migoni, Caswell, Geraci, & Cifor, 2017). The digital community heritage projects at hand, share community members' stories by using digital tools, such as social media and podcasts. Digital, community heritage projects offer an opportunity to explore how technology has encouraged the development of community-led initiatives that create "'thick description' histories which include the lives, memories and experiences of various communities which would otherwise be very difficult to obtain" (Flinn, 2009, p. 48). In other words, digital heritage projects provide opportunities for community members to contribute contextual details that support the records being preserved.

My research intends to highlight how care practices are used to ensure a community-based collection project:
- meets the needs of the community it claims to represent,
- earns the trust of the community, and
- supports community participation or collaboration as a major component of the project.

To do this, I examined how the Flin Flon Heritage Project and Harvest Moon Oral History use community participation and community co-creation, respectively, as two unique ways to gain their communities' support, trust, and engagement with the heritage projects.

By focusing on the digital spaces, these projects allowed me to explore how the digital environment encourages participation and collaboration between the community, the records or stories, and their preservation practices. While there is little research on how care practices look and act in the digital environment, I argue that digital collections create more opportunities for care practices to be used. In an ethics of care framework, significance is placed on the face-to-face act of caring (Bubeck, 1995; Noddings, 2003); however, since technological advancements have changed the way humans communicate and share information, there is a definite need to examine how care is enacted in new spaces, such as online forums, social media, or digital archives. Using an ethics of care framework, I will examine how care goes beyond familial

relationships "to the social ties that bind groups together, to the bonds on which political and social institutions can be built" (Held, 2005, p.5).

My research will address the following research questions:
- How does participation and co-creation arise from, and also, produce care practices in community heritage projects?
- How do community initiatives create opportunities to preserve affect and ephemeral materials?
- How does the digital environment engage community members in participation, storytelling, and building connections?

My primary method of investigation is thematic analysis of the actions community members and project organizers use to enact care-based practices through case studies. By focusing on how community members use care practices to gather, describe, design, and preserve records, this research examines how these projects use different methods, including participation and co-creation, to build community-centred collection models.

Case Studies

Developing a comparative case study approach for this research offers two important advantages. First, as an exploratory project, case studies provide a deep understanding of the context and methods used by each collection. Case studies are an important method used by community archives scholars as they provide in-depth exploration of the work being done by a particular community archive or organization (Caswell & Mallick, 2014; McCracken, 2015). This type of research provides background and context for the community in question as well as an examination of the archive through a particular theoretical lens in order to develop an understanding of its work within its particular circumstances (Stake, 1995, p. xi), specifically, an ethics of care framework and the Queer/ed Archival Methodology (Cawell & Cifor, 2016; Lee, 2017).

Second, throughout the community archives scholarship there is a call for more in depth studies of community collections and their methods. From articles discussing the possibility of care-based approaches to archives (Punzalan & Caswell, 2016) to special issues of journals that

"explicitly focus on case studies, in particular case studies that engage feminist theory and frameworks, relating to the lived experiences of practicing archivists," this thesis is a response to the need for more engagement with feminist and critical theory in archival research (Journal of Critical Library and Information Studies, 2018). By focusing on two community driven initiatives, I offer an examination of such care-based frameworks and I call on the community archives field to look outside itself to further develop the role of critical archival practices.

As mentioned, this research develops two in depth case studies, The Flin Flon Heritage Project, a digital community heritage project, and Harvest Moon Oral History, a digital oral history project. By focusing on two distinct types of community collections, this research explores how community work embraces care through alternative collection models in distinct environments. Each case study examines a different community-based collection model in order to analyze how they support care-based interventions into collecting, creating, describing, and sharing records.

Flin Flon Heritage Project

The Flin Flon Heritage Project follows a participatory model. It aims to "to collect, store, present and share the story of Flin Flon and its rich history in digital format for current and future generations of explorers, academics, students and historians" (n.d.-b). It is a collection made up records about Flin Flon, Manitoba that are digitized, described, and sent in by local and online community members. The objects are preserved in an offline photo archive as well as added to an online, digital index that is publicly accessible. Most of the project's efforts are funded through members and volunteer work (Flin Flon Heritage Project, n.d.-b). The project also uses social media to involve dispersed, online community members in sharing stories and identifying people and places within images from the digital index. The Flin Flon Heritage Project puts most of the description work in the hands of the community members by using a Facebook group, *The Flin Flon Heritage Project (Official)*, where online community members participate by sharing stories, memories, and identifying people, places, and events in the comments of photos posted to the group by members or organizers (Flinn, Stevens, & Shepherd, 2009; Eveleigh, 2017). This project uses social media to create an open and informal environment for all community members to connect, share stories, and collaborate on metadata for the project.

Harvest Moon Oral History

Harvest Moon Oral History was developed by an active, local community group, the Harvest Moon Society, in collaboration with researchers and staff at the Oral History Centre at the University of Winnipeg. Together, they developed a digital space to gather and share oral histories about the town of Clearwater and the founding of the Harvest Moon Society. The project uses co-creation and collaboration as methods for gathering stories and accounts from local community members and to design a digital space that reflects the local community's desired outcomes. It also provides an opportunity to explore how digital community heritage projects use digital tools to support their local and online communities. For example, Harvest Moon Oral History also features an interactive walking tour of Clearwater that is accessible through an Arc-GIS StoryMap. The map uses oral histories and photos to explore the community's oral history as it relates to local landmarks. The purpose of the Harvest Moon Oral History collection is to tell stories of "the interconnectedness of Clearwater's past and present with storytelling that it firmly rooted in the town's geography" (Harvest Moon Oral History, n.d.-a). Harvest Moon Oral History highlights how collaboration and digital tools are used to co-create a care-based framework between community members and a third-party, oral history organization. (Flinn, 2010; Nowviskie, 2003).

Theoretical Framework

Critical archival research investigating the role of alternative archival and heritage spaces, their preservation practices, and their collections is needed to understand how care practices are used by local and online communities. Research examining how these communities use alternative practices, including participation and co-creation, is crucial to this project. This research embraces the co-existence of complementary and contradictory histories and stories within a single archival space, as well as care and social justice work as integral parts of future archival praxis (Lee, 2015; Caswell, 2014; Wallace, 2017). Moreover, it examines how care practices disengage the colonial and hierarchical practices of traditional archival theory, instead using care-based collection models (Cifor & Lee, 2017).

Traditional archives are can be defined in three different ways:

> 1. Documentary materials created, received, used and kept by a person, family, organization, government or other public or private entity in the conduct of their daily work and life and preserved because they contain enduring value as evidence of and information about activities and events. 2. The agency or institution responsible for acquiring and preserving archival materials and making those items available for use. 3. The building or other repository housing archival collections. (Millar, 2017, p. 4)

When considering what items are to be preserved, an archivist must consider if they have enduring value, the "continuing usefulness or significance of records, based on the administrative, legal, fiscal, evidential, or historical information they contain, justifying their ongoing preservation" (Society of American Archivists, n.d.-a). Moreover, the integrity of archival materials is based on the ability to manage them over time by clarifying the content, structure, and context of the materials (Millar, 2017, p.12). Millar (2017) adds that this requires "knowing who created records, how this person maintained those records, and when and how those records were transferred into a custodial environment such an archival institution" (p. 12). The content, structure, and context are the details of the archival record that help researchers interpret the material (Millar, 2017). These requirements separate traditional archival records from community heritage projects, because the records are not evolving. In fact, they are valued for their ability to maintain a specific context over time as archival evidence.

In my research, archival work is no longer viewed as static or frozen in time; instead, it is continuously evolving as new histories, stories, and perspectives are collected. There is no one true record (Upward, 1996; McKemmish, Faulkhead, & Russell 2011; Jimmerson, 2009). By embracing post-custodial methodology, archives become critically inclined because they are no longer stewards of records, but care-takers who view records as having multiple stakeholders (Flinn, 2007; Caswell & Cifor, 2016). My project investigates care practices in community-based collections through the theoretical underpinnings of feminist care ethics and the Queer/ed Archival Methodology (Q/M). Together, they build a conceptual framework that supports the exploration of critical collection models by providing a deeper understanding of the participation and co-creation work being done in community heritage projects.

Figure 2.1 - Phil Gies's Post and Community Comments on the Flin Flon Heritage Project (Official). Screenshot retrieved from

https://www.facebook.com/photo.php?fbid=2486577864790959&set=g.214476565550641&type=1&theater&ifg=1

Based in feminism and care practices, I explore how alternative, digital spaces are open and empathetic to collaborative and participatory collection practices (Lee, 2015). For example, these practices use actions that range from online community members identifying people in a group photograph in the *Flin Flon Heritage Project (Official)* Facebook Group (see figure 2.1) to the Harvest Moon Society hosting local community consultations where community members and oral history researchers work together to determine the best outcomes for the project. In another example, the South Asian American Digital Archive (SAADA) developed the First Days Project in order to collect and preserve the oral histories of immigrants and refugees first experiences in the United States through participatory and post-custodial methods (First Days Project, n.d.). In this example, the oral histories are produced, described, and uploaded to the digital archives by the community members and the project organizers maintain the preservation process (Caswell & Mallick, 2014). By using care practices and social justice work, local and online communities are challenging the expectations of traditional archival theory and practices to develop more inclusive spaces.

My research investigates how care practices are enacted in digital community spaces through the actions of community members and organizers in collecting, creating, describing, and sharing records. The feminist ethics of care approach engages in radical empathy in order to create spaces and records that represent the community (Caswell & Cifor, 2016). Meanwhile, the Q/M encourages archives, both mainstream and community-based, to build radical openness into their work by making space for multiple histories and stories that do not fit one specific narrative or lens within their collections. Radical empathy and radical openness each embrace alternative preservation and collection practices and spaces. My thesis examines how communities use practices that align with, and serve as examples of, the frameworks that call for the use of alternative practices to build care-based collections. Next, I will unpack an ethics of care framework, the Q/M, and care practices in order to better understand how they fit into the context of community heritage work.

Ethics of Care

An ethics of care framework is grounded in relationships and context, offering a place for care-based practices to be discussed outside the private realms, instead moving these practices into the political and societal realms, such as government and education (Held, 2005). It moves away from making universal claims about how humans should act, which is often employed in traditional ethical thinking, to focus on the unique nature of human encounters and relationships (Noddings, 2003; Held, 2005). Thus, the ethics of care framework can take many forms, which have been debated throughout the literature (Baier, 1994; Fisher & Tronto, 1990; Held, 2005; Noddings, 2003; Ruddick, 1998). For instance, Noddings (2003) explores the role of caring as a moral approach to ethics and education and Held (2005) examines the ethics of care as a moral theory grounded in feminism that looks beyond the concept of neutrality in morals. Held (2005) works with the understanding that our familiar connections affect our morality. Nonetheless, there are some features of an ethics of care that I will discuss in relationship to community heritage projects.

First, an ethics of care framework is based on the fundamental recognition that humans will develop relationships (Held, 2005; Noddings 2003). This contradicts traditional moral beliefs which idealize the individual. Second, an ethics of care framework values emotion, and the

application of emotions like sympathy, empathy, and sensitivity, along with the ability to reflect on emotional responses to develop informed decision-making practices (Held, 2005). Lastly, as previously mentioned, an ethics of care questions the notion of universal principles in ethical decision making (Held, 2005; Noddings, 2003). These features challenge the traditional structure of archival practices and aims to use practices that are representative of a care-based framework.

In community archives literature, the feminist ethics of care approach views archivists as caregivers of records, bound to the creators, subjects, users, and communities involved with the records in their care (Caswell & Cifor, 2016; Iacovino, 2010; Punzalan & Caswell, 2016). This approach "stresses the ways people are linked to each other and larger communities through webs of responsibilities" (Caswell & Cifor, 2016, p. 28). In order to maintain this approach, archivists employ radical empathy toward the record, the user, and the larger community. Radical empathy is the "ability to understand and appreciate another person's feelings [and] experience" (as quoted in Caswell & Cifor, 2016, p. 25). This could be as simple as stocking tissues at the archive or as complex as developing descriptive systems with different levels of access (p. 38). Radical empathy and an ethics of care framework work together to support the relationship-based nature of community heritage projects by offering alternative collection and access practices. These can include,

- developing a website that serves as an index of the collections being preserved,
- to be included in the project, the organizers might not require some, or all, the following for preservation:
  - metadata or descriptive information for objects submitted to the collection,
  - a specific file quality or file type,
  - legal ownership over the objects,
- the collection could include recordings of performances, speeches, oral history accounts and photos,
- a website could act as a tool for accessing the records.

Queer/ed Archival Methodology

Traditional archival practices tend to categorize bodies, both human, such as record creators, and non-human, such as bodies of knowledge, in a one size fits all manner (Lee, 2015); however, as

Lee (2015) argues, bodies, human and non-human alike, are continuously growing and changing as new contexts add to, or change, our understanding of events (p. 174-5). Thus, archives should strive to embrace the complementary and contradicting records they care for, especially as new records are added. Archives hold many histories, but they are often told through one specific lens or perspective; the Queer/ed Archival Methodology (Q/M) provides theoretical and critical underpinnings to examine non-conforming archival practices. The Q/M acts as a flexible framework and mode of critical thinking for new or existing archival endeavours that are exploring silences and contradictions in the archives. The Q/M framework is "meant to aid archivists currently wrangling with socially just practices as well as to inspire emergent thinking about archival work and archives as evolving, living and (un)becomings" (Lee, 2015, p. 181) through seven key thematic areas: participatory ethos, connectivity, storytelling, intervention, re-framing, re-imagining, and, lastly, on being flexible and dynamic (See Lee, 2015, Chapter 5). For example, storytelling uses alternative and even conflicting perspectives through the act of gathering and sharing stories from community members. Storytelling is interwoven with care practices, because the materials and insights produced by community-made content are unique, offering a history that includes the lives, memories, stories, and experiences of communities that would otherwise not be documented (Flinn, 2010, p. 48).

In digital community heritage projects, the Q/M offers an opportunity to better understand certain processes, or lack thereof. The static expectations of traditional archival practices tend to categorize records in a universal system, but as Lee (2015) argues, since records are continuously growing and changing, strict forms of 'categories' are unable to contain these records (p. 174-5). Therefore, we need to also consider how storytelling techniques and archival principles are demanding non-conforming and non-normative people, communities, records, and knowledge to fit a certain mold to be included in archives and history sites (Lee, 2015, p. 175). Moreover, since the current describing and organizational practices of archives do not account for non-normative records, these methods should not be considered the only legitimate way to collect and preserve historical records. For example, the Flin Flon Heritage Project uses its Facebook group to develop its own form of crowdsourcing by encouraging members to share their stories and identify people and places in the photos that are posted from the index.

Queer/ed Archival Methodology & Ethics of Care

A feminist ethics of care and the Queer/ed Archival Methodology (Q/M) are the backbone for analyzing the case studies at hand for new opportunities and applications to critical archival research. The Q/M provides a theoretical framework that is used to explore how archival projects can support non-linear and feminist approaches to archival work. This provides my research with framing questions and language for describing how the projects' methods are not accounted for in traditional archival theory. As well, the scholarship and research surrounding community archives provides context on the current standing of community-based archival work. Meanwhile, a feminist ethics of care provides theoretical support for understanding how care practices are interwoven webs of actions and relationships between the records and community members. More specifically, an ethics of care focuses on project organizers as caretakers of the records entrusted to them by community members. Community heritage projects use radical empathy and openness as they build collections and digital spaces that reflect their community's needs.

Ethics of Care and the Queer/ed Archival Methodology provide the theoretical framework for understanding how care practices can be used to further investigate digital community heritage and oral history projects. By exploring how the Flin Flon Heritage Project and Harvest Moon Oral History use different approaches for collection development, I am able to investigate the actions used by community members and organizers to preserve new or existing records. This exploration of the theoretical framework and methods, as well as an understanding of the community archives scholarship will help define the key terms of my project:

- participation
- co-creation
- connectivity

The Flin Flon Heritage Project uses participatory methods that are "the grassroots activities of documenting, recording and exploring community heritage in which community participation, control and ownership of the project is essential" (Flinn 2007 p. 153). Thus, participation reflects the actions community members use to maintain the collection in a way that best fits their needs. In this case, community members participate by digitizing their collections and sending them digital representations to the project organizers with any type or amount of descriptive details or

metadata. Moreover, they are able to further participate by discussing different aspects of photos in the Facebook group. Both modes of participation ensure the community members maintain control and ownership of their collections.

Co-creation of the record and the projects is a collaboration between the community and a third-party organization. As I have mentioned, Harvest Moon Oral History collaborates with the Oral History Centre to co-create and collect oral history accounts and stories about Clearwater, the Harvest Moon Society, and local community members. The co-creation of new oral history accounts highlights that records are not frozen in time but are made up of many creators, including the interviewee, the listener, the interviewer, and many more. These creators change over time and, thus, use shared efforts in collection development (Lee, 2015, p.192).

Community co-creation assists with developing radically open collections that are developed reciprocally between the community it represents and an archival institution. A collection is radically open when it is representative of lived experiences that are dynamic and contextualized (Lee, 2015, p. 201). Lee (2015) proposes a non-linear and episodic framework to develop spaces for records and stories that do not need to heal the past, but moves archives and archivists "towards a radical openness in which new voices, new histories, counter-histories and anti-histories might emerge and exist in complex and contradictory tensions" (p. 194).

Finally, in the Q/M, connectivity constitutes "connection, disconnection, and reconnection to contexts, histories, spaces as well as to time and temporality in ways that emphasize the role of impermanence through which spaces open up" (Lee, 2015, p. 197). Technology plays an important role in developing new types of spaces that use radical openness and encourages change-making digital forms. The role of digital spaces and preservation technology is important to the development of community-led archival, oral history, and participatory projects, because it makes it possible for communities to participate at a distance, as well as develop unique methods for interacting with and using the collection. The Flin Flon Heritage Project connects current community members, both local and online, with historical photos, making them available through social media and the digital index. Meanwhile, the Harvest Moon Oral History project

developed multiple digital tools for accessing the oral history collection, including a curated podcast series.

Defining these terms in relationship to the projects at hand further highlights how the Flin Flon Heritage Project and Harvest Moon Oral History use fundamentally different care-based methods to involve their communities in developing local collections. By analyzing the unique actions used by community members and organizers under these different circumstances, aspects of a critical archival practices can be drawn from the differences.

Care Practices

Ethics of Care and the Queer/ed Archival Methodology provide the theoretical framework for understanding how care practices can be used to further investigate digital community heritage and oral history projects. By exploring the different types of relationships made available through the use of care practices in community spaces, I investigate how care-based actions are used by the two case studies at hand. As Lee (2015) highlights,

> Through understandings that there are bodies as human and bodies as non-human that come together in complex relations and assemblages within the archives, the archival productions can represent new and emerging thoughts on lived experiences as situated in environments, structures, and systems. Humans create records. Records represent human activities. However, bodies as configurations and (un)becomings include these techniques, technologies, contexts, and structures. Each of these holds agency within the relationship, the coming together and apart, that makes urgent my arguments about re-mixing and re-configuring temporalities in order to understand more clearly the important and at times disorienting information that records and archives can hold.
> (p. 186)

Care practices are one such way to investigate how community-based collections do critical work and re-mix not only the information available within collections but also the archival practices used in alternative collection spaces.

