Creative Works
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This work was carried out as a part of the Robert E. Kennedy Library’s Creative Works department, which consists of Catherine J. Trujillo and jaime ding, with contributions from Adriana Popescu.

We acknowledge, above all, that these ideas and projects were created upon the traditional lands of the yak titʸu titʸu yak tiłhini, Northern Chumash Tribe of San Luis Obispo County whose homelands we are guests.

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# CONTENTS

Who We Are

Our Focus on Systemic Inequities

Launch Build Deploy: Project Overview

Our Immersive Approach

Meet the Digital Publishing Research Fellow

**Build Phase: a two-year pilot**

Stage 1: Research

What We Learned in Stage 1:

Stage 2: Prototypes

Multimodal Scholarship

Common Language

Stage 3: Platform

**Deploy Phase: Poly Publishing**

Stage 4: Deploy!

Stage 5: Consult and Promote

Partner With Us

Authorship and Positionality
WHO WE ARE

Kennedy Library’s Creative Works department supports alternative approaches to scholarship with a commitment to amplify underrepresented topics and voices. We do this by shaping, sharing, and fueling stories with collaborators in art, exhibits, and digital publishing. We do this on the lands of yak titʸu titʸu yak tiłhini, the Northern Chumash tribe, upon which we are grateful guests.

The Digital Publishing program through “Poly Publishing” aims to enhance access to Cal Poly scholarship through a digitally immersive, interactive system that focuses on collaboration, accessible approaches, and recognition of individuals’ places within structural systems. This structural solution brings inclusive practices, equity, and justice to the forefront of scholarly publishing at Cal Poly — centering historically underrepresented identities, perspectives, and creativity.
OUR FOCUS ON SYSTEMIC INEQUITIES

Standards for selecting, validating, and sharing academic research may seem to be objective, but they are not. Academic publishing is not an exception to white supremacist culture, where dominant paradigms favor white scholars. These systems within the publishing industry promote inequities, such as excluding underrepresented scholars in citation practices. Scholars of color and their scholarship are often disregarded and uncredited. Hence, the Digital Publishing Pilot is a structural solution that points towards not only the representation of such scholarship, but also changing the inequities of such systems.

Using past projects from the Faculty Exhibit Program as prototypes, the pilot aims to demonstrate how scholarship can be transformed into digital publications that merge with current publishing systems on and off campus. At a polytechnic university where scholarship is already so varied, the validation of such scholarship can provide opportunities for nontraditional scholars, especially for those voices who have been largely underrepresented in the past.

Through understanding systems of publication, peer review, retention, tenure, and promotion, professional associations, archives, metadata standards, altmetrics, and dissemination of scholarship (such as open access), establishing best practices and policies for nontraditional publishing will widen the expectations and ideals in academic publishing. These systems have historically been built to fit a standard; hence, nontraditional formats or scholarship or styles of writing, have not been accepted as valid publications—a crucial part of the retention-tenure-promotion process for faculty. There have been decades of scholarship, including recent corroboration by the National Academy of Science of the United States of America, that prove patterns of discrimination within publishing systems. Scholars of color, among them Barbara Smith, bell hooks, and recently, Christen A. Smith’s #citeblackwomen, have pushed boundaries of scholarly practices but they remain the exception rather than the rule.

Locally at Cal Poly, our faculty of color have not only had to perform above and beyond in serving on diversity committees and mentoring the few students of color, but also have often had their nontraditional scholarship questioned and dismissed, a phenomenon described in the anthology Unwritten/Written,
In order to undo the systemic oppressions that are inherent in publishing, race is a foundational place of inclusivity. Working against anti-Blackness inherently addresses intersectional forces of oppression. The ideas of intersectionality are fundamental to many Black feminist scholars work, simply because they must: classist, ableist, sexual identity discrimination are intertwined with antiracist work. We are working against, as bell hooks puts it, “an imperialistic, capitalistic, white supremacist patriarchy,” and to separate these forces from one another does not do any of them justice. Our active antiracist pedagogy envelops a system in which we create policies, practices, and procedures to promote racial equity. This antiracist stand disrupts the underrepresentation of Black, Indigenous and people of color scholars and others from diverse backgrounds, and removes barriers for publishing.

Project Overview

In August 2019, we launched our Digital Publishing Pilot working with our donor-funded Digital Publishing Research Fellow, Jaime Ding, to raise the visibility and enhance access to Cal Poly scholarship by transposing the immersive onsite exhibits generated by faculty and students into a digital representation. As we embark on the second year of Kennedy Library’s Digital Publishing Pilot, we are already looking toward the future. We invite you to learn about our current pilot and our future goals.

