

Produce, Prepare, Propel: Reflections from the ACE Mellon Program's Digital Humanities Team

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ABSTRACT

What is the value of digital work in park-centered or place-based interpretation? This article offers an answer to this question by reflecting on the work of the ACE (American Conservation Experience) Mellon Humanities Postdoctoral Fellowship Program's digital humanities (DH) team. Thanks to deliberate investment from the ACE Mellon Program, we were able to support broad and boundary-pushing digital work—applying the wider field of DH to specific program goals. This work focused on three main categories: producing engaging digital projects and storytelling, preparing Fellows and their partners to create their own digital products, and propelling Fellows forward into their next career stages through professional development opportunities. The ability for the DH team to work collaboratively, flexibly, and remotely has enabled us to find creative interpretive solutions for Fellows' individual projects as well as for telling the story of the program as a whole. In this article, members of the DH team offer examples, resources, and lessons learned that can be applied to programs or organizations at various scales who are interested in creating their own DH projects.

INTRODUCTION

A unique element of the ACE (American Conservation Experience) Mellon Humanities Postdoctoral Fellowship Program is its investment from the start in a robust digital humanities (DH) team.¹ Heeding lessons learned from the 2018–2021 pilot cohort and noting the explosion of digital interpretation since the Covid-19 pandemic, the creators of the fellowship program took deliberate action to make digital product development a key element of the postdoc. They first hired Jessica Dauterive as the program's DH consultant. Dauterive is a public historian who has collaborated with a range of projects, institutions, and universities. The program also hired two DH specialists, Michael Faist and Cait Johnson, who brought experience creating digital media for public history sites within and beyond the National Park Service (NPS). At the time, the program was embedded in NPS and these team members' expertise served a dual purpose: to initiate Fellows to the work of NPS while simultaneously connecting that work to the broader field of digital humanities.

Why was DH so important to a park-centered program that it merited the creation of three full-time staff positions? Over the past three decades—in national parks and cultural institutions—DH has moved from the margins to the center of public interpretation work, producing

countless new projects, tools, and approaches. Despite their great promise for connection, digital tools have also been approached cautiously, and at times critically, by public historians concerned about how the digital might alienate, divide, or distract audiences.² Working together as a DH team, we have remained dedicated to using digital tools in ways that extend and enhance the experience of

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visiting public lands by creating engaging interpretive and educational products. As Sheila Brennan reminds us, “teams that incorporate and invite voices from user communities in the early stages will build fabulous new digital things that are relevant, useful, and productive for those targeted users.”³ By following this model, we have been able to support the mission of federal, state, and local entities while honoring their relationships with local, Tribal, or descendant communities.



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To level the playing field across the many partners involved in the ACE Mellon Fellowship program, we have helped them initiate or deepen their investment in digital tools by extending staff capacity, supporting the development of new skillsets, and providing guidance and funding toward sustainable digital products. Our work reveals how DH projects can broaden access to public interpretation while increasing their impact. Furthermore, our work as a DH team shows that integrating digital tools into public interpretation can raise new questions, uncover new stories, and model new ways to share them with the public, on site and online.

Since February 2025, the DH team's work has shifted drastically as the program's formal relationship with NPS came to an end. This transition forced us to confront new ideas and concerns, particularly around sustainability and access. Our original workplan placed Fellows' work on NPS's official website in order to support our park partners and give the content a long, supported shelf-life. However, beginning in early 2025, presidential executive

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orders forced the editing or removal of content on that site.⁴ These changes have created confusion regarding the reliability of federal institutions in their role as creators and stewards of the nation's history, while making it more difficult for NPS employees to operate in their full capacities to interpret the stories these places hold. For our program, editorial changes on the NPS website meant it could no longer serve as the primary home for the creation and hosting of Fellows' work. We have had to develop new workflows, learn new digital skills, and invest in creative approaches to ensure our work remains engaging, accessible, and sustainable.

This essay offers reflections from our work over the past three years that may be useful for other programs or organizations considering an investment in digital initiatives. Each section highlights a central aspect of our team's mission: producing digital work, preparing Fellows and their partners to create digital projects, and propelling Fellows into the next stages of their careers. Within each section, we will showcase examples of our work as well as lessons learned that can be applied across a variety of institutions. Ultimately, our team's ability to work collaboratively, flexibly, and remotely—

coupled with generous program funding from the Mellon Foundation to support projects and develop a robust digital team—has enabled us to find new and creative interpretive solutions for the Fellows, their projects, and the program at large.

