Project Narrative

Enhancing the Humanities

The University of Puerto Rico Rio Piedras (UPR-RP) requests support for level one, early stage planning for the project Bodies on the Move: Panorama of Caribbean Carnivals under the Digital Humanities Advancement Grant program. This level one project will develop a design and preliminary webpage with curated content for an interactive website about mobility (of people, culture, ideas etc.) in Caribbean carnival that will revitalize, reuse, and recover valuable existing digital archival materials and artefacts. Recent discussions within both popular and scholarly circles have promoted conceptions of human movement or migration that have negative valences; migration is understood as deviation, displacement, invasion, an exceptional state or problematic condition that requires remedies or interventions (Apostolidis, 2008). Our approach counters these assumptions by taking mobility as the norm, demonstrating this through analyses of various elements of Caribbean carnival practices. This planning project will allow us to establish an interdisciplinary web platform for this broader exploration of diaspora using the most unique and invaluable archives in the Caribbean held by the University of Puerto Rico, as well as the Puerto Rican Foundation for the Humanities, and the University of Florida’s Digital Library of the Caribbean (dLOC). The project will also reuse and re-invigorate significant digital products of the Diaspora Project/Proyecto Diáspora, which is a long-term study begun in 2006, led by the principle and co-principle investigators which explores migratory movements and flows of cultural practices in the Caribbean region, particularly between Puerto Rico and the U.S. Virgin Islands (USVI). These digital materials, including a groundbreaking short documentary film on the emergence and continued vitality of calypso and steel drum musical traditions in Vieques, Puerto Rico, are currently migrating to dLOC as a sub-collection of the UPR Libraries Collections (App. B). The use of digital archives and deployment of digital technology can enhance and advance such Diaspora studies, providing innovative pathways for engaging the wider public who create, sustain and participate in Caribbean Carnival production.

While accelerated mobility and cross-cultural contact is a prominent feature of today’s increasingly globalized world, it is typically viewed as anomalous. Yet, the ubiquity of such movement and interaction throughout human history suggests that new humanistic approaches are needed to study and engage these phenomena. As Jorge Duany states: “international circulation in the Caribbean differs from that in other world areas because it is rooted in a long history of forced and induced migrations. … [Thus] flexible residential arrangements, multilocal social networks, and continuing commitments to home communities characterize Caribbean circulators” (2002, p. 210). Rather than circulatory flows of human movement, our own work conceptualizes floating migration as un-exceptional movement that plays a crucial role in the complex streams of capital, migrants, and cultural meanings, reconfiguring new geographies, transforming group identities and blurring the boundaries between the local and the global (Gonzalez & Rios 2012). Indeed, the project Bodies on the Move: Panorama of Caribbean Carnivals aims to rethink and reimagine mobility and contact from a Caribbean perspective, following theorists such as Antonio Benítez-Rojo (1996) and Édouard Glissant (1997) who see diminutive, repetitive change, constant movement, and multivalent directionality as the common ground for Caribbean cultural practices and aesthetics. Like the chaos theory through which they frame their understandings of local realities having global impacts, this project seeks to connect micro with macro, to construct narratives that provoke engagement, response, and dialogue both within and beyond the region and its diasporas. (See Appendix C for a selected Bibliography informing the project.)

Carnival is the most celebrated of all cultural traditions in the Caribbean and the Americas. Festivities organized around this event include religious, folkloric and aesthetic elements (Fiet, 2014). Within the Caribbean region, carnivals are celebrated at different times; some observe carnival on Fat Tuesday while others commemorate events related to the history of a given island, nation, or region. Grounded in specific localities, carnival has been theorized as providing a space to question issues related to processes of negotiation, accommodation and resistance to power (Aching, 2002). Current theories of technologically enhanced mobility and deterritorialization now see these practices as happening on liquid frontiers (Ríos-Villarini, 2014) or virtual spaces and fluid structures (Sheller, 2007). Yet the essential element of human movement–practitioners moving around carnival, as musicians, artist, singers, marching bands, masqueraders, dancers, performers, spectators/participants moving within and among islands (for some, all year long), as well as musical and cultural performance...
traditions has not been adequately taken into account. Indeed, despite the widespread appeal and popularity of Caribbean (and Latin American) carnivals, very little scholarly informed digital materials are widely accessible at all.