What are Care Practices?

The role of care in society, as well as the role of the caring (one who cares for someone or something) and the cared-for (one who receives care), has been considered in relation to ethics, justice, and feminism since the twentieth century (Gilligan, 1982; Noddings, 2003; Ruddick,

1980; Tronto, 1993), and the discussion continues to evolve today (Jackson, 2014; Nowviskie, 2015). Tronto (1993) describes care practices as:

> … a species of activity that includes everything we do to maintain, contain, and repair our 'world,' so that we can live in it as well as possible. That world includes our bodies, our selves, and our environment, all of which we seek to interweave in a complex, life-sustaining web. (p. 103)

Care practices are a set of actions that reinforce and build relationships between people, communities, objects, and, in my research, records, creating a space for members to live, work, and create to the best of their abilities (Gilligan, 1982; Tronto, 1993).

Care practices are loosely defined because they reflect the actions and context of each carer, or community of care-giving, and their associated webs of relationships. For example, in her work for SAADA, Michelle Caswell (2012) discusses how archives can describe and catalogue records differently based on the collection's mandate and audience (https://www.saada.org/). In an article for SAADA's *Tides Magazine*, Caswell (2012) describes a letter written in 1907 by A.W. Mangum, Jr. to his mother, which is currently housed at the University of North Carolina at Chapel Hill, where it is a part of the Mangum Family fond. This particular letter describes the anti-Indian riots in Bellingham, Washington that Mangum witnessed. The university's finding aid mentions the riot, but it is not the main focus as the collection is about the Mangum family. Meanwhile, SAADA's digital copy of the letter is a part of its collection on the Bellingham Riots, and is described in relation to those materials (Caswell, 2012). The act of taking a record and describing it to reflect a specific community, especially one that is traditionally underrepresented in archives, creates new relationships with that record, thus enacting care. However, when considering this example through the lens of the Q/M, both versions of the records would be able to exist in the same archival space and provide users or community members with multiple perspectives of one event.

Considerations of care practices started with the roles of mothers, women, and maternal thinking in society. Maternal practices have traditionally been shaped by societal expectations of women; these practices were based on the expectation of mothers to care for their children and family, and often left women powerless in society (Ruddick, 1980). The evolution of care discourse has created opportunities to discuss the role of care in the public sphere. Ruddick's (1980) original

work on maternal thinking provides an early look at what a feminist ethics of care framework could offer society, an opportunity to use maternal thinking beyond the realm of motherhood. She defines maternal thinking as a combination of reflection, judgement, and emotion in the decision-making process (p. 348). This definition contains elements of Caswell's principles of community archives and the thematic areas of Q/M, thus furthering entwining the theory and methods. The movement of care practices into other spheres of society, such as community archives and heritage projects, offers a new role for care that looks beyond individualistic maternal practices, towards the complex web of relationships between people, places, and objects (Tronto, 1993).

As mentioned, care practices focus on the relationships between humans and non-humans. Nowviskie (2015) echoes the sentiment of maternal thought by highlighting how a practitioner of any profession can enact care in any space by using certain practices. She argues that care practices aim to reorient a practitioner's understanding in two ways:

> [First] …toward an appreciation of context, interdependence, and vulnerability — of fragile, little things and their interrelation. The second is an orientation not toward objective evaluation and judgement (as in the philosophical mainstream of ethics) — not, that is, toward criticism — but toward personal, worldly action and response. (Nowviskie, 2015, para. 24)

A care-based archival approach places the archivist in the caretaker role, focusing on the needs of the records' many relationships and connections, including subject, creator, and community (Caswell & Cifor, 2016). For example, when digitizing records for SAADA, the intentions of the records' creators are taken into consideration when publishing the digital records. In one instance, Caswell decided against digitizing a document based on her relationship with the collection and a note on the record that declared "NO ONE ELSE SHOULD READ THIS" (Caswell & Cifor, 2016, p. 34). Care practices provide an opportunity to focus on the relationships, context, and emotions associated with a community's narrative or records, thus making it possible to preserve and share, or not share, materials. The care practices enacted by a community archivist, or project organizer, help shape the ethics of care that is intertwined with their community as they base their collection and description practices on community expectations, participation, and collaboration.

Methods

Care Practices and Community Collections

In the community archives scholarship, participatory archives rely on the contributions of community members to grow and support their archival missions and have been greatly influenced by technological advancements and the Internet (Caswell, 2012; Eveleigh, 2017; Sheffield, 2017). The community archives scholarship further highlights that technology offers an opportunity to democratize the archival process and reveal different perspectives, meanings, and contexts around the archival record (Eveleigh, 2017). At the same time, the Q/M asks archivists to question how their archival policies, practices, and actions limit the perspectives and the types of records they are able to preserve (Lee, 2015). As a framework, the Q/M supports archives that are actively trying to move their practices towards a more open and participatory approach to community-based collections. The Q/M provides a critical method of questioning and implementing community-based practices into archives (Lee, 2015), and digital tools support the framework by providing actionable methods to build collections with a community, instead of building collections that are about a community (Sheffield, 2017).

By examining two digital community heritage collections that are not accounted for in the wide-ranging definition of community archives, I argue that critical archival practices should include community-based methods of collection building, especially when there is no archival intervention in the creation and development of the collections. The Flin Flon Heritage Project and Harvest Moon Oral History serve as examples of two distinct, critical, and care-based collections that involve communities in meaningful and respectful collection building methods. Next, I will outline my analysis process.

Thematic Analysis

My research analyzes the care practices in the Flin Flon Heritage Project and Harvest Moon Oral History by breaking down the themes and practices I found across the individual spaces into actions that each community carried out in order to develop their own collections. I discovered the themes and care practices by completing a close thematic analysis of each project. I explored multiple records in each project and examined how they were developed, described, and

maintained. For example, in the Flin Flon Heritage Project object 1000238 is described as "A view of Channing before the 1929 fire," and as "A view of Channing before the 1929 fire see 1000239." It is also labelled as a part of the "Doug Evans Collection 1134" (see figure 2.2). This is an example of a record that is described within the context of the digital index. As I mentioned earlier, some records are posted to the *Flin Flon Heritage Project (Official)* Facebook group, where descriptions are built by community members who participate by commenting on the posts (see figure 2.1).

Figure 2.2 - A Screenshot of Object 1000238 - A view of Channing before the 1929 fire from the Flin Flon Heritage Project. Screenshot retrieved from http://flinflonheritageproject.com/city-of-flin-flon-albums-and-slideshows/

Meanwhile, Harvest Moon Oral History provides access to recorded oral history accounts through multiple avenues. In the "Stories" section of the website, records are broken into thematic locations. Each location offers a description and provides access to a variety of recorded stories and oral histories. For example, the section on the Clearwater Memorial Hall is described as,

> The original Clearwater Community Hall burned down in 1941, along with the store. In need of a new building, a committee of Clearwater residents located the current

building—the decommissioned Souris Air Base—in Souris, Manitoba. In 1947 the building was purchased for $1500. (Harvest Moon Oral History, n.d.-b)

The section features three audio accounts and a selection of current photos of the building (see figure 2.3).
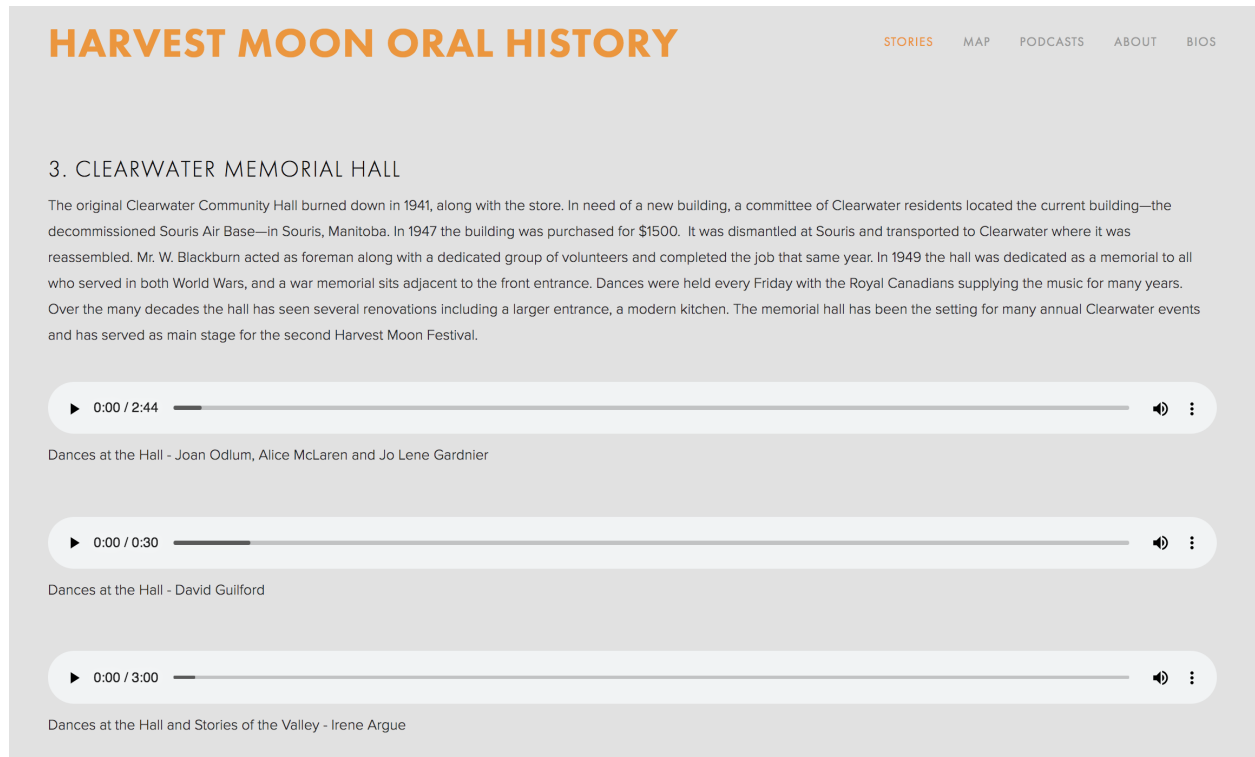
Figure 2.3 - A Screenshot of the Clearwater Memorial Hall Stories on Harvest Moon Oral History. Screenshot retrieved from http://www.harvestmoonoh.com/#/community-hall/

Examining the way records are described highlights how the projects are fundamentally different. On the one hand, records in the Flin Flon Heritage Project are described by community members, either when the records are submitted, or as a result of discussions that take place in the community Facebook group. This is reflected in the lack of standardized descriptions and metadata across the collections in the digital index. On the other hand, the oral history accounts created for Harvest Moon Oral History are presented in a variety of formats, including as a podcast, an interactive map, and grouped together by landmarks. Each of these formats are highly descriptive and thoroughly researched, reflecting the outcomes designed by the community members and the practices used by the Oral History Centre. These distinct methods

reflect care practices by providing opportunities for community members and users to connect to the materials in different ways.

Co-Creation Practices:
Reciprocal collaboration between community
and OHC

Building
Connections

Collaborative
Project Design

Connectivity

Collaborative
Ethos

Community
Consultations

Oral History
Interviews

Storytelling

**COMMUNITY MEMBERS ACTIONS AND
COMMUNITY ORGANIZERS ACTIONS**
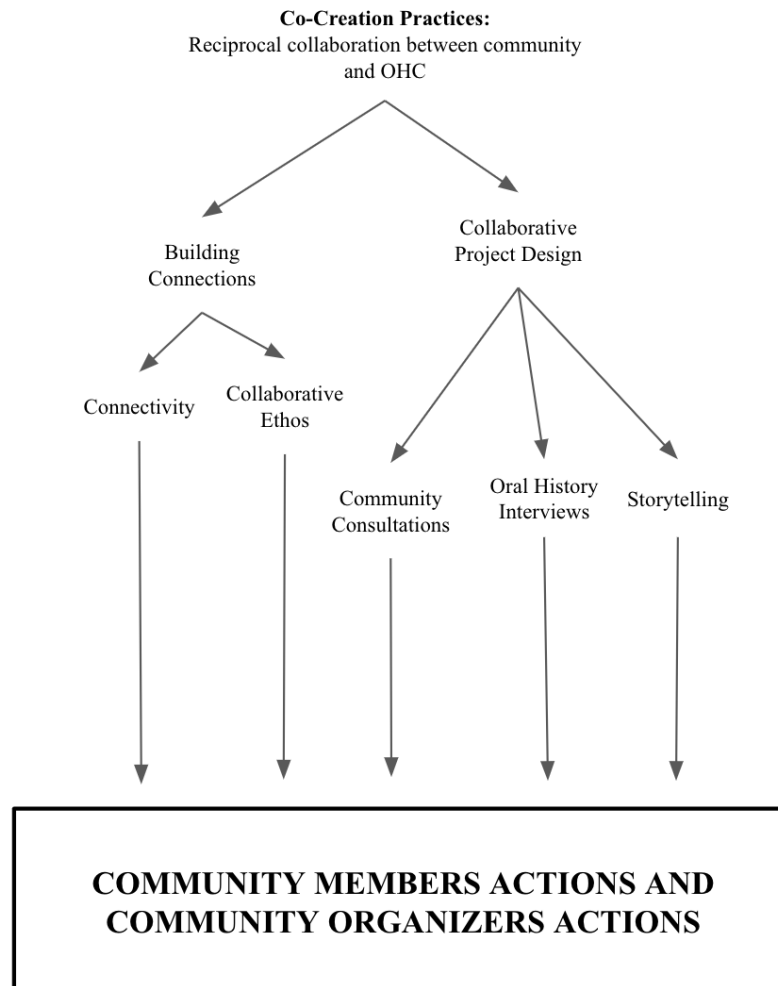
Figure 2.4 - Tree Chart of Care Practices in Harvest Moon Oral History

After examining the sites for care-based methods, I analyzed the actions that community members and project organizers used to maintain care practices in their work. These actions highlight how community members and organizers build or create collections outside of the archival field. In order to explore these actions, I first examined the broader care practices used by each project, then I expanded these themes into the specific actions that community members and organizers used to build care practices. Through this process, I created visual representations of the distinct differences between the Flin Flon Heritage Project and Harvest Moon Oral History as, respectively, participatory care actions and collaborative care actions (see figure 2.4 and

figure 2.5). As I have previously discussed, these types of care practices are distinct because the Flin Flon Heritage Project uses participatory care actions in the collection and description work by providing spaces for community members to contribute their photos and discuss their descriptions. Meanwhile, Harvest Moon Oral History uses collaborative care practices to co-create new records and digital tools for accessing the records.
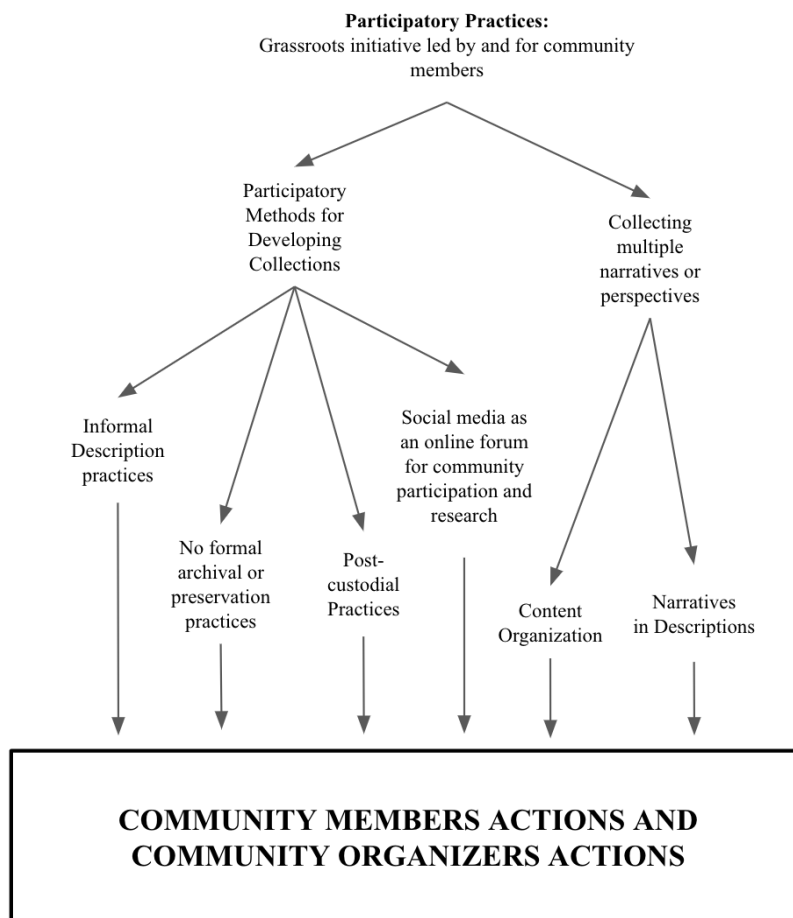
Figure 2.5 - Tree Chart of Care Practices in the Flin Flon Heritage Project

To better understand my research, I developed a methodological chart that explored care practices and their respective actions, as well as how each practice fits the definition of care practices employed in this project and how each practice is reflected in the Q/M. I also used this chart to consider the consequences of these actions. During this process, I learned that exploring case studies in depth provides unique challenges, including that both community projects, while

different in scope and methodology, fit my understanding of care practices. This was especially difficult to verbalize early on in the research process. While I constantly tried to find and discuss the similarities between the two studies, it became apparent that I needed to showcase how these two unique community heritage projects were fundamentally different but still able to use care practices. This is the underlying theme of my research as I address how community projects, big or small, community-led or collaborative, use care practices as the foundation blocks of a critical practice that focuses on the community's needs and goals.

The chart was developed by first considering the care practices that I associated with each project. Next, I made a list of the actual actions performed by the community members or organizers that made up those practices. After considering the actions used to complete each care practice, I was able to organize the practices into tree chats. These charts shaped the structure of my thesis. The act of creating this chart taught me some important lessons that should be taken forward into further research on critical archival frameworks. First, it allowed me to differentiate between a care practice and care-based actions, which made it possible to clearly organize my research. A care practice is a large-scale theme that showcases the outcome of certain actions. Care-based actions reflect the actual work that is done to create the care practice. For example, in the Flin Flon Heritage Project, using social media as an online forum for community participation is a care practice. Community members and organizers use participatory actions to meet this care practice. For example, project organizers post images from the digital index to the Facebook group to collaborate with community members on developing metadata and historical context for the images. This is a care-based action because it is completed by the organizers in order to create connections between community members and the record.

