

From Pedagogical Output to Cultural Archive: Multilingual Student Publishing and Humanities Knowledge

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Abstract

This article examines how multilingual student publishing can move beyond the status of temporary pedagogical output to become an emergent cultural archive and a form of humanities knowledge production. It focuses on the relationship between *Acentos*, an ongoing multilingual digital magazine publication at York University, and AP/SP/HUMA 4990, an advanced collaborative capstone course that periodically contributes Spanish-English research, interviews, translations, and editorial work to the magazine. *Acentos* exists independently of the course and includes materials from multiple programs and curricular contexts; the capstone course is one structured research-creation pathway into selected editions. Drawing on research-creation, multimodality, public humanities, and translingual practice, the article analyzes the magazine not simply as a collection of assignments but as a cumulative, curated record of student inquiry, Hispanic and Latin American cultural presence in Canada, community encounters, translation decisions, and editorial mediation. The analysis identifies five archival operations within the project: selection, contextualization, multilingual mediation, intermedial composition, and public circulation; it argues that these operations transform interviews, essays, images, translations, and digital design into situated cultural evidence while also shaping what remains visible, searchable, and memorable. Functioning as a relational archive rather than a neutral repository, *Acentos*' value lies in preserving the questions, voices, cultural networks, and media practices of successive student cohorts while making them available beyond the learning management system. The article concludes that multilingual digital publishing can create durable forms of public humanities knowledge, provided that questions of consent, representation, platform sustainability, language hierarchy, and long-term stewardship remain central to the project.

Keywords: multilingual student publishing, cultural archive, research-creation, public humanities, *Acentos*

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Introduction

Student writing is commonly designed for evaluation and then allowed to disappear. Essays remain in learning management systems, interview notes are stored in personal files, and digital projects become inaccessible when a course ends or a platform changes. Even excellent work is often understood as evidence that learning occurred rather than as knowledge with continuing cultural value. This distinction matters in language and humanities education, where students frequently gather, translate, interpret, and contextualize materials that are not otherwise visible within institutional archives.

This article asks what happens when multilingual student publishing is treated not merely as pedagogy or skills training, but as an emergent archive and a site of humanities knowledge production. It focuses on *Acentos*, a bilingual digital magazine created through AP/SP/HUMA 4990 *Foreign Language and Digital Media: Developing Skills for Online Spanish-English Publications*, an advanced one-semester experiential-education course at York University in Canada. Students research cultural topics, prepare and conduct interviews, write for public audiences, translate, edit, select images, design pages, and collaborate in producing a digital publication concerned with Hispanic, Latin American, Hispanic Canadian, and intercultural cultural life.

Acentos, revista universitaria is an ongoing multilingual undergraduate digital publication housed within York University's Department of Languages, Literatures and Linguistics. It exists independently of AP/SP/HUMA 4990 and publishes work from Spanish, Portuguese, and Luso-Brazilian Studies through rolling submissions, course-linked contributions, and special editions. AP/SP/HUMA 4990 is an advanced interdisciplinary capstone course for third- and fourth-year students from varied linguistic and disciplinary backgrounds. The course was designed to channel collaborative research-creation into *Acentos*: depending on the iteration, its students may produce the principal content for a dedicated edition or contribute to a shared edition alongside work generated in other courses and programs. The course is therefore neither synonymous with *Acentos* nor the magazine's sole source. Rather, it functions as one recurring curricular, editorial, and research-creation pathway into the publication's broader cumulative archive.

The central argument is that *Acentos* becomes archival through a series of mediating practices. Selection determines which topics and voices enter the publication. Contextualization situates them historically and culturally. Translation and bilingual editing negotiate access across linguistic publics. Digital design joins writing to image, layout, hyperlink, and sequence. Publication gives the resulting materials continuity beyond the semester. These practices do not create a comprehensive or neutral record. They create a situated, selective, and relational archive whose form reveals how cultural knowledge is made, circulated, and remembered.