This project will make a significant contribution to enhancing the humanities by designing and prototyping an interactive website, informed by Caribbean scholarship, that draws on the vast wealth of existing digital archives and materials to engage the public about Caribbean Carnival practices. This planning grant will allow the UPR-RP to bring in much-needed external expertise in developing digital humanities projects and creating digital archives and scholarship that adheres to best practices and current standards that will ensure longevity of the products and outcomes. The PI and Co-PI have been working with Dr. Laurie Taylor of dLOC and Dr. Jennifer Guiliano, a digital humanities development specialist, for the past several years. Both are committed to supporting UPR-RP’s elaboration of the proposed website and archives, focusing, during the first iteration, on the transcultural traditions shared between the U.S. Virgin Islands and Puerto Rico available for a general audience (see Letters). For the period January 16, 2018 to July 15, 2019, this project’s objectives are to: 1.) build both the digital and institutional infrastructure for creating virtual spaces that promote interaction among humanities scholars of the Caribbean and Caribbean peoples; 2.) enable the development of curated content on the topic of Caribbean carnival informed by interdisciplinary scholarship, and 3.) provide open access for a general audience interested in the artifacts, cultures and histories of the region and its diasporas. The project activities and outcomes will be: 1) to hold a series of discussion-based meetings between external digital humanities specialists and local librarian and Caribbean scholars to design an interactive, general audience website on Caribbean mobility as evidenced in Carnival; 2) generate a design document and preliminary webpage that includes curated content using existing audiovisual digital materials and artefacts related to Caribbean Carnivals in the UPR archives, the Puerto Rico Foundation for the Humanities, products of the Project Diaspora, the University of Florida’s dLOC, and other sources; 3) produce a final white paper documenting the development process with lessons learned to benefit digital humanities scholars. The UPR-RP, a Hispanic Serving Institution, requests $40,000 in funding from NEH to support this initiative and will contribute $84,070, for a total project cost of $124,070.

Environmental Scan
Despite carnival’s widespread appeal, continued, and even growing importance, there are currently only two academically-sourced efforts in digital format related to Caribbean carnival. The Louisiana Research Collection (LaRC)’s Carnival Collection at Tulane University is a comprehensive site on the topic of carnival, drawing on its vast repository of images about Mardi Gras including carnival artifacts, designs floats and costumes. However, it is limited to New Orleans’ carnival, is not presented as part of a Caribbean carnival tradition, most of the collection is historical (from 1870s-1940s), and is not aimed at engaging the public. The University of Florida’s dLOC also includes in its catalog documents, photos and pamphlets related to this topic. However, these collections are geared toward scholars, are not curated to be accessible to a general audience, nor have plans for curated content, public interactivity or user-generated content. As noted above, the public lacks a virtual site to experience and understand the complexity and richness of carnivals within the Caribbean region which is informed by scholarship that effectively exploits digital media formats. A recent issue of the open access journal ReVista: Harvard Review of Latin America, titled Fiestas! Beyond Folklore (2014) showcases scholarship on carnival traditions of the Americas from Brazil to Haiti. This is evidence of the continued relevance and interest in carnival scholarship; however, such efforts are not inclusive and accessible enough to reach a wide audience, nor do they engage the general public, particularly those who have the greatest interest: practitioners, participants, and producers of Caribbean Carnivals. Carnival is inherently a multi-modal activity and experience, infused with sound, visual spectacle, a constant movement and flow that merits a digital platform that can do justice to its history and development, making these valuable cultural productions available for scholars, practitioners and spectators for the continual nourishment and growth of its creative practices.