PRODUCING DIGITAL MEDIA

► *Creating innovative digital products can enhance parks' interpretive capacity while continuing to serve their mission.*

While his views remain a subject of discussion,⁵ Freeman Tilden's principles of interpretation have been the foundation for programming at NPS since he published *Interpreting Our Heritage* in the 1950s. While some NPS staff have pursued excellent digital interpretation efforts over the past decade, most national parks continue to rely primarily on in-person modalities.⁶

The Mellon Program aims to show that digital tools can play an important role in interpretation, both online and on site. Highlighting key examples from the work of the Mellon Fellowship DH team, this section shows that integrating digital tools and products into public interpretation can enhance and expand the mission of national park sites and create new methods of reaching the public while still staying rooted in place-based storytelling that is the bedrock of interpretation at NPS.

Voices of Guåhan Oral History Tour

During the 1980s and 1990s, War in the Pacific National Historical Park (WAPA)⁷ in Guam conducted a series of oral histories with veterans of the Battle of Guam and Indigenous CHamoru who lived through the Imperial Japanese occupation of the island. Leaders at WAPA had long dreamed of making these recordings available to the public and incorporating them into interpretation at the site, but without adequate staff capacity, the project languished on their to-do list—until the Mellon program.

Oral histories are not inherently interpretive products. Without an understanding of the broader context and the ability to fill key gaps left by interviewees, an oral history is a lengthy recording of someone reminiscing about their past. Without context or connection to the narrator, listeners would have likely abandoned the recordings after a few minutes of listening. Mellon Fellow Jennifer Craig—who conducted an inventory of the recordings—worked with the DH team to convert decades-old oral histories from research materials into interpretive tools telling a broader story of World War II in the Pacific.

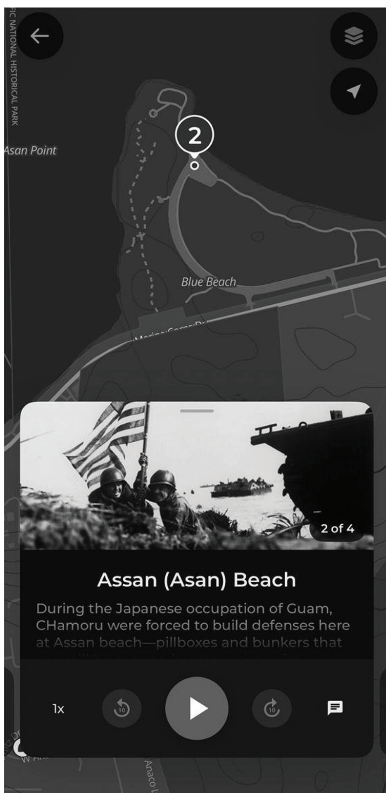
To commemorate the 80th anniversary of the Battle of Guam, the DH team and Craig created the “Voices of Guåhan Oral History Tour,”⁸ a self-guided audio tour of the park incorporating clips from the oral histories. Once Craig identified specific locations related to the World War II history interpreted by the park, she selected accompanying oral histories related to these sites. The DH team then created audio stories using clips from Craig’s selected oral histories, added framing narration and short pieces of interpretive writing, and uploaded these elements into NPS’s native app, which has a built-in audio tour feature.

Craig and her WAPA collaborators chose a digital medium to share the oral histories with the public because this approach significantly increased the park’s capacity to reach visitors. WAPA consists of seven non-contiguous units, only one of which regularly has an onsite staff presence. While park interpreters offer a variety of programs across the different units, the staff is small and most interpretation outside of the visitor center is only available through signage. The “Voices of Guåhan Oral History Tour” allows the park to reach visitors even when staff is not present. Approximately 6,500 miles away from the west coast of North America, WAPA is a highly inaccessible park for mainland US residents, but between the tour’s launch in July 2024 and August 2025, it was used 828 times.

WAPA interprets not only the 1944 Battle of Guam, but also the experience of the Indigenous CHamoru inhabitants during the capture of Guam by the Imperial Japanese in 1941 and the subsequent 32-month occupation of the island. Many of the oral histories chosen by Craig were from CHamoru men and women who lived through the Imperial Japanese occupation. The stories told in the tour focus on the experiences of occupation and battle, showcasing the strength of both the soldiers involved and the residents of the island who survived these traumatic events.