This archival emphasis distinguishes the present analysis from a broader pedagogical account of *Acentos* as a model for transmedial and community-engaged Hispanic Studies. The course context remains important, but the principal concern here is epistemological: how does a student-edited magazine transform classroom encounters into public cultural evidence, and what are the possibilities and limits of that transformation?

Method and Corpus

This study adopts a qualitative, artifact-centred approach to the six public editions of *Acentos* and to the descriptive infrastructure developed around them. The primary corpus consists of issue-level introductions, published essays, interviews, profiles, translations, visual materials, section titles, hyperlinks, and other paratextual elements intentionally prepared for public circulation. The analysis also considers the glossary and database-building work initiated by the author during the two most recent iterations of AP/SP/HUMA 4990 and subsequently extended through metadata tagging, categorical organization, and curation.

Each issue was read comparatively for its dominant themes, genres, language configurations, community interlocutors, and forms of digital mediation. The purpose was not to measure student learning outcomes, but to identify the operations through which discrete contributions acquire cumulative archival value: selection, contextualization, multilingual mediation, intermedial composition, description, and public circulation. Student reflections and unpublished course submissions are not treated as research data in this article. This distinction preserves an important boundary between artifacts intentionally created for public dissemination and materials produced within the pedagogical relationship. The method, therefore, approaches *Acentos* as a situated and evolving corpus rather than as a comprehensive representation of Hispanic and Latin American cultural production in Canada.

Although *Acentos* constitutes the broader publication and evolving archive, the primary corpus examined in this article comprises the editions and public contributions produced wholly or partly through AP/SP/HUMA 4990, considered within the context of the magazine's wider multilingual publication history.

Research-Creation, Multimodality, and the Expanded Text

Research-creation offers a useful framework because it refuses a simple separation between analysis and making. Chapman and Sawchuk (2012) describe research-creation as a family of practices in which creative production can operate as inquiry, intervention, and a mode of analysis. In *Acentos*, the magazine is both an object that can be studied and a method through which knowledge is generated. Students learn through the acts of interviewing, translating, editing, arranging, and publishing; at the same time, those acts produce a cultural object that can be revisited by later readers and cohorts.

The magazine also belongs to what may be called an expanded textual field. Its meaning is not confined to verbal content. It emerges through the relation among written language, photographs, visual rhythm, headings, hyperlinks, page order, bilingual juxtaposition, and the interface through which a reader encounters the material. Kress (2010) argues that multimodal communication distributes meaning across several modes rather than locating it in words alone. Digital publication makes this distribution especially visible: the image chosen for an interview, the placement of a translated passage, the hierarchy of headings, and the route created through links all participate in interpretation.

This expanded-text perspective is important for archival analysis. Conventional archives often privilege identifiable documents and stable descriptive categories. A digital magazine preserves a more heterogeneous set of traces: profiles, short essays, interviews, poems, reviews, photographs, reflections, design choices, editorial introductions, and links to cultural

organizations or events. The archive is therefore not only what the magazine says. It is also how it stages relations among people, languages, media, and publics.

Digital form, however, does not guarantee durability. Manovich (2001) emphasizes the modular and variable character of new media, while Risam (2018) draws attention to the political and representational stakes of digital humanities work. A page may be revised, a link may break, a hosting system may be reorganized, and a visual element may become detached from its context. Treating *Acentos* as an archive therefore requires attention not only to creation but also to stewardship: naming, description, stable storage, permissions, version control, and the preservation of context.

***Acentos* as a Situated and Cumulative Archive**

Although *Acentos* exists independently of AP/SP/HUMA 4990, the course was designed to activate the magazine as a recurring public destination for collaborative research-creation. The magazine brings together materials produced by students with different relationships to Spanish and English: advanced second-language learners, heritage speakers, multilingual students, and students whose cultural histories extend beyond the Hispanic world. This diversity makes the publication a record not of a single community identity but of encounters among linguistic histories, academic inquiry, and cultural participation.