History of the Project
The project Bodies on the Move: Panorama of Caribbean Carnivals builds upon the previous

1 See the LaRC’s Carnival Collection, at: digitallibrary.tulane.edu/islandora/object/tulane:p15140coll40

UPR-RP: Digital Humanities Advancement Grant-Early Stage Planning Proposal
collaborative work of the PI and Co PI, Dr. Rios and Dr. Gonzalez, who have spent more than ten years exploring the possibilities of digital humanities in the divulgation of their scholarship to a broader public through their Diaspora Project/Proyecto Díaspora (see Appendix B for details). The geographical location of these territories, Puerto Rico and the U.S. Virgin Islands, has served as a bridge and leeway that connects the Eastern and Western Caribbean with the continental United States. It is also an important and porous frontier between the Hispanophone and Anglophone Caribbean regions. The Diaspora Project has resulted in publication of research in various local and international academic journals, among them: *Sargasso, Journal of Qualitative Studies in Education, Cuadernos de Educación, Centro Voices* and *Revista Umbral*, as well as digital products, including the project’s original website designed for St. Croix bilingual teachers. In the past two years, the Diaspora Project has documented three Caribbean carnivals: Trinidad (February, 2014), St. John (July, 2014) and Vieques (July, 2013, 2014 and 2015). The result of this latter audio-visual documentation has produced one short documentary: “Vieques, manos arriba” [“Vieques, Hands up”]2 and one experimental video: “Liquid Frontiers,” still in post-production. Both videos have been presented in various academic forums and film festivals (see Appendix B for details). Moreover, the Diaspora Project has worked in collaboration with the Center for Puerto Rican Studies (Centro) at Hunter College, CUNY to develop online content on the Puerto Rican Diaspora in St. Croix for the Centro’s newly-organized YouTube channel.3 Also, Diaspora Project has developed effective collaborations with academic and cultural organizations related to the Caribbean region, such as the University of the Virgin Islands, Fundación Culebra, Conde Mirasol Vieques Museum, and Digital Library of the Caribbean (dLOC). The Diaspora Project website is currently archived, and is collaborating with Dr. Laurie Taylor to migrate the site contents as a UPR subcollection at dLOC. The PI and Co PI participated in the summer of 2015 in a digital humanities workshop led by Dr. Jennifer Guiliano at UPR-RP, resulting in the proposed website *Bodies on the Move: Panorama of Caribbean Carnivals* which will make use of the newer Vieques and Culebra carnival archival materials that has been collected through the Diaspora Project. Accordingly, Diaspora Project has been working on the planning of more concrete collaborations with dLOC to expand the usage of digital humanities in the study of migration and diaspora in the Caribbean, and how human mobility impacts cultural practices throughout the region.

**Work Plan**

This level one, early stage planning of the project *Bodies on the Move: Panorama of Caribbean Carnivals* will involve convening a set of three planning meetings at the University of Puerto Rico-Rio Piedras campus for the project period that includes the visiting digital archivist and digital humanities advisors to interpret, analyze and curate library materials related to carnival dynamics in order to produce a sustainable humanistic model to understand human movement from a Caribbean perspective. The idea of a sustainable model is essential because these meetings will serve as pilot exercises to design a multimodal website for users to explore and live guided experiences related to carnival as a point of inclusion. The goal of our interdisciplinary methodology is to provide versatile research protocols that when supported by a viable digital humanities thinking model will help us better understand and engage the public about Caribbean mobility, and build much-needed digital and institutional infrastructure for sustaining digital humanities scholarship in the Caribbean.

These meetings will include formal and conceptual discussions, focal groups and hands-on workshops interlaced with virtual meetings. The desired outcome of this planning stage will be a preliminary website design based on the materials curated and found, and the formal discussions among scholars. By the end of the project period (eighteen months), we will deliver a final design document, and preliminary webpage with curated content for the digital site *Bodies on the Move: Panorama of Caribbean Carnivals* based on the meetings held during the project period. Appendix A offers a detailed schedule of the work plan (See Appendices).

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3 See: The channel and contents at: https://centropr.hunter.cuny.edu/events-news/news/newly-organized-channel-just-you. See also some descriptions of content in the Appendix B-Reusing and revitalizing existing digital materials.