Build: A two-year pilot
(August 2019 - July 2021)

This current two-year pilot aims to raise the visibility and enhance access to Cal Poly scholarship by transposing the onsite exhibits created by faculty and students into digital representations, specifically to amplify underrepresented voices and scholarship. The intent is to share scholarship produced and guided by the principles of being transparent, accessible, and accountable to local communities and networks.

Deploy: Our Future Goals

The third-year extension for the pilot sets out to deploy these digital technologies and systems to transform how nontraditional scholarship (e.g. an immersive exhibit) is expressed, assessed, disseminated, and preserved. The deploy phase launches our Poly Publishing Program — an immersive, interactive system led by the Digital Publishing Fellow — which focuses on collaboration, recognition of people’s places within larger social systems, and equitable publishing practices, as a structural solution to bring inclusive practices, equity, and justice to the forefront of scholarly publishing at Cal Poly.
“As a Japanese American born in Tokyo but raised across Pennsylvania, California, Oregon, and Yokohama, I have always struggled to identify my own sense of “home.” The longest I’ve spent at one school is three years; through the years of bouncing between Japan and America, I am used to feeling like an “other” in spaces I only partially inhabit.” — Laura Akatsu Kuffner (CAED, ARCH ‘23) From, “Feeling Home at Cal Poly.” Photo: January 2020. Jett Witlin/Kennedy Library.
Our immersive approach to exhibits and digital publishing are based on a participatory model where experiential learning and digital technologies converge with design, content, and shared experiences, resulting in interactivity with scholarship that is reciprocal with both the author and the audience. An example is from the 2020 exhibit *Impact: The visual communication of information*, an exhibit that focused on the diversity of visual communication created by students, faculty, and staff across the university. For her “Feeling at Home at Cal Poly” installation, Laura Akatsu Kuffner (CAED, ARCH ’23) explored data visualization through her personal lens based on the idea of cultural duality (or lack thereof) at Cal Poly. She invited the exhibit audience to question: “Do you feel at home here? What does ‘home’ even mean?” The installation experimented with the concept of “feeling at home” as both a geographic sense of belonging and abstract feeling of safety and comfort. “Feeling at home” was an open-ended prompt exploring the places, mindsets, and communities where underrepresented students feel a sense of belonging or safety at Cal Poly—where their identity is valued.
MEET THE DIGITAL PUBLISHING RESEARCH FELLOW

jaime ding
In August 2019 Creative Works officially launched Kennedy Library’s research fellowship welcoming Jaime Ding as the Library Digital Publishing Research Fellow. Jaime Ding has wide-ranging experiences both digital and not, communicating with visual languages, working in archives, and facilitating object study in gallery spaces. She received her Bachelor of Arts in History from Princeton University, and master's degree in arts from the Bard Graduate Center of Decorative Arts, Design History, and Material Culture in New York City. Her study within the digital humanities sector has experimented with interactive web-based approaches to generate narrative around cleanliness and equity through the historical exploration of public trash cans on the streets of New York City (to explore, visit www.nyctrash.info). Additionally, Jaime taught in a number of gallery and museum spaces across New York City, including the Bard Graduate Center Gallery and the Museum of the City of New York, which influenced how she utilized virtual platforms that used mapping technologies, archival systems and apps, and led interactive digital projects during her study with the Bard Graduate Center.

Digital Publishing Research Fellow Jaime Ding presents during the 2019 Cal Poly “Teach-on.” Photo: Celeste Roberts/Kennedy Library.
The Digital Publishing Pilot Framework aimed to complete the work of producing a system, platform, and more in three distinct stages over the course of two years. Currently in the midst of Stage two, the three stages lay out the foundation, test out the concepts, and continue to work towards the Deploy Phase.

**Stage 1: Research**  
*Fall Quarter 2019 (Completed)*

This project has required full campus collaboration. We began to shape our collaborative spirit by connecting with Kennedy Library faculty, students, and a multi-disciplinary group of faculty and staff from Cal Poly’s six academic colleges and various centers (such as the MultiCultural Center), offices (such as the Research and Economic Development Office) and hubs of expertise on campus (such as the Center for Expressive Technologies). We observed their workflows, their networks, and the social justice work already happening on campus.

