

Latin American and Caribbean Documentary Memory in the Digital Age

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Introduction

Digitization occupies a salient place in the evolving information landscape of Latin American and Caribbean studies, primarily supporting academic research and teaching in the field, but equally important for providing broad-based engagement with information resources by non-academic communities throughout the hemisphere and around the world. Foregrounded in open-access models and principles of national and international collaboration, Latin American and Caribbean studies research collections based in North American memory institutions have adopted digitization with the objective of meeting the information needs of both academic and non-academic users in the digital age.

This essay examines the main contributions of five open-access primary resources digitization projects that have been created to support the study of Latin America and the Caribbean within the last decade as part of a collaboration between institutions in the United States, Latin America, and the Caribbean: the *AHPN: Archivo Digital del Archivo Histórico de la Policía Nacional de Guatemala*; *Brasil: Nunca Mais digit@!*; *Archivo Mesoamericano*; *Digital Archive of Latin American and Caribbean Ephemera*, and the *Digital Library of the Caribbean (dLOC)*. The essay provides an overview of each project, describing not only the unique contents that have been preserved and made freely accessible via the Internet, but also the innovations and novel contributions introduced by these projects in various realms—from project governance to description methodologies, from innovative search functionality to availability of previously inaccessible cultural, historical and ephemeral materials as well as human rights documentation. We also try to situate these projects within the broader context of digitization initiatives in memory institutions, addressing key issues in the literature: inter-institutional collaboration; funding and sustainability; preservation and curation of endangered content; access and ethical issues surrounding privacy and the involvement of originating communities or stakeholders; copyrights and permissions; and the debate on the interaction between archives, memory, and power. We close with a discussion of lessons learned in how to

undertake and manage digitization projects, address ongoing challenges, and consider future directions for these kinds of initiatives.¹

Digitization: Background and Foreground

Systematic digitization initiatives among academic and research libraries in North America can be traced back to the mid-1990s. This was certainly the case among members of the Association of Research Libraries (ARL), the prominent non-profit organization of research institutions based in the United States and Canada. A membership survey taken in 2006 shows that digitization activities among ARL institutions steadily increased throughout the second half of the 1990s, accelerated during the turn of the century, and continued to grow, though at a slower pace, afterward. In 2006, the majority of survey respondents (66 out of 68, or 97 percent) stated that they were involved in digitization activities at some level.² These findings are consistent with other surveys conducted during the same period on the adoption of digitization by U.S.-based academic libraries.³ While the original motivations for implementing digitization in most institutions included both the preservation of library materials and improving access to collections, over time digitization for access has become the predominant motivation. Digital creation has come to be seen as an adequate strategy to bring greater visibility to and, more explicitly, greater use of library collections.⁴

Similar patterns are broadly present in the development of digitization activities coordinated by North American academic libraries in the field of Latin American and Caribbean studies. The *Brazilian Government Documents* project and the *Presidential Messages* database project were two of the pioneer digital projects in the field. These two successful initiatives were established in the mid-1990s as a result of larger collaborative endeavors between national and international institutions with funding principally derived from private grants. Funded by the Andrew W. Mellon Foundation in 1994 and coordinated by the Latin American Materials Project (LAMP), a cooperative initiative administratively based at the Center for Research Libraries (CRL),⁵ the *Brazilian Government Documents* project is a digital collection of official serial documents issued by the national government as well as by provincial governments in Brazil.⁶ Composed of page images of publications that go back to the nineteenth century, the freely accessible database was an early experiment with digitization from microfilm.⁷ Likewise, the *Presidential Messages* database consists of official publications, in this case documentation from the office of the presidents of Argentina and Mexico, covering the period from the early nineteenth century to the present.⁸ This initiative was supported by the Latin Americanist Research Resources Project (LAARP).⁹ As with the Brazilian collection, *Presidential Messages* involved remediation from microfilm to digital format. Due largely to high costs of rekeying text, the quality of microfilm images, and the state of development of Optical Character Recognition (OCR) software available at the time, project managers opted for simple interfaces that delivered very basic search functionality. Essentially collections of page images, none of these early databases are full-text searchable. Individual pages or sections of text in a volume are linked to the table of contents or an index where available. Both initiatives, however, share an overriding objective: to provide online access to materials of significant research value that were scarce, in some cases fragile or deteriorating, and often scattered in various locations.

As forerunners, *Brazilian Government Documents* and *Presidential Messages* reveal core features present in the subsequent, more advanced digitization endeavors that are the focus of this article. Inter-institutional collaboration, access and preservation as project objectives, support for open and free access to online content as well as substantial reliance on external sources of funding are all elements that continue to characterize more recent digital activities among academic libraries. Nevertheless, the five projects to be reviewed below belong to what we might conceivably call a second generation of digitization initiatives. The digitally reformatted materials accessible through these portals represent a wide range of media from conventional text-based sources such as official publications, historical newspapers, and archival manuscripts to non-text content such as photographs, maps, artifacts, and audio and video materials. In contrast to first generation initiatives, these online portals provide users with sophisticated tools that transform the portal's search functionality, a result of the combination of new technologies with rich descriptive metadata and flexible processing workflows to manage and curate digital content. In their respective ways, these projects represent remarkable models for preserving and providing open access to the documentary memory of the hemisphere.

AHPN: Archivo Digital del Archivo Histórico de la Policía Nacional de Guatemala

Even though its existence had for decades been denied by Guatemalan authorities, personnel from that country's Procurador de los Derechos Humanos (Office of the Human Rights Ombudsman) accidentally discovered in 2005 a vast archive of abandoned files that documented in extraordinary detail the activities of that country's Policía Nacional (National Police) from 1881 to 1997, the institution having been disbanded as required by the peace accords ending Guatemala's thirty-six-year civil war that were signed the year before. Throughout the second half of the twentieth century, the Policía Nacional had been a collaborator and enforcer in the government's brutally repressive counterinsurgency campaign that, led by the army, ended the lives of more than 200,000 people.¹⁰ Officially named the Archivo Histórico de la Policía Nacional de Guatemala (AHPN), or National Police Historical Archive of Guatemala, and since 2009 under the custody of the Archivo General de Centroamérica (General Archive of Central America) (Guatemala's national archive), the AHPN revealed the inner workings of the Policía Nacional and the government's engine of repression. Hundreds of thousands of internal communications, identification records, personnel lists, complaints, reports, orders, operational plans, surveillance photographs, logs to investigation files, and many other types of documentation started to shed light on decades of government surveillance, control, persecution, and elimination of political opposition.¹¹ The archive gave Guatemalan society the opportunity to discover what had occurred to many of those killed and disappeared during the conflict, to prosecute perpetrators of human rights abuses, and to start a process of recovery of the historical memory of their country.¹²

To help turn that opportunity into a reality, soon after discovery the AHPN launched a massive and risky effort to preserve, catalog and digitize the approximately 80 million pages of records that constitute the archive and make it one of the largest unexpurgated repositories of police files ever made available to human rights investigators anywhere in the world. Many foreign governments, international cooperation agencies and organizations from around the world have collaborated with the AHPN in this endeavor by

providing substantial financial and political support as well as equipment, technical assistance and specialized training.¹³ As a result, more than 19 million pages have been cataloged, digitized and made available as of 2016, with more being added as progress continues.¹⁴ To safeguard the integrity of the information as well as the security of the individuals who work at the archive, all of the data is permanently protected in four separate digital repositories that serve as backup centers. They are located at the AHPN's facilities, at the headquarters of the Archivo General de Centroamérica, at the Schweizerisches Bundesarchiv (Swiss Federal Archives), and at the University of Texas at Austin.

In addition to serving as one of the backup centers, the University of Texas at Austin (UT) has closely collaborated with the AHPN by hosting and maintaining since 2011, the *AHPN: Archivo Digital del Archivo Histórico de la Policía Nacional de Guatemala*, an open-access website that makes all of the documents digitized to date and transferred by the AHPN available for consultation.¹⁵ The collaboration has permitted the AHPN to fulfill one of its most fundamental functions: to offer public access to the information contained in the documents that it holds.¹⁶ Thanks to this collaboration the documentation is available without restrictions to representatives from public entities and human rights organizations in Guatemala and elsewhere prosecuting cases of human rights abuses, to families and friends of the killed or disappeared who seek the truth of what happened to their loved ones, and to journalists, scholars, historians, students and independent researchers everywhere.¹⁷

The AHPN digital archive hosted by UT mirrors the physical archive that remains at and are preserved in the facilities of the physical AHPN in Guatemala. In conformance with professional archival principles, it respects the original order of the physical archive and reflects the administrative structure of the Policía Nacional. To find documents within the millions of pages already available through the site, the bulk of which were produced between 1960 and 1997, users must browse through the hierarchical structure of the archive in a manner analogous to working with the physical archive. Keyword searching capabilities are limited as most of the images in the database have little accompanying metadata and the available name index is small. The website does offer various resources to assist researchers, including brief introductory instructions and sample search strategies, an in depth user guide with examples of how to locate specific types of documents, finding aids integrated into the structure of the archive which describe each category of records, and a link to the electronic publication of *From Silence to Memory*, an essential source for understanding the organizational structure and functions of the Policía Nacional.¹⁸

The deployment of the *AHPN: Archivo Digital del Archivo Histórico de la Policía Nacional de Guatemala* and the international collaboration that made it possible represent a remarkable example of the post-custodial archival model that has been adopted by the UT Libraries and in particular by its Human Rights Documentation Initiative.¹⁹ In contrast to the traditional acquisition model where a resource rich institution, often a U.S.-based university research library, takes physical custody of an archive in order to preserve it and facilitate access to its content, the post-custodial archival model seeks instead to establish a collaborative relationship where the original custodian retains physical and intellectual custody and provides digital copies to partners with the resources and technical expertise necessary to provide long-term preservation and access. In practical terms, the post-custodial model implemented at the UT Libraries means that digitization and description of the documentation is conducted onsite by the original custodian and the

partner library provides the technical resources required for long-term digital preservation and access. The original custodian does not only contribute content and labor, but also subject expertise and knowledge of their own material that will be positively reflected in the quality of the descriptive work and that will greatly aid future users of the archive. The partner library in return helps to build preservation capacity, provides technical assistance and training in archival best practices, and may even provide digitization equipment. It also provides the infrastructure required for long term preservation and access.²⁰

As has been noted by Theresa E. Polk, the Benson Latin American Collection's Post-custodial Archivist, the post-custodial approach can be particularly suitable to human rights archival documentation. The traditional acquisition model can often be less palatable to holders of human rights records who are understandably reluctant to relinquish custody of their materials as that option may not only disrupt their programmatic and operational needs, but could also represent a loss of cultural and historic patrimony.²¹ The success of the *AHPN: Archivo Digital del Archivo Histórico de la Policía Nacional de Guatemala* helps to make a strong case in favor of the post-custodial archival model as a preferred approach in such cases and represents an extraordinary example of the benefits that it can bring to the partners involved.²²

Brasil: Nunca Mais digit@l

Brasil: Nunca Mais digit@l is an open-access initiative that provides access to official human rights documentation related to the Brazilian military dictatorship era (1964–1985).²³ In this partnership between Brazilian and international institutions, the Latin American Materials Project (LAMP) has played a long-standing role in the preservation and dissemination of this remarkable collection. *Brasil: Nunca Mais* is the name given to a singular collection of the official records of political trials from the military regime that ruled Brazil for two decades. These official records expose flagrant human rights violations perpetrated by Brazilian authorities since the start of military rule in 1964 up to 1979, when an amnesty law was introduced, paving the way for a carefully controlled transition to democratic rule. Public disclosure of these records provided undeniable evidence of the widespread and systematic use of torture by the Brazilian regime against political opponents.