Second, as I have mentioned, the chart proved how the Flin Flon Heritage Project and Harvest Moon Oral History were fundamentally different. If I repeated this project with different community heritage projects, I would determine the care practices and their respective actions as soon as possible in order to better understand the projects and actions I am working with. Lastly, I employed this methodology in order to explore the two projects for their use of care practices. I learned that exploratory research is extremely iterative and adaptive. As I continuously updated

and re-shaped my definition of care practices and the actions used by each community heritage project, I learned how to be flexible and radically open in my own research.

By analyzing how the individual actions fit into the theoretical framework set out in this thesis I offer recommendations for how to further develop critical archival practices to reflect the values and actions of the community projects at hand. While these conclusions cannot be expanded to all community heritage projects, they do offer a starting point for continuing critical archival research that advocates for community involvement in the collection building, describing, and outreach work.

Chapter 3 - Case Study: Flin Flon Heritage Project

> *Without a sense of caring, there can be no sense of community.*
> - Anthony J. D'Angelo

This chapter explores the Flin Flon Heritage Project, a digital, community-based, participatory heritage project that is developing a collection of digital photographs of historical importance to Flin Flon, Manitoba. This collection serves as a digital index of the physical collections found in the private homes of community members. In my research, I explore how the Flin Flon Heritage Project uses care practices to enact community-based participatory actions. By examining the care practices that emerge from local and online community participation, this chapter will investigate how care-based actions support collection and preservation approaches that use community participation. In my research, a care-based collection model uses feminist theory and practical work to develop alternative practices for gathering, creating, describing, and preserving records. A care-based framework uses alternative methods, including those found in the Queer/ed Archival Methodology (Q/M), to develop collections that are based in radical empathy. Radical empathy is the ability to do work that understands and appreciates the feelings, experiences, and more of another person (Caswell & Cifor, 2016, p. 25). In this chapter, I will investigate how care practices act as the stepping stones for engaging community members in participatory projects.

The Flin Flon Heritage Project started in 2012 and was born from a desire to collect and maintain the heritage of Flin Flon, Manitoba in a digital format. Doug Evans, a former resident of Flin Flon and founder of the Flin Flon Heritage Project, recognized that much of the town's history was living in the private collections of current and past citizens, a population that is now dispersed around the world (Flin Flon Heritage Project, n.d.-b). Evans and a group of volunteers serve as the organization's leaders and make decisions on an ad-hoc basis. Each member maintains a certain area of expertise, and organizational decisions tend to lean towards specific members; for example, since the work often involves technology, technical decisions are usually

made by the IT expert (D. Evans, personal communication, October 14, 2019). Evans serves as senior member of the leadership team, and outreach and project initiatives fall to him. For example, Evans is meeting with local schools and historians to develop a local historical society in Flin Flon (D. Evans, personal communication, October 14, 2019). Another member of the team looks after the legal aspects of the organization. In general, the organizational structure makes decisions as a group, but the project governance does not include community participation.

The project aims to create digital versions of the photos, documents, art, and stories of Flin Flon and its community that would be kept in a database to protect against the loss of physical objects (Flin Flon Heritage Project, n.d.-b). Local and dispersed community members participate in the project by scanning, or photographing, and providing descriptive information of their personal collections of photographs and sending it to the project via email. The community also participates in the project on social media where members share their photos and stories as well as participate in conversations about Flin Flon.
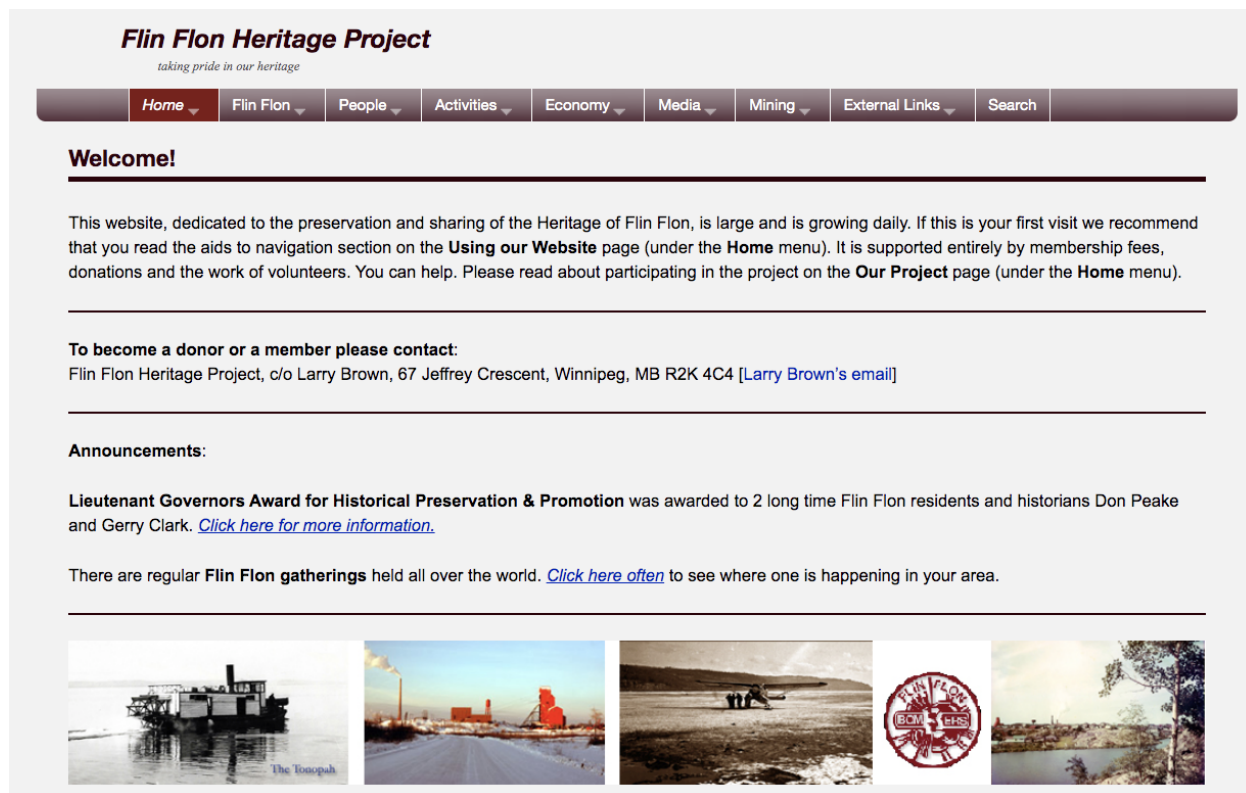
Figure 3.1 - Flin Flon Heritage Project's Digital Index. Screenshot retrieved from
http://flinflonheritageproject.com/welcome/

The goal of the Flin Flon Heritage Project is to preserve the visual evidence of Flin Flon for future generations, and the project's digitization efforts aim to make the images available digitally in the case of physical loss, or geographical distance from the collection creators (Flin Flon Heritage Project, n.d.-b). This project demonstrates care through the actions used by online community members as they participate in the project. These actions are executed by community members and project organizers, ranging from minimal requirements for preservation to creating a digital space for community members to discuss the project, and, more broadly, life in Flin Flon. Moreover, these actions reflect the importance of building and maintaining relationships between a community and a project, because the project's success requires the participation of said community.

The Flin Flon Heritage Project strengthens the relationship between the online community and the project by using participatory practices in the collecting, describing, and sharing of records. These practices use methods described in feminist theory and the Q/M in order to better support

care-based actions. More specifically, the Flin Flon Heritage Project uses the following practices to engage community participation in the online environment:

- The project uses digital tools, such as the Internet, to create and preserve a digital, community-based photo collection.
- To be included in the collection, the project does not require the following:
  - metadata or descriptive information for objects submitted to the collection,
  - a specific file quality or file type,
  - legal ownership over the objects.
- The project encourages online community participation and storytelling via social media and through the record descriptions in the digital index.
- The project preserves only digital versions of the photographs, ensuring the originals stay with their creators.
- Community members digitally participate in the digitization, collection, and describing process.

Analyzing these participatory practices, and the care-based actions performed by community members and organizers, both online and locally, will provide the foundation for understanding some of the methods used outside of the community archival scholarship to build alternative collection models.

In the community archives scholarship, care can be enacted by professional archivists through the development of policies and practices that better serve the communities they claim to represent in archival records (Caswell, 2014). However, I argue that looking outside the field, to the work being done in community-led history initiatives, provides insight on how to develop a collection and preservation practices that are based on community participation. By exploring how the Flin Flon Heritage Project uses online community participation to develop and maintain its records, I will provide insight on how the project's collection model uses care practices.

Care Practices and Community Participation

The Flin Flon Heritage Project (n.d.-b) was developed with the intention to build an index of digital copies of the photographs and documents found in the private collections of community members. The project highlights how participation can be used to gather, share, and describe

records using informal methods. In this case study, informal methods reflect the project organizers' choice not to have written policies and governance plans that affect how the project is maintained. These informal actions include accepting digital copies with minimal descriptions and limited metadata to the index, participation via comments on social media sites, and ongoing updates to the images on the website. Since online community members use informal methods to participate in the Flin Flon Heritage Project, there are no limitations to participation. Consequently, this does limit the findability and preservation practices of the objects collected by the Flin Flon Heritage Project because there is minimal information describing the photos. This does not support building relationships between the objects and non-community users. Nonetheless, informal collection practices enact care by encouraging participation no matter the relationship to Flin Flon. This draws a connection between the project's informal methods and the Q/M's critical actions. The Q/M encourages projects to preserve multiple, even contradicting, perspectives of a community. In the Flin Flon Heritage Project, there are no limitations on the number of perspectives that can be created by online community members and associated with each record.

The project was not developed to serve a particular social movement, but the act of describing the index informally takes a political stance because it uses an archival process that is at odds with traditional archival theory (Sheffield, 2017). Notably, traditional archival theory requires basic information about the archival object, including the creation date, creator, subject, and a description, which are curated by an archivist who preserves items of enduring value (Millar, 2017; Schellenberg, 1956). Meanwhile, the Flin Flon Heritage Project's digital index maintains a wide variety of available metadata, ranging from records with little, or no, supporting details to records with first person stories that provide in depth context of the events it portrays (see figure 3.6 and figure 3.7). The range of community participation in the Flin Flon Heritage Project is wide and based in informal methods.

Community Participation in Collection Development & Management

The Flin Flon Heritage Project's (n.d.-b) goal is to develop "an archive of good digital copies of all the historic material available… [that] would provide a backup in case of the loss of any of this historic material." The desire to create digital representations of physical objects or records

highlights a movement in the Library and Information Studies and Digital Humanities fields towards digital accessibility through the use of technology (Barber, 2016; Caswell & Mallick, 2014; Clarke & Adam, 2012; Eveleigh, 2017). Examples of this movement range from academic archives such as the Archives of Lesbian Oral Testimony (https://alotarchives.org/) to public library initiatives, like the Edmonton Public Library's Indigenous storytelling project, Voices of Amiskwaciy (https://voicesofamiskwaciy.ca/). While digital archival projects make it possible to address issues of accessibility, privacy, and ownership, there are still issues of digital degradation (Conway, 2010, p. 72).

As Conway (2010) points out, technology changes so rapidly that entire mediums are at risk of being inaccessible, as can be seen with the archival crisis of the audiovisual format (pp. 72-73). One can speculate that maintaining secure, accessible, digital files will prove difficult in the future, as software and digital tools continue to change but are seldom maintained in perpetuity (Grant et. al, forthcoming 2019). Meanwhile, the digital representation of the record or object can also face issues of quality and the ability to capture all perspectives of the physical object is difficult. This raises the question, to what extent is a high quality, digital, archival record with complete metadata necessary?

In community archives scholarship, scholars discuss opportunities to use participatory actions to assist with developing metadata. There is "a wide spectrum of participatory archives initiatives... designed specifically around improving the quality of metadata or descriptions of records and seeks to benefit from the skills or knowledge of diverse user groups" (Eveleigh, 2017, p. 304). On the other hand, Digital Humanities scholars discuss the implications of high-quality digital representations. Abby Smith (2004) argues that high quality digitized objects could provide the opportunity to prolong the life of the "original" object. By looking to projects outside the archival field I argue that a critical collection and preservation practices can be developed from the work of community heritage projects that use care-based methods to address this question.

In response to the question above, the Flin Flon Heritage Project holds no restrictions on what the project accepts other than it must be related to Flin Flon, Manitoba and the surrounding areas (D. Evans, personal communication, July 31, 2019). Moreover, while the project prefers high

quality scans, it will "accept any and all material submitted to [it] under the notion that a poor picture with some historical information is better than no picture at all" (D. Evans, personal communication, July 31, 2019). This signifies that the founders' goal, to gather all the materials in one (digital) space for preservation, is more important than requiring metadata or a specific file quality. This action demonstrates care by focusing on building the collection with as many members of the community as possible through positive relationships, instead of limiting the relationships with collection-based expectations or preservation requirements (Noddings, 2003, p.99). On the other hand, a lack of policies could lead to a huge collection that is difficult to manage and organize, thus making it inaccessible to the community and mitigating the care practices.

By focusing the project on gathering a digital index of the personal and private collections of photos held by local and dispersed community members, online community participation is at the core of the Flin Flon Heritage Project's work. As I have highlighted, the project does not limit participation to a specific perspective by requiring each donated collection to have specific metadata, thus, the project is open to a wide variety of participatory actions by community members. These values associate the Flin Flon Heritage Project with those of the Q/M because both use methods that put the community, its members, and their actions ahead of other preservation-based needs, such as maintaining a high-quality file size and type (Lee, 2015). The Flin Flon Heritage Project uses community-led actions at multiple stages within its digital spaces, for example, the digital index organizes the collections by theme, and project organizers use the Facebook group, *Flin Flon Heritage Project (Official)*, to gather metadata from online community members. For these reasons, the Flin Flon Heritage Project acts as an example of how preservation can be approached with care, community, and Q/M based methods by engaging the community in an open and flexible preservation process. This also highlights how these practices create space for care practices by using a critical collection model that encourages participation by preserving records with multiple perspectives and limited metadata.

Care Practice: Informal Preservation Practices

In this case study, digital tools assist with developing an online, community-focused digital collection and forum for sharing personal collections and stories about Flin Flon, MB and

surrounding communities. Specifically, the project uses a range of digital technologies, including:

- a publicly accessible website
- social media
- scanning technology & photography

These digital tools are used by the Flin Flon Heritage Project to facilitate participation from the online community. Digital tools provide opportunities for community members and project organizers to use care practices to develop the collection from a distance, so community members can participate locally and internationally. In this section, I will reflect on how a digital environment can better facilitate a critical collection model by alleviating some of the limitations of a physical collection, while also providing new opportunities for local and online community members to use care-based actions.

The Flin Flon Heritage Project uses the Internet as a method to share the digital collection's objects and stories. This is common among some types of "community archives and heritage projects which make use of the internet and digital technologies… to share their work and their materials with the wider communities" (Flinn, 2010, p. 42). The Flin Flon Heritage Project's website acts as an index of the digital collections that were scanned and submitted to the project. It is a public facing website developed on WordPress that provides access to digital representations of the objects and their associated metadata (D. Evans, personal communication, August 1, 2019). The original digital objects are stored in a separate, offline, photo archive that maintains the original metadata, unedited images, as well as all duplicates sent in by local and online community members. Treating the public website as an index, rather than a digital archive, allows the founders to display objects with limited information, because they are not claiming to host the "true" historical record of Flin Flon. Instead, the site is providing access to digital representations of the collections of local online community members, as well as local history institutions. This also assists with issues related to copyright and ownership of objects sent to the project for preservation because the project organizers are able to direct these requests to the content owners.

Using technology to create and preserve a digital collection removes the limitations of a physical collection as digital objects are made available through the Internet, thus opening the collection to participation from community members that are geographically dispersed. Moreover, it uses post-custodial methods to maintain a collection of only digital objects. In post-custodial theory, the physical objects are not required to develop and maintain a record in the archives, instead digital versions are managed by the archival organization and the custody of the original record remains with the creator (Society of American Archivists, n.d.-b). The Flin Flon Heritage Project combines post-custodial and participatory methods so that the community members digitize their collections and send the digital versions to the project for preservation and inclusion in the index. Meanwhile, they maintain their original photos. Consequently, this work is limited to those who have access to, and the technical skills to use, the Internet and digitization technology.

The use of digitization technology and the Internet to create and share photo collections from the dispersed community of Flin Flon demonstrates one way the local and online communities can participate in the collection building process. This is similar to definitions of community archives because community members participate in building the digital index, but the members maintain control over their physical collections (Flinn, Stevens, & Shepherd, 2009, p.73). However, the project diverges from the definitions advocated by the scholarship when exploring the organizational structure. As I have mentioned, there are no formal policies or governing practices that dictate how objects are digitized, described, preserved, or used in the Flin Flon Heritage Project. Thus, project organizers are able to share and use the digitized images on social media to develop more metadata and update the site to reflect new information. Here, the project reflects care in two ways:

1. It is able to make accommodations and decisions about each individual collection that is submitted to the project, and,
2. It is able to build participation-based relationships between the online community and the records added to the site through digital tools, like social media and digitization technology, to ensure the physical collections remain with the creators.

Digital tools create opportunities for community participation in the Flin Flon Heritage Project, thus adding to the care-based actions that support its collection model.

Care Practice: Informal Description Practices

When considering the role of the website critically, the distinction of the website as an index is important. It serves the purpose of connecting the user to the community collections of images and documents available, and provides descriptions, tags, and other metadata based on what the record's creator is able and willing to provide. By maintaining only one requirement to submit collections or items to the Flin Flon Heritage Project, the project uses a participatory process. This practice removes barriers to participation by encouraging community members, both locally and online, to share their images and describe them in a manner that best suits them, if at all. While this can often mean there is little to no information associated with the collections received by the project, it also creates opportunities to share stories and build relationships through other digital tools (D. Evans, personal communication, August 1, 2019).

13/20
"Transport Limited on the way to the Richmond"

1000500

Doug Evans Collection 766

This famous picture has a number of explanation, there is an original photo in the archives labeled "Transport Limited on the way to the Richmond"
Tags:

Figure 3.2 - Transport Limited on the way to Richmond. Screenshot retrieved from
http://flinflonheritageproject.com/economy-commerce/wppaspec/oc1/lnen/cv0/pg1/ab270

The Flin Flon Heritage Project builds relationships between the collection, digital records, and the online community through digital tools, and also embraces the multitude of perspectives that emerge through participation. For example, object 1000400 (see figure 3.2), "Transport Limited on the way to Richmond," is described as, "This famous picture has a number of explanation[s], there is an original photo labeled 'Transport Limited on the way to the Richmond'" (Flin Flon Heritage Project, n.d.-c). Records featuring this event, or the same image, can be found fourteen times in the Flin Flon Heritage Project's albums *Main Street - 1918 to 1833* and *Main Street - 1933 to 1950*. Each image features different captions for this event. For example, object 1001142 is described as "Main Street Flin Flon - Beer on its way to Richmond Hotel" (Flin Flon Heritage Project, n.d.-e) and object 1008427 is described as "Transport Ltd Wagon upturned in pot hole on main st on the way to Richmond Hotel 1931" (Flin Flon Heritage Project, n.d.-f) Each description offers a different perspective on a well-known event in Flin Flon's history. This provides an opportunity for those using the Flin Flon Heritage Project to examine and hear different versions of an event.