The key purpose of cross-campus networking was to explore and understand the challenges involved in launching the Digital Publishing Pilot; these conversations provided starting points in researching the history and context of digital academic publishing. Such research opened up questions for the Pilot, including:

- **Publishing**: What does it mean to publish digitally? Additionally, how can these digital publications provide publishing credit for faculty as well as students?
- **Accessibility**: What does it mean to be accessible online? Who are our audiences, and what needs do we need to take into consideration?
- **Platforms**: What platforms are available, and which platforms would be best for publishing these exhibitions digitally? Which open access platforms and systems, if any, should be used?
- **Preservation and Sustainability**: How can this system of digital publishing be sustained, technically (infrastructures), monetarily (funding systems) and intellectually (copyright/intellectual property framework)?
This visualization shows the digital tools and needs of faculty members across Cal Poly, categorized by the College and department. Jaime spent time with a variety of faculty members who may have been interested in the project, discussing their approaches to how to use digital tools and what further resources they may need. “Faculty Data” By Jaime Ding on 18 Oct 2019. https://public.flourish.studio/visualisation/783449
What We Learned in Stage 1:

- The publishing pilot needs to be flexible, as a tangible, living system in order to be able to adapt as technologies evolve. As an open source system, we can license this system with Creative Commons 4.0, which allows the system to be shared and adapted, with credit.

- Accessibility includes not only considering ADA-guided different abilities, but also scholarship in the form of language, institutional boundaries, tone, disciplinary boundaries, visual arguments.

- Is a “platform” simply a website that allows putting in assets in certain ways? We have come to define a “best platform” not in the terms of a set of code, but rather a system that is flexible enough to be adapted to a number of website formats. In searching for the best platform, simpler is better: Wikipedia, a democratic format, is preferred as a more equitable, collaborative, full attribution based practice, versus a system that needs additional technological skills for scholars, like Manifold, or a version of a content management system, like are.na.

- Ohio State University Digital Publishing Librarian Melanie Schlosser defined digital scholarship as: “research and teaching that is made possible by digital technologies, or that takes advantage of them to ask and answer questions in new ways.” We have expanded on this definition and recognize that for Cal Poly, publishing digitally encompasses any story made available online.

- Publishing credit also means looking into systems of assessment, evaluation, and how faculty and students do ‘earn’ credit: publication, peer review, retention, tenure, and promotion, professional associations, archives, metadata standards, altmetrics, and dissemination of scholarship (such as open access), establishing best practices and policies for non-traditional publishing will widen the expectations and ideals in academic publishing.

- Our work can be sustained as a model reflected within a larger system in the library and Cal Poly and with external support from grants and private funders.

These efforts are confirmed by the growing demand on campus for digital publishing. They emphasize the two key elements of our eventual success: a set of principles that govern this evolving paradigm and the nimble technology to meet the demand in alignment with the principles.
Digital Publishing student assistant Isabela R. Presedo-Floyd (Art ‘20, Graphic Design concentration) and Jett Witlin (Art ‘22, Photography & Video Concentration) both contributors to a few of the library’s faculty exhibit program publishing projects. A vital element and standard for the Digital Publishing Pilot is to ensure students will receive publishing credit as well, especially those students who may be contributing in non-writing formats such as graphic design, photography, illustration, and art direction) —highlighting the labor that goes beyond just written words. Though publishing credit for faculty is the priority because the professionalization of ideas have created barriers in academic publication systems for livelihoods, the project aims to acknowledge contributions from all persons, no matter what educational status they find themselves at.
Stage 2: Prototypes

Fall Quarter 2020 – Summer Quarter 2020

Various publishing platforms were explored and tested. These included: Pubpub, neocities, Wiki.Zoho, MediaWiki (used by HCommons), Canvas, Moodle, prismo.io, Are.na, Flourish, Beaker Browser, Scalar, glitch, Figshare, Adobe Publish, Scholastica and BePress, in addition to platforms that require stronger software integration, such as Quire and Manifold.

Prototypes were also drawn out, playing with the idea of layers, ‘doll-dress up,’ and a game board. The concept of “layers” formed from pushing against the default linearity that often happens on websites, an idea materialized from reading “QueerOS: A User’s Manual.” From this research, a process map will be shown to inform further prototyping stages. The process map will be a visual bibliography that can trace the paths of ideas that went into the digital publishing pilot: a tree of citations that can point towards how one source connects, leads, or influences another.

Building on the foundation of Stage 1, the program’s Stage 2 begins with a definition of best practices, standards, and workflows for the proof of concept of publishing previous faculty exhibits in Kennedy Library. This includes establishing models of codes of conduct, reassessment of multimodal scholarship, and ensuring a common language to describe digital scholarship. Important to the overall project will also be to identify strategies for future funding, open access, and long-term sustainability.