The content and existence of this documentation is unique. In his comparative study of military regime justice systems, *Political (In)Justice*, political scientist Anthony Pereira asserts that there is no comparable archive to *Brasil: Nunca Mais* in Argentina or Chile, countries that also endured repressive military regimes during the same years.²⁴ The collection consists of 707 political trials from the Supremo Tribunal Militar (Superior Military Court). With the connivance of the civilian judiciary, the Brazilian military regime established a parallel court system to try political opponents. The Supremo Tribunal Militar served as the court of appeal for civilians accused of breaking the national security law. According to Pereira, the existence of this military court system gave the dictatorship the appearance of legality, fairness, and due process.

The riveting story behind the origins of the *Brasil: Nunca Mais* project is worth retelling here, if only briefly.²⁵ These documents were secretly copied from the original files stored in the archives of the Supremo Tribunal Militar in Brasília. This top-secret operation lasted nearly six years and was coordinated by Cardinal Paulo Evaristo Arns,

Archbishop of São Paulo, and the Reverend Jaime Wright of the Presbyterian Church/USA in Brazil. Active in the human rights movement under the dictatorship, these religious leaders had direct knowledge of the political violence routinely practiced by the authorities. Through their work with human-rights lawyers, they learned that the court files included detailed accounts by defendants in the form of sworn testimony on acts of torture practiced against them while in custody. They realized that accessing and disclosing this kind of evidence would bolster human rights advocacy. Cardinal Arns and the Reverend Wright enlisted a small team of trusted lawyers to access records of the Supremo Tribunal Militar. Most of these lawyers were involved in the defense of political prisoners seeking protection under the amnesty law passed in 1979. Under the law, defense lawyers were permitted to retrieve the court files from the tribunal for a period of twenty-four hours to prepare their cases. The project coordinators used this opportunity to reproduce, first via photocopying, then reformatting, more than one million paper copies into 543 rolls of microfilm, the complete set of 707 political trials archived in Brasília. The World Council of Churches based in Geneva financially supported the project from beginning to end.

Analysis and dissemination of the stunning findings from the *Brasil: Nunca Mais* project unfolded along two tracks. The most important track, known as Project A, is the authoritative report published in twelve bound volumes analyzing state-sponsored political torture from various perspectives.²⁶ Three of the twelve volumes consist of excerpts drawn from actual sworn testimonies in the court files of victims describing instances of torture. Other volumes identify the victims of torture by name as well as the names of individual torturers, including information on military judges, medical examiners, informants, officials and collaborators of the repressive apparatus. Documented cases of deaths resulting from torture as well as cases of forced disappearances are the subject of another volume. A massive compilation of statistical data about the 283 different types of torture that emerged from the court documents forms another volume.

While Project A serves as a meticulously organized index to the collection of 707 complete court cases from the Superior Military Court archive, Project B was conceived as a book publication that summarized the main findings for a wider readership. Written by professional journalists under the supervision of Reverend Wright and originally released in Brazil by Editora Vozes in 1985 under the title *Brasil: Nunca Mais*, this book is today considered a foundational moment in the construction of the social memory of the crimes of the Brazilian dictatorship.²⁷ The book instantly became a best seller and retains its status as one of the most important non-fiction works published in Brazil.²⁸ The English-language edition, *Torture in Brazil: A Report*, appeared in 1986.²⁹

Concerned with the uncertainties of the transitional period that began in 1979, the project organizers decided to send the complete microfilm set and other Project A materials abroad for safekeeping. Initially, microfilm, computer files, and other important documentation generated by the project were sent to the headquarters of the World Council of Churches in Geneva. The complete paper copies of the 707 cases plus a set of the physical, twelve-volume report *Brasil: Nunca Mais* were donated to Arquivo Edgard Leuenroth at the Universidade Estadual de Campinas (Unicamp), the State University of Campinas. Twenty-five bound copies of Project A were distributed to human rights organizations, libraries, and universities within Brazil and abroad. Cardinal Arns, however, wanted to find a permanent home for the materials that had been sent to Switzerland. He was interested in finding an academic institution that would make this material widely

available for research. This prompted Reverend Wright to contact academic institutions in the United States. In 1987, Wright agreed to donate the collection of 543 rolls of microfilm to the Latin American Materials Project (LAMP) at the Center for Research Libraries (CRL) in Chicago.³⁰

In 2011, the São Paulo regional office of the Ministério Público Federal, or Federal Prosecutor's Service, contacted CRL to explore a cross-institutional collaboration to digitize the complete set of microfilm rolls of *Brasil: Nunca Mais*.³¹ An autonomous institution within the Brazilian government, the Federal Prosecutor's Service has constitutional powers to protect the public interest and other fundamental rights in Brazil.³² For years, the São Paulo office has been active in human rights litigation involving claims from citizens persecuted by the military regime. Specifically, Brazilian officials asked LAMP to fund the cost of duplication of the complete collection of 543 rolls. LAMP enthusiastically agreed to collaborate, paying for the creation of duplicate negatives of the complete collection, the ideal medium for digital reformatting. The main Brazilian institutional partners—the Ministério Público Federal (Federal Public Ministry), the Arquivo Público do Estado de São Paulo (Public Archive of the State of São Paulo), and Armazém Memória—coordinated the complete digitization operation, allocating additional resources and funding for the project, using the copy of the microfilm set that LAMP provided. The full-text searchable database uses indexing and text recognition software developed by DOCPRO, the Brazilian information technology firm that has created software used in digital initiatives of the Biblioteca Nacional (National Library of Brazil) and other prominent academic institutions in Brazil. The site is hosted on servers managed by the Ministério Público Federal in São Paulo.³³

In the open-access digital portal, the original *Brasil: Nunca Mais* core collection of court cases and Project A report has been enhanced with additional sources. This new content includes both text and non-text materials. Among the text-based materials, the collection of records from the World Council of Churches consists of correspondence related to planning and funding the *Brasil:Nunca Mais* project, review articles and press clippings from the Brazilian and international press addressing the impact of the publication of the book *Brasil: Nunca Mais*, and reports from national and international human rights organizations on political violence in Brazil during the period of military dictatorship. Unpublished documents and reports regarding denunciations of arrests, torture, killings and forced disappearances collected by the Comissão Justiça e Paz de São Paulo (Commission for Justice and Peace) from the Archdiocese of São Paulo have also been digitized and made available via the online portal. Previously inaccessible, the information offers glimpses into Cardinal Arns' early work in human rights advocacy prior to his involvement with *Brasil: Nunca Mais*. Non-text materials include videos of filmed statements by key figures in the planning and development of the project, including lawyers Eny Raimundo Moreira and Luiz Carlos Sigmaringa Seixas, as well as Luiz Eduardo Greenhalgh and Paulo Vannuchi who contributed chapters to the book publication.

Other enhancements to *Brasil: Nunca Mais digit@l* include a new finding aid that provides abstracts (*sumários*) of relevant information for each of the 707 legal cases in the collection.³⁴ Organized into six sections, each abstract provides the names of the defendants, the nature of the charges levelled against them, court rulings, and other key information that helps explain the stages of a case as it went through the military court bureaucracy. Crosslinks to the digitized court cases facilitates easy access to the original source from which the information was retrieved. Significantly, the data and findings

204 The Future

originally collected for Project A were subjected to a comprehensive review by a team of researchers at the Pontifícia Universidade Católica in São Paulo.³⁵ This review has determined that data from fourteen legal cases was not entered into the database created by the original team of investigators who produced the Project A report. Several factors may account for this gap in the original data. As noted, the project unfolded under very precarious conditions. Copies of some court records became available at a moment when data processing and analysis was already too advanced to add additional information. Other factors could have been the poor quality of the photocopies as well as inconsistent and incomplete data in the military court records themselves.

Over the years, the *Brasil: Nunca Mais* documentation deposited at Unicamp's Arquivo Edgard Leuenroth has been the most heavily used collection at the prominent repository specializing in Brazilian contemporary history.³⁶ This collection has supported usage by both academic and non-academic constituencies. Numerous documentaries, books, and graduate theses have been written using these records. Researchers have explored a broad range of topics related to student and labor mobilization and leftist movements during the dictatorship era.³⁷ In recent years, non-academic use has increased due to the passing of financial reparations laws. Victims of political persecution by the military dictatorship and their relatives have been referencing these documents to back up legal claims for reparations from the Brazilian government.³⁸ Reportedly, as many as 325 consultations by researchers and individuals were recorded from 1987 to 2003.³⁹ Since the launching of the *Brasil: Nunca Mais digit@l* portal in 2013, boosting visibility and wider access to the collection, the use of these records has increased exponentially as shown by a recently released report from the São Paulo regional office of the Ministério Público Federal especially furnished to the authors of this article.⁴⁰ In the period from September 2013 to August 2016, website traffic metrics show a total of 125,953 visits to the site by as many as 83,772 unique visitors. Pageviews, the total number of pages accessed or viewed on a site (and another key metric), totaled 285,154 in this three-year period. This important metric is helpful to understand both the quality of the content accessible via the site as well as the usability or ease of navigation on the site. That pageviews more than doubled the number of visits to the portal in a three-year period is a respectable indicator of the productive interaction that users have had with the content on the portal. Furthermore, 2.7 million documents were downloaded in the same period. Additionally, data about the geographic location (countries and cities) from which a session originates reveals the impact that digitization has had on facilitating greater access and visibility to these remarkable records. While the overwhelming majority of the sessions originate within Brazil, the open-access portal has been accessed by users from all corners of the world. Significantly, *Brasil: Nunca Mais digit@l* served to anchor the work of the Comissão Nacional da Verdade (CNV), the National Truth Commission, established by the Brazilian government in 2012 to investigate the human rights abuses committed in the country between 1946 and 1988, with particular attention to post-1964 events.⁴¹

Unveiling the crimes of the military dictatorship was the core mission of the original *Brasil: Nunca Mais* project. From the beginning, however, this mission had broader pedagogical motivations. The right to truth and the right to memory were deemed critically important principles in the construction of a democratic society. The digitization project stems from the same motivation. As stated on its site, *Brasil: Nunca Mais digit@l* seeks “to provide education for historical memory, for the development of social relations fore-

grounded in human rights.⁴² Reproduction of the material available through the online portal is authorized, provided that the original source is quoted and *Brasil: Nunca Mais digit@l* is acknowledged. No formal permissions requests are necessary to use any of the materials on the portal.⁴³

