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2016 marked the 50th anniversary of the launch of China's decade-long Cultural Revolution. The "Great Proletarian Cultural Revolution" was initiated by Chairman Mao Zedong of the Chinese Communist Party in 1966. It was designed to root out any remaining capitalist elements in Chinese society, paving the way for socialism's further development in China. The revolution was a "cultural" revolution because it began with criticism in the intellectual and cultural arenas, but its influence soon spread, causing upheaval in many public institutions. Many citizens were relocated, either to follow their work units, as punishment for their political leanings, or as part of the "up to the mountains and down to the countryside" movement that sent an estimated 17 million teenagers to rural areas. The Cultural Revolution's impact on individuals varied widely by age, family background, geographic location, and many other factors. In 2015, with this anniversary looming, Michael Dabrishus, then Assistant University Librarian of the University Library System (ULS), University of Pittsburgh (Pitt), suggested to Haihui Zhang, Head of the East Asian Library (EAL) of the ULS, that the EAL might do something to mark this anniversary. But what? What sort of commemoration would be fitting for this dark chapter in China's history? Dabrishus and Zhang recognized that whatever form this project took, it would first and foremost need to serve as a teaching resource for faculty at Pitt and beyond. What could the EAL do to create a high-quality resource to enhance American university students' understanding of the Cultural Revolution? And what kind of project would be appropriate to be undertaken by the EAL, one unit within a large academic library at a public institution?

After discussions with faculty and colleagues, Zhang came up with the idea of recording video oral histories with regular Chinese citizens, to create an archive documenting the range of impacts ordinary people felt during the Cultural Revolution. This concept received the immediate support of both Dabrishus and Fern Brody, then Interim Director of the ULS. Since the project was being undertaken by an academic library, the EAL wanted to maintain a neutral, objective stance in the interviews, rather than leading the interviewees where we thought it would be useful for them to go in their recollections. Since the decade of the Cultural Revolution was so chaotic, so incoherent, it would be difficult to conduct structured, comprehensive interviews. Zhang put forth the notion of allowing the interviewees to speak freely on whatever subject(s) they chose regarding the Cultural Revolution or its aftermath. However, as we say to each volunteer at the beginning of each interview, "Even given many days and nights, you might not be able to talk about everything." It was decided that each interview would be limited to approximately 10 minutes. When accepting the EAL's interview invitation, each subject was notified in advance that they would need to limit themselves to about 10 minutes. By imposing this limitation, we hoped to prompt the most salient memories—the things the interviewees most wanted to share publicly, most needed to put on the record. Besides being a way to inspire the volunteers to

express their deepest impressions about the Cultural Revolution, this 10-minute limitation would help ensure the videos could be easily integrated into courses at Pitt and elsewhere. Faculty would be able to screen several videos back-to-back in class while still having class time left for discussion, or show one video in class and assign others for students to view at home. From the beginning, we discussed the project with faculty advisors to be sure it would fill needed gaps in teaching this complicated piece of history.

The "10" in "The CR/10 Project" is of course a double meaning, representing both the 10 years of the era, and the 10 minutes allotted to each interviewee. With the project named and the format decided, we began collecting interviews in late 2015. The open-access digital collection debuted on the ULS website in October 2017; the most recent addition of 41 videos was added to the site in July 2018. In two and a half years, the project had made great progress not only in video collection, transcription, translation, and subtitling, but also in developing new partnerships between multiple units within the ULS, and strengthening existing relationships. The partnerships formed by The CR/10 Project have bolstered the EAL's confidence for carrying out digital humanities projects. The success of CR/10 demonstrates that libraries can successfully create new information resources—granted they have the support of administration to allocate the necessary personnel and resources. Here at Pitt, the CR/10 was offered tremendous support not only by Michael Dabrishus, but also by Edward Galloway, Dabrishus's successor; and Hillman University Librarian and Director of the University Library System Kornelia Tancheva, who began her tenure at the ULS in mid-2017, just as the open-access digital collection for CR/10 was being created. For the ULS, CR/10 was a new kind of project, and presented many new challenges for all departments involved.

