

Shifting Archives: Embracing Cultural Provenance and Community

Kristi Hendricks

School of Library and Information Studies, University of Oklahoma

LIS 5343 Archival Concepts and Traditions

Dr. Susan Burke

December 10, 2023

Abstract

Archival practice is an important profession that thrives on reevaluation and evolution of its traditional principles. This is considering the changing relationships between archival programs and culturally diverse communities. Central to this reevaluation is the concept of *provenance*, which is conventionally rooted in orthodox documents but now extends to the acknowledgment of "ethnicity as provenance." This expansion will help archivists think beyond the traditional means of capturing and safeguarding memory while embracing the cultural context of materials, unique voices, and the narratives of underrepresented groups.

The Whitney Plantation stands as a poignant example, dedicated explicitly to preserving the history of U.S. slavery from an African-American perspective. It is also the first and only U.S. plantation devoted entirely to the history of slavery. Through meticulous curation of succession documents and the incorporation of digitized narratives, it embodies the shift toward recognizing cultural ownership inherent in these narratives.

Beyond these singular examples, the broader archival landscape witnesses a transformative movement toward community-driven archives, seeking inclusivity and trust-building. Initiatives like the Library of Congress' efforts to preserve Black composers' legacies and the "Common Heritage" project at Georgia College & State University exemplify the importance of community engagement and inclusive archiving practices. These initiatives not only empower marginalized voices but also safeguard cultural legacies, countering the risk of catastrophic archival losses, as witnessed in archival disasters at Universal Studios and Atlantic Records.

This abstract highlight the pivotal role of archives in social justice, emphasizing the need for comprehensive representation and resilient archival practices. It underscores themes such as provenance redefinition, community-driven archives, inclusive archiving, and the preservation of underrepresented histories within the evolving archival landscape.

Keywords: Archival Practice, Provenance, Ethnicity as Provenance, Community-Driven Archives, Inclusive Archiving, Black Queer History, Cultural Preservation, Archival Disasters, Comprehensive Archival Procedures, Whitney Plantation.

Archival practice must often examine the relationship between archival programs and the communities that they want to preserve and represent. This challenge is rooted in the core archival principle of provenance, emphasizing the importance of understanding the origins and context of materials in their curation and management. The concept of "ethnicity as provenance" (Wurl, 2005, p. 71), brings to light the significance of acknowledging cultural origins and ownership, especially in the documentation of immigrant and ethnic communities. This idea calls upon archivists to rethink the concept of provenance and the traditional values that would tie the idea of provenance to only materials that a person can physically touch and classify (Wurl, 2005, p. 69). Indeed, archival practice can, in fact, expand beyond its own barriers to include ethnicity as provenance as the profession seeks to safeguard the narratives of underrepresented groups.

If archives are also a place of preservation, they are also a place of authenticity. Their authenticity is held by three factors: "*transparency of records preservation, security, and stability*" (Duranti, 1996, p. 251). Archivists act as neutral third parties who preserve records and uphold strict professional standards that enable them to be the caretakers of memory produced by other entities. Archivists, as the custodians of historical narratives, meticulously document the provenance, context, and any alterations to the records under their care. This transparency not only ensures the integrity of the historical tapestry but also allows researchers and future generations to trace the ebb and flow of information across time.

The documentation and preservation of the history of enslaved workers at the Whitney Plantation in Wallace, Louisiana, for example, help reveal the complex relationship between archival programs and the underrepresented communities they aim to represent. Understanding the origin and context of this historical narrative is fundamental to its appropriate curation and management. This approach aligns with the concept of "ethnicity as provenance," emphasizing

the importance of recognizing and respecting the cultural ownership inherent in the narratives of enslaved individuals. The Whitney Plantation is known for its special focus on slavery, rather than a glossing over of this tragic narrative. The plantation's history is part of the Atlantic Slave Trade and it seeks to preserve slaves' authentic voices without "whitewashing" and romanticizing.

The famous Oak Alley Plantation, also in Louisiana and not far from the Whitney Plantation, is known to be more "tourist friendly" where curious visitors can learn the history of this plantation, its ties to sugar cane, and learn the names of the slaves who helped keep everyday life running. Visitors are even allowed to stay overnight at Oak Alley in its cottages, complete with Wi-Fi, and have breakfast in the nearby café and souvenir shop. Overall, Oak Alley seems perhaps more biased towards its original owners' history and less that of slavery, though it at least does not ignore the fact that Black slaves performed much of the necessary physical and emotional labor to help the homestead function.