Archivo Mesoamericano

A collaboration between Indiana University (IU) and three leading research and memory institutions in Central America and Mexico, *Archivo Mesoamericano* is a searchable digital archive of rare contemporary historical and ethnographic video materials based on the collections of the Latin American partners: the Instituto de Historia de Nicaragua y Centroamérica (IHNCA) (Institute of History of Nicaragua and Central America), based in Nicaragua; the Museo de la Palabra y la Imagen (MUPI) (Museum of Word and Image) in El Salvador, and the Centro de Investigaciones y Estudios Superiores en Antropología Social (CIESAS) (Center of Higher Research and Studies in Social Anthropology) from Mexico.⁴⁴ *Archivo Mesoamericano* combines two interrelated but originally distinct projects, the Central American and Mexican Video Archive (CAMVA) and the Cultural and Linguistic Archive of Mesoamerica (CLAMA) into a single online portal. While CAMVA focused on digitization of historical and ethnographic video materials, CLAMA sought to digitize audio and photographic sources relating to minority languages and cultures held by partner institutions in Mexico and Central America.⁴⁵ Funding for this multi-year digitization initiative stemmed from the short-lived Technological Innovation and Cooperation for Foreign Information Access (TICFIA) program managed by the U.S. Department of Education.⁴⁶ Created in 1999, TICFIA promoted the use of new electronic technologies as a means to improve the quality of education in the United States through better access to a wide-range of international instructional and research resources. During its existence, TICFIA funded nearly forty projects dealing with different world regions, including nine projects specifically focused on Latin America and the Caribbean.⁴⁷ The abrupt and premature ending of the TICFIA program in 2011 thwarted the completion of the CLAMA project as originally envisioned.

While a few video recordings go back to the 1970s, the bulk of the individual video titles represented in *Archivo Mesoamericano* were filmed during the 1980s. This period in Central American history was marked by profound political struggles as well as by social and economic transformations. The triumph and travails of the Sandinista Revolution in Nicaragua and the emergence of a guerrilla movement in El Salvador stand out as perhaps the most salient phenomena in the region. Though spared from the political turmoil that caused rifts in the isthmus, Mexico was nonetheless shaken by social and economic instability. The impact of these transformations on Mexican rural populations of predominantly indigenous background often resulted in land loss, social dislocation, and accelerated migration, particularly external migration to the United States.

Traces of the impact of these transformations on people's lives were captured on film, providing unique first-hand perspectives on the rise of social movements led by women, students, peasants, and workers. Similarly, the videos provide unparalleled access to social and cultural aspects of the everyday lives of communities in the Mexican and Central American countryside. Reflected in these filmed materials are religious and folk ceremonies and rituals, civic celebrations and official commemorations, as well as *saberes tradicionales*, or traditional knowledge and practices now recognized as intangible

cultural heritage, such as traditional medicine, that are amenable for linguistic and ethnographic analyses.

Although cultural, political, and social themes predominate in the digital video collection, the scope and provenance of the content in *Archivo Mesoamericano* is very diverse. Only the Mexican video materials were originally conceived with a clear scholarly or educational objective. These were collected in the course of research conducted by CIESAS-affiliated anthropologists mainly working in rural regions of Chiapas, Oaxaca, and Veracruz. In contrast, the materials contributed by both IHNCA and MUPI come from a variety of sources, including raw footage and documentaries produced and/or collected by media organizations (television and radio networks) in both Nicaragua and El Salvador.⁴⁸

A full review of the remarkable video content digitally available in *Archivo Mesoamericano* is beyond the scope of this article, but a few highlights deserve attention. Two good examples of depictions of intangible cultural heritage in Mexico are the documentaries *Saberes de las parteras indígenas en los Altos de Chiapas* and *K'in Santo ta Sotz'leb* (or *Día de Muertos en la Tierra de los Murciélagos*). Filmed in 2004, the first documentary explores the work of indigenous midwives in the highlands of Chiapas in southern Mexico and efforts to keep the practice alive through formal training programs led by the Organización de Médicos Indígenas del Estado de Chiapas (OMIECH) (Organization of Indigenous Physicians of the State of Chiapas). The documentary is narrated in Spanish with segments in Tzotzil, a Mayan language spoken in southern Mexico. The other, *K'in Santo ta Sotz'leb* shows how Tzotzil families from Zinacantán in Chiapas prepare for the Day of the Dead, one of the most important religious celebrations in their community.

Several landmark documentaries produced by Radio Venceremos, the media arm of the insurgency during the Salvadoran civil war (1980–1992), have been digitized and made accessible through *Archivo Mesoamericano*. Filmed in guerrilla-controlled zones, works such as *La decisión de vencer* (1981), *Carta de Morazán* (1982), and *Tiempo de audacia* (1983), explore the process of revolution in El Salvador, providing powerful visual testimonies of the struggle.⁴⁹ Another important set of video materials covers the Esquipulas process, the series of negotiations that led up to the peace accords that brought an end to the armed conflicts in Central America.

During the Sandinista period, prominent Nicaraguan authors and intellectuals were politically active. Celebrated poet Ernesto Cardenal and novelist Sergio Ramírez occupied key government positions, the latter as Vice President, the former as Minister of Culture. The digital archive contains speeches and interviews by both writers on the occasion of cultural and political events during the 1980s. Also available is a rare filmed speech by Julio Cortázar upon accepting the Orden de la Independencia Cultural “Rubén Darío” (Rubén Darío Order of Cultural Independence) award in 1983. Established by the Sandinista government, the honor recognized Cortázar “for his intellectual position in agreement with the yearnings for freedom of Latin American peoples and his profound identification with the Sandinista popular revolution.”⁵⁰ A key figure in the Latin American literary boom, Cortázar was a staunch and eloquent advocate of leftist and progressive political movements.

Beyond the creation of a freely available regionally-focused digital video archive of previously inaccessible materials, *Archivo Mesoamericano* introduced innovative technological approaches for the digital preservation, annotation, and discovery of video col-

lections. The Digital Library Program at IU Libraries developed the open-source software that made this innovation possible, combining video segmentation with annotation capabilities. The software was originally developed for the *Ethnographic Video for Instruction & Analysis Digital Archive (EVIADA)*, a collaborative digital preservation initiative supported by Indiana University.⁵¹ Two TICFIA grants permitted enhancements to the segmentation and annotation capabilities of the software to support teaching and learning in an online environment, a key component of the program's guidelines. Two back-end software tools that are particularly innovative are the Annotator's Workbench and the Controlled Vocabulary Manager. The Annotator's Workbench enables curators to divide video files into segments, representing scenes, specific actions or events in a timeline structure that are then annotated and described using metadata. Stored in the Controlled Vocabulary Manager, the metadata, or the terms used to describe the content of the video collection, are seamlessly imported into the Annotator's Workbench. This controlled list of search terms draws from various sources, including the Autoridades de la Biblioteca Nacional de España, Library of Congress Subject Headings, and the UNESCO Thesaurus. The annotations for each scene or event provide relevant historical, social, and cultural explanations as well as the institutional provenance of each particular video that places the material in context. End-user navigation in *Archivo Mesoamericano* is available in two modes: standard keyword searching and browsing by nine distinct categories, including event, geographical location, personal names, institutional provenance of the materials, and subject. Furthermore, each title in the digital video collection has been professionally cataloged and all of this content is discoverable via online library catalogs such as IU's IUCAT and WorldCat, the union catalog managed by OCLC. The assignment of a persistent uniform resource locator (PURL) to each video title ensures continuous access to it as online resources migrate and change location on the Internet.

In relation to permissions, *Archivo Mesoamericano* has adopted a very flexible policy for use and redistribution for research and educational purposes. Devised as an educational resource, the digital video portal adheres to the stipulations of a Creative Commons license by which users have free access to the content and can also share and redistribute the material in any medium or format for non-commercial purposes. Re-use or modification of the material is allowed but not the redistribution of modified material, a policy known as "no derivatives." In addition, users must give appropriate credit, or attribution, to the material.⁵² For commercial use of any video material, the user must clear permissions directly with CIESAS, IHNCA, and MUPI, since partner institutions hold the copyrights to the materials.

Digital Archive of Latin American and Caribbean Ephemera

Subject specialists and area studies librarians have long been urged by scholars to document emerging social movements, cultural manifestations, political events, and other important developments around the world by collecting relevant ephemeral materials. Yet, they have been discouraged both by the arduousness of collecting ephemera and by the challenges inherent to making these kinds of materials available in large amounts in a cost-effective and timely manner.⁵³ The Princeton University Library has long distinguished itself through its persistent commitment to tackling these hurdles. Launched in early 2015, the *Digital Archive of Latin American and Caribbean Ephemera*

represents the latest phase in this effort.⁵⁴ The project has been selected for discussion in this essay not only because of the exceptional research value of the content that it is making freely available in digital format, but also because it has put forward an unconventional and promising processing model that attempts to address the aforementioned challenges.

The origins of Princeton's Latin American Ephemera Collection go back to the mid-1970s when the library began to proactively acquire these types of primary sources in order to document the activities of political and social organizations and movements, as well as the broader political, socioeconomic and cultural developments of the region.⁵⁵ In time, the library developed an expansive capacity to collect ephemera generated throughout much of the region by building and nurturing an evolving network of agents and vendors who would seek the materials on its behalf. The goals of the effort have always been to represent a wide spectrum of perspectives and positions that would enrich and balance official statements and the establishment version of events, as well as enhance the generalizations of journalistic and scholarly accounts; and to ensure that the numerous voices and messages circulating outside or in the margins of mainstream communication channels are not lost. The product of this continuous effort is a vast and continuously expanding collection of ephemera that is unmatched in breadth and depth, and is widely recognized as an invaluable resource for researchers and students.⁵⁶

Before the *Digital Archive of Latin American and Caribbean Ephemera* became available, Princeton University Library provided access to its thousands of pamphlets, flyers, leaflets, brochures, posters and other materials by processing them in a more or less traditional archival fashion. This involved painstakingly organizing materials into thematic sub-collections, cataloging, creating corresponding finding aids, and finally, microfilming them.⁵⁷ At the end of the process, which normally took several years, reproductions of the microfilm were commercially distributed to other research libraries and resulting royalties were reinvested to fund new acquisitions. This method of processing and offering access persisted until the middle of the last decade when it became unsustainable as research libraries increasingly shifted away from acquiring microfilm sets as a way of providing access to primary research materials.