UPR-RP: Digital Humanities Advancement Grant-Early Stage Planning Proposal
Staff

1. Nadjah Ríos Villarini will serve as the Principle Investigator (PI); she works as an associate professor at UPR-RP, College of General Studies, and is co-director of the Diaspora Project. “Vieques, manos al arrib” [Vieques, hands up] is her recent short documentary film that explores the musical traditions of calypso and steel drums in the island municipality of Vieques. As PI, Dr. Rios will be in charge of the fiscal administration of the award and leadership of the project. She will coordinate all the activities according to the work plan, and ensure their completion. She will contract and supervise project staff including the Administrative Coordinator, and Student Research Assistant and Web Designer. She will lead the drafting and finalization of the Design Document, creation of the preliminary webpage, and production of the project white paper, and will ensure they are delivered within the project time period. Dr. Rios will also contribute to the selection and curation of humanities content related to Carnival and human movement for the website.

2. Mirerza González-Vélez will serve as Co-Principle Investigator (Co-PI). Her research focuses on the roles that culture and communication play in the articulation of imagined identities. As Co-PI of this project, Dr. Gonzalez will work closely with Dr. Rios to coordinate the meetings and development activities, lead and participate in the selection of materials and components for the proposed site, and co-lead the drafting of the Design Document and creation of the preliminary website.

3. Lowell Fiet, Ph.D. His scholarship addresses topics related to Carnival, Theater and Performance in Puerto Rico, the Hispanic, Eastern and French Caribbean. Dr. Fiet will lead the project’s development of the scholarly content on Caribbean Carnival, and participate in the selection of archival materials on Caribbean Carnival, particularly those related to performance, traditions, and aesthetics of carnival.

5. Nora E. Ponte Cobo, Ph.D. She is a well-known electronic music composer and will be exploring the role played by technological and electronic sounds in the development of a distinctive Caribbean carnival sound. Dr. Ponte will lead the selection of audio archival materials related to Caribbean carnival, and the formulation of the audio and multimedia presentation components for the Design Document for the proposed site.

Digital Media, Scholarship and Archive Development Team

The following collaborators will contribute to the development of digital media for the planning sessions as well as lead the discussions of technical and digital humanities issues in designing an interactive digital archival site for the public, and creating the preliminary webpage with curated content (see Letters of Commitment and Biographies for details): 6. UPR-RP Archivist, librarian and Digital Publishing Advisor, Dr. Joel Blanco; 7. Digital Humanities Advisor, Dr. Jennifer Guiliano (Indian University-Purdue University); 8. Digital Scholarship Advisor, Dr. Laurie Taylor (University of Florida). In addition, a Web Designer will be contracted to build the website and develop the preliminary, pilot pages with curated content. An Administrative Coordinator will provide clerical support, while an undergraduate Research Assistant will provide support for identifying and gathering digital archival materials and artefacts, communicating with participants, organizing meetings, and recording and reporting on the sessions and other duties. Relevant staff of Proyecto Umbral will also be engaged in proposed project activities to enhance their digital archiving and scholarship skills, assist in updating and maintaining the Project website and disseminating its outcomes and products.

Final Product and Dissemination

The final products of the project by the end of the period, July 15, 2019, will be: 1.) a design document for an interactive, open-source website; 2.) a preliminary website (webpages) with curated content using existing and found digital archival materials and artefacts; and 3.) a project white paper documenting the process and providing lessons learned to benefit other digital humanities scholars.

Created by a group of scholars in the humanities, Bodies on the Move: Panorama of Caribbean Carnival aims to be an interactive, open source website that includes scholarly informed, curated content drawing from existing sources in UPR-RP libraries and collections, dLOC, the Diaspora Project, PR Foundation for Humanities, and other local sources. Engaging our extensive, scholarly based network, including the Centro at Hunter College, the products and outcomes of the project will be disseminated through the UPR-RP (and other UPR websites and social media), via the Proyecto Umbral digital site of the College of General Studies. DLOC and the Puerto Rican Foundation for the Humanities will also assist in dissemination and promotion of the contents on the final project website (see Letters). We ultimately aim to meet the information needs of a wide range of users, including those who are just curious about Caribbean cultures or carnivals to those with scholarly interests.
APPENDICES