The Whitney Plantation's mission statement, located on its web page, states that it is "dedicated to the history of slavery" (*About - Whitney Plantation*, 2023, para. 1). Perhaps the plantation site could be considered a strong artifact in the archives of the history of U.S. slavery in the South. The Whitney Plantation's existence and mission statement help abolish the idea that shame should control a dominant discourse of its historical narratives and instead, present its painful and cruel past from an African-American perspective. The historical documents relating to slavery in the Whitney Plantation are succession documents that included the names of the enslaved people (*History - Whitney Plantation*, 2023, para. 9)

The author of this essay has visited the site in person as well and recalls The Wall of Honor, which includes all these slave names (along with their skills, age, and origin) and has a

very emotionally-heavy atmosphere. This wall is prominently displayed on the grounds in honor of the Africans owned by the German Haydel family, who first established the plantation in 1752. The main, money-making crop was sugarcane and the 350 slaves were charged with making molasses. Quotes from slaves can be read through cards given to patrons who tour the grounds. These quotations come from narratives that were compiled during the 1930s as part of the Federal Writers' Project (FWP), an initiative under the Works Progress Administration, later renamed the Work Projects Administration (WPA). In 2000-2001, supported by the Citigroup Foundation, the Library of Congress digitized the narratives and scanned 500 photographs, over 200 of which were previously unpublished (*About this Collection*, n.d., para. 1).

The grounds of the Whitney Plantation also contain artifacts of slavery to help invoke and recapture a physical memory of the enslaved, rather than through quotations alone. By utilizing these physical remnants, the Whitney Plantation aims to transcend the limitations imposed by illiteracy and oral history (Maloof, 2017, p. 4), offering visitors a visceral encounter with the harsh realities of slavery. In this way, it serves public memory, especially the U.S. public memory that goes beyond monuments (Golańska, 2020, p. 142). Some of these dehumanizing artifacts, which are on the plantation grounds for visitors to see, include metal slave-holding pens (where insubordinate slaves were kept and made miserable by the sun-scorching conditions), large sugar kettles, and seven non-insulated cabins. The slave cabins, rather than being stationary objects to look at from a distance, encourage visitors to step through their entries and see what it was like from the inside looking out.

It is hard to say how accurate these invocations could be without eyewitness testimony, however, there are records of freed slaves returning to Whitney to buy back family members. They were able to afford to do so through the earning of tips for skilled labor, such as through

blacksmithing and animal husbandry (Bitikofe, 2021, para. 10). The mobile audio guide that the author used to explore the grounds educated the listener about how harvested sugarcane had to be heated in the above-mentioned kettles and the juices were to be poured from one kettle to the next, which was dangerous and even potentially fatal work. However, in the loss of slaves due to death, more could simply be purchased.

While explicit mention of dedicated and explorable archives tied to the Whitney Plantation could not be found readily by this essay's author, the meticulous curation of succession documents, digitized narratives from the Federal Writers' Project, and the incorporation of artifacts suggests a behind-the-scenes archival effort. The way history is presented at the Whitney Plantation is likely derived from archived documents and archival practice. This shows how archives and telling the stories of overlooked histories in museums are closely connected.

Archives can wield significant political power and give voice or oppression to a collective group. The Whitney Plantation's modern-day owner, John Cummings, made it clear he was not interested in turning the plantation into just another wedding destination. Cummings, who has been sensitive to the abuses of power against Black people (and helped to get the Audubon Park swimming pool in New Orleans opened to Blacks), said, "If someone is going to deny someone rights simply because they have the power to do it — well, I'm interested," he explained. "I'm coming, and I'm going to bring the cannons" (Amsden, 2015, para. 10). The Whitney Plantation celebrated its opening on December 7, 2014.