Preserving multiple perspectives and narratives within a single collection is a major tenet of the Q/M. The examples provided above show how building relationships between records, an important aspect of a feminist ethics of care framework, places the images and stories in conversation with each other. In the Flin Flon Heritage Project, these conversations build a larger narrative because the records are in the same digital space. This aspect of the collection model encourages online community members and the website's users to build connections between the records.

Care Practice: Social Media as a Tool for Participation

The Flin Flon Heritage Project furthers its care-based collection model by using digital tools, such as social media, as an online space for storytelling, research, and building relationships between the record creators, record users, and the digital index. The project uses the Facebook group, *The Flin Flon Heritage Project (Official)*, as a forum for group members to share stories and images about Flin Flon, Manitoba. The project organizers also use the Facebook group as a research tool by asking the online community members to identify people, places, events, and to tell stories about records pulled from the index. In this case, project organizers are trying to

develop more metadata and descriptive information about the records by asking community members for assistance. In community archives, this process encourages members "to comment, enhance and correct the content and descriptions shared by users" (Flinn, 2010, p. 43). In the Flin Flon Heritage Project, this practice requires the participation of those who hold the physical collections, but also those who hold the non-material objects about Flin Flon, including stories and knowledge.

Figure 3.3. Doug Evan's Post in the Flin Flon Heritage Project (Official Group) and the Comments. Screenshot retrieved from
https://www.facebook.com/photo.php?fbid=10157009045518071&set=pcb.1022201101444846&type=3&theater

Participatory culture engages community members in the archival process with "low barriers to artistic expression and civic engagement, and participants are encouraged to create knowledge using extant resources and share this knowledge with others in order to achieve a common goal" (Sheffield, 2015, p. 363). Participatory archives are even more relevant in the digital environment, as physical barriers to developing and maintaining collections are removed. The Flin Flon Heritage Project uses a common social media site, Facebook, to create an open group that anyone can join. The Facebook group is "intended to provide a forum for those interested in the history of Flin Flon. Everyone is invited to share memories of that wonderful town, photos, documents and stories" (Flin Flon Heritage Project (Official), 2015).

The participatory actions that are created by and for the online community members should be compared to the actions set forward in the Q/M, because they are creating a space for multiplicity, engagement, and participation. The Facebook group facilitates community collaboration, and feedback on a project; however, the community practices also do not fit within the Q/M because they are treating social media as a safe space, but the rules of the space are governed by the social media company, not by the project that is using the space. Thus, there are no guarantees to privacy. It also limits perspectives to those who are active members of social media sites.

By developing a digital space specifically for sharing stories about Flin Flon, the project places emphasis on the importance of storytelling and community participation. This builds relationships within the community as members come together to reflect or remember specific people, places, or pastimes (see figure 3.3). The *Flin Flon Heritage Project (Official)* Facebook group cultivates care by building these relationships. Moreover, it supports the project's values by providing a space for members to share stories about Flin Flon. This is an important aspect care practices, which support community participation in a relaxed environment with lower stakes for participation. This distinguishes the project from the community archival scholarship which focuses on ways archival environments can support community participation, such as, building "descriptive systems that allow for the complexity of multiple access protocols to reflect differences in survivor attitudes" (Caswell, 2014). Instead, the Flin Flon Heritage Project focuses on how to use accessible, participatory, digital environments to support their online and local community members, including using social media as a space for research and conversations about records from the index.

Care Practice: Post-Custodial Practices

The Flin Flon Heritage Project uses care-based methods that place the collection creators and storytellers in a position to make decisions about how their contributions are described, used, and preserved. This is representative of post-custodial theory. Post-custodial practices move the custody and care of a collection from the archives to the creating organization, community, or individual (Flinn, 2007). When using this framework, archival institutions, whether community-

based or traditional, seek to support the creators and custodians with the preservation of the collections in their current homes (Flinn, 2007, p. 168). This framework is further investigated by Zavala, Migoni, Caswell, Geraci, and Cifor (2017) whose research "found that a deep community involvement extends to decision-making processes, with community archives forging innovative and collaborative practices for getting community input in" archival practices (p. 208).

The post-custodial turn in the archival process is related to interventions by other theoretical disciplines into archival work. For example, Michelle Caswell (2014) developed a survivor-centred approach to archives, which builds on the relationship between social justice and archival work. This practice proposes a community-based archival approach for records about human rights abuses that is based on the five key principles of community archives: participation, shared stewardship, multiplicity, archival activism, and reflexivity (Caswell, 2014, p. 310). As well, Caswell and Cifor (2016) explore the application of feminist ethics of care in community archives; in this approach, the archivist is viewed as a caretaker of records, bound to the relationships of the creators, subjects, users, and communities involved with the record. These approaches highlight the shift from rights-based archival approaches to care-based ones. For example, archivist Kenneth Klein, of the University of South Carolina's Korean American Digital Archive, shared with researchers that once the archives adopted a post-custodial collections policy it was able to borrow, scan, and return significant collections to the Korean community (Zavala, Migoni, Caswell, Geraci, & Cifor, 2017, p. 208). By building trust-based relationships with the community through a post-custodial approach, the Korean American Digital Archive has been able to make digital versions of materials they would not otherwise have access to (p. 208).

The Flin Flon Heritage Project builds trust-based relationships as the community uses social media to remember, share, and participate in building descriptions. It furthers the post-custodial approach to preservation work as there is no trained archivist working with the project and the project is not tied to any institutional organizations. Thus, the project embraces post-custodial methods in all aspects of their collection model, including collection-building, description, and

preservation processes. For instance, the following post-custodial actions are completed by community members in the Flin Flon Heritage Project:

- local and online community members scan, photograph, and use other digitization techniques to digitize their personal collection,
- record creators retain legal ownership over the digitized collections of images,
- physical collections remain with the record creators.

Participatory Actions as Care Practices

Participatory actions use care practices to build relationships between the community and the project. Community participation is a direct result of building a successful, care-based partnership between a community and a collection. Flinn (2011) points out that "a participatory approach to archiving should allow groups to speak for themselves and decide whether they wish to be included rather than have the archive claim to speak directly for them" (p. 17). This participatory approach can be applied to community archives working with professional archivists, as well as community spaces building their own collections. The Flin Flon Heritage Project builds an online community by using digital tools to engage members at each step of the preservation process. Ensuring there are ample ways for the online community to connect with the records is a decisive use of care practices because it creates multiple opportunities to maintain relationships between the users, records, and the online community. This further develops a feminist ethics of care framework within the Flin Flon Heritage Project's community work as connections between users, objects, and the community build a web of care practices that intersect on multiple levels (Gilligan, 1982; Tronto, 1993).

Care practices focus on building relationships that help others live in the world to the best of their abilities (Tronto, 1993, p. 103). Care practices emerge from participation in the Flin Flon Heritage Project as actions performed by online community members and project organizers to build a digital collection that represents their local community. These actions include:

- project organizers develop an informal digital space for sharing stories and photos on Facebook,
- project organizers accept images of any file type and quality,

- local and online community members digitize their collections and describe the digital representations to the best of their abilities, and,
- online community members share stories and help identify people, places, events, and time periods on photos posted to the Facebook group.

These aspects of the critical collection model encourage community members to participate with the Flin Flon Heritage Project online. Moreover, these actions trace the role of the Q/M in providing tools to develop care practices, because the practices build relationships between the collection, digital objects, and the community through the use of digital tools, such as social media. It encourages and embraces the multitude of stories that emerge through participation.

After reviewing how care is used by online community members in participatory actions that assist with developing and managing the Flin Flon Heritage Project's digital index as a whole, it is important to also consider how, or if, the project organizers use participatory practices. The Flin Flon Heritage Project is organized to invite participation into the core work, but the organization itself does not use participatory methods to make decisions about what is included. Next, I will analyze how online community participation creates opportunities for collecting and sharing multiple perspectives. Specifically, I will examine the actions used to build connections between the records and the community, as well as how narratives and storytelling are used in the descriptions of individual records in the digital index.

Collecting Multiple Perspectives in Record Descriptions & Collection Organization

In this section, I will examine how the Flin Flon Heritage Project provides access to multiple stories and perspectives about Flin Flon, Manitoba. Specifically, I will analyze the actions used to organize the digital index and the actions used to describe the records as important aspects of the critical archival practices developed by the Flin Flon Heritage Project. The record descriptions from the digital index, or lack thereof, will be used to demonstrate a care-based description practice. Here, the term 'description' reflects the details provided by the local and online communities to describe the record, which can include the title, identification of individuals, and a narrative. As I have demonstrated, the records use descriptions to highlight

stories and different perspectives. As well, by analyzing how the digital index is organized, I will investigate key actions that use radical empathy as a critical archival practice.

The Flin Flon Heritage Project approaches the collections with radical empathy towards the digital object, community member, and the member's role in the larger index. By maintaining the original collections in the photo archive and providing access to the index of images by theme, the project provides multiple ways to access the images and gather context from them. This is empathetic of the community's motivations for sharing their personal collections with the project, and it becomes radical because it allows community members to decide how they wish to share their collections, if at all. As well, the Flin Flon Heritage Project practices radical empathy, as described above, by maintaining some private collections. These collections are made private because they contain sensitive content, or to meet the needs of the community member that holds the physical collection. In one example, a local community member is not ready to share their collection publicly but wished to share the collection with the project for preservation (D. Evans, personal communication, August 4, 2019). Caswell (2016) describes empathy as radical when we let it define archival interactions instead of our own emotional response or job requirements (p. 25). While the founders of the project are not trained archivists or historians, they enact radical empathy by sustaining a close relationship with the local and online communities they are representing digitally. By actively building their collection and making decisions about the index as they receive digitized, personal collections, the Flin Flon Heritage Project is radically empathetic to the community it seeks to represent through participatory actions (D. Evans, personal communication, August 19, 2019).

Care Practice: Building Connections through Content Organization

The Flin Flon Heritage Project uses care-based actions, by online community members and project organizers, to build interwoven connections and multiply situated relationships between the records, the project, the organizers, and online community members. These connections show how the project's processes and participatory actions are care practices because of how the records are organized in the digital index. By examining the organizational practices of the Flin Flon Heritage Project, I argue that the digital index creates opportunities for online community members to use care practices by connecting users to photos on specific themes and gathering

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multiple narratives and photos of events, including duplicate images in the index. Therefore, the project encourages the development and maintenance of multiple perspectives within the digital index.

When examining the digital objects in the Flin Flon Heritage Project's index, it is immediately obvious that the website is designed for the purpose of exploring the heritage of the Flin Flon community. Unlike the records found in some community archives, such as the Mennonite Archival Image Database (MAID), the Flin Flon Heritage Project's records are not arranged or described in accordance with Bureau of Canadian Archivists' (2008) *Rules for Archival Description*. MAID, a database of archival records from Mennonite archives and historical organizations in Canada, organizes records according to respect des fonds, which requires "the records created, accumulated, and/or maintained and used by an individual or corporate body must be kept together in their original order" (Bureau of Canadian Archivists, 2008). In archival theory, it is important to maintain the original context of the records, because, in order to preserve the content "a piece of evidence must be 'fixed' in space and time" (Millar, 2017, p.12). Instead, the Flin Flon Heritage Project is organized by theme and broken into albums within those themes. For example, a top-level theme in the index is "Flin Flon," which is divided into five sub-themes: "City of Flin Flon," "Phantom Lake," "Schools," "Churches," and "Connected Communities." These sub-themes are organized into albums, usually based on the time period and geographical location of the images found within the albums. More specifically, under the "Flin Flon" theme, in the "City of Flin Flon" sub-theme, and within the gallery "City Sub-Divisions" are eighteen albums and 317 photos organized by sub-division and time period. For example, the album "Channing - Pre 1950" is made up of thirty-one images of Channing before 1950 (see figure 3.4). Each album is also described to reflect the content of the images; "Channing - Pre 1950" is described as: "During early construction Channing was the end of the water borne supply system, later a small town abandoned for the new town of Flin Flon" (Flin Flon Heritage Project, n.d.-c).

Figure 3.4 - Flin Flon Heritage Project Album "City Sub Channing." Screenshot retrieved from http://flinflonheritageproject.com/city-of-flin-flon-albums-and-slideshows/

Organizing the website by theme highlights how the Flin Flon Heritage Project shifts its preservation work away from traditional archival models. In archival theory, "the principle of provenance or the respect des fonds dictates that records of different origins (provenance) be kept separate to preserve their context" (Society of American Archivists, n.d.-c). In traditional archival contexts, provenance ensures records maintain their value as documentary evidence. However, I argue that the Flin Flon Heritage Project creates opportunities for developing context by grouping images of differing provenance together in the digital space, thus creating opportunities for new documentary evidence to be discovered. This embraces the principles of the Q/M as it offers a chance to view multiple perspectives of a specific theme in one place. New stories, narratives, and details emerge when exploring multiple perspectives associated with one event, place, organization, or person at the same time. However, these practices do not fully embody the principles of the Q/M because they also limit access to the various perspectives if you do not know precisely what you are looking for. When there is limited metadata, searching by keywords does not always return all the related images. In consequence, organizing the

records by theme with limited supporting information means the original context of the collections, as they were sent in to the project, is not maintained on the website.

Simultaneously, the Flin Flon Heritage Project maintains an offline photo archive where the images are also labelled to reflect the original collection, or provenance, of the objects. For example, the Don Lawrence Collection represents a series of photos that were sent to the project as a personal collection. In the offline photo archive, this collection is maintained together as the Don Lawrence Collection, thus if a researcher or community member is interested in the original order of the individual collections the provenance is maintained (D. Evans, personal communication, August 1, 2019).

10/14
Fuming Plant Cooling Towers

Don Lawrence Collection

Curt Lawrence Hey Ed Nowlin...remember when we almost died here The baghouse! A little bit of dust, aye! Yup. Ed Nowlin, Dave Craig and myself pulling flanges out of the "pants" (big tubes in the pic). Ed

Figure 3.5 - Fuming Plant Cooling Towers. Screenshot retrieved from http://flinflonheritageproject.com/search-results/wppaspec/oc1/cv0/pg2/ab234/vt1

On the website, however, one of the objects from the Don Lawrence Collection is located in the album, "HBM&S Smelter Fuming Plant," alongside images from the Flin Flon Community Archives Collections and the Ed Torz Collection. In this particular example (see figure 3.5), the narrative and title also represent the community member's descriptive details about the record.

The Flin Flon Heritage Project organizes the online collections to reflect the themes and stories sent in by community members and collection holders. This allows for different collections to be viewed by theme, thus making it possible to build stories and relationships between the images and objects that reflect a similar time period or geographical location. Moreover, it uses a feminist ethics of care framework by bringing these collections together digitally, in a way that they might not otherwise be experienced. Thus, community members discover new details about their own collections or people, places, and events. By providing the space for seeking out new contexts, the Flin Flon Heritage Project improves the ability of the website users and online community members to see multiple perspectives by organizing the records by theme in a digitally accessible space (Lee, 2015, p.197). Since the project uses alternative methods to organize the index, community members interweave narratives together and create new perspectives that they share via social media or by developing descriptions for records (Tronto, 1993, p. 103). The actions employed by project organizers to develop a digital space that brings together multiple collections by theme is an important part of the Flin Flon Heritage Project's collection model because it creates further opportunities for online community members to participate in developing the digital record of Flin Flon, Manitoba.

Care Practice: Narratives and Stories as Record Descriptions

Narrative and storytelling provide opportunities for care practices to be used by community members, because they are able to build connections between people, places, events, and time periods by sharing stories and having conversations about those stories with others. Moreover, there are multiple places were storytelling takes place within the project. In this section, I examine how community members participate in describing the records in the digital index through narrative and storytelling. Storytelling highlights how community members attribute a memory, narrative, or account about the people, places, or events represented in, or inspired by, the record. By including these narratives as a part of the records, the Flin Flon Heritage Project does not use standardized description practices. Instead, I argue that the project uses community participatory actions to build a care-based description process.

As previously mentioned, *The Flin Flon Heritage Project (Official)* Facebook group acts as a forum for users to share images and stories about Flin Flon's heritage. In this space, online community members and project organizers will post an image and ask for help identifying people and places or suggest possible time periods. The resulting comments on the posts showcase how community members make connections (see figure 3.3). However, storytelling also takes place in the descriptive details provided by online community members and the collection creators. Descriptive details featuring stories, range from microstories to descriptive narratives. Similar to Caswell and Mallick's (2014) microhistories, I describe microstories as short accounts of a particular event, place, or person, usually in the first person. For example, an image from the Jean Thompson Collection, object 1002398 (see figure 3.6), is described as, "Guide camp, late 40's – Jean Thompson; 'I think these girls were working on a "survival badge of some sort". Girl left front Mildred Jacobson, two leaders on the right – one sitting (behind pole) Mrs. Huntley, one standing white blouse, Mrs. Thompson'" (Flin Flon Heritage Project, n.d.-a). This is an example of a microstory.

14/20
1002398

Jean Thompson collection

Guide camp, late 40's – Jean Thompson; "I think these girls were working on a "survival badge of some sort".
Girl left front Mildred Jacobson, two leaders on the right – one sitting (behind pole) Mrs. Huntley, one standing white blouse, Mrs. Thompson.

Figure 3.6 - Clare Powell hosting the CFAR Mailbag Show in 1957. Screenshot retrieved from

http://flinflonheritageproject.com/radio-newspapers/wppaspec/oc1/lnen/cv0/pg2/ab193

On the other hand, descriptive narratives can be a paragraph or more in length and provide context that typically goes beyond the image to describe other aspects of the time period, event, or work. Object 1023706, "Clare Powell hosting the CFAR Mailbag Show in 1957," showcases descriptive storytelling, used to provide details about the image as well as context about Clair Powell's experiences as a staff announcer with CFAR Radio (see figure 3.7):

> Clare Powell hosting the CFAR Mailbag Show in 1957. - PHOTO BY DANA LOWELL
> My earliest "radio daze" recollections go back to the 1940s when, as a wee laddie, I was enraptured by the many voices that emanated from the "magic box" in the living room. In time, I thought it would be cool to be a radio announcer and would play pretend radio in the secret confines of my bedroom. Later, in my early teen years, I began to pester CFAR station manager "Buck" Whitney for a part-time job. No dice – but he patiently heard my painfully presented teen voice auditions, offering encouragement along the way. Finally, in August 1959 I got a phone call from then station manager Ev Smallwood who offered me a job as staff announcer. Wow! Now I was the one saying, "590 on your dial, CFAR, the voice of the north, Flin Flon." Duty calls! The morning shift announcer would arrive

around 6:15 am or later, or occasionally not at all, to sign the station on at 6:50 am with 10 minutes of vibrant march music. This was a service to the mine workers without alarm clocks whose shift started at 8 am. Sign off was at midnight… (Flin Flon Heritage Project, n.d.-d)

5/7

Clare Powell hosting the CFAR Mailbag Show in 1957.