Appendix A – Project Schedule

<table>
<thead>
<tr>
<th>Month</th>
<th>Tasks completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 2018</td>
<td>1. Create a repository for the Project Site with bibliography, links, project description, participants bio, goals and objectives on open source platform such as Commons in a Box</td>
</tr>
<tr>
<td>February 2018</td>
<td>2. Identify relevant carnival materials in the UPR library collections, Puerto Rican Foundation for the Humanities, and dLOC archives.</td>
</tr>
<tr>
<td>April-May 2018</td>
<td>4. First uploading of materials to Project Site</td>
</tr>
<tr>
<td>June 2018</td>
<td>5. Planning meeting / sessions: organize and coordinate library and collections visits, prepare reading materials and plan presentation with Dr. Guiliano and Dr. Taylor. Complete agendas for project workshops and meetings.</td>
</tr>
<tr>
<td>July 2018</td>
<td>6. First Planning Session/ Workshop: a. Introduction to the project, Project Site, and group presentation b. Library and Collections Visit c. Presentation on Digital Humanities (carnival and human movement) d. Introduction and presentation of technical aspects and specifications when designing a site for a general audience</td>
</tr>
<tr>
<td>August–September 2018</td>
<td>7. Review material recovered during the first meeting through the Project Site. a. Assessment outcomes from the first workshop with external evaluator</td>
</tr>
<tr>
<td>October–November 2018</td>
<td>8. Second Planning Session a. Transforming research questions into digital humanities questions. b. Address digital humanities questions in formal presentations. c. Describe possible user experiences including user-generated content as well as content that is visually driven.</td>
</tr>
<tr>
<td>December 2018–January 2019</td>
<td>9. Review material recovered during the first meeting through the Project Site. a. Assessment outcomes from the first workshop with external evaluator.</td>
</tr>
</tbody>
</table>
## Appendix A - Project Schedule

<table>
<thead>
<tr>
<th>Month</th>
<th>Tasks completed</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>February-May 2019</strong></td>
<td>10. Third Planning Session</td>
</tr>
<tr>
<td>PI, Co-PI, Humanities Advisors, Dr. Jennifer Guiliano, Dr. Laurie Taylor, Dr. Joel Blanco, Media Team technicians, Umbral personnel, and Other invited participants of UPR Libraries and technology support</td>
<td></td>
</tr>
<tr>
<td></td>
<td>a. Create preliminary website based on curated and recovered existing carnival materials.</td>
</tr>
<tr>
<td></td>
<td>b. Explore options for sustainability.</td>
</tr>
<tr>
<td><strong>June-July 2019</strong></td>
<td>11. Project close out:</td>
</tr>
<tr>
<td>PI, Co-PIs, Humanities Advisors, Digital Media Team</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. Public launch and promotion of preliminary site: <strong>Bodies on the Move – Panorama of Caribbean Carnivals</strong>.</td>
</tr>
<tr>
<td></td>
<td>c. Preparation and submission of Project white paper to NEH, to document development of project, share lessons for other digital humanities scholars.</td>
</tr>
</tbody>
</table>
Appendix B- Reusing and Revitalizing Existing Digital and Archived Materials from Products of The Diaspora Project: Original Website, Documentary Film, Companion Materials, and Other Digital Scholarship

The Diaspora Project
Principle Investigator/Project Director, Dr. Nadjah Ríos-Villarini, and the Co-Principle Investigator, Dr. Mirerza González-Vélez initially began The Diaspora Project in 2006 as field work to investigate and record the oral histories of the Puerto Rican community living in the U.S. Virgin Islands (USVI). The researchers wanted to use these accounts to explore how Puerto Ricans negotiate their cultural identity in an English-speaking Caribbean context. Their particular interest was in studying the cultural practices and socio-political participation of Puerto Ricans in the public sphere of the USVI. Recording and researching the experiences of Puerto Ricans living in the U.S. Virgin Islands made a remarkable contribution to Puerto Rican studies and well as Caribbean Diaspora studies. On the one hand, it extended the idea of the Puerto Rican Diaspora by looking at and placing it in a different territory, the Caribbean, which had not yet been well documented. On the other hand, these records became useful tools to generate multimedia educational materials that integrated the experiences of the Puerto Rican diasporic community, which is not part of the official discourse of the history of Puerto Rico. Finally, this work contributes greatly to exploring experiences of fluency and mobility in deterritorialized, transnational contexts, mapping various migratory flows thus generating new ways of understanding the Caribbean. The original website and companion CD-ROM of The Diaspora Project (DP) were developed as part of the research and community engagement conducted by the Dr. Ríos-Villarini, and Dr. González-Vélez from 2006 to 2014 which had received funding for its various phases and products from the Puerto Rican Foundation for the Humanities, as well the University of Puerto Rico Rio Piedras’ intramural research grant program (FIPI for its Spanish acronym), and the Center for Puerto Rican Studies in CUNY Hunter College, New York.