Oral histories provide an intensely unique and personal perspective of an event. They share an individual’s experience, deeply infused with emotion and memory, evident in the timbre of the speaker’s voice or their weighted pause as they collect their thoughts. A ranger-led program can share someone else’s personal account, but “Voices of Guåhan” shares the speaker’s story in their own voice. For example, 80 years after Rafael Reyes was forced to build fortifications by Imperial Japanese forces and Alvin Josephy waded ashore under a hail of gunfire, visitors can stand at Assan Beach and hear these two men share what happened there during the summer of 1944.⁹

WAPA was only able to move forward with creating this tour because the park gained access to the expertise of



Craig and the DH team through its involvement in the Mellon Program. Like many national parks, WAPA's small staff has to prioritize general operations and in-person interpretation. Even with a Mellon Fellow to review and analyze the collection, the park's oral histories would likely have remained largely inaccessible without the work of the Mellon DH team to turn them into a publicly available interpretive product.

“Voices of Guåhan” reflects a deep collaboration between WAPA staff, Craig, and the Mellon Program DH team, each of whom brought relevant expertise necessary to handle sensitive recordings that contain deeply personal and difficult experiences. Importantly, the DH team brought an understanding of interpretation and humanities frameworks along with their technical skills and were thus better positioned than an information technology (IT) team or production company to create the tour. A humanities-informed technical skill set combined with Craig's subject-matter expertise and cultural understanding, along with the support of WAPA, created a digital audio tour uniquely rooted in the history and culture of Guam.

A FIGHT FOR BREAD AND DIGNITY

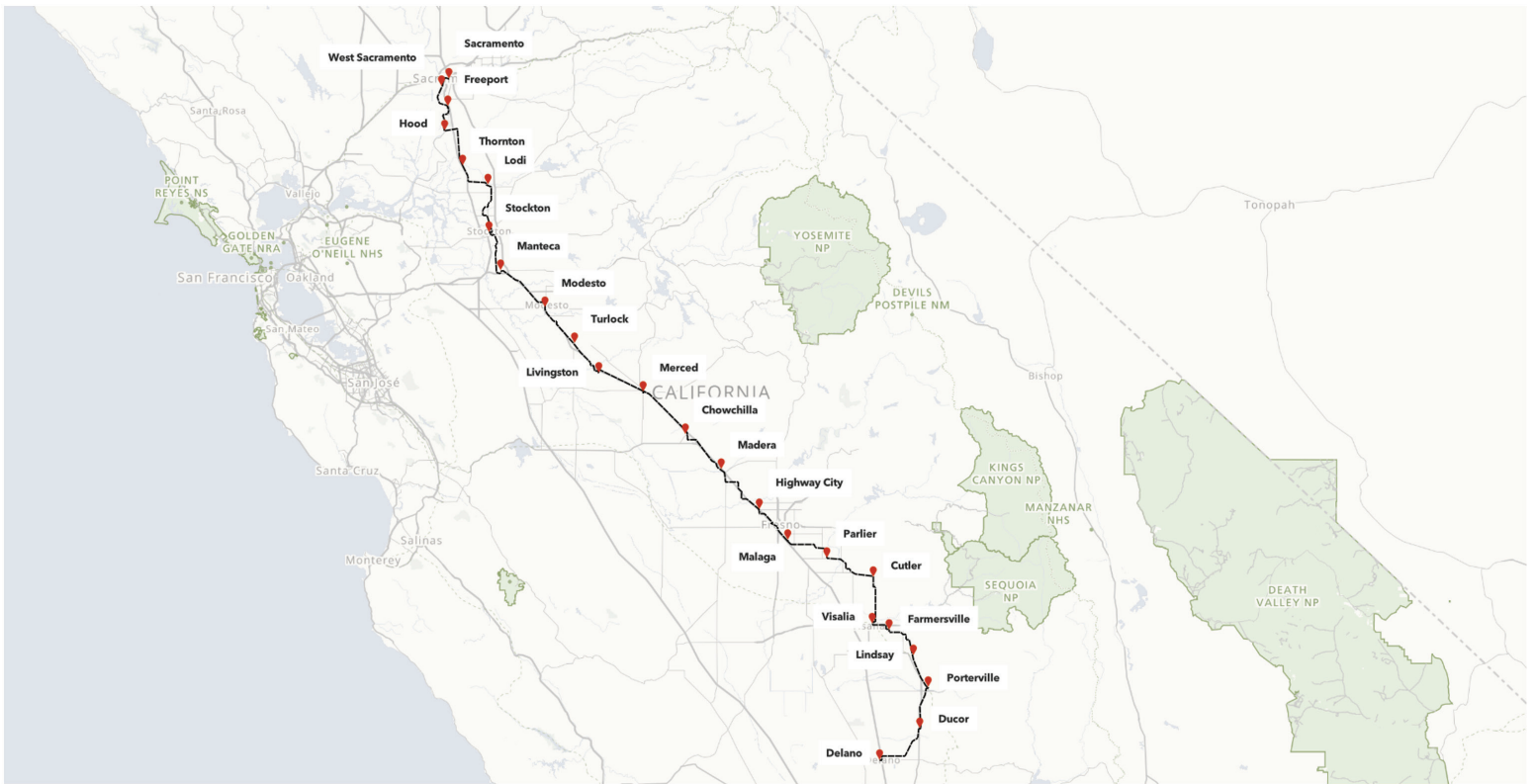
DH projects can also extend a park's scope of interpretation beyond its physical borders. “The Fight for Bread and Dignity,”¹⁰ which the DH team created in collaboration with Mellon Fellow Eleanor Mahoney, consulting historian Roneva Keel, and César E. Chávez National Monument (CECH),¹¹ highlights the unique relationship between digital storytelling and place-based history.