“Magic Awesome Thing!”
This game board not only mapped out the Digital Publishing Pilot at its halfway mark, but also required using the framework of a game (players, pieces, rules) to do so. Photo: February 2020. Jaime Ding/Keannedy Library.
Multimodal Scholarship

In this student-centered approach the students identified learning styles most relevant to their own learning and growth. The core of this multimodal scholarship provides many forms to inspire learning in meaningful ways within and across disciplines. An example is from the 2020 exhibit Impact: The visual communication of information. Drawing from a multitude of methods in courses and activities across the campus, the exhibit displayed the influences of visual communication in fields ranging from statistical data and geography, to art, design, and engineering, to performance and physics. “Languages of Motion” was a project inspired piece that demonstrated how geometry, continuity, and time come together through dance, and come around to see them stand on their own. The installation was a cross-disciplinary student collaboration by Emily Chung (ARCH ‘22), Jett Witlin (ART ‘22), and Theatre and Dance students. Their modalities included videos, flip books, and images that showed patterns of meaning that were visual, gestural, tactile and spatial.

“Common language” refers to the work it takes to establish a common vocabulary for a digital publishing platform. Because language in the digital sphere itself is so in flux, the Digital Publishing Pilot prioritizes taking the time to determine the best language to set standards (what is 'platform,' for example?) This vocabulary building requires building of community. As such the Digital Publishing Research Fellow started a working group of library colleagues to crowdsource together the beginnings of a glossary, with the goal to publish it on the Poly Publishing platform.

Photo illustration: jaime ding/Kennedy Library.
The spring 2014 faculty exhibit *Objects of Affection* embodied polyvocal scholarly activities. Perspectives and expertise from a range of different student and faculty collaborators helped tell the story of families featured in the Re/Collecting Project, an online archive and ethnic studies memory project of California’s Central Coast directed by Grace Yeh, associate professor of ethnic studies. Students from Architecture and Engineering worked together to research, conceptualize, and build the modular components of the “Filipino Love Stories” section so that it could travel easily, fitting into the trunk of a car in stacked fashion. Photos: April 2014. Kennedy Library.
Stage 3: Platform
Summer Quarter 2020 – Spring Quarter 2021

During Stage 3, WordPress will be used to develop multi-format, multi-audience, multi-output publishing approaches for polyvocal scholarly activities, focusing on the priority project: Objects of Affection. This onsite Kennedy Library exhibit featured the personal papers of Central Coast families as part of an online archive and ethnic studies memory project. Though WordPress is the chosen platform, the publishing approach should be flexible enough to be able to translated easily to other platforms.

Campus collaborators will inform how this prototype is deemed successful using such criteria as scholarly engagement and assessment (which we are still co-defining), following the criteria of the Retention, Tenure and Promotion processes, as well as community engagement beyond the peer review groups in the RTP process. These recommendations will be presented in a multi-format report as a demonstrable example of creating a digital publication, to be complete by the end of the Spring Quarter 2021.
DEPLOY PHASE: POLY PUBLISHING
(July 2021-June 2022) stages 4-5

Dissemination, outreach, and the establishment of the Poly Publishing Program.
Stage 4: Deploy!

Summer Quarter 2021 - Fall Quarter 2021

This stage and next endeavor introduces our “Deploy Phase” focused on dissemination, outreach, and the establishment of the Poly Publishing Program.

By showcasing and promoting the digital incarnation of Objects of Affection, outreach will continue to faculty, staff and students across campus to advise and seek collaborations for future projects to be included in the library’s digital publications program. This part of the project will ultimately be key to its overall sustainability as it develops additional collaborators and works closely with Kennedy Library faculty to expand networks both on and off campus to create a community to normalize our non-traditional methods of scholarship. We will work closely with campus communications and marketing to develop a finely tuned marketing plan for student, faculty, and community audiences.
Stage 5: Consult and Promote
Winter Quarter 2021 – July 2022

This final stage will see the full establishment of the Poly Publishing Program as the campus resource to consult and promote antiracist, visually impactful storytelling forms. The program will consist of the following three key elements:

- Faculty Exhibit Program: Our exhibits program is faculty-led and serves as an experiential learning experience for students. This program uniquely highlights the interests and talents of faculty through onsite exhibits, which create an alternative to the traditional modes of presenting academic scholarship and research. Aspiring to be inclusive and collaborative, the faculty-driven exhibits encourage the exchange of ideas that embody a variety of curatorial and conceptual approaches. The program aims to foster collaboration, student engagement and discovery through partnerships with faculty, students and members of the Cal Poly community; highlighting the scholarly and creative work of faculty and students from across the colleges at Cal Poly.