The legalized violence against Black slaves contributed to the wealth of the antebellum American South and perhaps the U.S. overall. These slaves mostly came from West Central Africa and numbered some 2.5 million (Golańska p. 153, 2022). Apart from plantations that

document oppression, there are also thorough archives to help record the slave experience. The records of those housed by the [Xavier University of Louisiana Library's Slavery and Freedom Collection](#) in New Orleans can help forward the notion of social justice. This collection is a digital archive that contains digitized and explorable hand-written documents about slave records in Louisiana, dating from 1784 to 1860 (Xavier University of Louisiana, 2023). Among the documents are police reports, slave sale receipts, affidavits on runaway slaves, and much more. [One such interesting piece](#) is an affidavit written in French about an enslaved man who led a revolt and was now being requested to be kept in jail, dated 1812. Another digitized and unsettling [piece](#) written in French is a receipt for chained slave labor that was signed by the Mayor of New Orleans, Augustin Macarty, in 1816. By making these materials accessible, the collection becomes a catalyst for education and awareness, encouraging a deeper understanding of historical injustices while inspiring empathy. Interestingly, in other slave-owning states like South Carolina, whites came to find over time that they were outnumbered by slaves and often feared revolt (Bostick, 2014, p. 19).

Institutions like slavery and the archival work to remember them at one time might have had clinical and professional unbiased goals. However, archives are becoming more of a voice for social justice for they can wield so much power (Schwartz & Cook, 2002, p. 2). An example of an archive dedicated to the documentation and preservation of materials that illuminate the history and culture of the American South is the Southern Historical Collection at the University of North Carolina at Chapel Hill (UNC). This historical collection includes a community-based archive that “partnered with historically underrepresented history keepers in telling, sharing, and preserving their stories” (Community-Driven Archives, 2023 para. 1). Within this community-based collection, diverse voices and narratives converge, providing a nuanced and

comprehensive understanding of the American South. The Southern Historical Collection at UNC actively engages in the collection of primary source materials, such as letters, diaries, photographs, and oral histories, to capture the multifaceted aspects of Southern history. This is important because archival activities, including how records are described and kept, can influence, and potentially distort the understanding of social justice and human rights movements. For instance, the classification, euphemizing, or intentional obscuring of acts and victims within the records can impact the way historical events are remembered or interpreted (Wood et al., 2014, p. 398).

The digital exhibitions and collections at UNC in the Southern Historical Collection are highly educational and inclusive. They range from Narratives of Queer Identity to Slavery and the Making of the University. Within the latter, one can find historic documents that help give the story to those slaves, freed persons of color, and college servants who contributed work in the university's antebellum period. [This](#) digitized document discusses the bill of sale of two Black teenagers named Joe (male) and Dinah (female). Both were only about 13 or 14 years old. This item is connected, on the website, to a finding aid with information for users, processing information, subject headings, scope and content, and a contents list.

In the exploration of underrepresented narratives, it is essential to delve into the intricacies of marginalized histories, particularly those that have been systematically overlooked or sidelined. Discussions around the Narratives of Queer Identity offer insights into the historical complexities faced by Black individuals whose experiences often remained marginalized or omitted from mainstream historical records. This insight highlights the challenges in preserving and representing diverse identities within archival practices, emphasizing the interconnectedness of Black queer history with the broader landscape of underrepresented narratives.

The Narratives of Queer Identity collection in the UNC Southern Historical Collection contain printed materials from their Rare Book Collection. These materials take the form of novels to serials. The novels in [this](#) collection, for example, represent a vital means of self-expression in a time when same-sex love was grounds for social stigma and discrimination (*Queer Narratives in Novels*, n.d., para. 1). The significance of these materials extends beyond literature; they contribute to a broader understanding of societal attitudes, legal frameworks, and the cultural shifts surrounding queer identity. In a historical context where same-sex love faced severe social and legal consequences, these novels become powerful artifacts, embodying both personal and collective struggles for acceptance and visibility. Some of these novels include: *Orlando* by Virginia Woolf and *Maurice* by E.M. Forester. Equally as important was the rise of gay and lesbian print media. Literary magazines, especially in the 1970s, allowed the queer community to thrive and keep each other updated on gay liberation developments and movements.