National parks and historic sites are place-based institutions with a mission to preserve locations where important moments in American history happened. Yet history moves around the same way people do. CECH preserves the historic headquarters of the United Farm Workers and Chávez's home, but much of his life's work took place beyond the borders of the national monument itself.

“The Fight for Bread and Dignity” tells the story of the 300-mile march from Delano, California, to the state capital, Sacramento,¹² made by Chávez and striking farmworkers in 1966. At the heart of the project is a detailed map following the farmworkers' route through California's Central Valley. The DH team, Mahoney, and Keel scoured contemporary newspaper accounts of the march to carefully trace the route. The DH team then recreated the route using ArcGIS, mimicking the look of walking directions visitors might find on their GPS. While there is no physical version of the map, either at CECH or anywhere along the route, the digital project conveys the unique attributes of the towns and fields the marchers passed through on their 300-mile journey.

A digital medium not only allows CECH to extend place-based interpretation beyond its geographic boundaries, but also brings the site directly into classrooms. University professors regularly use “The Fight for Bread and Dignity” to teach 20th-century labor history. Over the past two years, the DH team has shown that digital products are more than flashy gimmicks.





The WAPA and CECH examples demonstrate how digital products can strengthen the overall interpretive capacity of a site by reaching new audiences and new locations. Digital products can be an integral part of interpretation on-site. They can showcase new research or allow visitors to interact with a place’s history in new ways. However, for this to work, the digital products need to be grounded in sound interpretive and humanities practices. Working in collaboration with the DH team has allowed the ACE Mellon Fellows and their associated sites to create digital tools that further a site’s interpretation, not distract from it.

PREPARING RESOURCES

- *Focusing on learning and development can help your digital media have real-world impacts.*

Our team’s experience helped us create digital media directly for Fellows, including polished videos, interactive storymaps, and interconnected article series. However, we also sought to prepare Fellows with digital skills that would outlast the term of their fellowship.

To accomplish this goal, we set out to create and organize a shared set of resources—tutorials, walkthroughs, examples—that were easy to find, relevant to Fellow needs, and rewarding to use. In this section, we’ll explore how we created our Digital Humanities (DH) Toolbox and what we learned along the way.

DH TOOLBOX

When working with NPS, we had to follow its rules for sharing material online. We also benefited from NPS’s helpful guidance for creating effective multimedia. But to find these resources, one must scour labyrinthine internal sites, defunct learning platforms, and far-flung park pages—a tall order for someone just joining the agency.

Further, even if one has perfect knowledge of NPS’s online platforms, they would not answer one’s every question. From the beginning, Fellows asked for resources that did not exist within the agency, and so the Mellon DH team needed to create them ourselves.

To meet program needs, we set out to create a toolbox that would not only offer a directory of existing resources but also organize our custom tools and templates.

Getting Started

Much like objects in a physical home, digital items can easily accumulate in random places—onboarding forms kept on an employee’s desktop, documents hiding in a folder named “New Folder” on Google Drive, etc.