Though microfilming was definitively halted in 2008, Princeton University Library continued acquiring ephemera uninterruptedly and storing it without any type of processing or description. An extensive backlog of print materials quickly accumulated and remained almost completely hidden even from local researchers. This backlog, which by 2013 was estimated to contain over twelve thousand items, would eventually become the backbone of the *Digital Archive of Latin American and Caribbean Ephemera*. Even though a significant number of items from earlier years formed part of this backlog, the bulk of the ephemera originated around the turn of the twentieth century and after. Some of the best represented topics within the collection are the politics of memory, human rights and activism in Argentina and Chile; public policies for development and social participation in Bolivia; arts and culture in Cuba; and political communication in Venezuela. More generally speaking, the subjects covered are very broad and, in addition to those already mentioned, include an array of aspects and issues related to children and youth, education, the environment, gender, health, race and ethnicity, religion, tourism and socioeconomic development in general. The vast majority of the ephemeral items are rare, hard-to-find primary sources unavailable elsewhere.

To understand how these materials differ from the content found in the three digital

archives previously discussed, and also how they can complement each other, the categories presented by political scientist Louis Bickford in his examination of the documentary materials produced by the Chilean human rights movement that emerged as a reaction to the brutal repression that followed the military coup of 1973 can be helpful.⁵⁸ Bickford divided the large amounts of available documentation into three forms. First were the intake files of social service-oriented Human Rights Non-Governmental Organizations (HRNGOs), which include testimonies and documentation relating to specific violations as filed by the victims or their families as they sought legal, psychological, medical, economic, or logistical support. Second, the documents produced by those HRNGOs during the repression years such as reports and bulletins, including documents that might be considered social movement literature, such as clandestine newspapers, posters, meeting notes and bulletins. And third, materials produced by civil society and by the state after the transition to democracy was initiated. These often presented new documentation and testimonies from victims and families, prioritized remembering the past, and reflected the increasing dedication of HRNGOs to educational activities.

Though by virtue of having been created by a repressive arm of the Guatemalan state, the *Archivo Histórico de la Policía Nacional de Guatemala* is in many ways the virtual opposite of an HRNGO archive. The documentation found in it, if thought about it in solely bureaucratic terms, can be appropriately characterized as belonging to the first category.⁵⁹ Items found in *Brasil: Nunca Mais digit@l* belong mostly to the first two categories. The content in *Archivo Mesoamericano* and the *Digital Archive of Latin American and Caribbean Ephemera*, though by no means limited to human rights issues, belongs to the last two.

The *Digital Archive of Latin American and Caribbean Ephemera* is a repository of digitally-reformatted ephemera with accompanying item-level metadata that is intended for indefinite future growth as Princeton University Library continues to acquire and add new content at a rate of several hundred items per month, and, as is projected, future project partners start contributing their own complementary collections to the database. All of its contents are freely and globally available to anyone with internet access through a discovery interface which includes faceted browsing and searching.

The administrative workflow tools underlying the database were developed locally by Princeton University Library staff using Hydra open-source software. A customized version of another open-source resource, Blacklight, was used for the public interface.⁶⁰ External funding sources were essential to the development of the project. The digitization of the ephemera, largely outsourced to an external commercial vendor, has been funded by the Latin Americanist Research Resources Project (LARRP). The substantial financial investment required for developing and deploying the new system for efficiently cataloging the ephemera and disclosing the newly digitized content was provided by a three-year starting grant from the Hidden Collections Program of the Council on Library and Information Resources (CLIR).⁶¹

After assessing potential legal risks and obtaining the approval of Princeton University's Office of the General Counsel, project managers decided to make the reformatted materials widely available on the web for educational and research purposes without clearing copyright permissions for individual items in advance, a task that would have been impossible to fulfill for a project of this scale which involves thousands of widely dispersed and often unidentified creators and publishers. It was determined that the purpose and character of the project constitutes fair use, and that because the materials were

not produced by their copyright holders for commercial gain and were instead intended to disseminate their ideas and content as broadly as possible, the merits of having the library redistribute this content far outweighed the limited risks involved. Nevertheless, authorization was granted with these conditions: (a) public display of reformatted items includes appropriate language indicating that the content is intended for educational and research use only; (b) appropriate “take-down” provisions be displayed and implemented in case of any copyright dispute, and (c) any items representing greater risk would be evaluated and withdrawn from the project if necessary.

The system put in place for processing the ephemera represented a complete departure from the traditional archival organization model previously utilized. In the new workflow, item-level descriptive metadata is created by non-professional staff working directly from either the physical items or the images of previously digitized ephemeral materials. The metadata is created and processed without any preliminary sorting or topical grouping, and without requiring a decision by a subject librarian on how to present the items as a group. The resulting database of descriptive item-level metadata linked to digital objects makes the creation of pre-defined finding aids unnecessary as users employ the interface to browse, search and sort materials according to their selected categories. Users are now able to establish connections and make comparisons across the digital archive which would have been difficult or nearly impossible to accomplish under the previous model.

The system relies on simple data entry tools designed specifically for the project which require minimal technical expertise or training for the support staff and student assistants who conduct all metadata creation and file-ingest. The data entry mechanism has built-in linkages to Library of Congress Name Authority files and to a streamlined hierarchy of controlled vocabularies developed locally for ephemera collections of this type, that automatically generate LC subject heading equivalents, insuring that appropriate standards and quality control are attained without the need for dedicated professional original catalogers.

The new processing workflow that feeds the *Digital Archive of Latin American and Caribbean Ephemera* is vastly more efficient than the previous one on many levels. First, all materials can be processed and exposed to researchers in a much more timely manner. This is a very significant advantage considering the nature of research on current topics and emerging social movements. Moreover, numerous materials which in the past would have remained hidden for years because enough related items to build a topical collection had not been accumulated will no longer have to wait to be disclosed. The new model also allows the library to efficiently transfer newly-cataloged digital objects into the open-access discovery tool that makes them available worldwide to an exponentially larger number of users than was previously possible.

Although none of the technical components of this model are by themselves strikingly original, their integration into a new workflow that allows project curators to rapidly catalog and expose large quantities of primary sources in non-traditional formats with a high degree of efficiency does represent a significant innovation. The outcome has been the gradual turning of an exceptional collection from a practically inaccessible archive into a dynamic resource that can support present and future academic activities in interdisciplinary Latin American studies and in the broader social sciences and the humanities, and that will also be, at least potentially, available via the Internet to the countries and communities where the materials originated. Moreover, the expectation

of project managers and developers is that the workflow and tools will be extendable and adaptable to other projects of a similar nature within Princeton University Library and to other repositories as well, thus opening the door for a future phase where other institutions can join the project in order to collaboratively develop a distributed database of analogous primary sources with integrated online discovery.

Digital Library of the Caribbean (dLOC)

A cooperative, multi-institutional, international digital library, the *Digital Library of the Caribbean*, better known as *dLOC*, provides centralized access to materials held in archives, libraries, and private collections across a broadly defined Caribbean and circum-Caribbean region.⁶² Officially established in 2004 by nine founding partners, it contains nearly two million pages of content contributed by over forty partners that include newspapers, archives, official documents, ecological and economic data, maps, histories, travel accounts, literature, poetry, musical expressions, and artifacts.⁶³ Some notable examples of the more than twenty Special Collections that form part of *dLOC* are the *Caribbean Newspaper Digital Library*, the *Haitian Law Digital Collection*, the *19th Century Cuban Imprints Digital Collection*, the *Gay Freedom Movement* collection from Jamaica, and the *Vodou Archive*. Thousands of additional primary sources and research materials are grouped thematically and by format, discoverable through state-of-the-art search features. By bringing together these previously dispersed, hard-to-find and even endangered collections, *dLOC* is making a major contribution to both disseminating and preserving for future generations a vast and growing portion of the region's historical and cultural patrimony.

As much as for the significance and research value of its content, *dLOC* stands out as a model of international collaboration. Remarkably, this model has been implemented and sustained by partner institutions belonging to a geographically dispersed region of enormous cultural and linguistic diversity that also differ greatly from each other in terms of the financial, infrastructural and human resources available to them. To do so, they have collectively sought to build on the strengths of participating partners while simultaneously making a conscious effort to ameliorate disparities and resource limitations. This has been possible thanks to an unusually multi-layered program of collaboration that comprises all of the fundamental components of a complex digitization program including governance, the development of technical infrastructure and a support network, and fundraising. The encompassing scope of its collaborative model makes *dLOC* a unique and exemplary digital library project.

The *Digital Library of the Caribbean's* institutional and governance structure is manifestly devised to maintain low-entry barriers, and to respond to the interests and needs of its seemingly disparate partners. Requirements for becoming a *dLOC* institutional partner are simple and attainable for most libraries or depositories wishing to join. They must have relevant Caribbean content, make corresponding digital surrogates freely available for the project, comply with common standards, and designate a representative to manage local participation. The program as a whole is governed by an executive committee with ample representation from among its partners. Managerial duties are provided by a program director employed by the Florida International University Libraries (FIU). Vital support and sustainability for *dLOC* are offered by an administrative host (FIU) and a technical host (the University of Florida Libraries Digital Library Center) (UF)

that provide the system infrastructure and ongoing system development in support of the project.⁶⁴

The democratic character of *dLOC*'s governance is viewed as critical to its success, as it balances the interests of U.S.-based research libraries that have comparatively ample financial and technological resources with those of Caribbean-based repositories that own valuable content, but in many cases operate under circumstances that limit their ability to widely distribute and preserve it. The first group seeks increased access to Caribbean collections for its students, faculty and the wider research community, as well as recognition of their leadership. The second is interested in wider accessibility and preservation, as well as in building their technological capacity, and in the networking and visibility that participation in the project brings.⁶⁵ The ability to adequately address both standpoints is surely partially the reason why *dLOC* has been able to quadruple the number of institutional partners since its establishment and, as a result, to make increasing amounts of primary sources widely available on the Internet.

All of *dLOC*'s digitized content is hosted and backed-up for preservation by a robust infrastructure at UF. It is made publicly available via a state-of-the-art trilingual discovery interface that offers enhanced search features including advanced, faceted, map, and full-text searching and browsing. This interface allows partners to present their contributions both as part of the joint *dLOC* digital collection or in system-integrated custom home-pages that distinguish the original institutional source.

Reflecting the different types of content presented by the last two projects reviewed in this article, *dLOC* differs from the *Digital Archive of Latin American and Caribbean Ephemera* in its approach to copyright clearance in that its partners frequently work with publishers and copyright owners to request permissions prior to making materials digitally available. *dLOC* observes whichever copyright law affords the greatest protections: either the laws of the partner institution's home country or the laws of the country of origin.⁶⁶

The availability to all participants of a common technical infrastructure and of a support network deliberately developed to facilitate multi-institutional collaboration have also been essential to *dLOC*'s growth and effectiveness. To aid the preliminary and underlying work that is required from all contributors at the local level in order to supply the database with new content, technical support is offered to partners in the form of high-level digitization training, ongoing technical assistance, and a standardized set of workflow tools for metadata creation, digital asset management, electronic submission and archiving.⁶⁷ This helps to guarantee that the system remains standards compliant and that all of its data can be migrated forward successfully as technology evolves. Equally crucial, the training and the sharing of technology among *dLOC* partners has contributed enormously to building technical capacity and expertise across the region. This is, of course, another factor that has attracted participants and an important reason for the growth and success of the program.