The printed media gave Black women, too, a voice, as they were often shunned by publishers. One such [example](#) is the digitized front cover of the magazine *Conditions*, dated 1979. It is a periodical of writings done by women, with a special focus on lesbian women. This particular issue is dedicated to Black women's issues. Especially popular upon its release, the magazine went beyond typical distribution methods. The team behind *Conditions* offered free copies to women who were incarcerated or institutionalized, recognizing the importance of reaching marginalized and often overlooked audiences. Additionally, the magazine made a deliberate choice to include advertisements solely for women's businesses, contributing to the economic empowerment of women within the community (*Pink Press*, n.d., para. 4).

However, is the strive to archive Black experiences, such as Black queer experiences, also making Black queer history too mainstream? Archival practices are not only about the preservation of historical records but also about the ways in which those records are curated and interpreted. While keeping archival records interpreted and in logical order, are gay and/or lesbian people in the Black community being left out? Are any components of their history being sanitized by leaving out the range of their sexuality?

This, in part, is a component of a discussion in a public conversation with Ronald Cummings, who interviewed Ajamu and Courtney McFarlane. This interview took place at ArQuives in Toronto (formerly the Canadian Lesbian and Gay Archives) in 2018. Ajamu is a prominent visual artist and archivist, recognized for his work in rethinking archival activism within the context of Black queer history. Courtney McFarlane is an artist and activist, notably contributing to documenting the political and cultural activism within Black LGBTQ communities, challenging narratives that marginalize the history of Black queers.

The concept of "promiscuous archiving" as discussed (McFarlane & Cummings, 2020, p. 518), by Ajamu and Courtney adds a layer of complexity to the traditional notions of archiving. The term "promiscuous" is deliberately chosen by Ajamu and Courtney to challenge preconceived notions and encourage a more expansive understanding of archives. They elaborate on how the exploration of joy and desire, particularly within Black queer communities, challenges conventional archival norms. Standard archival practice leaves out the range and explicitness of Black queer sexuality and seems to avoid sex altogether (McFarlane & Cummings, 2020, p. 588). By emphasizing joy, desire, and the explicit aspects of Black queer sexuality, 'promiscuous archiving' calls for a reevaluation of archival practices that historically

avoid discussions of sexuality. This reexamination aims to counteract historical omissions and promote a more comprehensive and inclusive narrative within archival records.

With the risk posed by archival practice on non-inclusive norms, have there been any initiatives done that especially focus on the preservation of Black memory in the name of inclusivity? One good starting place to look are initiatives like the "Inclusive Description Working Group" at Princeton University's Library Special Collections. This collection exemplifies the proactive measures taken within specific institutions to address the risks associated with non-inclusive archival practices. This group focuses on enhancing archival descriptions with a keen eye on cultural sensitivity, particularly concerning the representation of women in Latin American collections.

For example, last autumn, Carolina Meneses, an archival resident, teamed up with Chloe Pfindler for an important project. They worked together to find and improve how we name women in our Latin American collections. Before, these women were only known by their husbands' names or as anonymous wives, mothers, or daughters. Carolina and Chloe aimed to change that (Suárez, 2021, para 3). By actively engaging in archival redescription efforts, this initiative aims to critically reassess the role of archivists in creating respectful and inclusive descriptions that honor the individuals and communities represented in the collections. This speaks to the importance of how archives are proactive in the representation of individuals within their collections, especially those historically marginalized.

Engaging in community archiving practices represents another impactful way to diversify archives. By collaborating with nontraditional archival institutions, this approach broadens the scope of historical materials available. Unlike collections where predominantly white creators overshadow marginalized groups, community archiving gives voice to these marginalized

communities, as they have a direct link to the records and the stories within them. This practice challenges conventional notions of whose history holds importance, shifting the focus from prominent organizations or individuals to the records of ordinary people. Collaborating with these communities requires a departure from traditional collecting methods, as seen in The University of North Carolina's Southern Historical Collection's Community-Driven Archives project, which champions a shift from a top-down to a community-driven approach in archival practices (Suárez, 2021, para 5).

The "Common Heritage" project at Georgia College & State University in Milledgeville stands as a great example of an academic institution's wonderful commitment to preserving local community history. Georgia College & State University, located in Milledgeville, Georgia, a community of fewer than 20,000 residents, emphasizes its dedication to community engagement in its strategic plan, evident in its Carnegie Community Engagement classification. Virtual interviews with key personnel like Croft and Jessamyn Swan highlight the Ina Dillard Russell Library's extensive efforts to collect, curate, and preserve Milledgeville's unique historical narratives (Makula & Turner, 2022, p. 259). The library's mission reflects the importance of documenting the region's history and ensuring diverse community experiences receive historical recognition.