For this reason, most organizations create a digital home of some kind for their online resources. As we planned to create such a space for the Mellon Program, we defined the following criteria for success. Resources needed to be: easy to find (Can users find what they need on their first

try?), relevant (Did someone ask for it? Is it necessary for project work?), and rewarding to use (Is it intuitive? Does it offer practical solutions and valuable insights?)

We built the toolbox on our program’s internal NPS SharePoint site, as the platform was secure and available to all participants. After separating from NPS, we rebuilt the toolbox in Slack and broadened the scope to ensure its relevance beyond the (limited) platforms and services available to the federal government.

Organization

We organized the toolbox around the types of media Fellows wanted to make, which fell into five main categories: Writing for the Web, Video, Podcasts, the NPS Mobile App, and Storymaps.

We created pages on the program’s SharePoint for each of the categories above, as well as a standalone page for digital accessibility, since that was a consistent emphasis across all project work. Each page had an introduction and highlighted item, a directory of existing NPS resources, a collection of the tools we created, and a gallery of excellent examples.

After filling this template with some content, we tasked colleagues with a scavenger hunt: find a specific file and report back on how difficult it was to locate. We tweaked the layout until each participant succeeded. This directory, available to all, allowed us to easily collaborate with Fellows, respond to requests for tools, and think strategically. Creating this system also helped us identify gaps in what we had to offer. We had plenty of

information available for publishing on the NPS website, for example, but scant resources to offer about podcasts.

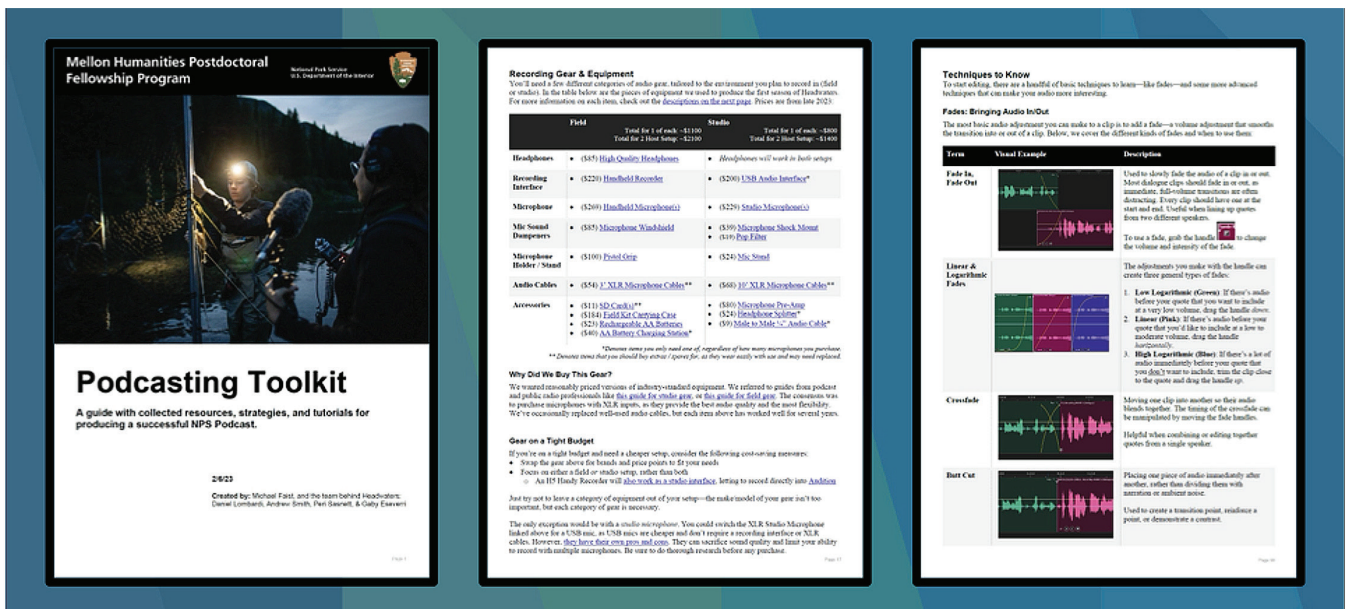
PODCAST TOOLKIT

► *Create thoughtful and thorough learning tools that can benefit you, your audience, and the sustainability of your work.*

Several Fellows wanted to explore the option of creating a podcast about their work. NPS had some resources relating to podcasts, but they largely focused on accessibility compliance and how to upload finished shows to agency webpages. NPS offered no guidance relating to audio editing, recording equipment, or project planning for anyone seeking to create a podcast on their own.