The term archive must be used carefully. *Acentos* is not an institutional repository that aspires to total coverage, nor does it preserve every stage of the course. It is curated. Some topics are chosen while others are left aside; some interview excerpts are published while others remain in recordings or notes; some images are included because permissions are available; and some student work is revised more extensively than other work. The course-generated layer of the archive is shaped by the academic calendar, the composition of each cohort, the invited speakers, available technologies, editorial judgement, and the ethical limits of publication.

Its partial character is not a defect to be hidden. Community archives scholarship has shown that archives can challenge dominant narratives precisely by preserving situated materials and relationships that larger institutions overlook (Flinn, 2007). *Acentos* contributes at a smaller pedagogical scale. It gathers traces of Hispanic and Latin American cultural life in Canada that might otherwise remain dispersed across local events, community publications, personal websites, social media, and oral recollection. It also preserves how students at a particular moment understood and mediated those materials.

Successive editions create cumulative value. A single issue may document a set of themes or encounters; read across time, the issues reveal changes in student concerns, publication technologies, cultural networks, and editorial priorities. The magazine has included literary and cultural analysis, reflections on the pandemic, migrant and heritage-language identity, bilingual publication, translation, Hispanic Canadian cultural production, and the implications of emerging digital tools. The resulting record is not linear, but it forms an evolving map of what students and their interlocutors considered culturally urgent.

Table 1*Archival and Publication History of Acentos and Its Relationship to AP/SP/HUMA 4990*

Edition	Date	Web label	Main focus	Editorial / pedagogical features
<i>Acentos</i> 1	December 2018	2017–2018 Magazine Edition	First publication, listed on the Spanish Program, Department of Languages, Literatures, and Linguistics, Faculty of Liberal Arts & Professional Studies webpage.	Establishes the early publication history of <i>Acentos</i> as a student magazine/archive.
<i>Acentos</i> 2	June 2020	2019–2020 Magazine Edition	Second past publication, listed on the Spanish Publications page.	Important transitional edition after the first iteration of AP/SP/HUMA 4990.
<i>Acentos</i> 3	December 2021	2021–2022 Magazine Edition	Included student work on topics such as happiness, e-poetry, film criticism, and violence/gender.	Editors listed as Fernanda Carra-Salsberg and María Figueredo; format was a curated set of student essays/PDFs.
<i>Acentos</i> 4	April 2022	Spring 2022 Special Edition	Focused on the impact of the COVID-19 pandemic, including changes in education, international opportunities, and Hispanic community/professional relations.	Explicitly connected to AP/SP 4990; students conducted qualitative and quantitative research, wrote, edited, and published papers.
<i>Acentos</i> 5	April 2023	Spring 2023 Special Edition	Combines student reflections, cumulative projects, and essays from Spanish courses; topics include migrant cultural identity, publishing in English, femicide, teamwork, family, accessibility, and translation/publishing.	Described as a bilingual English-Spanish publication combining AP/SP 4990 work with papers from Spanish Studies at Keele and Hispanic Studies at Glendon; AP/SP/HUMA 4990 is described as a fourth-year experiential education course reinforcing oral, reading, writing, research, co-editing, and translation skills.
<i>Acentos</i> 6	July 2025	Summer 2025 Special Edition	Focuses on Hispanic Canadians and Latinx communities, cultural expressions and connections within Canada, and the implications of AI for translation in digital media.	Marks a stronger move toward the themes of Hispanic-Canadian cultural production, digital media, translation, and AI; available as an online <i>Simplebooklet</i> publication.
<i>Acentos</i> 7	August 2026	Summer 2026, Special Edition:	In progress.	