From the start, it was clear multiple ULS units would need to be involved in CR/10. Naturally, the CR/10 digital collection could not be created within the EAL, and would need to be facilitated by the Information Technology unit. The Metadata and Discovery unit was another key collaborator who helped make CR/10 discoverable within the ULS catalog, while Web Services and Communications built the visually stunning public-facing website culturalrevolution.pitt.edu, which introduces the background of the Cultural Revolution, explains the project's motivation, and directs users into the ULS digital collection *China's Cultural Revolution in Memories: The CR/10 Project.*

The ULS already boasts extensive digital collections, including such unparalleled resources at the world's first high-resolution digitization of a complete double elephant folio edition of John James Audubon's *Birds of America*; The Pittsburgh City Photographer Collection, which digitized more than 14,000 objects; and a digitization of a complete set of the woodblock prints *The Art of Noh* by Japanese artist Tsukioka Kōgyo. In addition to visual resources, the ULS also had some experience with cataloging analog oral histories and making them available to patrons through Archives & Special Collections. However, so far, the only one of these oral history collections available online is the National Council of Jewish Women (NCJW) Oral History Project. In the ambitious NCJW archiving project, Archives Services digitized more than 1,000 audiocassettes, comprising over 500 interviews conducted between 1968 and 2001 with members of Pittsburgh's Jewish community. This project presented its own challenges, such as reformatting the aging audio cassettes and

selecting an appropriate platform to make the interviews available for online listening. Some of what was learned from the NCJW project transferred to CR/10, but as a born-digital project, CR/10 presented its own entirely new challenges.

When The CR/10 Project began in late 2015, the Information Technology, Web Services and Communications, and Metadata and Discovery units were asked to allocate time in their schedules to work on CR/10. With so many projects already on the docket, it was decided that the first batch of approximately 30 CR/10 videos would debut in Digital Collections sometime in 2017. More than a year was needed to collect, transcribe, and translate the interviews, assess the requirements for storing these large video files and making them accessible, and build the public-facing website.

The East Asian Library faced its own challenges in taking the project from interview to finished video. Conducting the interviews was not technically difficult, once we had determined the sound and video quality of our digital camera suited the task. Because CR/10 strives to allow interview participants to express themselves freely, each interview begins with a set of questions:

1. What decade were you born in?
2. During the 10 years of the Cultural Revolution (1966-1976), where did you mostly live?
3. If I give you about 10 minutes to speak freely about any aspect of the Cultural Revolution, what are the impressions or memories that come to mind immediately, and that you'd most like to share with us?

In general, the interviewer's participation in the interview is limited to these questions, with infrequent interruptions to clarify a point of geography, a sequence of events, or a relationship. Because CR/10 includes interviews with young people born after the Cultural Revolution, these introductory questions are modified as necessary. Besides their decade of birth and place of origin, the younger interviewees are also asked to tell at what age they first gained an understanding of the Cultural Revolution, and through what channel this understanding arrived. Then, they too are invited to freely express their thoughts on this historical incident.

In the EAL, strategically developing a detailed workflow was essential to this project, which relied on student workers and one part-time employee to do all the tasks of transcription, translation, editing, subtitling, and video editing. Because student workers are limited in how many hours they can work each week, and must schedule their working hours around their courses, it was essential that each member of the team know *who* was doing *what* and *when.* While some work could be done independently, other tasks were collaborative and required different individuals to schedule time to work together accordingly.

Annie Wang, EAL Visiting Librarian for 2016-2017, worked with Haihui Zhang to come up with this much-needed workflow. Each stage of the translation process was given a "step" name, as follows:

Step 1: Transcription of interview audio into Chinese

Step 2: Translation of Chinese transcript into English

Step 3: Revised translation

Step 4: Second revised translation

Step 5: Final proofreading

Final Steps: Video Editing (when necessary), Subtitling and Final Review

A simple spreadsheet was created and placed in the shared CR/10 folder, where all staff could access and update it, changing the "step number" for each file as it proceeded through the stages. In this way—assuming we were all diligent about updating the file!—it was easy to see which interviews still needed to be completed. This allowed staffers to work efficiently even at times when they were following different work schedules.

What looks on paper like a straightforward, linear workflow occasionally required some detours. Though each interview generally went through the same basic steps of translation outlined above, some interviews required special treatment. For example, no one in the EAL could understand the Hubei dialect well enough to offer a fair translation to those interviewees from Hubei. In this case, we outsourced transcription of these interviews to a ULS colleague from Hubei. This illustrates the value in having a strong professional network and knowing colleagues well, becoming familiar with skills they possess that don't always come into play during their routine work.