Plenty of organizations (including National Public Radio, Transom, and Gimlet media) have helpful resources for podcast production.¹³ However, in our case, NPS’s publishing environment had enough conditions—including strict accessibility requirements—to make custom resources necessary. To present advice from beyond NPS, alongside the guidance necessary to operate within it, we created our own Podcast Toolkit.¹⁴

What began as a short guide with sample gear lists and timelines for a podcast project grew into a comprehensive, start-to-finish handbook for producing a podcast. At over 100 pages, the guide includes ideas for structuring stories, writing narration, and fixing noisy audio. To make sure we were creating something readers would find useful, we adhered to the following basic principles.



Answer the first question, anticipate the second and third

Fellows’ first questions were about audio gear and how to plan a podcast, so we put together an equipment list, production timelines, and show format examples to serve as inspiration. If this information ultimately succeeds in helping someone to start a podcast, what will their next question be? How to plan an episode? How to record good audio?

Anticipating the need for those answers—and providing them in advance—will encourage more users to take action and feel prepared to succeed.

Include multiple perspectives from trusted voices

Having created an NPS podcast before,¹⁵ Michael Faist ran lead on this toolkit. When he started, he had plenty of experience listening to podcasts, but no experience making one. He researched how the shows that he liked were made, quickly finding their advice for success, and the shows that inspired them. The process produced a wealth of perspectives on any given topic—including different equipment recommendations, story exercises, and editing advice. This approach not only provided a foundation for success, but also helped Faist discover techniques that suited his voice.

Presenting diverse—and even conflicting—perspectives from credible sources will help appeal to users with different tastes and preferences, and help the podcast find success.

Support each point with a direct example

When presenting a technique for something—such as writing narration, as seen below—include an example of a successful use of that technique.

Appeal to various learning styles

When something breaks, some users turn to the owner’s manual, while others will watch YouTube tutorials. Design resources to appeal to audiences with different learning styles.

Link to video walkthroughs, provide opportunities to read and listen to audio examples, and add images to illustrate the point.

The resulting podcast toolkit helped Fellows not only plan podcast projects, but produce them. Sarah Buchmeier, Fellow at Lowell National Historical Park,¹⁶ produced a terrific podcast on the history of labor in Lowell’s textile mills. She had this to say:

The Podcast Toolkit was an incredibly helpful resource for every stage of production. It was easy to navigate and written in language that was friendly and approachable. I thought the explanation and examples of podcast formats and production roles were especially helpful for the initial planning, and I found it useful as a model for communicating about my specific project. I frequently turned to the Toolkit as my first resource for any questions I had along the way.

Buchmeier’s podcast is titled *Interwoven: Lowell Beyond the Looms*, which will be available soon.

In practice, our DH Toolbox supported Fellows in ways we anticipated—helping people from start to finish as they developed article series, storymaps, videos, and more. Yet our approach to the toolbox also helped our team as we ran into unanticipated obstacles.

Separating from NPS mid-way through the program was a seismic shift, instantly changing the platforms

Technique	Description
Echo	<p>When the reporter repeats a word or phrase from the tape and builds on it. Here’s an example from a piece by NPR’s Kelly McEvers.¹ Notice her use of the word “outspoken”:</p> <p><i>TURK: The overwhelming majority of Muslims on the planet—and Muslims make up about a fourth of the world’s population—find what the Islamic State’s doing as abhorrent, as against our values... and are outspoken about it,</i></p> <p><i>MCEVERS: Outspoken, he says, in languages other than English, which is why you might not be hearing them.</i></p>

to which we had access. However, our approach to resource development meant that we created tools that are just as useful to content creators outside of NPS—providing users with a broad range of actionable insights and inspiration.

Together, our central home for resources, and a consistent focus on developing practical/intuitive tools, allowed our program to accomplish more and weather change better than we could have otherwise. Fellows will not only leave the program with new digital products, but with resources that will help them in their next endeavors.