1023706

"Clare Powell hosting the CFAR Mailbag Show in 1957. - PHOTO BY DANA LOWELL My earliest "radio daze" recollections go back to the 1940s when, as a wee laddie, I was enraptured by the many voices that emanated from the "magic box" in the living room. In time, I thought it would be cool to be a radio announcer and would play pretend radio in the secret confines of my bedroom. Later, in my early teen years, I began to pester CFAR station manager "Buck" Whitney for a part-time job. No dice – but he patiently heard my painfully presented teen voice auditions, offering encouragement along the way. Finally, in August 1959 I got a phone call from then station manager Ev Smallwood who offered me a job as staff announcer. Wow! Now I was the one saying, "590 on your dial, CFAR, the voice of the north, Flin Flon." Duty calls! The morning shift announcer would arrive around 6:15 am or later, or occasionally not at all, to sign the station on at 6:50 am with 10 minutes of vibrant march music. This was a service to the mine workers without alarm clocks whose shift started at 8 am. Sign off was at midnight. Computers with the preloaded music

Figure 3.7 - Record 1002398. Screenshot retrieved from http://flinflonheritageproject.com/search-results/?lang=en&vt=1&wppa-cover=0&wppa-album=0&wppa-occur=1&wppa-searchstring=Jean+Thompson&wppa-page=1

The records from a community member's collections might share a descriptive narrative about the image or a microstory about who or what is in it, and the Flin Flon Heritage Project provides the descriptions as they are written by the community members. There is no organizational mandate to describe it as it relates to Flin Flon, nor is there a requirement that records be described in the same fashion. As a care practice, these actions affect the digital objects, the

collection creator, and the subject of the record. Instead of choosing to exclude an undescribed record, or describing the collection as a whole, the project provides an opportunity for the individual images to be described by the creator and the online community. The description practices used by the project strengthens the relationships between the records and community members by empowering the community to describe the collections.

This reflects the Q/M, which uses practices that require the community to find, make, and produce meaning in the collections that are maintained by the digital index (Lee, 2015). The Flin Flon Heritage Project aims to digitize, preserve, and publicly share the history of Flin Flon, Manitoba through the participation of community members, but it also builds an alternative model for care practices by working with the community to further describe images and build conversations around Flin Flon, Manitoba by using social media. These practices address the intentions set out by the Q/M to meaningfully engage a community in archival practices. In the Flin Flon Heritage Project, online community members use the digital index and social media to find images, have conversations about the context of the image, and create meaning by having these discussions in an open forum.

Limitations of Project Practices

Throughout this chapter, I have investigated how community members and project organizers use care practices to support the Flin Flon Heritage Project's collection model. In this project, care practices emerge from the participatory actions used to collect, create, describe, share, and preserve records. In particular, the practices used by online community members show how participatory actions grow a collection rapidly and build an active online community through social media. However, throughout this chapter, I have also mentioned some of the consequences of care practices, and I will now further discuss these limitations, based on the exploration of care-based actions in my methodological chart (see appendix A).

The Flin Flon Heritage Project does not claim to be an archival institution, instead acting as an index for the many private collections featuring Flin Flon's heritage. However, it does describe the project as completing preservation work, which implies some archival expectations (Flin Flon Heritage Project, 2019). Nonetheless, the project does not maintain preservation policies or

procedures that limit the collection to a particular perspective. As I have mentioned, the lack of organizational policies or expectations can lead to a collection that grows exponentially, making it difficult to maintain and update based on community participation on social media. Furthermore, having minimal requirements for inclusion in the preservation and indexing process does not support long-term preservation. For example, low quality files risk being corrupted over time, but high quality or proprietary file types risk being discontinued (Conoway, 2010). While there are risks with any digital system, maintaining an array of file types could pose preservation problems in the future.

The Flin Flon Heritage Project's lack of organizational policies and practices allows the project to use a broad definition of participation that can change to reflect the community's care practices. However, it also limits the project's ability to maintain and update the digital collection to reflect the meaningful interactions that the community has on Facebook. Images posted to Facebook by the project organizers or community members can have thirty or more comments from community members, featuring conversations about people and places related to Flin Flon. These comments often include descriptive details, including the names and relationships of people in the photos, as well as information about the current context of the people or places. In figure 3.3, the comments not only identify where the garden is located but also discuss how the dirt road in front of the farm is no longer the main road to Flin Flon. These details would be incredibly useful to a historian, but it would be very difficult to find this post once a few weeks have passed and it is pushed down the Facebook feed. The Q/M would ask the project to consider if these meaningful conversations should be considered records, to what extent these conversations or stories adds meaningful context to the records, and how this form of participation could be added to the digital index in a respectful manner.

The Flin Flon Heritage Project accepts only digitized materials because of the post-custodial practices used by the project organizers. Community members maintain legal ownership of their collections and maintain the originals. Consequently, the project organizers still make decisions based on their own personal biases and skills on how items are displayed and maintained digitally. Moreover, the project organizers decide which records will be researched using the online community's Facebook group. While post-custodial practices do support care-based

actions, project organizers face opportunities to improve community participation in the decision-making processes.

The digital methods employed by the Flin Flon Heritage Project encourage community participation. For example, the project organizers use scanning, photography, and other digitization technology to digitize local, private collections, and encourage local and online community members to make use of any technology they have to digitize their collections. While these practices facilitate participation from current and past community members and helps bridge the digital divide because it lowers the requirements for participation in the project, it also limits the project to community members who have access to a computer and some tech-based skills. It excludes community members who are not interested in digitizing their collections.

Conclusion

When compared to digital community archives, community participation in the Flin Flon Heritage Project takes place indirectly, as online and local community members submit and describe collections through digital tools, including Facebook and email, and then the project organizers add the collections to its photo archive and digital index. Comparatively, community archives often allow community members to participate directly. For example, community members participate in the First Days Project by the South Asian American Digital Archive by submitting recorded oral histories and assigning metadata directly through the website (https://www.firstdaysproject.org/). Nonetheless, it is important to note that community participation is a spectrum based on community needs and actions, as well as the needs of the space itself (Eveleigh 2017). The Flin Flon Heritage Project highlights the important work being done by community organizations to build and preserve collections that are not being preserved elsewhere. Moreover, it is a preservation project that has been developed without the assistance of a professional; instead it relies on community participation to build a robust collection of photographs that are described by the online community.

Care practices shape how the community participates with the Flin Flon Heritage Project. In this chapter, I investigated how different care practices serve as participatory actions, such as developing an online meeting space where the online community can share stories, photos, and

have conversations about Flin Flon. In another example, the project organizers of the Flin Flon Heritage Project do not have metadata or standardized file requirements for the community collections submitted to the digital index, which enables all community members to participate to the best of their abilities. These examples highlight how care practices encourage a wide range of participatory activities in the project. As I have argued in this chapter, care practices use alternative methods that are examples of feminist theory and the Queer/ed Archival Methodology in order to develop a collection model based on sustained community participation between community members and the project.

Care practices used by the Flin Flon Heritage Project to build their collection should be considered when developing a critical archival model. In this case study, I investigated the following:

- fewer requirements for metadata and the types of materials that are submitted to the index,
- developing a public-facing digital site that categorizes the records in a variety of ways so that connections can be made between objects that might not otherwise be viewed at the same time,
- community participation in the development and description of records is critical to participatory actions,
- building informal community spaces for conversations and stories outside of the index.

These aspects of the Flin Flon Heritage Project's collection model reflect the care practices used by the community and the project. The project also serves as an example of how the Queer/ed Archival Methodology can be used in a community-based setting as a tool for building a collection using alternative practices. The lack of organizational policies and structure allow the project to be flexible about how it develops and uses multiple types of community participation, but it also affects the project's ability to maintain meaningful interactions between the records and the online community members.

The Flin Flon Heritage Project is a digital community-based heritage project that uses technology, digital tools, and community participation to build an alternative collection model. Digital tools, such as social media, give the online community an opportunity to participate even

if they are geographically dispersed and enable the physical versions of the objects to stay with the collection creator. This case study offers many opportunities to consider critical archival methods that engage a community in the preservation process and build collections *with* the community members rather than *about* them (as cited in Sheffield, 2017, p. 364).

Chapter 4 - Case Study: Harvest Moon Oral History

> *I've heard a few funny interviews where it makes it sound like we're saving*
> *Clearwater, but really Clearwater is saving a lot of other people by*
> *sharing and opening their doors and their hearts to people who really are*
> *curious.*
>
> - Celia Guilford, From the Ground Up, A Harvest Moon History

In this chapter, I investigate Harvest Moon Oral History, a collaboration between the University of Winnipeg's Oral History Centre and the Harvest Moon Society. The project collects oral history accounts and stories about Clearwater, Manitoba, the Harvest Moon Festival, and the Harvest Moon Society. Harvest Moon Oral History is a digital oral history project that captures the communities' perspective on the role of the Harvest Moon Society within Clearwater and addresses a larger theme of multigenerational volunteerism. In my research, I examine how Harvest Moon Oral History develops a collection model, and I show how collaborative actions arise from the local community's use of care practices in the Harvest Moon Society.

By examining the care practices that emerge from the collaborative actions used by community members, the Harvest Moon Society, and the Oral History Centre, I argue that all parties co-create the records and design of the project. Co-creation between the Harvest Moon Society, the local community members, and the Oral History Centre reflects the collaborative actions used to develop new content, or records, for the project. These actions support a collection model that is based on the reciprocal actions of all the parties involved. In this case, reciprocity highlights the need for the space to be co-created by both the local community and those developing the records (Lee, 2015, p. 190). Moreover, this collection model uses care practices to build collections that are open to a wide range of perspectives, types of records, and stories. In this chapter, I will investigate how the care practices that are already used by the local community to support the Harvest Moon Society influence the ability of the community to co-create a

collection with the Oral History Centre. Moreover, I will examine how these community care practices also manifest as care-based actions that support the collection model.

The Harvest Moon Society was founded in 2001 by farmers, educators, musicians, and researchers, both urban and rural, to develop action planning that supports long-term environmental and economic stability through educational programming in the town of Clearwater, Manitoba (Harvest Moon Oral History, n.d.-a). Clearwater has a population of approximately sixty-five people (Turner, 2016), but it hosts an annual music festival that brings in over two thousand people to experience workshops and markets that focus on fair-trade and sustainable food development as well as music:

> The Harvest Moon Festival celebrates the harvest season and local food production, while providing an opportunity to link those from rural and urban communities. The festival is a key to promoting the Harvest Moon Learning Centre, the generous spirit of the Town of Clearwater, the talents of local artists, tasty produce of local producers and the beauty of the Pembina Valley. (Harvest Moon Festival, n.d.)

The Harvest Moon Festival was originally organized as a fundraiser for the Harvest Moon Learning Centre (Harvest Moon Oral History, n.d.-c). The learning centre was developed out of a decommissioned elementary school that was purchased from the local school board to run workshops and support the local community's efforts to build a sustainable farming culture.

Similar to the Flin Flon Heritage Project, the Harvest Moon Society embraces participatory methods in their community work. The organization engages feminist theory and an ethics of care framework by seeking out and building community-driven projects. At the Harvest Moon Learning Centre, the society hosts workshops, classes, and other activities that introduce participants, both local and visiting, to sustainable and agricultural practices, ranging from workshops on permaculture to classes on the basics of canning and food preservation. The Harvest Moon Society's mission is "to develop a learning center that works toward strengthening and building linkages between urban and rural areas, empowering communities while creating strategies and infrastructure to sustain community and environment" (Harvest Moon Society, 2016).

The project organizers and community members use care practices in their work as the Harvest Moon Society. The actions that make up these community care practices include:

- the town of Clearwater hosts an annual festival to promote community-building and sustainable agriculture,
- building and maintaining local landmarks and a walking tour,
- the local community works with universities on sustainable agriculture and architecture projects,
- Harvest Moon Learning Centre was developed by the Harvest Moon Society as an educational platform for sharing information and workshops about sustainable food systems, and
- local community members volunteer for events to support the town, including the Harvest Moon Festival.

Harvest Moon Oral History (n.d.-a) aims to "highlight the interconnectedness of Clearwater's past and present with storytelling that is firmly rooted in the town's geography." This project demonstrates care through the actions used by the Harvest Moon Society and the Oral History Centre to co-create the oral history project. These actions are executed by community members, community organizers, and the staff of the Oral History Centre, ranging from holding community meetings about the project to volunteering for oral history interviews. Examining these actions will highlight how co-creation is a care-based action when a third-party organization works with a community to build a project that reflects the goals and spirit of their work.

Figure 4.1 - Harvest Moon Oral History. Screenshot retrieved from http://www.harvestmoonoh.com/

Harvest Moon Oral History is the result of a successful collaboration to co-create a collection of oral history accounts that showcases the care-practices employed by the Harvest Moon Society. By investigating the care practices used by all the parties involved, I argue that care-based actions encourage reciprocity in the collection model. For example, Harvest Moon Oral History created oral history accounts about the Harvest Moon Learning Centre and the Harvest Moon Festival, two very successful outcomes of the Harvest Moon Society (see figure 4.1). However, the project also highlights other key landmarks in the town, including the community hall, water tower, and rail bridge. Each of these records contains one or more oral history accounts that explore memories, history, or stories about the landmarks.

The collaboration between the Harvest Moon Society and the Oral History Centre uses a wide range of actions to develop and support the oral history project. Care-based actions that support the digital project include the following:

- Harvest Moon Oral History uses oral history accounts to highlight how the Harvest Moon Society uses educational workshops, classes, and hosts an annual music festival to connect urban and rural communities,
- local community members collaborate with the Harvest Moon Society organizers and staff from the Oral History Centre to build an oral history project that shares stories about the region and local community organizations,
- local community members volunteer for oral history interviews and share stories and memories about local landmarks,
- project organizers hold consultations to discuss the planning and execution of the project with local community members, and
- the project uses digital tools to create multiple access points to the stories collected, including a podcast series and an interactive map.

By investigating these practices as a part of Harvest Moon Oral History's collection model, I argue that the reciprocal nature of the project creates an opportunity to preserve affect and ephemera in a way that is meaningful and respectful. Moreover, by examining the actions and digital methods used to share these stories, the project creates and interweaves relationships between generations, rural and urban community members, and the patrons of the festival and those who live in Clearwater year-round. The digital oral history project provides access to the stories in multiple ways, fostering interactions with the stories, Clearwater, and the Harvest Moon Society from different perspectives.

Digital projects developed through co-creation highlight new ways archivists can collaborate with community archival and heritage projects. I argue that community projects already use the methods described in the Queer/ed Archival Methodology (Q/M). These methods, which include building connections between records and using storytelling as a type of record, serve as examples of how care practices can further support community initiatives through co-creation with another historical or archival institution. I argue that the Q/M provides theoretical underpinnings for thinking through critical archival projects, and it inspires critical practices by

providing questions and tools that develop care-based actions and spaces. In this chapter, I will examine how the collaborative actions used by the community members, community organizers, and the staff of the Oral History Centre successfully use co-creation to develop an oral history project because the Harvest Moon community already uses care practices in their own work. Moreover, I will examine how Harvest Moon Oral History uses these methods in the collection building process.

Care Practices and Oral History

Oral history is defined as "a method of historical and social scientific inquiry and analysis that includes life histories, storytelling, narratives, and qualitative research" (Oral History Centre, 2013). However, it also represents a grassroots movement that builds history from below by creating accounts that are told explicitly in a participant's voice, thus creating participant-driven content (Flinn, 2010). Incorporating a feminist approach to oral history is critical when examining care practices and building oral history projects that us an ethics of care framework. These methods can include "open-ended interviews, participant feedback, collaborative question development, intent listening, ongoing collaboration and ethical representation" (Lee, 2015 p. 196). Oral history projects that use these methods build alternative, competing, and distinct community histories that engage multiple perspectives (Lee, 2015, p. 196).

Harvest Moon Oral History is a digital space for oral history that is co-created by the Harvest Moon community and the Oral History Centre. The project specifically gathers stories from local community members and showcases the stories as they relate to town landmarks (see figure 4.1). Harvest Moon Oral History furthers the connection between storytelling and place through digital tools. For example, the project developed a digital walking tour of Clearwater, MB that connects the oral history accounts with the geography of the region and recent photos of the landmarks. The map is developed using ArcGIS StoryMap, a tool used to create digital stories through custom maps. The tool uses immersive, interactive, and multimedia technology to bring together stories and mapping that is based on ArcGIS software. ArcGIS software assists with building visualizations of geographic data alongside other multimedia (ArcGIS, 2018).

Harvest Moon Oral History focuses on the stories that are co-created through oral history interviews (see figure 4.2). The project creates a space for users to interact with those stories, but it does not offer structured metadata or details about the interviewees beyond what is available by listening to the recording. This clearly differentiates this project from community archives, which still maintain metadata and archival structures, such as provenance, but describe the records from the community's perspective (Caswell, 2012). In Harvest Moon Oral History, the emphasis is on providing access to the materials using digital tools, such as the previously mentioned interactive map. However, the Oral History Centre will maintain an archival version of their projects through the Manitoba Archival Information Network and the Oral History Metadata System. A version of the collection will be added to these archival sites with metadata, transcripts, and summary logs as required by the archival sites, but this does not influence the community-driven project outcome (K. Davies, personal communication, September 11, 2019).


Figure 4.2 - Stories about the Harvest Moon Learning Centre. Screenshot retrieved from
http://www.harvestmoonoh.com/#/harvest-moon-learning-centre/

Digital oral history projects use the care-based principles of the digital storytelling movement. This movement emerged in the 1980's as a form of oral history used by "a millei of arts practitioners committed to the democratization of culture: to empowering and giving voice to individuals and groups traditionally silenced, marginalized, or ignored by mainstream culture" (Clarke & Adam, 2012, p. 159). A digital storytelling project typically produces short reflections or accounts of a specific time, place, or moment that an individual shares using a digital method, which can include multimedia projects, audio recordings, blog posts, images etc. (Barber, 2016; Ganley, as cited in Clarke & Adam 2012, p. 160). A project collects these digital stories for the purposes of sharing in a digital environment and are typically part of a grassroots movement to share stories or personal accounts that might otherwise be forgotten or unknown (Caswell & Mallick, 2014).