A project of such ambitious scope requires substantial financial resources to thrive. It is important to note that *dLOC*'s achievements would have been impossible to even remotely match through disconnected institutional efforts, not the least because the necessary financial resources would have been unavailable to most if not all of the partners individually. The collaborative character of the model has been essential to both securing local resources at member institutions, and to obtaining external financial support. This has been the case from the outset, when the project received two TICFIA grants from

the U.S. Department of Education for 2005–2009 and 2009–2013 which, along with cost sharing from partner institutions, allowed *dLOC* to develop the technical infrastructure, training materials and network of active partners that are integral to its existence. Since then, current and ongoing support for the project has been provided directly and in-kind by partners, due-paying members, granting organizations such as the Latin Americanist Research Resources Project (LARRP) and the National Endowment for the Humanities (NEH) for specific projects, and other sources.⁶⁸

The Digital Archive: Further Reflections

In the digital age, memory institutions, such as academic libraries, archives, and museums, have been active agents in the preservation and greater dissemination via online portals of unique, often endangered, and, at times, largely inaccessible, materials from Latin America and the Caribbean. As stewards of these invaluable cultural heritage collections, partnering institutions in the digitization projects reviewed in this article have not only preserved, digitized, and provided free online access to critical resources for research and historical interpretation but, perhaps most importantly, have broken new ground by seeking to engage the wider public in explorations of their own society and history, even supporting efforts to recover historical memory in countries torn by state repression and political turmoil. This is particularly significant in post-conflict societies such as Brazil, El Salvador, Guatemala, and Nicaragua.⁶⁹

Digitization, however, is a complex endeavor. In pursuing digital creation—the creation of the digital archive—memory institutions often struggle with a multiplicity of issues including collaboration, funding, long-term sustainability, selection criteria, copyrights, privacy and the ethical politics of access.

Collaboration—a theme that runs across the five digitization projects—encompasses many dimensions. Consortial funding support has been a critical factor in the successful launching of these projects. Besides external grants from public and private sources, all institutions have made significant commitments of equipment, facilities, staffing and ongoing financial support necessary to maintain these projects beyond the initial grant allocations. Indiana University, for example, is committed to both hosting *Archivo Mesoamericano* and archiving digital master copies of the videos in perpetuity. Likewise, Florida International University and the University of Florida have agreed to serve as the administrative and technical hosts of the *Digital Library of the Caribbean*. A non-library institution, the Procuradoria Regional da República da 3ª Região (Federal Prosecutor's Service for São Paulo), has allocated resources to permanently host and maintain *Brasil: Nunca Mais digit@l*. This is also the case of the *AHPN: Archivo Digital del Archivo Histórico de la Policía Nacional de Guatemala*, supported by a combination of three administrative units within the University of Texas at Austin.

As most of these projects show, the commitment to build international partnerships among various library and non-library institutions is remarkable. This kind of coordinated collaboration has afforded organized access over the Internet to unique and, in some cases, culturally and politically sensitive content. Supporting courageous efforts by local organizations working under risky political conditions, international support has played a critical role in preserving and safekeeping the “archives of repression” in both Brazil and Guatemala. In both these cases, collaboration extended to critical partnerships with non-library entities, including the Procuradoria Regional da República da 3ª Região.

Even where international collaboration has not yet had any significant role, as in the case of the *Digital Archive of Latin American and Caribbean Ephemera*, project managers at Princeton University Library realize that collaborating and partnering with other institutions is the direction required in order to secure the relevance and sustainability of the ephemera digital archive. The goal is to initiate in the near future a new phase of the digital ephemera project where partner institutions—from North American peer research libraries to in-country specialized repositories in Latin America and the Caribbean—make coordinated contributions to collection development, digital reformatting, cataloging, online presentation, and preservation according to their local interests and resources. Developing stable partnerships has been identified as a strong indicator of long-term success in digitization of materials of scholarly interest.⁷⁰

Considering the prevalent asymmetrical distribution of resources among international partners in most of these digitization projects—from diverse institutional missions to disparate operational budgets and technology infrastructure—the collaborative approach to digitization has allowed participants to pool resources, overcoming disparities to achieve mutual benefit. Many of these digitization projects have relied on cross-fertilization of expertise, bringing together scholars, activists, archivists, librarians, and information technology specialists to collaborate in project development. In most cases, the projects thrived as a result of long-standing institutional relationships between Latin American and North American partners. In the preservation field, LAMP has a solid track record working with Latin American and Caribbean institutions. Indiana University and the University of Texas at Austin have long histories of research activities in Central America and Mexico, whereas the University of Florida has traditionally had strengths in Caribbean studies. These institutional foundations point to the importance of dedicated leadership, one of the main requirements for building sustainable digital resources.⁷¹ Furthermore, some digitization initiatives pursued deeper levels of collaboration in project development and management with the goal of ensuring the long-term sustainability of the digital archives. Research cooperation, technical training, software development, and introduction of workflows and best practices were all core components of the partnerships led by Indiana University, Florida International University, the University of Florida, and the University of Texas at Austin. The full-fledged governance system adopted by *dLOC* has strengthened this path-breaking initiative, becoming a model for newer initiatives in the Latin American and Caribbean studies field.⁷²

Digitization can bring greater visibility and exposure to materials of research, cultural, and historical value. Still, the multiplicity of factors that influence digitization reinforces selection as a practice, contributing, perhaps unintentionally, to obscuring other kinds of records. In the digital archive, selection for digitization plays a role similar to appraisal in the conventional, physical archive, a curatorial process by which only certain kinds of materials are selected and permanently preserved by an institution.⁷³ Hence, users and researchers exploring the content accessible in some of these digital archives would be wise to heed historian Lara Putnam's warning about the risks presented by the systematic blind spots in the new landscape of digital information.⁷⁴

Two of the digital archives reviewed in the article serve to illustrate this point. Neither *Archivo Mesoamericano* nor the *Digital Archive of Latin American and Caribbean Ephemera* is an organic archive in the sense that neither of them was created by an organization or government bureaucracy for its own administrative purposes. To a certain extent, this also applies to *dLOC*, a virtual library. As the curators of *Archivo Mesoamer-*

icano state, the main goal of the project was to “create a regional audio-visual archive where no other exists, even at the national level.”⁷⁵ As noted, some content originated from CIESAS and MUPI affiliates, but a considerable volume of video materials selected and digitized for online delivery was not directly produced by the partner institutions themselves. Furthermore, the site does not provide access to the complete video holdings deposited in these institutions, but to a subset of these holdings, meaning that a selection process took place prior to digitization. Similarly, the *Digital Archive of Latin American and Caribbean Ephemera* is not a reformatted organic archive. The digital ephemera portal consists of materials gradually assembled by a U.S.-based repository through a network of individuals and vendors scattered throughout several Latin American urban centers. These agents acquire and supply the materials to the library according to guidelines established by the subject librarian responsible for the Latin American Studies collection. Although the stated goal of acquisition is to find materials that represent the voices of social groups on the margins of society, a number of factors influence the actual selection process that takes place on the ground, resulting at times in a collection that is imbalanced and inconsistent in terms of geographic, historical, and subject coverage. Although all of the ephemera collected by Princeton University is being digitized, it goes without saying that the materials that can be “discovered” online represent only a parcel of the extant ephemera produced in Latin America that is potentially collectable. It is incumbent for digitization project managers to make end-users aware of the broad parameters that make selection, not totality, a reality in the digital realm.

Significantly, the creation of digital resources entails more than the capture of images of text or non-text materials in intangible files composed of bits and bytes of data. Digital creation has a complex lifecycle of technical and non-technical processes and requirements. Digital data require curation, especially the creation of descriptive metadata, indexing, and web interfaces to make the content accessible, visible, meaningful, and intelligible by users. Digital surrogates can contribute to preservation, but by themselves surrogates have limited scholarly value if the materials are not searchable. In *Processing the Past*, Francis X. Blouin, Jr., and William G. Rosenberg make an eloquent plea for the application of metadata description to enhance digital assets: “How can preservation and access be ensured? Because digital documents are invisible until retrieved, any preservation system is useless without a corresponding access system that enables the display of its documents. Access and preservation are the two sides of the same coin.”⁷⁶ From a technical perspective, the metadata and search functionality of digitization projects reviewed here stand out for their innovation and robustness. Ironically, the incessant drive to innovate in the information technology realm can have adverse effects. The open-source software supporting the digital video archive created by Indiana University is no longer actively maintained. The institution has instead been developing Avalon Media System, a new freely- available software for managing audio and video collections.⁷⁷ The downside of the new system is that it does not yet support annotations by video segment level, the key innovative tool that made *Archivo Mesoamericano* such a powerful resource for using video materials for educational and research applications. Project curators, therefore, face a dilemma. In the digital world, migration of content to newer technical systems is understood as a best practice, ensuring persistent preservation of digital resources. Migration to a new platform, however, may lead to the loss of functionality in the video portal, at least temporarily, until a new annotation tool is developed.

Interface design, particularly the language used for searching online, can create barriers for access to many users, particularly those in the countries where the materials originated and especially to users outside academia.⁷⁸ In the *Digital Archive of Latin American and Caribbean Ephemera*, the language of the interface, English only, works as a limiting factor to users unfamiliar with the language. Similarly, linguistic boundaries may potentially hamper use of *Archivo Mesoamericano*, *AHPN: Archivo Digital del Archivo Histórico de la Policía Nacional de Guatemala*, and *Brasil: Nunca Mais digit@l* by the international community of researchers and users who are not proficient either in Spanish or Portuguese, since searching in these portals can only be performed in Spanish in the case of the first two and in Portuguese in the third. The *Digital Library of the Caribbean* has made a commendable effort to introduce not only a trilingual interface in English, French, and Spanish, but has also implemented controlled vocabularies that enable degrees of searching in the vernaculars across the collections.