While our translation team tried to remain as faithful as possible to each interviewee's words, translation always requires some creativity. There were times when our credo of faithfulness was tested to its limits by the absence of an equivalent English word or phrase. Many terms coined during the Cultural Revolution fell out of use when the CR came to its end. Since most members of the CR/10 staff were born long after the Cultural Revolution ended, they could only guess at the meanings of some of these terms. I was the sole native English speaker on the team, and though I was acquainted with the Cultural Revolution in general, I was certainly no scholar of the era (though I've come a lot closer through working on this project, as we all have). Before CR/10, I had never encountered such terms as "right-deviationist reversal-of-verdicts trend" (右倾翻案风) or "opening land for cultivation and guarding the frontier" (屯垦戍边). Reference volumes such as *The A to Z of the Chinese Cultural Revolution*[1] and *Historical Dictionary of the Chinese Cultural Revolution*[2] were invaluable for determining the accepted translation(s) for some unfamiliar terms. However, at times we had to improvise. Sometimes, these reference works didn't list an obscure or regional term. Other times, we felt the existing translation might be too abstruse

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[1] Jian, Guo, Yongyi Song, and Yuan Zhou. *The A to Z of the Chinese Cultural Revolution*. Lanham, Maryland: The Scarecrow Press, Inc., 2009.

[2] Jian, Guo, Yongyi Song, and Yuan Zhou. *Historical Dictionary of the Chinese Cultural Revolution*. Second ed. Lanham, Maryland: Rowman & Littlefield, 2015.

for our viewers, since we aimed for the CR/10 interviews to serve as classroom teaching tools for both introductory and more advanced courses. Another reason for straying from an existing translation was purely practical: it occupied too much space in the subtitles. In all instances, translation was a negotiation between several entities: the interviewees' original words, the understanding of both the Chinese-speaking staffers and the English-speaking staffer, and the portion of our imagined audience who would experience this archive through the English subtitles and transcript. We tried to convey both the meaning and tone of the original interview as accurately as possible. This was one of the most interesting parts of the translation process, which tested and honed the linguistic skills of all team members.

We created a "terms list" to keep our translations consistent across interviews. This document, which was accessible and updateable by all staff members via a shared Box folder, recorded the Chinese, Pinyin, and English translations for each CR-specific term, alternate translations (for reference), a citation (when applicable), and each interview in which this term appeared. Creating this list helped our translation become more efficient with each interview, since as we amassed more terms, we did not need to stop as often to consult reference works—or each other—to determine a translation. In addition, with each batch of videos uploaded to the digital collection, we add an updated *Translation Glossary for the CR/10 Project* to our public-facing website at culturalrevolution.pitt.edu. This list is a reference for how *we* translated these terms, and the references we consulted, when applicable. It is by no means authoritative or exhaustive, but we have found that instructors find it useful as a cross-reference when discussing the videos with students, who may have previously encountered different translations of these terms in their reading. One example is 大串联, which we have preferred to call "great networking," while others have rendered it "great linkup." Viewers who wish to learn more about these terms can consult the references listed in our glossary. One weakness is that, due to space constraints, the glossary on our website does not currently list the videos in which each term appears, nor are the glossary and videos linked via metadata. Therefore, the collection cannot be searched based on these terms. In the future, as time and budget allow, we would like to address these issues to make the contents of the collection more discoverable.

Another challenge of the project, for both the EAL as well as for Information Technology, was handling of the videos. When the project was initially conceived, some asked Haihui Zhang "Why video?" Wouldn't it be more efficient to simply record audio and upload MP3 files to a digital collection? But the EAL knew CR/10 *needed* to be a video project. First, video would better hold students' attention, with body language and facial expressions adding meaning, helping bridge the language barrier for those viewers who don't understand Chinese. Though participants in CR/10 remain anonymous in the most literal sense—they are not asked to say their names—we believe being able to connect the memories described with an individual face is important for viewers. Second, since the Cultural Revolution is a controversial subject in China, we knew questions about the veracity of the interviewees' stories might arise. We felt that if people suspected we had manipulated or edited the interview content, this would be more obvious in video than in audio. Additionally, we believed that with their willingness to appear on video, the interview subjects were

demonstrating forthrightness and determination in expressing their memories and impressions, regardless of the risk.

CR/10 interview participants were selected by snowball sampling: in late 2015, we began interviewing acquaintances, then interviewed people introduced by these interviewees, and so on. Roughly half of the individuals we approached agreed to be interviewed. Those who refused often said they saw the value in the project but didn't feel "qualified" to speak about the Cultural Revolution themselves. Still others were initially enthusiastic, then reconsidered later and asked that their interviews not be used. Naturally, these wishes were respected. All other interviewees signed a release form giving permission for the ULS to post the videos online.