Caswell and Mallick (2014) used the South Asian American Digital Archive (SAADA) to develop a digital method called microhistory. They define microhistory projects "as any programmatic activity that uses Internet-based technologies to encourage community members to directly create short records for inclusion in an archives" (p. 77). For example, the First Day's Project (n.d.) aims to systematically collect and share the stories of immigrants' and refugees' first experiences in the United States. They gather recorded oral histories that are uploaded by community members, who are required to fill out certain fields, or metadata, about the context, description, and subject of the video. Thus, the First Days Project represents a project that blurs the line between digital storytelling and digital community archiving.

Digital storytelling and oral history use care practices to build relationships between people, places, communities, and events. There are clear connections between care practices and the Queer/ed Archival Methodology, including the use of digital tools and methods to create and share stories. Since I explored the relationship between care practices and digital tools as the foundation of the Flin Flon Heritage Project's collection model, I will now look at how the Queer/ed Archival Methodology (Q/M) can add to a care-based framework by investigating how Harvest Moon Oral History uses methods based in the Q/M to co-create the project's outcomes.

Co-Creation in Project Design & Reciprocal Relationships

Harvest Moon Oral History represents a digital space that was co-created by the Harvest Moon Society, the Clearwater community, and the Oral History Centre in a reciprocal and respectful manner. The participation in oral history interviews happened organically, through community meetings and consultations, as well as at the Harvest Moon Festival. Moreover, the project was designed, and the final outcomes were determined, at the same meetings (K. Davies, personal communication, September 9, 2019). This highlights the collaborative spirit of the project and showcases how co-creation uses the same methods suggested by the Q/M. The Q/M asks project organizers to consider how flexibility is built into the relationship between the community and the institution, and if there is room for this relationship to change over time (Lee, 2015, p.199). The Harvest Moon Society and Oral History Centre hosted multiple community meetings in order to build a collection that reflected the local community's vision for the project, this shows that the relationship between the two groups was flexible and made room for change.

Harvest Moon Oral History would not exist without the collaboration of the Harvest Moon Society, the local community members, or the Oral History Centre. In alignment with the Q/M, the local community played a role in finding, making, and producing meaning in the oral history work (Lee, 2015), but the interviews were led by a staff member from the Oral History Centre. As I have highlighted, the project grew out of an organic relationship between Kent Davies, an audio technician at the Oral History Centre, and the Harvest Moon Society. Davies had developed a relationship with the Harvest Moon Society during previous work in radio and was often recording interviews at the Harvest Moon Festival. The Harvest Moon Society asked Davies to record the festival workshops from 2012 to 2015. In 2014, a meeting was held between the Harvest Moon Society, local community members, and Davies about the possibility of developing an oral history project about the society. In 2015, the Harvest Moon Society asked Davies to lead a workshop on oral history practices, Davies began interviewing community members, and the Harvest Moon Society hosted a community consultation at the festival to gather feedback on possible outcomes (K. Davies, personal communication, September 9, 2019). Suggested outcomes included, a radio show or podcast covering the history of the festival, society, and region, as well as an interactive map with stories and facts about Clearwater. Kent Davies (personal communication, September 9, 2019) expands,

> … the community wanted to present the project as a walking tour or something
> interactive using locations. They liked the idea of centering the stories around landmarks
> in the community, since that wouldn't have to focus on just one person. I found, through
> the process of interviewing, everyone likes talking about the history of the place and not
> themselves necessarily so a way of interviewing them about their life story often had
> questions about organizations and locations.

Here, Davies highlights how he adjusted his interview practices to fit the community's expectations. This shows how flexibility was incorporated in the interview process.

Lee (2015), states that "utilizing the Q/M shifts the focus of such storytelling productions towards a collaborative and community effort by shifting our eyes away from the story as artifact toward a more dynamic and contextualized representation of lived and embodied experiences" (p. 201). As I have mentioned, Harvest Moon Oral History developed an interactive map that brings together the landmarks, oral history accounts, and photo collections. The map adds contextual evidence to the oral history accounts by connecting them to a physical location in Clearwater and adding a selection of photos to orient the audience, user, or community member when exploring the stories (see figure 4.3). I argue that the map is a digital tool that builds new perspectives and connects different perspectives by presenting the stories in this unique form.

Figure 4.3 - Harvest Moon Festival Site on Harvest Moon Oral History Map. Screenshot retrieved from
http://www.harvestmoonoh.com/map

By examining the actions used by all the parties involved with Harvest Moon Oral History to develop community consultations, oral history interviews, and storytelling, I argue that care practices help maintain reciprocal relationships between the local community and a third-party organization.

Care Practice: Community Consultations

Community consultations use care practices in the Harvest Moon Oral History's collection model by ensuring local community members have opportunities to collaborate on the design and outcomes of the project. While this is similar to the participatory actions discussed in the previous chapter about the Flin Flon Heritage Project, here collaboration focuses on the co-creation of stories as oral history accounts. Moreover, community consultation ensures the relationship between the local community and Oral History Centre is based on reciprocity because both groups work together to determine the best outcomes for the Harvest Moon Oral History project.

A participatory approach looks at the gaps and misrepresentations in collections and encourages collaboration with communities in archival practices (Sheffield, 2017, p. 364). It encourages heritage institutions and traditional archives to work with communities when developing new collections, so that their collections are *of* the community rather than *about* the community (Sheffield, 2017, p. 364, emphasis added). By focusing on collaborative actions used by the Oral History Centre and the Harvest Moon Society and its members, I argue that the actions are reciprocal, because the project developed and met the goals of the two organizations in a respectful manner.

Specifically, the Harvest Moon Oral History Project used the following actions:
- the Harvest Moon Festival hosted an oral history workshop with the Oral History Centre,
- Kent Davies, a staff member at the Oral History Centre, gave a presentation on the oral history project to the Clearwater Women's Institute, and,
- the Harvest Moon Society hosted further community consultations on possible outcomes of the oral history project.

These actions highlight how the local community and the Oral History Centre actively used community consultations to create awareness of the project within Clearwater, as well as hear local community members' ideas, concerns, and desired outcomes. Community consultations also provide an opportunity to find potential interviewees. Consequently, there is the opportunity for these practices to be completed without taking the results of the consultation to the core of the project work.

Care Practice: Oral History Interviews

When considering the role of oral history interviews through the lens of the Q/M, it is important that the critical methods engage care practices in order to collaborate with the oral history methods. On the Harvest Moon Oral History website, community members from Clearwater share their stories and perspectives about different landmarks in town. These stories are the result of a structured interview process led by Kent Davies from the Oral History Centre. While the structure of the interview was adapted to meet the needs of the community, there is still an interviewer and project bias in the types of stories being told and collected about Clearwater, MB. Nonetheless, community organizers and the Oral History Centre develop participant-driven

content from interviews that focus on developing a larger narrative about the Harvest Moon Society by gathering the stories and experiences of community members. Harvest Moon Oral History uses oral history interviews to develop a collection of stories that highlight how the town, historical places, and geography have played a role in developing the volunteerism of Clearwater, and, therefore, the Harvest Moon Society.

In community archives research, participatory microhistories are short accounts developed by community members using Internet-based technology (Caswell & Mallick, 2014, p. 77). They are a logical extension of the oral history projects that originally developed as community history movements in the 1960's and 1970's to capture oral accounts of WWII from veterans and other participants of the war (p. 78). They are short original accounts of a specific event or time period, collected as video, audio, or short writings. SAADA developed its First Days Project to gather the memories of immigrants,

> The project...seeks to generate new audio, visual and textual records that record the experiences of South Asian immigrants about their first day in the United States. Community members generate many of these records themselves – either by recording their own narratives or interviewing others using video cameras, cell phones or personal computers. (Caswell & Mallick, 2014, p. 76).

The First Days Project highlights the ability of microhistories to communicate affect and emotion as important aspects of the historical record. Community heritage projects, including Harvest Moon Oral History and the Flin Flon Heritage Project, provide opportunities to acquire and describe affective records. These records recount affective emotions such as oral accounts, and ephemera that are representative of a community's history and memory.

In this context, it is important to note that if the oral history interview process does not actively engage feminist methods in the practice it reinforces power relations, such as that of interviewer and interviewee, and the interview structure can force stories into a specific mold. I argue that the actions used by Harvest Moon Oral History and the Oral History Centre build alternative, competing, and distinct community histories through the gathering of stories from multiple community members. The Harvest Moon Oral History and Oral History Centre, co-created stories and oral history accounts of the Harvest Moon Society, and, more broadly, Clearwater by using the following actions:

- local community members volunteer for oral history interviews and shared stories in response to an interviewer's questions,
- Harvest Moon Oral History also uses recordings of performances and speeches from the Harvest Moon Festival to give listeners a more complete experience of the event, and,
- the Harvest Moon Oral History website is a tool for listening to the recorded oral histories of community members from Clearwater and the Harvest Moon Society.

By using collaborative methods to develop oral history accounts with community members, Harvest Moon Oral History develops a collection model that requires local community members and the Oral History Centre to engage in reciprocal actions and relationships.

Care Practice: Storytelling

Harvest Moon Oral History uses critical collection building methods that place the Harvest Moon Society and local community members in a position to make decisions about how the project will look, what it will contain, and the themes it will focus on. As I have mentioned, this is representative of the digital storytelling movement, which aims to assist communities with the digital tools and skills to produce their own narratives. I argue that the care practices used by the Harvest Moon Society to build relationships between rural and urban communities and sustainable agricultural practices prepared the local community for co-creating a collaborative storytelling project.

Harvest Moon Oral History uses the following actions to co-create an oral history website that highlights the stories of Clearwater in multiple ways:
- the stories gathered from oral history interviews are used to create other methods for interacting with said stories, including an interactive digital map and a podcast series,
- Harvest Moon Oral History uses multiple stories and narratives to highlight the significance of specific locations, and,
- the Harvest Moon Oral History website organizes stories based on geographical significance.

These actions prove that care practices, when used to co-create records and co-design a project, reflect the specific political goal of the Harvest Moon Society: to develop and support an

educational platform that builds sustainable food systems for the future. Harvest Moon Oral History is a part of that platform.

Building Connections: Radical Openness and the Q/M

By exploring how collaborating with the Oral History Centre produced new records and collaboratively designed outcomes, the first part of this chapter argues that care practices can support a variety of collaborative actions. Next, the chapter will discuss how the Q/M further supports collaborative work by arguing that community projects offer alternative methods for building collaborative spaces that situate multiple perspectives. Specifically, I will explore how Harvest Moon Oral History uses care practices based in connectivity and storytelling to build connections and multiple perspectives into the collection, thus creating a collection that is radically open. A collection is radically open when it is representative of lived experiences that are dynamic and contextualized (Lee, 2015, p. 201), "in which new voices, new histories, counter-histories and anti-histories might emerge and exist in complex and contradictory tensions" (p. 194).

Care Practice: Connectivity

In the Q/M, *connectivity* constitutes "connection, disconnection, and reconnection to contexts, histories, spaces as well as to time and temporality in ways that emphasize the role of impermanence through which spaces open up" (Lee, 2015, p. 197). Technology plays an important role in developing new types of spaces that engage radical openness (Eveleigh, 2017; Flinn, 2011). The role of digital spaces and preservation technology is important to the development of community heritage projects, because it is possible to involve communities at a distance as well as share the outcome of the project in unique ways that reflect the participating community's needs. The Harvest Moon Oral History project serves as an example of this as a collaborative process.

In the Q/M, Lee (2015) offers questions that archivists can consider when developing or making changes to archival policies. In my research, I have used these questions to assess how the Harvest Moon Oral History project reflects the methods set out in Q/M by using care practices. In the Q/M, Lee (2015) asks,

- How are the community archives connected to an archival institution?
- Is there flexibility built into the relationship between the community and the archives so that:
  - changes to records are encouraged?
  - records creators maintain control over how their records are collected, described, preserved, and shared?
- How are new records collected, described, preserved, and shared (p. 199)?

In other words, the Q/M asks, how are records, stories, or oral histories connected to the wider web of relationships? This includes the relationships between the records creators, storytellers, oral history creators, local community members, subjects, events, and (sometimes) the archivist, interviewer, or historian collaborating on the project. Lee (2015) states that it is "through connecting and disseminating [that] technologies play a role and connect human to non-human in emotionally, socially, and culturally significant ways" (p. 198).

Harvest Moon Oral History connects the stories to the wider web of relationships by developing a website that gathers multiple interviews on specific geographical locations or organizations in one place. It showcases the connections between place and stories by organizing the website by landmarks, curating a podcast series that connects listeners to the collected stories based on a specific theme, and by co-creating an interactive map that connects listeners to the landmarks of Clearwater, MB (see figure 4.4).

Figure 4.4. Harvest Moon Oral History's ArcGIS StoryMap - Stop 1. Harvest Moon Leaning Centre. Screenshot retrieved from http://www.harvestmoonoh.com/map

As I have previously mentioned, the Oral History Centre maintains an archival copy of the project, as well the Harvest Moon Society maintains a separate, digital version of the collection (K. Davies, personal communication, September 11, 2019). There is very little flexibility in the project's public website, but I argue that flexibility in the way records are maintained, added, or changed is unnecessary because the collaborative actions used during the process of co-creating Harvest Moon Oral History. These actions shape Harvest Moon Oral History's collection model by using the website to showcase multiple ways to access the stories. However, there is no mention on the website of ways to contribute to the project, and it is not clear if the project is ongoing, or if these are the only oral history accounts that will be included on the website.

At this point, it is prudent to draw some connections between the Flin Flon Heritage Project and Harvest Moon Oral History. Both projects aim to connect their community members to multiple narratives and perspectives, but the Flin Flon Heritage Project aims to create as many connections as possible by accepting any form of narrative. Furthermore, the Flin Flon Heritage

Project uses multiple forms of participation, as the online community can participate via social media and by sharing their digitized collections with the project. Meanwhile, the Harvest Moon project focused on specific geographical locations and community members collaborated through oral history interviews with a staff member of the Oral History Centre to share short, personal narratives about these places. As well, the project provides well-researched and thoughtfully written descriptions that provide specific context for each building, landmark, or place that is highlighted within the collection. Thus, the projects described in this thesis show how participation and co-creation are similar, but also clearly distinguishes them as fundamentally unique from each other.

Care Practice: Collaborative Ethos

Lee (2015) defines a participatory ethos as "the space of sharing knowledge and skills, a space that is reciprocal and respectful" (p. 181). In the Q/M, community-based collaborative actions assist with developing radically open collections that are developed reciprocally between the community it represents and an archival institution. A collection is radically open when it is representative of lived experiences that are dynamic and contextualized (Lee, 2015, p. 201). In my thesis, I argue that a participatory ethos that is managed by a local community and another entity, such as the Oral History Centre, offers insight on how participation becomes collaborative. For instance, the Harvest Moon Society hosted multiple community meetings about the oral history project that determined if and how the project would be completed (K. Davies, personal communication, September 9, 2019). Throughout the oral history project, the Harvest Moon community maintained the primary leadership roles.

While Lee (2015) originally asked the following questions about engaging a participatory ethos in archival work, I have edited the questions to reflect a collaborative ethos. The questions include:

- How does community affiliation inform a project's actions and decisions?
- What does collaboration look like in a community setting?
- How is collaboration meaningful to the collection-building process?
- How does the community find, make, and produce meaning in the collaborative project (Lee, 2015, p. 188)?

Harvest Moon Oral History's collaborative actions inform the core of the project. Community consultations were used at every stage of the project to determine how the local community and the Oral History Centre would work together and what the outcomes of the project would be (K. Davies, personal communication, September 9, 2019). Moreover, as I mentioned previously, collaboration reflects the co-creation of an oral history project by the Harvest Moon Society, its community members, and the Oral History Centre.
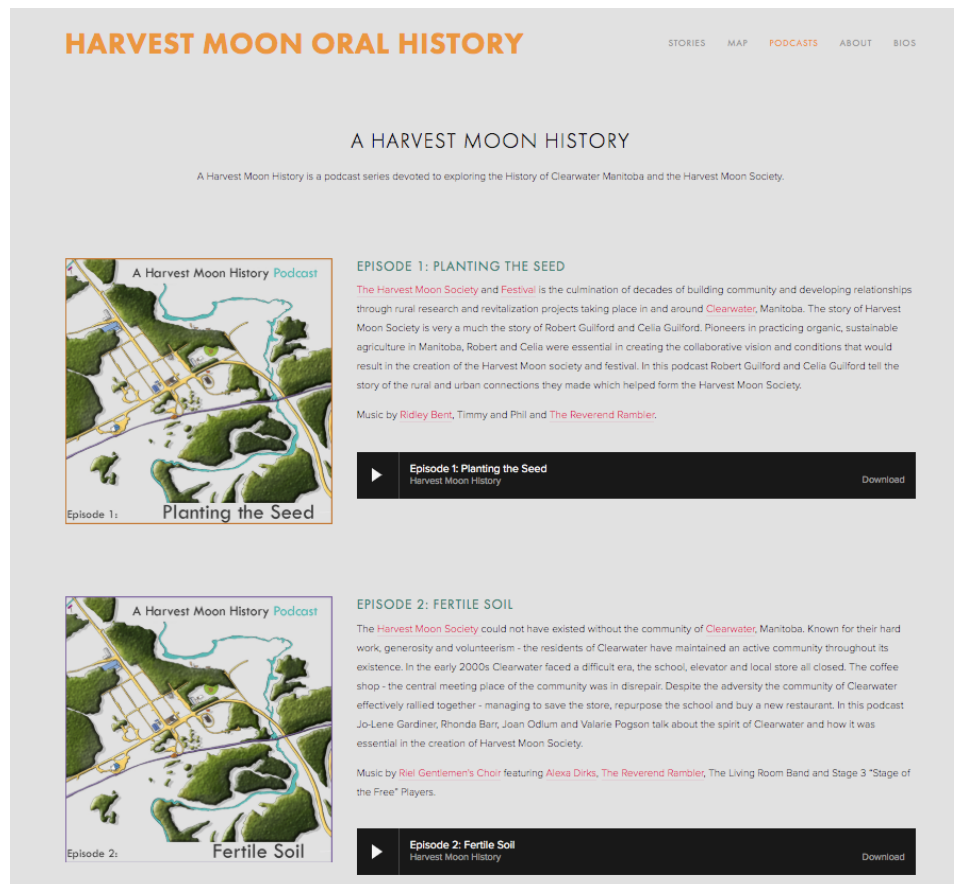
Figure 4.5 - Harvest Moon Oral History's podcast series, A Harvest Moon History. Screenshot from retrieved from http://www.harvestmoonoh.com/podcasts.