Greater online access to digital resources has not only brought to the fore controversial issues relating to intellectual property rights but, most importantly, to the ethical use of sensitive materials. As open-access initiatives led by university libraries and research centers, but also by cultural heritage and official government organizations, the five digitization projects discussed earlier have adopted very flexible policies permitting unrestricted online access to and use of the digitized resources by essentially any person who has a network connection. The implications of this policy are particularly significant for two of these digital archives, the Guatemalan political police and the Brazilian military court records collections, given their politically sensitive content. As previously discussed, these official records show undeniable evidence of human rights violations undertaken by the government authorities in Guatemala and Brazil. As such, prosecutors and advocacy groups have tapped these records to bring legal claims against perpetrators of violence in their respective countries. In both Brazil and Guatemala, these records have been digitized and made deliberately accessible online as part of memory recovery projects. Internationally, the “archives of repression” have been known to contain gaps in the records as well as factually incorrect information about individuals under state surveillance.⁷⁹ Cognizant of this problem, curators of *Brasil: Nunca Mais digit@l* have introduced a warning that displays on the computer screen every time a search is initiated in the portal: “Attention. A significant portion of the political prisoners’ statements and other information entered in court records was obtained with the use of torture and other illegal means and cannot be considered as absolute truth of expression” (freely translated by the authors). Potentially exposing traumatic and tragic experiences in the lives of contemporary Brazilian citizens, this sobering statement prompts users to treat the information retrieved from the portal not only critically, but judiciously and respectfully. This is particularly relevant to individuals who were tried by the military courts and became politically active after the restoration of democracy. Perhaps the most prominent case is that of Dilma Rousseff who served as President of Brazil from 2011 until 2016.⁸⁰ Striking a balance between providing greater access to sensitive information and protecting the privacy of individuals is a pressing concern for institutions engaged in human rights documentation digitization projects.⁸¹

Among memory institutions, digitization has also nurtured alternative approaches and practices for managing and preserving international collections. Most notably among these approaches is the post-custodial or non custodial model, as it is variously known. The *AHPN: Archivo Digital del Archivo Histórico de la Policía Nacional de Guatemala* is

a case in point. This kind of collaboration departs from conventional collecting practices based on the acquisition, extraction, or transfer of physical collections from the original sites where they were created or located to repositories abroad. Although not couched in those same terms, *Archivo Mesoamericano* reflects core features of post-custodial digitization. The video source materials available on the portal have always remained in their home repositories, with digitization, indexing, and description performed onsite in collaboration with Indiana University. A variation on this theme is, of course, *Brasil: Nunca Mais digit@l*. The original physical collection of secretly copied military court records has always been deposited in a Brazilian repository. Deemed national patrimony, Brazilian authorities ceremoniously treated the transfer of the microfilm negative copy of the collection of court records from CRL's custody to the Federal Prosecutor's Service as an act of *repatriação*, or repatriation, of the collection. An official solemn ceremony organized by Brazilian authorities marked the occasion.⁸²

From a preservation and access perspective, ensuring that record creators maintain physical and intellectual control over their own physical records and cultural heritage is the most significant contribution of the post-custodial digital archiving initiatives prominently pursued by the University of Texas at Austin. It is worth noting, however, that key features of the post-custodial model were manifestly present in earlier library cooperative preservation initiatives created and managed by North American library organizations. For years, LAMP has supported onsite microfilming projects in partnership with institutions throughout Latin America and the Caribbean.⁸³ Close collaboration between LAMP and Latin American repositories led to successful filming projects of rare books and ephemera, newspapers and serials, official publications, and archival collections. This critical work of institutional collaboration encompassed various arrangements, including negotiation of copyrights with publishers as well as supporting lab operations (from payment of technicians' salaries to providing supplies and equipment for the microfilming labs). Furthermore, institutional collaboration was based on principles of reciprocity: LAMP donated a copy of the complete microfilm set to the partnering institutions.⁸⁴

The same principles lie beneath two important preservation initiatives: the Program for Latin American Libraries and Archives (PLALA), based at Harvard University's David Rockefeller Center for Latin American Studies, and the Endangered Archives Programme, managed by the British Library. For nearly two decades, the Program for Latin American Libraries and Archives (PLALA), founded and directed by the late Dan Hazen, Associate Librarian of Harvard College for Collection Development, funded close to 270 projects to improve access and preservation of library and archival collections in the countries of origin.⁸⁵ International in scope, the Endangered Archives Programme pursues digital preservation, keeping original materials in their country of origin. The program also provides master copies of the digitized collections to the partner institutions and makes digital copies accessible to users via the Internet.⁸⁶ Positive developments in post-custodial digitization build upon long-standing practices in Latin American and Caribbean studies librarianship that support preservation of and access to vulnerable or endangered scholarly and cultural source materials from countries in the hemisphere. As the digitization projects reviewed here denote, the application of the post-custodial approach, however promising, might not be universally feasible. As an emerging digitization model, post-custodial archiving can be very suitable, in certain situations, and its successful implementation may vary from case to case, depending on a wide range of factors related to

institutional track records, the degree of trust among partner institutions, changing political climates, and the cultural sensitivity of the source materials themselves.

Perhaps the most important challenge facing many of the projects reviewed in this article is the long-term sustainability of a digital archive. Often interpreted as an issue mainly related to cost and financial aspects, project sustainability is much more complex and demanding. The creation and ongoing management of digitized collections requires a stable and permanent structure of technical expertise, leadership, institutional and financial support.⁸⁷

The five digitization projects discussed here were originally funded by generous grants from sources external to the library institutions, including government and non-government entities as well as long-established cooperative initiatives in the Latin American and Caribbean Studies librarianship field. In the United States, one prominent example of government funding is the now-defunct TICFIA program from the U.S. Department of Education. Over the years, library-centered cooperative programs such as LAMP, LARRP, and CLIR, have strongly supported the creation of digital archives for the study of Latin America and the Caribbean. Digitization has been, and, to a certain extent, still is an activity that relies very heavily on external sources of funding, both to support initial development and new phases of a continuing project.⁸⁸ External funding, however, is typically available for creation, not for ongoing project management and curation. As a result, institutions must often commit their own budgets and resources to underwrite project costs and ensure the successful consolidation and future growth of a project after it has been launched. The collaborative funding approach based on membership adopted by the *Digital Library of the Caribbean* represents a promising model of long-term sustainability. Introduced in 2011, the membership system is based on the payment of annual dues by institutions and individuals.⁸⁹ Unsteady or insecure funding for digitization may prompt memory institutions to think creatively and strategically about the long-term financial sustainability of current and future endeavors in the digital archive realm.

It is generally agreed that archives and libraries as memory institutions mediate our relationship to a society's history.⁹⁰ The traces of the past contained in extant records of archives, libraries, and other repositories help both academic and non-academic users interrogate the past. For decades, Latin American and Caribbean studies librarians have striven to develop representative collections of the rich cultural and historical heritage of the countries from the hemisphere, preserving and increasing access to invaluable materials. No matter how comprehensive these collections aim to be, the collection development activities do not exist in a vacuum—often displaying gaps and silences in the coverage of cultural, social, and historical events. Embedded in the struggles for memory and power, memory institutions are not only the products of history, but also contribute to shaping understandings of history and identity. The creation of the digital archive is not exempt from these historical processes. Selection of content for digital preservation and access contributes to memorialization, the process through which remembering (and forgetting) certain voices and stories from the past is realized. Unintentionally or not, librarians curating the digital archive have fully inserted ourselves in the struggles for historical memory in Latin America and the Caribbean.

NOTES

1. Disclaimer: Both authors have been directly involved in some of the digitization projects reviewed in this article.

2. Rebecca L. Mugridge, *Managing Digitization Activities* (SPEC Kit 294) (Washington, D.C.: Association of Research Libraries, 2006), 11. For a concise overview of the growth of cultural heritage digitization projects in British and North American memory institutions, see Melissa Terras, "Digitisation and Digital Resources in the Humanities," in *Digital Humanities in Practice*, ed. Claire Warwick, Melissa Terras, and Julianne Nyhan (London: Facet Publishing, 2012), 51–53. For developments in Latin America and Spain, see Dan C. Hazen, *Preservation Priorities in Latin America: A Report from the Sixtieth IFLA Meeting, Havana, Cuba* (Washington, D.C.: Commission on Preservation and Access, 1995); Patricia A. McClung, *Digital Collections Inventory Report* (Washington, D.C.: Commission on Preservation and Access; Council on Library Resources, 1996); and Alfonso Quintero, "Project: Digitization of 19th Century Latin American Press (Digitization of the Great Colombia Press: 1820–1830), Final Report, May 30th, 2004," in *International Newspaper Librarianship for the 21st Century*, ed. Hartmut Walravens (München: K.G. Sauer, 2006), 139–145.

3. Nancy L. Maron and Sarah Pickle, *Searching for Sustainability: Strategies from Eight Digitized Special Collections* (New York: Ithaka S+R; Association of Research Libraries, 2013), 9–10, accessed October 17, 2016, <http://www.arl.org/storage/documents/publications/searching-for-sustainability-report-nov2013.pdf>.

4. Mugridge, *Managing Digitization Activities*, 11–12; Maron and Pickle, *Searching for Sustainability*, 10.

5. Founded in 1975 by the Seminar on the Acquisition of Latin American Library Materials (SALALM) in cooperation with the Center for Research Libraries (CRL), LAMP is a collaborative initiative charged with preservation of rare or unique Latin American and Caribbean primary source materials. LAMP is managed by CRL, a leading consortium of North American research libraries. Accounts of LAMP's early history and contributions appear in Carl W. Deal, "The Latin American Microform Project: The First Decade," *Microform Review* 15, no. 1 (1986): 22–27; and James Simon, "Area Studies Microform Projects at the Center for Research Libraries," *World Libraries* 15, no. 1 (2005), accessed October 17, 2016, <http://worldlibraries.dom.edu/index.php/worldlib/article/view/126>. LAMP's current mission and preservation initiatives are described in <https://www.crl.edu/programs/lamp>. SALALM's early history is covered in Mark L. Grover's "The Beginning of SALALM," in *Latin American Studies Research and Bibliography: Past, Present, and Future: Papers of the Fiftieth Annual Meeting of the Seminar on the Acquisition of Latin American Library Materials*, ed. Pamela F. Howard-Reguindin (New Orleans, LA: SALALM Secretariat, 2007), 16–42.

6. "Brazilian Government Documents," Center for Research Libraries, accessed October 17, 2016, <http://www-apps.crl.edu/brazil>.

7. For a comprehensive assessment of the project, see Scott Van Jacob, "Final Report: CRL/LAMP Brazilian Government Serials Digitization Project, December 2001," Center for Research Libraries, "About the Brazilian Government Documents Project," accessed October 17, 2016, <http://www-apps.crl.edu/sites/default/files/attachments/pages/FinalReport.pdf>.

8. "Presidential Messages," Center for Research Libraries, accessed October 17, 2016, <https://www.crl.edu/grn/larrp/current-projects/presidential-messages>.

9. The Latin Americanist Research Resources Project (LARRP) is a consortium of research libraries whose stated goal is to increase free and open access to information in support of learning and scholarship in Latin American Studies. For additional information, visit <https://www.crl.edu/programs/larrp>.

10. *Guatemala: memoria del silencio: informe de la Comisión para el Esclarecimiento Histórico* (Guatemala: Comisión para el Esclarecimiento Histórico, 1999), 71–73. An English translation is also available: *Memory of Silence: The Guatemalan Truth Commission Report* (New York: Palgrave MacMillan, 2012).