- Digital Publishing: As faculty exhibits continue, the scholarship will be published on the Poly Publishing platform to allow discoverability, preservation and access to the ephemeral exhibitions. The Digital Publishing Fellow will play a key part in incorporating best practices and standards for antiracist peer review and ensuring key assets of each project are preserved for digital publication.

- Teaching and Instruction: The Digital Publishing Fellow will consult, create, and deliver workshops about digital publication processes, including various methods of assessment of multimodal scholarship, equitable citation practices, and sustainability methods. A key function will be to continue to expand conversations and ideas about collaborative, inclusive digital scholarship on and off campus and to create a ‘menu’ of digital tools to align accessibility, sustainability and legitimacy practices. This will include collaborating with other Kennedy Library programs, such as GIS, Data Visualization, Digital Commons, Digital Projects Lab, as a newly formed central digital publishing hub to support effective problem-solving, innovation, and collaboration for faculty and students.

- Through the dissemination of this latest form of digital research and its long history of using state of the art technology in the teaching, learning and research, the project will share ideas with other institutions aspiring to continue to play a leadership role in the digital world of learn by doing.
Partner with us:

Together, we can give a voice to underrepresented scholars, non-traditional scholarship, the pedagogy of Learn by Doing and the unique collaboration of students and faculty for which Cal Poly is known.
The ultimate deliverable from this work will be to place Kennedy Library on a path towards a more equitable future. Together, this work will position Cal Poly at the forefront in digital publishing, joining early visionary universities who are embracing technology to create a more inclusive scholarly community.
AUTHORSHIP AND POSITIONALITY

Department

The Creative Works team fully acknowledges that simply professing to promote “accessible digital publishing” does not change the systems of inequity that higher education standards are built upon. This resource hopes to lessen the digital divide by providing access to scholarship, but we acknowledge that the materialities of creating digital scholarship does not always contribute to solving the inequities that the digital divide is built upon: our digital technology contributes to the empire of capitalism, and we hope that these stories inspire ways for change.

Adriana Popescu

Dean of Library Services, Robert E. Kennedy Library
(she/her/hers)

A cisgender, able-bodied, married, straight white woman, first-generation immigrant, Adriana was born and raised under a communist regime. She started her education in Romania and continued the life-long journey of learning at elite institutions like Princeton University and Rutgers University. Trained as a civil engineer and librarian, she also worked at elite institutions (Princeton, Notre Dame) where she witnessed attempts (some successful, some not) to make higher education more inclusive and diverse. Adriana is committed to transforming academic libraries, both physically (the building) and socially (systems, resources, culture). With perseverance, passion, patience and failures, Adriana is continuously learning how to be an effective ally and aims to practice ascetic antiracism.
**jaime ding**

*Digital Publishing Research Fellow, Creative Works, Robert E. Kennedy Library*

*(she/her/hers)*

A cisgender, able-bodied, straight, east Asian American woman of color, born to immigrant parents and raised in the public education system of Baton Rouge, Louisiana, Jaime is trained in interdisciplinary histories of objects, specifically trash and its relation to whiteness, and museum education. She came to these interests through the luxury of private education systems of liberal arts schools like Princeton University (received a history and visual arts degree) and the Bard Graduate Center (received a masters of arts in decorative arts, design history, and material culture). She loves trash very much, wants to value that which is not valued, thinks about ideas of beauty, cleanliness, and circulation, and follows and frames her work with Black feminist scholarship.

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**Catherine J. Trujillo**

*Curator, Creative Works, Robert E. Kennedy Library*

*(she/her)*

Originally from East Los Angeles, curator Catherine Trujillo was guided into the arts by her maternal grandmother who raised her and who celebrated their ancestors and cultural heritage from New Mexico. Catherine self-identifies as a cisgender, colonized-white-passing, able-bodied, Chicanx, gringateca who comes to academia without traditional higher-ed credentials or degrees. She uses a Xicanisma and BIPOC feminist lens as a way to enact radical change. She does this work with collaborators and colleagues to name, question and intervene in racism within the arts, academia, and communities. Her lived-experiences and background in community engagement have shaped her academic career within museums, archives, and libraries growing her expertise in the stewardship of cultural histories, storytelling, publishing and design. Her work focuses on creating long-standing contributions to the cultural life of the community, with a commitment for the preservation and dissemination of underrepresented voices in history and art.