The podcast, *A Harvest Moon History,* is one method used to create and share meaning from the oral history accounts and stories (see figure 4.5). It uses structured narratives that are curated by Kent Davies. This format moves the stories and history into an accessible and more consumable format as they are edited together to highlight specific themes and multiple perspectives within each episode. For example, episode 4, "From the Ground Up," brings together multiple stories and histories of volunteerism in Clearwater, and focuses on how collaboration between the local

community and researchers built the Harvest Moon Society as a grassroots movement; a movement that is based on collaboration between the rural community and its urban participants. The co-creation of multiple outcomes that are used to provide access to the recorded oral histories proves that Harvest Moon Oral History uses a collaborative ethos at the core of its work.

Limitations of Project Practices

In this chapter, I have examined how the local community, the Harvest Moon Society, and the Oral History Centre use care practices to co-create an oral history project. In this collection model, co-creative practices arise from the care practices the Clearwater community already uses in the work of the Harvest Moon Society. In particular, the practices used by the digital collection show how co-creative actions can develop multiple ways to interact with the records. For example, Harvest Moon Oral History features the individual oral history accounts, as well as an interactive map and a podcast series, both of which are based on the individual accounts. Nonetheless, throughout this chapter, I have also highlighted some of the consequences of care practices, and I will now further discuss these limitations as they relate to my methodological chart on care-based actions (see appendix A).

Harvest Moon Oral History co-creates participant-driven content in the form of oral history interviews between the Harvest Moon community and the Oral History Centre. These interviews focus on the experiences of the interviewees at specific landmarks. The interviews also highlight how storytelling develops a project narrative when all the interviews are in a collection. Harvest Moon Oral History uses oral history methods to develop a collection of stories that highlight how the town, historical places, and geography have played a role in developing the volunteerism of the community, and, thus, the Harvest Moon Society. However, these practices are still structured by an interviewer and the questions asked by the interviewer. While these may be open-ended questions developed with feminist theory in mind, there is still an interviewer and project bias in the types of stories being told about Clearwater. Furthermore, when these actions do not actively engage feminist methods in the practice, the actions reinforce power relations between the interviewer and interviewee, and the interview structure can force stories into a specific mold.

The Harvest Moon Oral History website serves a digital space to bring multiple perspectives and stories together. Furthermore, the website organizes the stories by specific landmarks to showcase the connection between place and stories. These actions build multiple connections between the place and the user as they experience stories being told by various community members. However, the website does not allow for the addition of new narratives from the listener unless they act as a formal participant through the oral history project. There is no place to comment or add to the stories presented online. Furthermore, there is no place to discuss the experience of listening to the stories. While these practices fit within the Q/M because they assist with creating radically open collections that use multiple perspectives from different Harvest Moon community members, the digital environment limits who is able to access the collection.

It is also important to examine the limitations of the Harvest Moon Society's collaborative ethos. The actions used by the local community members and project organizers, which include developing and running the Harvest Moon Learning Centre as an educational platform and maintaining local landmarks, are based in care practices. The practices are used to develop educational programming to connect urban and rural communities to each other, their food sources, and food production. They build relationships between people and place, people and food, and urban and rural communities. However, these practices do not ensure that every student that attends the Harvest Moon Learning Center will continue to build these skills going forward. These are often one-time connections that require further action by the participants to continue to nurture these skills.

The collaborative ethos also supports the use of care practices in Harvest Moon Oral History. For example, local community members volunteer to attend oral history interviews, and the Harvest Moon society hosted community consultations and oral history workshops to gather community support. These collaborative actions serve the community as members collaborate on content development and building relationships between the stories and themes of the project. However, these actions are limited because the local community participates in developing new content specifically for an oral history project about the Harvest Moon community, so the content is limited to a specific theme. This limits the perspectives and the ability to have a wide range of

community members involved in the interviews. Moreover, Harvest Moon Oral History does not provide space for reciprocity, or interacting with the content on the website, so care is limited to the ways it can be enacted through the Harvest Moon Society.

Conclusion

Harvest Moon Oral History provides insight on how the community-based, digital heritage project uses aspects of the Q/M to co-create a care-based, collaborative collection with the Oral History Centre. While the Q/M was designed to assist new archival endeavours and current archival spaces with developing and using critical practices, I argue that by looking at how community heritage projects are using these methods, we can better understand how community actions support a care-based collection model. These care-based methods use a feminist ethics of care framework and the Q/M as theoretical frameworks for igniting community participation, engagement, and collaboration. The collaboration of the Harvest Moon Society and the Oral History Centre highlights how care practices can encourage a collaborative project through collection building methods.

By collaborating with the Oral History Centre, Harvest Moon Oral History is provided with access to preservation and technical resources. As Flinn, Stevens, & Shepherd (2009) have pointed out, sustainability and autonomy are some of the major difficulties facing community-based archival projects, as it is difficult to maintain long term funding (p. 80). This is also seen in the Harvest Moon Society's own history. Nonetheless, this case study adds to the care-based collection and preservation practices developed from the exploration of the Flin Flon Heritage Project:

- Community collaboration and participation in all aspects of the project is key. In fact, the community should be the lead in the project, and the third-party organization should be there to assist with any technical or project management issues.
- Feminist methods should be prevalent in the methodology to ensure there is flexibility and room for change in the project's goals and outcomes either during the creation process or in perpetuity. This will ensure the primary goal is to support the outcomes set by the community.

- Developing digital spaces that offer multiple ways to view and interact with the collection materials will ensure they are accessible to the community and beyond.
- Storytelling can be employed as a primary method for gathering oral histories and stories from the community.

Harvest Moon Oral History is a digital oral history project that uses multiple digital tools to share stories. This case study provides ample ways to consider how the Q/M is inspired by the work of community collections, and also offers an in-depth analysis of the Q/M's methods at work in a community-based, collaborative heritage project. By exploring how methods based in the Q/M are at work in this project, I argue that looking to community heritage projects establishes support for care-based collection models.

Chapter 5 - Conclusion

The goal of this research is to examine how digital community-based heritage organizations use care practices as a part of a critical archival framework. The study took an exploratory approach, investigating two case studies for evidence of care practices that engage community members in the collection building process. The conclusions are specific to the Flin Flon Heritage Project and Harvest Moon Oral History but have implications for critical archival research. In this chapter, I will compare the conclusions drawn from the two case studies and discuss these conclusions in relation to my research questions. I will discuss the implications of this research and share some thoughts on my research methodology.

Research Questions & Answers

These research questions were first discussed in chapter two. Now, I will share my findings in relation to these questions. At the same time, I will compare the conclusion drawn from the individual case studies.

How do participatory and collaborative actions arise from, and also produce, care practices in community heritage projects?

The Flin Flon Heritage Project and Harvest Moon Oral History use distinct methods to engage community members in their respective projects. The Flin Flon Heritage project embraces participatory methods. These methods ensure community members maintain control and ownership of their personal collections, as well as maintain control of the methods used to describe and provide context for the digital index. As I have discussed in chapter three, these grassroots activities are essential to community history projects (Flinn, 2007). Furthermore, these actions shape the outcome of the project, as the online community members are constantly adding, editing, and discussing the contextual information about the records posted on the project's Facebook group, *Flin Flon Heritage Project (Official)*. These participatory actions produce care practices that support the project's ongoing mission to build a digital historical record of Flin Flon.

Throughout this project, I argue that care practices assist with building alternative collection models. To reiterate, care practices are the actions used by community members, project organizers, and others to reinforce and build relationships between people, communities, objects, and records. They assist with creating a space for members to live, work, and create to the best of their abilities (Gilligan, 1982; Tronto, 1993). By using participatory methods to build and describe the digital collection of photographs and other documents, the Flin Flon Heritage Project produces care-based actions as members use the digital space to build their own connections between the records in the digital index, their own collections, and the stories posted by online community members.

On the other hand, Harvest Moon Oral History uses collaborative methods. These methods are used to support the co-creation of new oral history records by working with the University of Winnipeg's Oral History Centre. As I discussed in chapter four, co-creation actions use methods that support critical actions set forward by the Queer/ed Archival Methodology. This includes the ability to address ways to use storytelling and connectivity as legitimate and equally important aspects of collection building that reflect multiple and unique perspectives in the same space (Lee, 2015). These actions shape the outcome of the Harvest Moon Oral History project, as local community members, organizers, and staff from Harvest Moon Oral History collaborated on all aspects of this project, including the design, outcomes, and interviews. Moreover, the Harvest Moon community has deep roots in collaborative efforts, as they developed and run the Harvest Moon Society and Learning Centre. These community organizations serve as an educational platform for sharing knowledge, tools, and skills related to sustainable food systems (Harvest Moon Society, 2016). The collaborative actions that supported the creation of the Harvest Moon Oral History project arise from the care practices are used by the Harvest Moon community as they build connections between urban and rural communities and sustainability.

How do community initiatives create opportunities to preserve affect and ephemeral materials?

The Flin Flon Heritage Project and Harvest Moon Oral History use their collections to preserve affect and ephemeral material. Ephemera is defined as "materials, usually printed documents, created for a specific, limited purpose, and generally designed to be discarded after use" (Society

of American Archivists, n.d.-a). In the digital age, ephemera extends to digital content as well. The Flin Flon Heritage Project collects ephemera in the form of comments on social media posts. Comments act as ephemera because they are posted as snapshots, intended as a response to a specific post that is eventually pushed down the social media feed, as to almost be discarded but for the ability to recall the posts. These comments are intended to support building descriptions for records in the digital archive but serve a dual purpose as they often contain stories, anecdotes, or memories about the people, places, and events that are pictured in the record. Thus, if the comments were systematically added to the descriptions on the digital index, they would be preserving affective moments from social media.

Meanwhile, the Harvest Moon Oral History preserves affect in the form of oral history accounts. These are collected through oral history interviews. Community members share stories or recollections about their lives and different landmarks, both cultural and physical. Caswell and Mallick (2014) argue that "by documenting the emotional aspects of historical events, participatory microhistories reveal the ways in which affect can be read as a historically significant category." Harvest Moon Oral History supports this notion by collaborating with community members on the documentation of the history of Clearwater, MB and the Harvest Moon Society. These actions gather a collection of ephemera and affect and they are based in care practices. Therefore, community initiatives that use care practices support the preservation of ephemera and affect as a part of building and creating their collections.

How does the digital environment engage community members in participation, storytelling, and building connections?

The digital environment is an important aspect of both the Flin Flon Heritage Project and Harvest Moon Oral History. Both projects make use of websites and digital tools to create, build, and share their collections. The Flin Flon Heritage Project uses social media and digitization technology to create digital representations of the private photo collections being preserved by geographically dispersed community members. Here, the digital environment requires the Flin Flon Heritage Project to collect only digital representations, leaving the physical collections with their creators. As discussed in chapter three, this is a key aspect of the post-custodial movement in archival theory. On the other hand, Harvest Moon Oral History uses the digital environment

and tools to share oral history accounts co-created with the Oral History Centre. These tools assist with creating multiple perspectives from which to access the stories told by local community members, ranging from a website to an interactive map.

In both case studies, the digital environment and digital tools support their use of care practices. They enable the records of the Flin Flon Heritage Project and Harvest Moon Oral History to build connections between other records, the community, and beyond. In turn, this generates more opportunities to share stories. In the Flin Flon Heritage Project, online community members share stories using social media; on the other hand, the Harvest Moon Oral History project does not have a direct way to support storytelling beyond those already in the collection. This further highlights the fundamental differences between the two projects as the Flin Flon Heritage Project is an ongoing collection-building effort, and Harvest Moon Oral History does not clearly define the project's scope.

Implications of Findings

In my research, I examine how a care-based framework uses alternative methods based in feminism and the Queer/ed Archival Methodology (Q/M) to make interventions into archival practices. The case studies presented in chapters three and four prove that communities collect, create, preserve, and share records in specific ways to support their own practices and goals. For instance, the Flin Flon Heritage Project uses participatory actions to engage community members online in digitizing and describing their personal collections. Meanwhile, Harvest Moon Oral History uses collaborative actions to engage local community members in the co-creation of new oral history records. These actions support care practices by re-mixing how archival work is done by focusing on building connections and multiple perspectives within the collections. Care practices aim to reorient the user toward building new connections between the records, the creators, the community members and more.

Further development of the practices used by the digital community heritage projects in this thesis would continue the work of the Queer/ed Archival Methodology (Q/M) by creating opportunities and actionable ways of integrating care practices into any type of archival work. Not only would the framework help legitimize the very important work being done by

community heritage projects, it would also provide opportunities for traditional archival spaces to build new practices that work with communities in the collection building and describing processes. As I have shown throughout my project, community members provide meaningful context to records when they participate or collaborate with collections.

Critical archival research aims to consider how complementary and contradictory stories and histories can exist in the same space without using hierarchical structures. It creates space, both physically, or digitally, and metaphorically, for contradictory stories to co-exist (Lee, 2015, pp. 31-2). Critical work is not static. Records are constantly changing and adapting to new contexts and relationships. Therefore, by building radical openness and radical empathy into the framework, there is room to grow and change the practices with the collection. Both radical empathy and openness promote flexible environments. I imagine a care-based framework as an extension of the Q/M that aims to support communities and collaborate with them in the collection building process in order to support the community's goals.

The Research Method

I will now turn my attention to a discussion of the research methods used to analyze and explore the Flin Flon Heritage Project and Harvest Moon Oral History. This thesis emerged from an interest in exploring community archives in Canada. As I explored the literature on community archives and developed a connection to the concept of participatory, community-led collections, I decided to examine the community archives movement in the Canadian context. There is plenty of research examining the unique community contexts of the United States, the United Kingdom, and Australia, but I believe that there is also a place for Canadian community archival scholarship (Caswell, 2014; Caswell, Migoni, Geraci, & Cifor, 2016; Flinn, 2007; McKemmish, Faulkhead, & Russell, 2011). During my initial attempts to find community archives that would serve as the case studies for my research, I found that the term *community archives* limited the types of spaces I could find and explore. By expanding my research to digital community heritage projects, I discovered a wealth of community spaces that were developed through community efforts. These projects are unique from community archives because they focus on developing a collection and digital space that fits the community. Moreover, these spaces use care practices as a result of their community-led practices and actions.

My goal was to consider what community projects have to say to the community archives scholarship and traditional archival theory and provide examples of it as drawn from the Flin Flon Heritage Project and Harvest Moon Oral History. Together, the two projects proved that community participation and co-creation is used to develop community-driven collections that are based in care practices, and that care practices can look, act, and be used in radically different ways.