PROPELLING FORWARD

- ▶ *Making critical investments in professional development opportunities can extend the experience of a two-year fellowship program.*

In addition to creating digital media and resources, our program also dedicated staff time and funds to offer professional development, including access to subject-matter experts, technical workshops, project demonstrations, and job market and career coaching. The recordings of these sessions were archived as resources in the DH Toolbox, but also served as spaces for the Fellows and program team to connect over interesting tools, ideas, and projects in real time.

This section will reflect on the DH professional development programming we provided for Fellows, including working groups and networking opportunities. Some of these sessions related directly to Fellows' projects. In every case, the sessions supported the development of skills and knowledge applicable to Fellows' future careers.

BUILD SKILLS

- ▶ *Dedicate time for Fellows to learn and expand their skills together.*

In addition to working directly with each Fellow, the DH team explored ways to create dedicated digital learning spaces that could build community within the program's remote environment. Our program has benefitted from the widespread adoption of video call and team messaging systems since the Covid-19 pandemic, something that wasn't as readily available to the 2018–2021 pilot cohort. However, despite having the necessary technology, creating and sustaining a virtual DH culture proved difficult for several reasons. An expanded program meant that Fellows were spread across five time zones, faced competing demands on their time, and came into the program with varying levels of comfort and experience

with digital tools. The ubiquity of remote work has also created a surplus of digital invitations, requiring people to pick and choose which meetings they are able to attend. Despite these challenges, our working groups remain a vital part of this program as we learn and expand our digital skills together.

Our working groups have taken many forms. They began as regularly scheduled virtual sessions where Fellows could come together with each other, the DH team, and other guests and friends of the program. While sometimes centered around a particular project or tool, the goal of these sessions was to provide an informal space to ask questions, discuss ideas, and get to know each other. We first held these for one hour every other week, but later reduced them to once a month in response to waning attendance. We also incorporated group chats as dedicated asynchronous spaces where the Fellows could engage with us on their own time. Despite these shifting formats, we did not find a model that garnered consistent engagement.

Through this process we learned that offering consistent, open-ended sessions would not automatically generate interest and perhaps made these meetings easier to shift off of already-full calendars. Rather than abandoning our goal of creating a virtual DH culture, we pivoted our approach by offering less-frequent but more targeted sessions. Our working groups now are designed around particular skills, ideas, or approaches often requested by the Fellows themselves. We have also expanded to include sessions on tools that may not be directly related to their projects. For example, we pooled our team's collective knowledge and networks to organize a series of spatial history workshops in response to Fellows' interests. The series began with an overview presentation from DH team members and then featured professional guests with expertise in specific tools such as Tableau and QGIS. We have also hosted workshops with representatives of web platforms such as Omeka and Mukurtu that Fellows may use during their fellowship tenure, but that could also be relevant to their future careers as educators, researchers, or public humanists. To this end, we have also hosted sessions on topics such as how to develop an online presence as a scholar and how to promote digital work on the job market.

Our holistic approach to digital support aligns with Fellows' own research and career goals within and beyond their two-year program. For example, after our session on developing an online presence, the DH team helped some Fellows develop personal websites. Other Fellows, in addition to working with Omeka or Mukurtu

as part of their projects, will use these tools to create book companions or interactive websites about their own research. Because our DH team is well-staffed and well-funded, we are able to continue providing assistance in all of these endeavors.

GROW NETWORKS

- *Connect Fellows with broader networks of scholars and practitioners.*

The DH team has also prioritized opportunities for Fellows to expand their own professional networks. We dedicated a significant part of our budget to invite and fairly compensate highly qualified presenters on a range of topics. Hosting sessions with a wider network of professionals has expanded support beyond the DH team's specific expertise, and allowed Fellows to learn from and make connections with others in the field.

While still working with NPS, we focused on creating opportunities to learn and gather inspiration from digital work produced within the agency. For example, we hosted sessions with team members from projects like *Oiste!* (a podcast on the history of salsa music in the US), *Home & Homelands* (a digital exhibit exploring meanings of home in the US West), and *History & Hope* (a toolkit focused on climate change interpretation).¹⁷ Members of the DH team also contributed to some of these projects. Connecting Fellows with broader NPS projects extended the impact our team could make within the agency's digital initiatives, and gained greater visibility for our Fellows' work as a result.