With funding from a \$12,000 grant, the "Common Heritage" project focuses on knowledge in the community. They are collecting stories and documents from people in the area, making digital copies of personal artifacts like photos and papers. They have also held workshops and discussions with local experts, which is a great example of a library instilling community involvement. COVID-19 slowed progress to a degree, but the project is still going strong. Melvin Baymon Sr., who is a big part of the project, believes it is crucial to tell different

stories from the community's past, especially to inspire the younger generation and help everyone feel proud of their roots (Makula & Turner, 2022, p. 261). The project's goal is to honor the important role the Black community has played in the area's history, recognizing those who might not have gotten the spotlight before and encouraging everyone to see the value in their own stories.

While the “Common Heritage” project is an excellent example of what community archives can do and be, what exactly is the definition of a community archive? There seems to be no precise definition, despite efforts to define it (Mattock & Bettine, 2023, p. 52). This lack of a precise definition leads to challenges in differentiating between community-led archival efforts and those initiated by professional archives. As a result, experts find it difficult to fully comprehend the unique and intricate aspects that distinguish community archives from other types of archives. This complexity presents a challenge for scholars in articulating the distinctive characteristics and ownership structure of community archives. Even though words like "engagement," "local," and "participatory" show how communities get involved in archives, these ideas are not fully linked with how communities engage in other academic or public projects.

The evolution of the term "community archives" has led to its use as a catch-all phrase encompassing diverse archival collections, often linked to specific communities. Despite a wide array of descriptive terms used—ranging from "local history archives" to "identity-based" initiatives—the distinction between community archives and similar endeavors remains unclear. Instead of defining community archives by these varied characteristics, one perspective suggests defining them by their level of engagement with the community they serve. Interestingly, this

debate has not fully integrated into the broader conversation about community engagement models within archival discourse (Mattock & Bettine, 2023, p. 54).

However, community archives play a pivotal role in fostering trust through their participatory nature and community-centered approach. By actively involving community members in the archival process—whether through oral histories, collaborative curation, or shared decision-making—these archives establish a sense of ownership and inclusivity. This engagement not only acknowledges diverse narratives but also validates community experiences, reinforcing trust in the preservation and representation of their histories. Moreover, by democratizing the archival process, community archives empower individuals to contribute, curate, and interpret materials, giving them a true say in how their stories are told. This active involvement fosters mutual respect and understanding, ultimately nurturing trust between archival institutions and the communities they serve (Mattock & Bettine, 2023, p. 56).

Following the exploration of how community archives foster trust and inclusivity through active community involvement, it is also important to note their interconnectedness with the preservation of cultural legacies, particularly within the realm of music. Much like community archives involve and empower communities, initiatives such as the Library of Congress' collection on Black composers actively engage in preserving the rich heritage of marginalized musicians. This collection safeguards important pieces from Black composers, songwriters, and arrangers. Some outstanding pieces in the collection are first edition music scores by 18th-century composer Joseph Bologne, Chevalier de Saint-Georges (1745-1799). These include six string quartets, six violin sonatas, and a sonata for two violins (*Black Composers and Musicians in Classical Music*, 2022, para. 5). They also include the first piece of music printed in the United States by an African American composer—*A Collection of New Cotillions* by Francis

Johnson (1792-1844) and many more items in the catalog, which are discoverable, in part, by call numbers and a resource guide. This collection from the Library of Congress will help bridge the historical gaps, amplifying the voices of underrepresented composers and musicians, thereby enriching the professional field of archives, and acknowledging their profound influence on music history.