Note. *Acentos* is an ongoing multilingual publication that predates and exists independently of AP/SP/HUMA 4990. It contains contributions from multiple courses and programs. This table identifies archival layers associated substantially with AP/SP/HUMA 4990 and does not attribute the magazine's complete publication history to the capstone course.

- *Acentos* 1: Independent magazine publication; predates AP/SP/HUMA 4990.
- *Acentos* 2: Course-linked transitional edition.
- *Acentos* 3: Broader magazine edition.
- *Acentos* 4: Principally course-generated special edition.
- *Acentos* 5: Shared edition combining AP/SP/HUMA 4990 with other courses and programs.
- *Acentos* 6: Course-linked edition with broader community and research-creation aims.
- *Acentos* 7: Course-linked edition with broader community and research-creation aims.

Archival Operations: How Publication Produces Knowledge

The archival value of *Acentos* is produced through five connected operations: selection, contextualization, multilingual mediation, intermedial composition, and public circulation. These operations transform course materials into a cultural record, but they also make visible the interpretive labour that every archive contains.

Selection and Curatorial Judgement

Selection begins before publication. Students and the instructor identify themes, invite or research cultural interlocutors, formulate interview questions, and determine which materials are suitable for a shared issue. These decisions establish the magazine's field of attention. They may foreground literature, film, music, migration, community leadership, language loss, cultural celebration, or digital media. Selection therefore creates an argument about what counts as cultural knowledge.

Editorial selection also operates within each contribution. An interview must be condensed; a profile requires emphasis; an image must be chosen from several possibilities; and a title must orient the reader. These acts resemble archival appraisal in that they determine what enters the enduring record. Yet they occur within an educational relationship in which students are still learning how to distinguish relevance from simplification and clarity from erasure. Faculty guidance, peer review, and consultation with participants are therefore integral to the process.

Contextualization and Ethical Representation

A published cultural encounter requires more than transcription. Students research the background of speakers, organizations, events, and artistic works so that readers can understand why a voice or practice matters. Contextualization changes a classroom visit into a document that can circulate beyond those who were present. It also guards against treating community members as decontextualized examples of diversity.

Interviewing is especially significant. It creates knowledge through relation rather than extraction. Students must prepare informed questions, listen carefully, verify details, and represent responses in ways that respect the speaker's intent. Ethical preparation includes consent, responsible use of images, accurate attribution, and clarity about publication. *Acentos* can preserve community memory only if the people whose work it documents are treated as knowledge producers and interlocutors rather than as raw material.

The distinction between a public artifact and human-participant research also remains important. Material knowingly created for publication can be analyzed as part of the magazine's public record. Private reflections about learning, identity, language, or the classroom should not automatically become research data merely because they were produced in a course. Additional analysis of such reflections requires separate consent and careful attention to the power relationship between instructor and student.

Multilingual Mediation

The Spanish-English bilingual configuration of the course-linked materials examined here is not a decorative duplication of content. Spanish and English address overlapping but different publics and carry different histories of institutional authority, family memory, education, migration, and belonging. For some students Spanish is a heritage language; for others it is an additional language learned through study; for others English is itself one element in a larger multilingual repertoire. The magazine records these uneven relationships rather than presenting bilingualism as simple equivalence.

Translanguaging scholarship emphasizes that multilingual speakers draw on integrated linguistic resources rather than operating within perfectly sealed language systems (García &

Li Wei, 2014). Canagarajah (2013) similarly understands translingual practice as negotiation across difference. In editorial work, this means that translation involves choices about register, intimacy, cultural reference, and audience. A term may remain in Spanish because its resonance would be diminished in English; a contextual phrase may be added for readers unfamiliar with a local reference; parallel versions may diverge slightly to remain effective in each language.

These choices are themselves archival evidence. They preserve not only content but also the conditions under which content becomes shareable. Which language appears first? Is one version described as the original and the other as a translation? Are accents, code-switching, and culturally specific expressions retained or normalized? The answers reveal how linguistic hierarchy is reproduced, challenged, or negotiated within a Canadian public context.