A key phase of the development of the original project website was the investigation into the cultural knowledge that Bilingual Education teachers from Puerto Rico who live and work in St Croix have about their students’ community. This research included collecting and assessing how teachers’ cultural knowledge relates to their communication competence in the classroom, with particular interest in how the teachers confront tensions and contradictions of knowledge promoted in the official discourses about both Cruzan and Puerto Rican identity. This research agenda led to the identification of needs for curriculum and multimedia content for teachers of this population of students. The materials developed provided the researchers with a diversity of possibilities for new areas of work, including topics related to cultural practices promoted by migratory movements among the islands, the most salient being carnival and calypso music. Since the original DP website was to support the engagement of teachers from two Puerto Rico peripheral islands, Vieques and Culebra, as well of teachers from the US Virgin Islands in curriculum enrichment experiences to develop culturally

Figure 1: Screenshot of Original Diaspora Project Website (2011-2014)
sensitive curricula that improve students’ communication competence and knowledge of local histories through the use of new technologies. The Instructional Units, aligned to the USVI curriculum, were developed drawing upon the investigators’ research into the history of Puerto Rican migration to St. Croix, and the cultural traditions that emerged to help bring about their incorporation into Cruzan society and yet retain and express their unique Puerto Rican-Cruzan identities. As shown above in the site screenshot, the Instructional Units and Teaching Guide were accessible through the Diaspora Project website, as well as disseminated in CD-ROM format through in-person teacher professional development activities held in St. Croix and Puerto Rico from 2009 through 2011. Unfortunately in 2014, the Bilingual Education program in St. Croix was discontinued, and thus the CD-ROM materials and professional development activities are no longer needed. In the past three years, The Diaspora Project has shifted its focus to intra-Caribbean diasporic cultural production, particularly the carnival traditions of calypso music that spread from Trinidad & Tobago to the U.S. Virgin Islands (St. Croix, St. John, and St. Thomas) then to Culebra and Vieques, Puerto Rico. Thus selected Bilingual Education and Puerto Rico-St. Croix Migration materials will be incorporated into a new platform for The Diaspora Project materials, as a digital archival and public access site focused on the fluidity of borders around and movement of Caribbean cultural productions. The new site, Bodies on the Move: Panorama of Caribbean Carnival, is in initial planning stages to reuse, revitalize, and better disseminate the carnival materials collected in Trinidad, St. Croix, St. Thomas, St. John (USVIs), and Vieques and Culebra since 2011, as well as other artefacts and existing digital archival materials held at UPR-RP libraries and in Puerto Rico that were used for the project.

Short Film: “Vieques, manos arriba”