With the work that archives and their professionals undertake to preserve the musical legacies of past performers like Joseph Bologne through more recent years, precious artifacts may be lost forever. Artifacts that add to the cultural legacy of unrepresented groups, like the Black community. For example, one vital example of the importance of archives and their vital practice can be seen in what was lost in reading about the fire at Universal Studios Hollywood on June 1, 2008. The fire occurred on a New England movie set and resulted in the destruction of a significant portion of Universal Studios' archives, which included archives from Universal Music Group (UMG). Despite construction workers following safety protocol, a newly-shingled roof caught fire roughly 40 minutes after their departure when a remaining hot spot reignited, leading to the fire. Part of these destroyed archives included an extensive catalog of music by artists from various genres, spanning decades of music history. Estimates suggest that hundreds of thousands of master recordings from numerous artists, possibly reaching back to the 1940s, were lost in the fire. Some of the recordings lost included those by renowned musicians such as Louis Armstrong, Fats Domino, Duke Ellington, Etta James, Ella Fitzgerald, Chuck Berry, and so many more. Although the actual number of items said to be lost was well over 100,000, this is likely a conservative figure. Sadly, there was no comprehensive inventory in the archive to be sure and thus, only the estimated financial loss can be surmised (Rosen, 2019, para. 14). The master tapes of many forgotten artists in the music genres of jazz, classical, blues, and others

were also lost to flame. This is in part due to the UMG being such a prominent figure in the music industry. UMG and Universal Studios are both subsidiaries of the larger entertainment conglomerate, Universal Music Group's parent company, Vivendi. Fires like this can disrupt the kind of listening utopia that music lovers can take for granted. Without a comprehensive, and well-documented archive to take seriously musicians' master recordings, it is possible we may lose them forever, along with the history of groups that are less well-known and unrepresented. The modern music industry offers diverse formats for songs. Music distribution has evolved from vinyl records, commonly known as long play (LP) records, to CDs, then to digital formats like MP3 files. Today, alongside physical formats, music is widely accessed and consumed through streaming platforms, marking a significant shift in how people enjoy music. However, first, and most precious, is the master copy (Rosen, 2019, para. 34).

In the past, recordings, revered and obscure alike, met their demise through callous handling, disposal, and storage practices. Another tragic fire, this one at Atlantic Records in 1978 stands, as a poignant example. Thousands of session reels, alternate takes, and unreleased master recordings, showcasing talents like Aretha Franklin and Ray Charles, were lost. Astonishingly, these invaluable archives were seen merely as a nuisance, their worth vastly underestimated. This unveils the industry's then shortsightedness, showcasing how the relentless pursuit of current hits overshadowed the preservation of a rich musical legacy, only realizing the true value of these lost recordings after the irreplaceable was lost forever (Rosen, 2019, para. 65).

In the intricate world of archival practice, the relationship between archives and the communities they seek to represent holds profound significance. Rooted in principles like provenance and transparency, archivists navigate a delicate balance between preserving history and embracing cultural ownership. The Whitney Plantation stands as a vivid testament to the

nuanced challenges faced in acknowledging and appropriately curating the narratives of underrepresented groups. Its dedicated focus on the history of slavery, illuminated through documents, artifacts, and the emotional 'Wall of Honor,' confronts the painful past without whitewashing. This commitment not only reshapes the dominant narrative but also shatters the notion that shame should dictate historical discourse.

The tragedy that befell Universal Music Group's archives in the 2008 fire at Universal Studios Hollywood echoes a larger narrative of archival misfortunes. It also stands as a testament to how important comprehensive archival procedures are. Without an inventory of processed items, documented accession practices, and meticulous disaster preparedness, invaluable cultural artifacts and historical records face the risk of irreparable loss. Archival practice relies on thorough documentation that can be repeated after the initial archivist (s) is gone. The loss of hundreds of thousands of master recordings, spanning decades of musical history and featuring legendary artists like Louis Armstrong, Ella Fitzgerald, and Duke Ellington, exemplifies the fragility of historical preservation. This tragic event only pushes for the urgent need for sound archival practices and a fundamental shift in perspective, recognizing that archives are not just repositories but the caretakers of human memory and what society finds valuable.

Furthermore, initiatives like the 'Common Heritage' project at Georgia College & State University exemplify the transformative power of community-driven archives, revealing untold stories and giving rise to voices traditionally overlooked. The continued and never-ending evolution of archival practices, from embracing promiscuous archiving to inclusive description efforts, gives note to the ongoing struggle for comprehensive representation and inclusivity. While challenges persist in defining community archives, their role in fostering trust, preserving cultural legacies, and championing marginalized histories is undeniably crucial. In essence, the

exploration of these diverse archival aspects echoes a powerful truth: archives are not just repositories of history; they are living testimonies to the resilience, diversity, and the determination of humankind.