11. AHPN's publication *Del silencio a la memoria: revelaciones del Archivo Histórico de la Policía Nacional* (Guatemala: Archivo Histórico de la Policía Nacional, 2011) describes in great detail the organizational structure and functions of the Policía Nacional. The English translation, *From Silence to Memory*, was published in 2013 by the University of Oregon. Documentation generated by the military, the police, and other government agencies in charge of surveillance and repression of civil society has come to be known as "archives of repression." For critical analyses of similar records in the Latin American context, see Ludmila da Silva Catela and Elizabeth Jelin, eds., *Los archivos de la represión: documentos, memoria y verdad* (Madrid and Buenos Aires: Siglo Veintiuno de España Editores; Siglo Veintiuno de Argentina Editores, 2002).

12. For a thoughtful account and reflection on the process by which justice activists in Guatemala worked to repurpose archives of state terror into instruments for the rule of law and tools of social change, see Kirsten Weld, *Paper Cadavers: The Archives of Dictatorship in Guatemala* (Durham, NC: Duke University Press, 2014).

13. For detailed information about all aspects of the project including research findings and reports see the official website of the AHPN at <http://archivohistoricopn.org/>.

14. "Once años por Guatemala," Archivo Histórico de la Policía Nacional, accessed October 17, 2016, <http://archivohistoricopn.org/pages/inicio/actualidad/once-anos-de-trabajo-por-guatemala.php>.

15. The open-access portal is available at <https://ahpn.lib.utexas.edu/>.

220 The Future

16. *Archivo Histórico de la Policía Nacional: siete años de trabajo* (Guatemala: Archivo Histórico de la Policía Nacional, Fondo Documental del Archivo General de Centro América, 2012), 10–11, accessed October 17, 2016, [http://archivohistoricopn.org/media/Informe_de_Avances_AHPN%207o.%20Aniversario%20\(1\).pdf](http://archivohistoricopn.org/media/Informe_de_Avances_AHPN%207o.%20Aniversario%20(1).pdf).

17. The AHPN Digital Archive is the core component of a broader collaboration agreement formalized in 2011 between the AHPN and the University of Texas at Austin, represented by three institutions within the university dedicated to human rights in Latin America: the Lozano Long Institute for Latin American Studies, the Rapoport Center for Human Rights and Justice, and the Benson Latin American Collection. Other components of the agreement included the exchange of technical expertise, cooperation in research, engaging in capacity-building for legal and academic networks, and organizing an academic conference around the AHPN.

18. Archivo Histórico de la Policía Nacional, *From Silence to Memory: Revelations of the AHPN* (Eugene: University of Oregon Libraries, 2013), accessed October 17, 2016, <http://hdl.handle.net/1794/12928>.

19. For details, see the Human Rights Documentation Initiative, University of Texas Libraries, accessed October 17, 2016, <https://www.lib.utexas.edu/hrdi>.

20. “From Custody to Collaboration: The Post-Custodial Archival Model at the University of Texas Libraries,” 2, accessed October 17, 2016, <https://library.stanford.edu/sites/default/files/Univ%20of%20Texas.pdf>.

21. Theresa E. Polk, “Archiving Human Rights Documentation: The Promise of the Post-Custodial Approach in Latin America,” *Portal: Web Magazine of LILAS Benson Latin American Studies and Collections*, August 5, 2016, accessed October 17, 2016, <http://liliasbensonmagazine.org/2016/08/05/archiving-human-rights-documentation-the-promise-of-the-post-custodial-approach-in-latin-america/>.

22. For an informative discussion of the experience of the University of Texas’ LILAS Benson Latin American Studies and Collection, see “Identifying Post-Custodial Partners in Latin America: Lessons Learned in Mexico, Colombia, and Brazil with Special Considerations for Human Rights Archives,” April 2016, accessed October 17, 2016, <http://hdl.handle.net/2152/39032>.

23. The open-access portal *Brasil: Nunca Mais digit@l* is available at <http://bnmdigital.mpf.mp.br>.

24. Anthony W. Pereira, *Political (In)Justice: Authoritarianism and the Rule of Law in Brazil, Chile, and Argentina* (Pittsburgh: University of Pittsburgh Press, 2005), 201–202.

25. The standard account in English of the creation of *Brasil: Nunca Mais* is Lawrence Weschler’s *A Miracle, a Universe: Settling Accounts with Torturers* (New York: Penguin Books, 1991). A detailed book-length work in Portuguese is now available: Lucas Figueiredo, *Olho por olho: os livros secretos da ditadura* (Rio de Janeiro: Editora Record, 2009). See also “BNM—História (1979–1985),” *Brasil: Nunca Mais digit@l*, accessed September 7, 2016, <http://bnmdigital.mpf.mp.br/#1/bnm-historia>; and James T. Simon, “*Nunca Mais*: Human Rights Evidence Rediscovered,” *Focus on Global Resources* 31, no. 2 (2012): 10–12, accessed September 7, 2016, <https://www.crl.edu/focus/article/7500>.

26. For overviews of the organization and contents of the report, see Weschler, *A Miracle, a Universe*, 50–55; and Ludmila da Silva Catela, “Territorios de memoria política: los archivos de la represión en Brasil,” in *Los archivos de la represión: documentos, memoria y verdad*, ed. Ludmila da Silva Catela and Elizabeth Jelin (Madrid and Buenos Aires: Siglo Veintiuno de España Editores; Siglo Veintiuno de Argentina Editores, 2002), 34–36.

27. Catela, “Territorios de memoria política,” 19; Janaína de Almeida Teles, “A constituição das memórias sobre a repressão da ditadura: o projeto *Brasil Nunca Mais* e a abertura da Vala de Perus,” *Anos 90* (Porto Alegre) 19, no. 35 (2012): 265, accessed October 17, 2016, <http://www.seer.ufrgs.br/index.php/anos90/article/view/29423/24263>.

28. Rudolf von Sinner, Elias Wolff and Carlos Gilberto Bock, eds., *Vidas ecuménicas: testemunhas do ecumenismo no Brasil* (São Leopoldo; Porto Alegre: Sinodal: Padereus, 2006), 185; Catela, “Territorios de memoria política,” 39–40.

29. Archdiocese of São Paulo, *Torture in Brazil: A Report*, trans. Jaime Wright (New York: Vintage Books, 1986).

30. Catela, “Territorios de memoria política,” 42–43. Part of the newly accessible content in *Brasil: Nunca Mais digit@l* consists of the correspondence related to the project that had been stored in the central offices of the World Council of Churches in Geneva. These materials shed light on the decision-making process that led to the donation of the microfilm set to LAMP in 1987. See documents in folder (*pasta*) 4290701_5_1 in the Acervo Conselho Mundial de Igrejas documents accessible in the online portal.

31. Simon, “*Nunca Mais*: Human Rights Evidence Rediscovered.”

32. Additional information on the mission of the Federal Prosecutor’s Service is available on its website <http://www.prsp.mpf.mp.br/versao-ingles>.

33. Key project development aspects of the broad-based collaboration are discussed in Marlon Alberto Weichert, “Brasil Nunca Mais Digital,” Instituto Innovare, accessed October 17, 2016, <http://www.premioinnovare.com.br/praticas/brasil-nunca-mais-digital-2014052215233975332>; and “Projeto Brasil Nunca Mais,” Projeto DHnet, accessed October 17, 2016, http://www.dhnet.org.br/memoria/nuncamais/bnm_digital.htm#apresentacao.

34. Some of these enhancements are discussed in Luiz Fernando Herbert Massoni et al., “Transparência

no acesso à informação e as memórias virtuais da ditadura militar no site ‘Brasil: Nunca Mais digit@l,’ *Biblioline* (João Pessoa) 11, no. 1 (2015): 173–184, accessed October 17, 2016, <http://periodicos.ufpb.br/ojs2/index.php/biblio/article/view/25643/14656>.

35. Viviane Tessitore, “Projeto ‘Brasil: nunca mais’: história, metodologia e usos para a pesquisa” (paper presented at the XXVIII Simpósio Nacional de História, Florianópolis, Santa Catarina, Brasil, July 27–31, 2015), accessed October 17, 2016, http://www.snh2015.anpuh.org/resources/anais/39/1428344723_ARQUIVO_PesquisaBNMparaANPUHresumoextendido.pdf.

36. Sinner, Wolff, and Bock, eds., *Vidas ecuménicas*, 186; Catela, “Territorios de memoria política,” 65–68; Luiz Sugimoto, “Brasil Nunca Mais revela história apreendida por militares,” *Jornal da Unicamp*, 6 July 2003, accessed October 17, 2016, <http://www.unicamp.br/unicamp/noticias/brasil-nunca-mais-revela-hist%C3%B3ria-apreendida-por-militares>.

37. Catela, “Territorios de memoria política,” 65–68.

38. Catela, “Territorios de memoria política,” 58–59; Sugimoto, “Brasil Nunca Mais”; Weichert, “Brasil Nunca Mais Digital.”

39. Sugimoto, “Brasil Nunca Mais.”

40. The data were compiled using Google Analytics metrics and proprietary software. See Brasil, Ministério Público Federal, “Brasil: Nunca Mais digit@l: 3 primeiros anos. Relatório consolidado de acesso” São Paulo, Brasil, September 2016.

41. Weichert, “Brasil Nunca Mais Digital.” The complete official report created by the National Truth Commission can be accessed on the organization’s website at <http://www.cnv.gov.br/>.

42. “O que é o BNM,” *Brasil: Nunca Mais digit@l*, accessed October 17, 2016, <http://bnmdigital.mpf.mp.br/#!/o-que-e-o-bnm>.

43. Personal communication with *Brasil: Nunca Mais digit@l* project administrators, September 21, 2016.

44. The online video archive can be accessed at <http://archivomesoamericano.org>.

45. For a summary of the objectives of these two media digitization projects, see “Mesoamerican Archive,” Center for Latin American and Caribbean Studies, Indiana University, accessed October 17, 2016, <http://www.indiana.edu/~clacs/resources/meso-archive/>.

46. The purpose and mission of the TICFIA program are described on its website: <http://www2.ed.gov/programs/iegpsticfia/index.html>. Accessed September 7, 2016. Complete information on the actual amounts of funding awarded by TICFIA to both CAMVA (Award Number P337A050022) and CLAMA (Award Number P337A090016) from 2005 to 2010 is available at <https://iris.ed.gov/iris/ieps/search.cfm?type=ADV&page=1&count=25&keywords=&keywordtype=0&scope=all&programs=8&years=0&languages=0&institutions=0&disciplines=0®ions=0&subjects=0&states=0&countries=0&unpublished=0&gofind=Go&sort=AwardNumber&sortorder=ASC&tab=BRW&COL=BeginDate>. Accessed October 17, 2016.

47. From the oldest to the most recent, these TICFIA-funded projects were the *Latin Americanist Research Resources Project (LARRP)*, the *Latin American Open Archives Portal (LAOPA)*, the *Latin American Knowledge Harvester (LAKH)*, the *Digital Library of the Caribbean (dLOC)*, the *Central American and Mexican Video Archive (CAMVA)*, the *Latin American Electronic Data Archive (LAEDA)*, *LA-ENERGIA*, the *Cultural and Linguistic Archive of Mesoamerica (CLAMA)*, and the *Caribbean Newspaper Digital Library (CNDL)*, which has since been folded into dLOC.