A recent product of The Diaspora Project is the short documentary film: “Vieques, manos arriba” [“Vieques, hands up”] (14 min. with English subtitles) that explores the musical tradition of calypso and steel drums in the island municipality of Vieques, Puerto Rico during its carnival. The calypso and steel drums are typically identified with the Anglophone Caribbean, particularly Trinidad where they first emerged. Yet, these musical rhythms travelled from Trinidad and Tobago to Vieques demonstrating that borders among the Caribbean islands are fluid and dynamic. This documentary follows an ethnographic methodology, and it includes interviews with musicians, historians and music directors from Vieques. Researching the journey and movement of the steel drum and calypso into the Hispanic Caribbean provides us with the opportunity to conceptualize the Caribbean as a geographical region that is unified by the rhythm of the drum. The film can be viewed at: http://umbral.uprrp.edu/investigacion/proyecto-diaspora. It was produced as part of the Proyecto Diaspora /Diaspora Project, in collaboration with and disseminated through the current DP webpage on Umbral platform, and presentations at local and regional conferences and film festivals. See for example, the presentation of the documentary and conference on its important implications for Caribbean Studies, “Ritmos que unen islas Calipso y drones entre Vieques y las Islas Virgenes Americanas” [Rhythms that unite islands-Calypso and drums between Vieques and the U.S. Virgin Islands] held at the University of Puerto Rico-Rio Piedras’ Institute for Caribbean Studies on November 20, 2014, which was live streamed
at the time on the UPR-RP website.\(^1\) This event was also sponsored by the Dean’s Office of the Faculty of Social Sciences, the Caribbean Regional Library, and the electronic journal *El Post Antillano* with participation of Dr. Shannon Dudley, School of Music, University of Washington, Dr. Zaira Rivera Casellas, Department of Hispanic Studies, College of the Humanities, UPR-RP, Will Colón (founding member of the first Puerto Rican steel band, the *Wander Star Steel Band* of Vieques featured in the documentary), who gave a steel pan performance demonstration and discussion of the history of pan in Vieques, as well as important contributions of attendee, Rawle Gibbons, Founding Director of the Centre of Creative and Festival Arts, University of West Indies, St. Augustine, Trinidad, among other Caribbean-based scholars. Dr. Gibbons points out the importance of the film which documents the history of calypso and the formation of steel drum musicians on Vieques, forming a strong connection between the Hispanophone and Anglophone Caribbean. He indicated the need for continued investigation along these lines, to document and raise awareness about the central role music and musical traditions play in the formation and expression of a pan-Caribbean identity.

**Selected Scenes from “Vieques- manos arriba”**

1 The conference was live streamed and recorded in its entirety, and may be viewed at: [https://archive.org/details/RitmosQueUnenIslasCalipsoYNronesEntreViequesYLasIslasVirgenes](https://archive.org/details/RitmosQueUnenIslasCalipsoYNronesEntreViequesYLasIslasVirgenes).
The Original Diaspora Project Website (2010-2014)
The Diaspora Project site was launched in January 2010 and operated until December 2014. The last web archive (20 Dec 2013) is available to view at: https://web.archive.org/web/20140112005726/http://thediasporaproject.org/. Above in Figure 1, is a screenshot of the Home page of the site. The Project Diaspora website materials are currently migrating to a new platform, hosted by the University of Florida, Digital Library of the Caribbean (dLOC) as a University of Puerto Rico Sub-collection. The research archives and educational components (instructional units) of the website and companion CD-ROM developed for bilingual teachers (Spanish/English) in St. Croix and Puerto Rico comprise over 4,000 items of digitized content. This includes audio, image, video, text and other files. The Diaspora Project co-directors have collaborated with digital scholarship librarian, Dr. Laurie Taylor at dLOC on a work plan to migrate the archives to dLOC over the next several years. A metadata spreadsheet has been prepared of the collection, and permissions for all needed items have been obtained. The next step is the training for creating the metadata for the dLOC platform, and begin uploading and editing the materials. Both in person and online training are proposed for this stage. A description of the history of the Diaspora Project is currently available on the University of Puerto Rico-Rio Piedras’ interdisciplinary portal, Umbral (http://umbral.uprrp.edu/investigacion/proyecto-diaspora) which will also provide links to the new archives at dLOC, as well as the new proposed website for Bodies on the Move: Panorama of Caribbean Carnivals. Selected items from the original Diaspora Project collection, including materials collected for the documentary film, Vieques, manos arriba, will be used for the Bodies on the Move: Panorama of Caribbean Carnivals project.

Description of the Original Diaspora Project Website and Companion Educational Materials
The original Project Diaspora website was developed to engage educators and others interested in the history of migration between Vieques and Culebra Puerto Rico and St. Croix of the U.S. Virgin Islands, and ways to foment communication across the English/Spanish linguistic divide. The main goal of the website was to support the engagement of teachers from two Puerto Rico peripheral islands, Vieques and Culebra, as well of teachers from the US Virgin Islands in curriculum enrichment experiences to develop culturally sensitive curricula that improve students’ communication competence and knowledge of local histories through the use of new technologies.