References

- About - Whitney Plantation*. (2023). Whitney Plantation. Retrieved November 22, 2023, from <https://whitneyplantation.org/about/>.
- About this Collection*. (n.d.). Slave Narratives from the Federal Writers' Project, 1936 to 1938. Library of Congress. Retrieved November 7, 2023 from <https://www.loc.gov/collections/slave-narratives-from-the-federal-writers-project-1936-to-1938/about-this-collection/>
- Amsden, D. (2015, February 26). Building the first slavery museum in America. *The New York Times*. <https://www.nytimes.com/2015/03/01/magazine/building-the-first-slave-museum-in-america.html?smid=url-share>
- Bitikofer, S. (2021, June 2). "Whitney Plantation: Telling the story of the enslaved" [Blog post]. *Belle on the Battlefield*. <https://belleonthebattlefield.wordpress.com/2021/06/02/whitney-plantation-telling-the-story-of-the-enslaved/>
- Black Composers and Musicians in Classical Music: An Introduction*. (2022, June 21). Library of Congress. Retrieved November 22, 2023 from <https://guides.loc.gov/black-composers/introduction>.
- Community-Driven Archives. (2023). *About Us*. University of North Carolina Libraries. Retrieved November 17, 2023, from <https://blogs.lib.unc.edu/community-driven-archives/about-us/>
- Duranti, L. (November 1996). Archives as a place. *Archives and Manuscripts*, 24(2), 242-255.

Golańska, D. (2020). Against the “Moonlight and Magnolia” myth of the American South. A new materialist approach to the dissonant heritage of slavery in the US: The case of Whitney Plantation in Wallace, LA. *Muzeológia a Kultúrne Dedičstvo*, 8(4), 137-160.

History - Whitney Plantation. (2023). Whitney Plantation. Retrieved November 7, 2023, from <https://whitneyplantation.org/history/>.

Makula, A., & Turner, L. (2022). Toward engaged scholarship: Knowledge inclusivity and collaborative collection development between academic libraries and archives and local public communities, *College & Research Libraries*, 83(2), 246-277.

Maloof, T. (2017). *Freedom fighters: What we need is action*. Bendon, Inc.

Mattock, L. K., & Bettine, A. M. (2023). Situating community archives along the continuum of community-engaged archival praxis: Autonomy, independence, and the archival impulse. *Archival Issues*, 42(1), 47-70.

McFarlane, A., & Cummings, R. (2020). Promiscuous archiving: Notes on the joys of curating Black queer legacies. *Journal of Canadian Studies*, 54(2-3), 585-615.

Pink Press. (n.d.). Queer Narratives. UNC University Libraries. Retrieved November 17, 2023, from <https://exhibits.lib.unc.edu/exhibits/show/queernarratives/pinkpress>

Queer Narratives in Novels. (n.d.). University of North Carolina Libraries. Retrieved November 18, 2023, from <https://exhibits.lib.unc.edu/exhibits/show/queernarratives/novels>.

Rosen, J. (2019, June 11). The day the music burned. *The New York Times*.
<https://www.nytimes.com/2019/06/11/magazine/universal-fire-master-recordings.html>.

Schwartz, J., & Cook, T. (2002). Archives, records, and power: The making of modern memory. *Archival Science*, 2(1-2), 1-19.

- Suárez, A. (2021, March 22). Diversifying the archives. This side of metadata. *Princeton University Library Special Collections Technical Services*.
<https://blogs.princeton.edu/techsvs/2021/03/22/diversifying-the-archives/>.
- Wood, S., Cifor, M., Gilliland, A., Carbone, K., & Punzalan, R. (2014). Mobilizing records: Reframing archival description to support human rights. *Archival Science*, 14, 397-419.
- Wurl, J. (2005). Ethnicity as provenance: In search of values and principles for documenting the immigrant experience. *Archival Issues*, 29(1), 65-76.
<http://www.jstor.org/stable/41102095>.
- Xavier University of Louisiana. (2023). *Slavery & freedom Louisiana*. JSTOR. Retrieved November 15, 2023, from <https://www.jstor.org/site/xavier-university-of-louisiana/slavery-freedom-louisiana>