We also brought in professionals from outside of NPS networks to engage with larger themes and topics in the field. For example, we hosted a session with DH scholar Roopika Risam—open to Fellows as well as those in our wider networks—to talk about approaches to creating community-engaged DH projects. We expanded this model during the summer of 2025, hosting a series of four publicly accessible webinars in collaboration with the editors of the recently published book *American Revolutions in the Digital Age*.¹⁸ Each session explored a different topic relating to the role of DH as we approach the 250th anniversary of the Declaration of Independence. The success of this series prompted us to organize another with the National Council on Public History scheduled for the spring of 2026, exploring the impact of artificial intelligence on our work as public scholars, practitioners, and citizens.

Despite an evolving format, structured time for professional development has become a core aspect of the DH team's work and well worth the effort required to

plan, execute, and archive sessions. The networking sessions helped us initiate conversations about what is possible with digital methods during these fellowships and within the wider field of digital humanities. They also served a social function, enabling us to interact with Fellows early so they were more comfortable approaching us with questions about their work later. While it proved challenging to create an organic, self-sustaining community online, this experience showed us early on the importance of developing flexible and responsive strategies to best support the work and training of Fellows. For example, recordings of professional development sessions have now become valuable resources for the DH Toolbox, allowing Fellows to revisit them whenever they become most relevant to their projects. A broad view of professional development helped us propel Fellows forward in their projects, through transitions and challenges, and into their next professional steps.

CONCLUSION

As shown in this article, the DH team's adaptability has continued to serve us throughout this transition. While the goals and audiences for the Fellows' work have not shifted drastically, the avenues for presenting the work have. As the program shifted away from working with NPS web systems, professional development sessions have also become places to pitch a bigger DH tent that encompasses a variety of tools, methods, and approaches.¹⁹ As our program regains stability after the disruption of leaving NPS, the DH team has also refocused a large part of our work on telling the broader story of this program between and across individual projects. Working with our communications consultant, Helen LeCroix, our newly reorganized Digital Strategy team will further expand the impact of the Fellows' work with digital storytelling of our own through a new website, newsletters, and an upcoming podcast.

Our ability to weather these transitions has also sharpened focus on a key, and perhaps most misunderstood, aspect of DH: keeping our work human-centered. Between Reclaim servers, Zoom calls, and Slack subscriptions, what has truly sustained our work are the personal relationships and trust built over the past two years between our program team, Fellows, and extended project networks. As a digital team, our training has prepared us to build new digital projects and learn new skills. More crucially, however, we are able to draw on our broader brain trust to interrogate the bigger ethical questions facing us about how we envision, build, and engage with digital work. Keeping people central to our efforts will ensure that we can continue producing, preparing, and propelling our digital work forward.

ENDNOTES

1. See our website nowandhere.org for more information about the program and program team.
2. For some foundational writings about how digital and public humanities converge and diverge, see Bill Adair, Benjamin Filene, and Laura Koloski, eds. *Letting Go? Sharing Historical Authority in a User-Generated World* (Walnut Creek, CA: Left Coast Press, 2001); Andrew Hurley, “Chasing the Frontiers of Digital Technology: Public History Meets the Digital Divide,” *The Public Historian* 38:1 (2016): 69–88, <https://doi.org/10.1525/tph.2016.38.1.69>; Shawn Graham, Guy Massie, and Nadine Feuerherm, “The HeritageCrowd Project: A Case Study in Crowdsourcing Public History,” in *Writing History in the Digital Age*, Jack Dougherty and Kristen Nawrotzki, eds. (Ann Arbor: University of Michigan Press, 2013), <https://doi.org/10.2307/j.ctv65sx57.24>.
3. Sheila Brennan, “Public, First,” in *Debates in the Digital Humanities 2016*, Matthew K. Gold and Lauren F. Klein, eds. (Minneapolis: University of Minnesota Press, 2016), <https://doi.org/10.5749/9781452963761>.
4. “Defending Women from Gender Ideology Extremism and Restoring Biological Truth to the Federal Government,” Executive Order, January, 20, 2025, <https://www.whitehouse.gov/presidential-actions/2025/01/defending-women-from-gender-ideology-extremism-and-restoring-biological-truth-to-the-federal-government/>; “Restoring Truth and Sanity to American History,” Executive Order, March 27, 2025, <https://www.whitehouse.gov/presidential-actions/2025/03/restoring-truth-and-sanity-to-american-history/>; Secretarial Order, Department of the Interior, “SO 3431–Restoring Truth and Sanity to American History,” May 20, 2025, <https://www.doi.gov/document-library/secretary-order/so-3431-restoring-truth-and-sanity-american-history>.
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