48. MUPI holds audiovisual materials originally created by Radio Venceremos, the official voice of the Salvadoran guerrilla. The two organizations are historically linked since the museum’s founder and current director, Carlo Henríquez Consalvi, was a founding member of Radio Venceremos. On the history of these organizations, see Carlos Henríquez Consalvi, *Broadcasting the Civil War in El Salvador: A Memoir of Guerrilla Radio*, trans. Charles Leo Nagle V with A.L. (Bill) Prince (Austin: University of Texas Press, Teresa Lozano Long Institute of Latin American Studies, 2010), and Robin Maria DeLugan, *Reimagining National Belonging: Post-Civil War El Salvador in a Global Context* (Tucson: University of Arizona Press, 2012), 117–121.

49. For assessments of Radio Venceremos filmmaking, see Dennis West, “Revolution in Central America: A Survey of New Documentaries,” *Cineaste*, January 1, 1986, 18–20; and Catherine Benamou, “Redefining Documentary in the Revolution,” *Cineaste*, January 1, 1990, 11–13.

50. C. Gerald Fraser, “Julio Cortazar Dies in Paris; Argentine Writer of Fiction” *New York Times*, February 13, 1984, accessed October 17, 2016, <http://www.nytimes.com/1984/02/13/obituaries/julio-cortazar-dies-in-paris-argentine-writer-of-fiction.html>.

51. The project is described in <http://www.eviada.org/>.

52. “End User License Agreement,” *Archivo Mesoamericano*, accessed October 17, 2016, <http://archivomesoamericano.org/camvasb/login.jsp?sessionid=A8EFE947BD86B4AE0249421E60D618E6>. The complete stipulations of the Creative Commons license known as Attribution-NonCommercial-NoDerivs 3.0 Unported (CC BY-NC-ND 3.0) can be found on the Creative Commons site at <https://creativecommons.org/licenses/by-nc-nd/3.0/>.

53. Georgia B. Barnhill, “Why Not Ephemera?: The Emergence of Ephemera in Libraries,” *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 9, no. 1 (2008): 127–135, accessed October 17, 2016, <http://rbm.acrl.org/content/9/1/127.full.pdf+html>.

54. The digital ephemera archive can be accessed at <http://lae.princeton.edu/>.

222 The Future

55. Peter T. Johnson, "Latin American and Iberian Primary Sources," *Princeton University Library Chronicle* 57, no. 3 (1996): 465–67, 472–75.

56. Only the "Brazil's Popular Groups" initiative, based at the Library of Congress Field Office in Rio de Janeiro, Brazil, compares to Princeton's Latin American Ephemera Collection in the range of subject areas covered—though only with regard to Brazil. The contents of "Brazil's Popular Groups" collection remain available only in microfilm. For more information, visit <https://www.loc.gov/acq/ovop/rio/bpg/>.

57. A guide to the contents of Princeton's Latin American Ephemera Collections is available at <http://libguides.princeton.edu/laec>.

58. Louis Bickford, "The Archival Imperative: Human Rights and Historical Memory in Latin America's Southern Cone," *Human Rights Quarterly* 21, no. 4 (1999): 1104–1105.

59. Copious amounts of primary resource materials of the second and third types delineated by Bickford that complement the AHPN can be found in another archival collection located at Princeton University called *Civil War, Society and Political Transition in Guatemala: The Guatemala News and Information Bureau Archive (1963–2000)*. This archive was microfilmed for preservation purposes and a copy of the microfilm set donated in 2006 to the Centro de Investigaciones Regionales de Mesoamérica (CIRMA) in Guatemala. Thousands of digitized items from the ephemera section of the archive are freely available online at <http://publ.princeton.edu/collections/pudl0066>.

60. For information about both open-source resources, see <https://projecthydra.org/> and <http://project-blacklight.org/>

61. For information about this program, see <https://www.clir.org/hiddencollections>.

62. The digital library can be accessed at <http://dloc.com/>.

63. The original founding partners were Archives Nationales d'Haïti, Caribbean Community Secretariat (CARICOM), National Library of Jamaica, Fundación Global Democracia y Desarrollo (FUNGLODE), Universidad de Oriente Venezuela, University of the Virgin Islands, Florida International University, University of Central Florida, and University of Florida.

64. See "Digital Library of the Caribbean (dLOC) By-laws (Revision March 2012)," *dLOC*, accessed October 17, 2016, <http://dloc.com/UF00095858/00004>.

65. Shamin Renwick, "Caribbean Digital Library Initiatives in the Twenty-First Century: The Digital Library of the Caribbean (dLOC)," *Alexandria* 22, no. 1 (April 2011): 9.

66. See "Permissions: Rights and Responsibilities," *dLOC*, accessed October 17, 2016, <http://www.dloc.com/dloc1/digit>.

67. See <http://dloc.com/dloc1/digit> for details.

68. For more information on funding, see "About dLOC," *dLOC*, accessed October 17, 2016, <http://dloc.com/info/about>. A synopsis of the TICFIA grant awarded to this project (TICFIA Award Number P337A 050016) is available at https://iris.ed.gov/iris/ieps/grantshow.cfm?award_Number=P337A050016, accessed October 17, 2016.

69. Throughout Latin America and the Caribbean, library professionals see the emerging Open Government movement, demanding transparency in public affairs, and active citizenship as positive developments introduced by information technologies. See Dan Mount, "IFLA Trend Report 2016 Update," 11, accessed October 17, 2016, <http://trends.ifla.org/files/trends/assets/trend-report-2016-update.pdf>.

70. Maron and Pickle, *Searching for Sustainability*, 26–27.

71. Maron and Pickle, *Searching for Sustainability*, 21–22.

72. Modeled on *dLOC*, the *Jewish Diaspora Collection (JDoC)* (<http://dloc.com/jdoc>) is a collaborative digital library coordinated by the George A. Smathers Libraries at the University of Florida. *JDoC* seeks to preserve and provide access to Jewish heritage materials from Florida, Latin America and the Caribbean.

73. See the insightful piece by Ian Cooke and Marion Wallace, "African Studies in the Digital Age: Challenges for Research and National Libraries," in *African Studies in the Digital Age: Disconnects?*, ed. Terry Baringer and Marion Wallace (Leiden; Boston: Brill, 2014), 28. See also Marion Frank-Wilson, "Africana Personal Papers at Indiana University: Issues and Questions," *African Research & Documentation* 112 (2010): 15–24.

74. Lara Putnam, "The Transnational and the Text-Searchable: Digitized Sources and the Shadows They Cast," *American Historical Review* 121, no. 2 (April 2016): 377–402.

75. "Mesoamerican Archive," Center for Latin American and Caribbean Studies, Indiana University, accessed October 17, 2016, <http://www.indiana.edu/~clacs/resources/meso-archive/>.

76. Francis X. Blouin, Jr., and William G. Rosenberg, *Processing the Past: Contesting Authority in History and the Archives* (New York: Oxford University Press, 2011), 197.

77. Funded in part by grants from the Andrew W. Mellon Foundation, development of the Avalon Media System has been led by Indiana University and Northwestern University. For more information on this initiative, go to <http://www.avalonmediasystem.org/>.

78. Katrine Mallan, "Is Digitization Sufficient for Collective Remembering?: Access to and Use of Cultural Heritage Collections," *Canadian Journal of Information and Library Science* 30, no. 3/4 (2006): 201–220.

79. Michelle Caswell, "Khmer Rouge Archives: Accountability, Truth, and Memory in Cambodia," *Archival Science* 10, no. 1 (2010): 25–44; Catela, "Territorios de memoria política" 70–72; Meirion Jump, "The Role of Archives in the Movement for the Recovery of Historical Memory in Spain. La Rioja: A Regional Case

Study,” *Journal of the Society of Archivists* 33, no. 2 (2012): 149–166; A. James McAdams, *Judging the Past in Unified Germany* (Cambridge: Cambridge University Press, 2001), 67–68; and Weld, *Paper Cadavers*, 168–170, 247.

80. *Brasil: Nunca Mais digit@l* provides access to three military court cases related to President Dilma Rousseff: BNM 95, BNM 158, and BNM 186.

81. For thoughtful statements on the ethical issues of accessing human rights documentation for scholarly use, see LILAS Benson Latin American Studies and Collection, “Identifying Post-Custodial Partners in Latin America,” 6. See also Elena S. Danielson, “Privacy Rights and the Rights of Political Victims: Implications of the German Experience,” *The American Archivist* 67, no. 2 (2004): 176–193; and Antonio González Quintana, *Archival Policies in the Protection of Human Rights* (Paris: International Council on Archives, 2009), accessed October 17, 2016, http://www.ica.org/sites/default/files/Report_Gonzalez-Quintana_EN.pdf.

82. Held on June 14, 2011, the solemn ceremony “Ato Público de Repatriação do Acervo do ‘Brasil: Nunca Mais,’” received widespread coverage in the Brazilian press. Photographs and video clips of the ceremony are accessible on the *Brasil: Nunca Mais digit@l* site.

83. Deal, “Latin American Microform Project” 24; Simon, “Area Studies Microform Projects.”

84. Deal, “The Latin American Microform Project,” 24.

85. The mission and accomplishments of PLALA are discussed in Dan Hazen, “Archival Research and the Program for Latin American Libraries and Archives,” *Hispanic American Historical Review* 83, no. 2 (2003): 345–354. The program has now officially concluded. A complete list of the projects funded through the program is available at <http://drclas.harvard.edu/plala>, accessed October 17, 2016.

86. For the program’s objectives and accomplishments, go to <http://eap.bl.uk/>, accessed October 17, 2016.

87. This is aptly discussed in Maron and Pickle, *Searching for Sustainability*.

88. Mugridge, *Managing Digitization Activities*, 11, 13–14; Maron and Pickle, *Searching for Sustainability*, 26–27.

89. Complete information on dLOC’s membership program is available in “Institutional Members,” dLOC, accessed October 3, 2016, <http://dloc.com/dloc1/members>.

90. The following works have informed our thinking on the interplay between libraries, historical memory, and power: Carlos Aguirre and Javier Villa-Flores, eds., *From the Ashes of History: Loss and Recovery of Archives and Libraries in Modern Latin America* (Raleigh, NC: A Contracorriente, 2015); Blouin and Rosenberg, *Processing the Past*; Catela and Jelin, eds., *Archivos de la represión*; Cooke and Wallace, “African Studies in the Digital Age”; Frank-Wilson, “Africana Personal Papers”; Eric Ketelaar, “Archival Temples, Archival Prisons: Modes of Power and Protection,” *Archival Science* 2 (2002): 221–238; Joan M. Schwartz and Terry Cook, “Archives, Records, and Power: The Making of Modern Memory,” *Archival Science* 2 (2002): 1–19; and Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Boston: Beacon Press, 1995).