Another issue needing to be addressed before the videos could be put online was that several interviewees requested to have their faces masked or blurred to maintain their anonymity. This introduced another challenge: learning to use video editing software to achieve this masking effect. We have Annie Wang to thank for quickly teaching herself to use Adobe Premiere for this task. However, after further consultations with our team members in Information Technology, we discovered that adding a "mosaic" effect to the face would completely safeguard anonymity. Of course, we wanted to protect our interviewees as much as possible. IT suggested we replace the video track with a photograph. In general, we have used a photo of the interviewee, taken from the back or at a sharp angle, to give the sense of the person behind the words, without the photo being uniquely identifiable. In later interviews, those interviewees who did not want their faces to be shown were asked to speak with their backs to the camera—again, to emphasize the veracity of the experiences being shared without including obvious identifying information.

The input of our IT team was also critical to one of the most important aspects of the project: subtitling. Some of us on the team had experience subtitling using iMovie, but only in an ad hoc way, as iMovie is of course not a specialized subtitling software. IT tested a few subtitling programs on our behalf and landed on CADET (Caption and Description Editing Tool), a free tool designed by the National Center for Accessible Media at WGBH, Boston's public television station. In general, we found CADET to be easy to learn and to use for generating a subtitle file that can support Chinese characters (we chose to export in WebVTT format .vtt files).

The ULS Digital Collections employed the Islandora framework for managing digital assets. For CR/10, Islandora's Oral Histories module, which supports ingestion of both video and audio files, was used. After the CR/10 digital collection debuted in October 2017, the IT team integrated and enhanced the module for our use in our system and developed an enhancement that allowed the subtitles to appear in the video player immediately, without the user needing to download the .mp4 and .vtt files and open this pair of files in a separate media player. We are grateful that our IT team was able to resolve this issue right away, making the collection more accessible, particularly for classroom use.

The CR/10 Project was enthusiastically received when it opened to the public in October 2017. Instructors immediately began including videos in their courses on modern

China, and CR/10 staff were invited to Carnegie-Mellon University professor Dr. Benno Weiner's "Mao and the Chinese Cultural Revolution" course to introduce the project, screen videos, answer many excellent questions, and listen in on the students' lively discussion. We were also been invited by Professor Denise Y. Ho to present at the *China in the Curriculum* workshop at Yale University in June 2018, to discuss ways of incorporating CR/10 into China-focused courses at the middle and high school levels. We believe CR/10 will continue to be used by instructors not only in courses on modern China, but in other fields such as sociology, political science, and gender studies.

The CR/10 Project is based on the premise "history is complicated." Its value to preserving memories concerning the Cultural Revolution is self-evident, but more generally, it is concerned with how history is passed on to succeeding generations. In addition to interviews with witnesses to the Cultural Revolution, The CR/10 Project also contains interviews with young people who were born after the Cultural Revolution ended, who share their ideas about the era, and how they came to learn about it (or, in some cases, were frustrated in their efforts to find information). All of these perspectives are valuable and are useful in demonstrating the different channels through which historical memory is (or is not) passed on, and the potential fragility of collective memory. Such questions transcend geographical context and are useful routes of inquiry in any study of history. The project demonstrates the value of studying individual memories collected through oral histories to investigate and analyze historical events.

The CR/10 Project was an experiment in librarianship. That is, it was a chance to test the limits of the librarian's role—to add creation of primary information sources to the librarian's usual tasks of collecting, preserving, and providing access to materials. A library's function is to provide resources for learning, and we believe CR/10 makes the case that such new and unique educational resources can be successfully created by the library itself with the commitment of multiple departments.

Since the CR/10 digital collection debuted in October 2017, we have added videos in three stages, posting a second batch in January 2018, and a third in July 2018. As of this writing, there are 107 subtitled videos available on [the digital collections page](#). We still accept interviews from volunteers wishing to contribute, and the EAL continues collecting interviews when an opportunity arises. However, as the EAL staff has recently begun work on a new digital project, CR/10 is no longer the sole focus of our digital efforts. We will continue transcribing, translating, and uploading videos once or twice a year in small batches, and welcome your participation. For more information, please email ULS-EALReference@pitt.edu.[3]

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[3] The CR/10 Project was created with the assistance of EAL staff members Annie Wang, Sandi Ward, Athena Xu, Willow Ma, and Ellie Su, as well as contributors Joan Zou, Jade Atwill, Yue Shu, Jia Yin Tang, Julie Wang, Weijun Yuan, Hsi-Chu Bolick, Lily Kirkhoff, Cassie Liu and Ying Zhang.