The site included the following sections as indicated on the Home page menu:

- **About the Project (Sobre el proyecto):** Includes a webpage describing the theoretical framework that guided the primary research and outreach activities conducted by the investigators in the Puerto Rican community living in St. Croix.
- **Published articles (Artículos publicados):** This included scholarly and general articles published about Cruzan/Puerto Rican migration and relevant bilingual education issues, including those by the investigators.
- **Multimedia Gallery (Galería multimedios):** This included multimedia content on the islands’ histories and histories of migration within and between the islands. This included current and historical maps, newspaper clippings about cultural events related to Puerto Ricans in St. Croix, audio and video recordings, and photos of life in the islands, particularly as they relate to migration and the people, things, ideas and traditions that move among them.
- **Diego Conde:** This section included material about and by Puerto Rican photographer Diego Conde who is based in St. Croix. Conde is a Puerto Rican migrant from Vieques who has documented Puerto Rican migration to St. Croix since 1980 in a photo collection titled “The Papa Them.” The materials included: Biography (Diego Conde); Photo Gallery: “The Papa Them;” “The Puerto Rican Papa Them: interview with a Puerto Rican in St. Croix” (Video); and “Puerto Rican Papa Them: interview with a Puerto Rican in St. Croix,” transcript (PDF).
Appendix B-Reusing and Revitalizing Existing Digital Materials

- **Oral Histories (Historias Orales):** This provided access to several recordings of Viequensians and Culebrans (and their descendants) who migrated to St. Croix after the U.S. military established military bases on the islands, beginning with Vieques in the 1920s, then more extensive lands for a military bombing and shelling range during World War II.

- **Bibliography (Bibliografía):** This comprised a link to a text file “Bibliography” of works related to Bilingual Teaching (Spanish/English), Teaching English as a Second Language, and Language and Power issues of interest to bilingual educators in St. Croix working with Puerto Rican migrant students.

- **Investigators (Investigadoras):** This included a page with brief biographies of Nadjah Ríos-Villarini and Mirerza González-Vélez.

- **Links (Enlaces):** Provided a page with links to other relevant projects and resources on intra-Caribbean migration and bilingual (Spanish/English) education, including the Center for Puerto Rican Studies at Hunter College, CUNY, New York, the University of Puerto Rico-Rio Piedras, University of Virgin Islands, the Fort Conde de Mirasol Museum in Vieques, among others.

- **Activities (Actividades):** This section linked to the Instructional Units developed for bilingual educators in USVI and Puerto Rico. These units made use of the multimedia materials on the Diaspora Project website, and were also provided as a CD-ROM for teacher professional development in both St. Croix and Puerto Rico. The units are described below.

- **Instructional Units (Unidades Instruccionales):** This section provided access to thematic units on the Puerto Rican migration to Santa Cruz as well as teaching materials for classroom implementation. All units included daily lesson plans, readings, rubrics and visual material, with links to multimedia content. The units included: “The Puerto Rican Migration to Santa Cruz: An Interdisciplinary View;” “The Humanities in the School Curriculum;” “Spanish AP;” “History I;” and “History II.”

All of the digital materials from this original website, including the videos, photos, and text files are in the process of being properly archived (with metadata and format) for transfer to the DLOC University of Puerto Rico library sub-collection.

Other Digital Scholarship Produced Through the Diaspora Project

In addition to the Original Project Diaspora Website, Companion Teaching Materials, and Documentary film, other digital scholarly products may also be reused and revitalized for the Bodies on the Move: Panorama of Caribbean Carnival, such as:

- “Interview with Johanna Bermúdez on Puerto Crucian Culture and Her Films. Movie director and documentarist.” 2009. Interviewed by Nadjah Rios-Villarini and Mirerza Gonzalez-Velez for the Diaspora Project. Johanna Bermúdez discusses: the importance of recognizing and documenting cultural productions by Puerto Ricans in St. Croix (Puerto Crucians) in her films; Puerto Rican Crucian culture and identity; the use of documentary film to provide greater accessibility to Puerto Crucian cultural productions including carnival; and the significance and importance of Diego Conde’s book and photo collection for documenting Puerto Rican migration to St. Croix after the U.S. military takeover of most of the island land in the 1930s. Available at: [https://youtu.be/e5e-BQantvU](https://youtu.be/e5e-BQantvU).


Appendix C-Selected Bibliography on Caribbean Carnival and Diaspora Studies