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	Blue Box = Community Members Actions	Green Box = Community Organizers Actions	HMOH - Harvest Moon Oral History / FFHP - Flin Flon Heritage Project					
Theme	Over-arching project practice	Sub-themes	Actions	Project	How are these actions care practices?	What are the consequences of these practices?	How do these practices fit into the Q/M?	How do these actions not fit the Q/M?
Community Particiaption	The FFHP community organizers use the Internet to share a digital index of digitized collections from community members	**Participatory Methods for Developing Collections**						
			community organizers post images from the index to the FB group to collaborate with community members on developing metadata and historical info for the images	FFHP	Community members use the community space to share their own stories and things by posting in the FB group or commenting on other posts. This build relationships between community members as they reminisce about people, places, and events found in the photos and stories. This connection keeps community members involved in the history of Flin Flon, no matter their current geographical location.	The connections are limited to the community members that actively use Facebook, so certain connections or points of view will be missing from the stories and conversations between community members.	The social media practices of community members engage the Q/M by using the space to discuss and share different perspectives and versions of the photos being posted. They use the FB comments to debate who, or what, is in photos, tag other members who might be able to verify their information, or share memories associated with people, places or events.	Community members practices do not fit in the Q/M as not all the comments or discussions are necessarily for the purposes of building the historical record of Flin Flon. These discussions are meant for reconnecting with friends & family, or building new relationships.
	Community members participate by digitizing and sending in their personal collections of photos about Flin Flon, MB	social media as an online forum for community participation	community members have conversation about Flin Flon, MB in the comments of posts to the FB group	FFHP				
			community members use the FB group to share their own stories/memories associated with the images posts	FFHP				
			community members post their own stories and photos in the comments of posts from community organizers	FFHP	Community organizers use the FB group to engage community members in the research process. This builds a trust-based relationship between the community and the organizers by creating opportunities to collaborate on building Flin Flon's digital, historical record.	Community organizers are crowdsourcing metadata, descriptions, and stories from a specific pool of community members, those on FB and those they can physically visit to assist with the digitization and description process.	Community organizers engage the Q/M by creating a space for multiplicity, engagement, and participation. It facilitates community collaboration, and feedback on a project.	The community organizers practices do not fit within the Q/M because they are treating social media as a safe space, but the rules of the space are governed by the social media company, not by the archives/project that is using the space. Thus, there are no guarantees on privacy. It also limits perspectives to those who are active members of social media sites, so not all perspectives are available.
			community members identify people, places, and time periods of photos posted by community members and organizers to the FB group	FFHP				
			community organizers developed a FB group for researching metadata by crousdourcing from community members who are a part of the group	FFHP				
	Community members participate via social media by commenting on image posted or posting their own images	informal description practices	community members use FB to identify people, places, and time periods, as well as correct information posted by others, which can be added to the index	FFHP	Community members' practices support building a grassroots history of Flin Flon as they participate in writing descriptions and identifying people, places, and events in the photos posted to FB. Community members are also able to participate by sending in their collections even if they have very limited metadata or information about their photos.	Community members' practices are based on stories and memories rather than thoroughly researched results, so they could still present valuable information but potentially incorrect. Mistakes can be caught by other community members, but this is based on who reads which posts and comments.	Community members' practices fit the Q/M because they engage multiple perspectives on the objects being preserved. With no limiting or pre-conceived notions about the objects, each person/community member/user who comes to images with minimal information is able to decide for themselves what the object means.	Consequently, community members practices may limit the perspectives associated with photos if incorrect information has been applied to the posts. Also, the perspectives are limited to those with access to the digital spaces where community practices take place.
			community members send in collection with various amounts of descriptions or metadata	FFHP				
			FFHP gathers multiple narratives and photos of events, including "duplicate" images in the index, offering multiple perspectives on topics	FFHP	These practices engage FFHP users with multiple narratives on a topic, place, or time. This means the user/community is not engaging with only one side of a story. The community is able to view, and interact, with the relationships between the different records/objects/stories because they are placed in the same locations, in the descriptions or in the comments of social media posts.	It means the original context of the collection is missing from the individual images. The creator of the photo is not prioritized, and the collections are not labelled to reflect if the name is the person who sent in the collection or the original curator of the collection or the photographer.	These practices fit the Q/M because they build a space that actively engages different stories and perspectives, even contradictory ones, in a single space. This space offers communities a chance to see multiple histories and not be limited to one "true" history. This makes it possible to build stories and relationships between images that might otherwise be separated by the when and who submitted the collection. It offers a chance to view related images that might not otherwise be seen together because they belong to two separate collections.	The practices are limited to those who are able to access the digital tools being used to collect and share the stories & narratives, thus there will be perspectives missing from the digital space. It requires some knowledge of what you are looking for when you approach the collection, therefore some accessibility is removed from the collection. It removes the context/perspective of the person who originally made the collection that was submitted to the archives (if there was a whole collection).
			aspects of the stories shared by community members are used by community organizers to add details to images in the index	FFHP	The community organizers do not exclude objects because of a lack of information or knowledge or desire to include information/metadata about the object. It encourages participation at any level of historical information or knowledge about the events, people, or time period of the image. It supports the values of the FFHP by focusing on collecting a wide range of historical objects about Flin Flon.	The organizational practices do not ensure objects added to the collection are findable and accessible for the present or future. The ability to use the collection is limited because there is minimal information supporting the objects. This is influenced by informal information practices which collect objects with limited metadata/description practices. It does not support building relationships between the objects and non-community users.	The community organizers do not limit the participation of community members. They will use information provided by any member to update descriptive details or metadata.	Consequently, there in formal way to verify information or contradicting information presented by the community members. Providing access to limited or incorrect information to inform the image could also mean there is no opportunity to understand what is happening, to offer a counter perspective, or to relate to the item beyond what it presents. There is no context to build relationships around.
		post-custodial practices	community organizers only accept digitized objects to the project	FFHP	Community members use these practices to develop digital versions of their private collections and share them with the FFHP to share on the digital index and preserve in the photo archive. These practices allow community members to maintain their original collections while also making connections with other members digitally.	Community members need to have technological skills in order to participate in sharing their collections with the project and other community members.	Post-custodial practices fit into the Q/M because they use feminist methods in the archival process. i.e. they are using "open-ended interviews, participant feedback, collaborative question development, intent listening, ongoing collaboration and ethical representation" (Lee, 2015 p. 196).	They do not actively embrace the Q/M because it could limit the types of materials being preserved as the community plays an important role in choosing what is being used to share the story. Thus, the number of perspectives within the archives might be limited based on who feels safe to share and what they choose to share.
			community members scan, photograph, and use other digitizations techniques to digitize their personal collection	FFHP				
			community members retain legal ownership over the digitized collections/images	FFHP	The post-custodial practices of the community organizers move archival work into a care-based framework that prioritizes the nature, and relationships, of the materials over the archives mandate and expectations of what is preserved. Community organizers maintain practices that allow community members to maintain the original versions of the photographs, instead collecting only digital versions.	Consequently, the community organizers, while ran by committee, make decisions based on their own personal bias and skills in the archival process. While they focus on community participation, there are still opportunities to improve community engagement in these practices	Post-custodial practices fit into the Q/M because they engage feminist methods in the archival process by putting the needs of the community members ahead of the needs of the project. Thus, the organizers recognized there were many photography collections available in the private homes of community members, but that many community members might now want to give up their physical collections and that they did not have the physical ability to preserve a physical collection. These practices focus on re-framing the archival approaches to better serve the community.	Post-custodial practices need trust-based relationships between the organizers and the community in order to thrive. The FFHP maintains trust with the community through collaboration and online discussions. However, organizers using post-custodial practices can ignore the Q/M if they do not account for changes to the perspectives and willingness to participate or share information with the organizers
			community members keep their physical collections	FFHP				
		Multiple Stories/Perspectives						
	FFHP collects and preserves the digitized photo collections of Flin Flon, MB community members.	Content Organizations	FFHP gathers multiple narratives and photos of events, including "duplicate" images in the index, offering multiple perspectives on topics	FFHP	These practices engage FFHP users with multiple narratives on a topic, place, or time. This means the user/community is not engaging with only one side of a story. The community is able to view, and interact, with the relationships between the different records/objects/stories because they are placed in the same locations, in the descriptions or in the comments of social media posts.	It means the original context of the collection is missing from the individual images. The creator of the photo is not prioritized, and the collections are not labelled to reflect if the name is the person who sent in the collection or the original curator of the collection or the photographer.	These practices fit the Q/M because they build a space that actively engages different stories and perspectives, even contradictory ones, in a single space. This space offers communities a chance to see multiple histories and not be limited to one "true" history. This makes it possible to build stories and relationships between images that might otherwise be separated by the when and who submitted the collection. It offers a chance to view related images that might not otherwise be seen together because they belong to two separate collections.	The practices are limited to those who are able to access the digital tools being used to collect and share the stories & narratives, thus there will be perspectives missing from the digital space. It requires some knowledge of what you are looking for when you approach the collection, therefore some accessibility is removed from the collection. It removes the context/perspective of the person who originally made the collection that was submitted to the archives (if there was a whole collection).
		narratives in descriptions	community members write descriptions of images to send in with collections. Descriptions come in the forms of microstories and narratives, and are often in first person.	FFHP	Storytelling is a care practice because it builds a relationship between the record/object/story and the owner, or the event it is depicting. It provides a chance for the community to share their history and stories in their own words and can be used to highlight the relationship between history and the community.	Consequently, there can be stories that contradict each other or escalate debates between community members in the Facebook group.	These practices fit within the Q/M because they encourage multiple perspectives and shares personal connections to the item. The FFHP community members share stories through descriptions for images and through social media where there are no limiting policies, practices, or expectation as to what counts as a story.	These practices do not fit the Q/M if these stories are collected using traditional means that are steeped in traditional power structures. i.e. interviewer and interviewee with limited questions that do not leave room for flexibility to move between answering the questions and storytelling.
			community members share stories about the images posted on FB, either posted with a photo or in the comments of another member's photo	FFHP				
		no formal archival or preservation practices	commmunity organizers do not require a specific file type or quality	FFHP	FFHP organizers maintain trust-based relationship with community members by maintaining informal description practices and preservation practices. These practices ensure community members can participate no matter their technological skills or the level of description/metadata they are able to provide to the project.	On the other hand, a lack of policies could lead to a huge collection that is difficult to manage and organize, thus making it inaccessible to the community and mitigating the care practices. It does not support long-term preservation because as lower quality files might not be preserved as well in the future, or the opposite could be true – maybe high-quality file types will be discontinued. Either way, non-standardized file types could pose preservation problems.	These practices fit the Q/M because it engages practices that are non-colonial and non-hierarchical, and it stands in stark opposition to neoliberal expectations of the archives	However, no policies or official practices also means it is not required to use feminist methods to maintain a collection that reflects the needs and desires of the community it represents. Feminist methods engage policies of open collaboration between the community and organizers.
			HMOH is a digital space for users to interact with the stories vis digtial methods, including audio stories, StoryMap, and podcast		These practices facilitate participation from community members who do not have advanced tech skills. Its helps bridge the digital divide because it lowers the requirements for participation in the FFHP.	These practices still limit the projects to community members who have access to some form of computer or listening device.	This practice follows the Q/M by facilitating access and participation for any user with any level of technological ability and or preferred way of exploring the content. This permits more perspectives to be preserved and placed in conversation together in the digital space.	This can lead to having an unmanageable number of records/objects in the collection thus making it difficult to ensure preservation or maintain the relationships between the records/objects
			FFHP community organizers use scanning, photography, and other digitization technology to digitize local, private collections	FFHP				
			community organizers accept any metadata available with a submitted collection, including no metadata	FFHP	Community organizers do not maintain formal archival practices, including provenance or respect des fonds, instead they organize the digital index by themes, bringing			These practices do not fit the Q/M because it also limits

Project/Theme	Description	Code	Care practice / participation	Limitations	Fits Q/M	Does not fit Q/M
FFHP organizers maintain trust-based relationship with community by ensuring all community participation is voluntary	FFHP community organizers created a digital index of the community members' collections, but it is organized by theme to bring together images from various collections in one digital space		instead they organize the digital index by themes, bringing multiple collections together based on the subject of the image.	The original context of the collections sent to the index is not maintained for the community members to explore.	These practices the Q/M by engaging multiple perspectives on a single theme in one digital space. This also makes it possible to preserve and view multiple versions of the same event.	These practices do not fit the Q/M because it also limits access to the various perspectives if you do not know precisely what you are looking for. With limited metadata searching keywords does not always pull all the related images.
	community organizers use an offline photo archive to preserve the original format of the collections sent to FFHP	FFHP	Community members use the index in multiple ways because of the informal practices. It is possible for uses to engage in research, find family photos, or share their own photos without needing the assistance of an archivist, or an understanding of preservation/archival practices.	The lack of standardized information can make it difficult to search the index for specific things.	These practices fit into the Q/M because the alternative archival practices encourage community members to participate and connect with the digital space via these practices.	These practices do not fit the Q/M because the community members' actions are still a result of the actions of the community organizers. Community members are not determining the best way to categorize and organize their collections.
	FFHP community members use the digital index to explore photos by theme, do research, or share their photos digitally	FFHP				
	FFHP community members use the FFHP for digital preservation of their photographs	FFHP				

Building Connections

Theme	Description	Code	Care practice / participation	Limitations	Fits Q/M	Does not fit Q/M
Connectivity — The HMS uses educational workshops, classes, and the HMF & the HMOH to connect urban and rural communities	HMS uses workshops to connect people to where their food comes from	HMOH				There are immediate effects of communication/connection on the community being represented by the objects or stories. For instance, their narrative is publicly available to anyone with access to the site. Building relationships can have negative or unintended consequences, such having your narrative challenged in a negative way. This could affect personal relationships, and the relationships between objects and the user, the audience, other objects, and the community.
	HMOH provides access to audio stories about the care-based volunteerism of the HMS, HMF, and the HMOH, and, more broadly, the community of Clearwater, MB	HMOH	HMOH uses digital storytelling/oral history to build connections between those outside the community and the community, the HMS, the HMF, and the history of the town.	There can be too many connections to maintain.	Connection creates opportunities to connect objects to a wider web of relationships through technology that increases the reach to those beyond the physical limitations of a collection	
	HMOH is a digital space for users to interact with the stories vis digital methods, including audio stories, StoryMap, and podcast	HMOH	The HMOH practices use digital methods to provide multiple access points to the content, this facilitates more ways to interact and connect with stories.	These practices still limit the projects to community members who have access to some form of computer or listening device.	This practice follows the Q/M by facilitating access and participation for any user with any level of technological ability or preferred way of exploring the content. This permits more perspectives to be preserved and placed in conversation together in the digital space.	This can lead to having an unmanageable number of records/objects in the collection thus making it difficult to ensure preservation or maintain the relationships between the records/objects
	The HMOH podcast is a curated audio experience that connects listeners to stories based on a specific theme	HMOH				
	HMOH uses an ARC-GIS StoryMap to connect listeners to the landmarks of Clearwater, MB	HMOH				
HMOH's Collaborative Ethos — Community members collaborate with HMS, HMF, and HMOH to build a project that shares the recorded oral histories about the organization	community members collaborate with Oral History Centre to build a website that shares the recorded oral histories and other digital tools for exploring the stories.	HMOH	This acts as a care practice because the community is participating in content development and building relationships between the stories and themes of the projects. The HMOH uses participatory methods through storytelling and through participation in the HMS. Participation in the HMS happens through volunteers from the local community and urban communities to lead workshops on sustainable agricultural and food preparation practices. The HMS develops relationships between urban and rural communities through their educational projects and through sharing the volunteer work using HMOH.	The community participates in developing new content specifically for the project, so the content is limited to a specific theme which could limit the perspectives based on community members ability to participate. HMOH does not provide space for reciprocity, or interacting with the content, on the website so care is limited to the ways it can enacted through the HMS and the HMF.	A participatory ethos creates a radically open collection that is developed collaboratively, either between community members or the community and a third-party institution. The process of creating HMOH was radically open, as the community determined if they project would happen and what its outcomes would be via community consultations.	Participation is necessary to a project that is based in care practices and the Q/M. Power dynamic can affect the role of participation in the project, so participation that is not engaged organically and freely could affect the results. Power dynamics could include the relationship between the project founders/organizers and the community or between the community and the third-party institution.
	Community members volunteer for events to support the town, including the Harvest Moon Festival	HMOH				
	community members participate in HMOH via an oral history interview	HMOH				
HMS organizers develop educational tools to engage urban and rural communities in the history of the region, the sustainable food culture, and the volunteerism of Clearwater, MB.	Building and maintaining local landmarks and a community walking tour	HMOH	This is a care practice because the community organizers use educational programming to connect urban and rural communities to each other, their food sources, and food production. It builds relationships between people and place, people and food, urban and rural communities. Building relationships maintains care-based actions which build the ethics of care. Workshops give students practical skills to take home and further build on these connections.	These practices do not ensure that every student that comes through will continue to, or is able to, build these skills going forward. These are often one-time connections that require further participation by the participants to continue to nurture these skills.	This fits the Q/M by engaging alternative methods for gathering and sharing stories. HMOH builds an oral history project that supports its educational principles and highlights it community work, sustainable practices, focusing the volunteerism behind of the HMF. This furthers the work of the Q/M by engaging non-conforming archival practices. They are preserving stories that highlight the community, its members, and its geographical meaning. This is work that is not being done by a larger institution as the town of Clearwater has a permanent population of approximately 65 people.	Consequently, the work is focused on educating and sharing the history of Clearwater, the HMS and the HMF, this limits the work to what is related specifically to these themes. So, finding multiple perspectives could be limited as well.
	The community works with universities on sustainable agriculture and architecture projects	HMOH				
	HMF hosted an oral history workshop to engage local historians and participants in the work	HMOH				
	Harvest Moon Learning Centre was developed by the HMS as an educational platform for sharing information and workshops about sustainable food systems	HMOH				

Collaborative Project Design

Theme	Description	Code	Care practice / participation	Limitations	Fits Q/M	Does not fit Q/M
Oral History	HMOH community members tell stories in response to an interviewer's questions	HMOH	Community members actions engage care practices by participating in the oral history project to share their stories and perspectives about different landmarks in Clearwater, MB	These practices are still structured by an interviewer and their questions, while they may be open ended questions developed with feminist theory in mind, there is still an interviewer/project bias in the types of stories being told about Clearwater, MB	The practices of community members fit the Q/M because they are engaged in participatory actions at different stages of the process. As mentioned below, community members participate in community consultations on the outcomes of the project, as well as in the oral history interviews	Consequently, the interviewers bias could limit the perspectives if they are not explicitly based in feminist methodology.
	community members volunteer for oral history interviews and responde to questions with stories	HMOH				
	HMOH also uses recordings of performances and speeches at the HMF to give listeners more info on the event	HMOH	Community organizers and the OHC develop Participant-driven content from interviews that focus on experiences and storytelling to develop a narrative. HMOH uses oral history to develop a collection of stories that highlight how the town, historical places, and the geography have played a role in developing the volunteerism of the community, and, thus, the HMS.	If it does not actively engage feminist methods in the practice it reinforces power relations (Interviewer and Interviewee) and the interview structure can force stories into a specific mold.	An opportunity to build alternative, competing, and distinct community histories through the gathering of stories from multiple community members.	It can reinforce traditional beliefs and historical records when it does not actively seek to engaged queer/ed theory and build collections that share multiple perspectives. Feminist methods are a must to reframe the archival expectations/interpretations of oral history methods
	oral history interviews with the Oral History Centre that are structured by questions but leave toom for telling stories	HMOH				
	HMOH is a tool for listening to the recorded oral histories of community members from Clearwater and the HMS	HMOH				
Community Consultations	HMS holds a community meeting on the process of an oral history project	HMOH	These are care practice because the community organizers host community consultations for the community members to participate in developing multiple aspect of the project. This can be a care practice from within the community, i.e. a community-led project, or from outside the community, i.e. a project led by an individual, or an institution, in consultation with the community. The HMOH project was developed from the results of community consultations with Clearwater, the HMF/HMS, and the OHC. This practice ensured the outcomes reflected community needs and wants.	There is a possibility for these practices to not be community led, or to be done for "show," without taking the results of the consultation to the heart of the project.	This fits in the Q/M because it builds a project through collaboration between two entities, either the community leaders and the community, or a third party and the community, and the results of the consultation are taken to the heart of the project and become the driving force of it. In this case, the project is a collaboration between the HMS community and the Oral History Centre. Community consultations were held; this is where decisions were made to determine the outcomes of the project.	Sometimes the technical skills or knowledge needed to complete a project fall outside the community and must be completed by a third party which could influence the outcomes. In this specific example, the project was developed by the OHC which will archive its own version of the project following archival principles and policies of a repository. This could influence how some people interact with the project if they find this version before the project's community website. The relationship between a third-party and the community could be taken advantage of, or the outcomes might not reflect the expectations of the community. Communication, consultation, and boundaries are necessary in this care work.
	K. Davies gives a presentation on the oral history project to Clearwater's Women's Institute	HMOH				
	HMS hosts a communmity meeting on possible outcomes of the oral history project	HMOH				
Storytelling — Community members organized the first HMF in collaboration with film makers, this led to the development of the HMS.	stories from oral history interviews are used to build other methods of interacting with the stories, such as the Arc-GIS storymap & podcast	HMOH	These practices provide access to the oral histories in multiple formats and contexts, this builds relationships and context between the user and the story. By sharing the stories in multiple formats with different types of context, the nature of storytelling is embraces as each listen can provide new details or build new relationships.	A website user might not listen to the different versions of the stories and assume that individual stories are hard truth. They might miss out on important details.	HMOH gathers stories through an oral history protocol but the OHC uses feminist-based methods/care practices to ensure they gather stories as told by the community by using open-ended questions and asking question that support the community's end goal. In this case, they ask question related to place to gather personal stories about specific locations. The process reflects the expectations of the storyteller. This can be seen in both FFHP and HMOH as they gather multiple perspectives and narratives in digital spaces and use feminist-based methods to gather the stories.	It can be difficult to set boundaries on projects as the relationship and connections can be ongoing and continuously growing and changing. For example, the HMS has grown from an annual festival into an education centre with regular workshops. Projects also need to consider how the economy, the environment, and technological development could affect the long-term outcome of the project.
	HMOH uses multiple stories and narratives to highlight the significance of specific locations	HMOH				
	HMOH organized stoies based on geographical significance	HMOH				
	the HMOH website gathers multiple interviews on specific topics and organizations in one place	HMOH	These practices bring multiple narratives and perspectives into one place (HMOH) for the audience/viewer/user/community member to access. This builds multiple connections between the place and the user as they experience stories/narrative told about different time periods.	The HMOH digital space does not allow for the addition of new narratives from the user/audience unless they act as a formal participant through the oral history project. There is no place to comment or add to the stories presented online. Specifically, there is no place to share the experience of completing the walking tour with the stories.	These practices fit within the Q/M because they assist with creating radically open collections that use multiple perspectives from different community members to highlight the founding or history of a landmark in Clearwater, MB. Stories highlight important themes but also contradict each other at certain points, but they still exist in the same space.	The digital environment can limit who is able to participate and share perspectives in the collection. HMOH does not offer opportunity to participate or collaborate on the stories that are available to the public.
	HMOH showcases connections between place and stories by organizing the webiste by landmarks	HMOH				

(Left margin category label for lower portion: Community Collaboration)

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