Intermedial Composition and Digital Description

A digital archive depends on organization. Headings, captions, filenames, issue labels, links, and descriptive introductions make materials retrievable and intelligible. Without such elements, a visually attractive magazine may remain difficult to search or preserve. The editorial process therefore includes a basic form of metadata creation, even when participants do not initially name it as such.

Intermedial composition adds another layer. A photograph can locate an interview within a community setting; a poster can preserve the visual language of an event; a hyperlink can connect a student article to an organization, artist, or publication; and page sequencing can create a dialogue among otherwise separate contributions. Jenkins (2006) describes convergence as the circulation of content across media systems and participatory cultures. In *Acetos*, convergence is modest but meaningful: cultural knowledge moves among spoken interviews, written profiles, digital images, course discussion, and public web publication.

The expanded digital text also requires restraint. Images must be used with permission and sufficient resolution; links should support rather than replace contextual explanation; and design should not overwhelm accessibility. The archive's visual appeal is part of its public invitation, but legibility, stable naming, and descriptive clarity determine whether future readers can use it as more than a showcase.

Public Circulation and Knowledge Mobilization

Publication changes the destination of student work. Instead of ending with a grade, a contribution enters a public issue that can be shared with interviewees, families, cultural organizations, other students, and scholars. The presence of an authentic audience often increases attention to accuracy and clarity, but its archival importance is broader: circulation returns knowledge to the communities from which it emerged and allows later readers to encounter it.

Public access does not mean universal access. Readers require internet connectivity, accessible design, and awareness that the magazine exists. Searchability depends on institutional web structures and external indexing. Long-term knowledge mobilization therefore requires active maintenance: stable links, issue descriptions, preservation copies, periodic link checking, and clear attribution. Without this work, digital visibility may be temporary.

In this way, the magazine edition, which is produced in each iteration of the capstone course and its collaborative project, occupies a productive space between the university and the public sphere. It remains an educational project, but it does not remain enclosed within the classroom. Its articles and interviews do not claim the authority of exhaustive scholarship; rather, they offer carefully mediated entry points into cultural people, practices, and questions. The magazine's public value lies in this combination of accessibility and situatedness.

What the Archive Makes Visible

Reading *Acentos* as an archive shifts attention from individual student achievement to patterns that emerge across the publication. First, the magazine makes cultural networks visible. Interviews and profiles connect writers, artists, educators, journalists, diplomats, organizers, and community leaders to the university and to one another. Even when an issue focuses on a limited group, it begins to map a wider ecosystem of Hispanic and Latin American cultural production in Canada.

Second, it preserves student questions. Questions reveal how a cohort understands culture at a particular historical moment: what students want to know about migration, heritage language, representation, gender, media, belonging, public leadership, or creative practice. These questions are not neutral prompts. They are evidence of changing curricular and social concerns.

Third, the archive records mediation. Bilingual versions, editorial revisions, visual framing, and explanatory passages show how cultural material is adapted for public circulation. This is especially valuable in multilingual humanities research because it reveals the often-invisible work required to bring knowledge across languages and institutional contexts.

Fourth, *Acentos* preserves affective and relational dimensions of knowledge. The archive includes traces of admiration, curiosity, uncertainty, discovery, and responsibility. These qualities do not replace critical analysis, but they help explain why community-engaged humanities work matters. An archive of cultural production is also an archive of encounters.

Finally, the magazine makes student cultural production visible as part of the field it studies. Students are not only documenting Hispanic and Latin American cultural life; through their interviews, translations, essays, editorial decisions, and designs, they participate in producing it. The archive records this movement from reception to contribution.

Limits, Sustainability, and Future Stewardship

The archival claim should not be romanticized. A magazine containing course-linked editions and contributions has structural limits, particularly when editorial production must be completed within the academic term. Its coverage depends on who enrolls, which guests are available, what can be accomplished within a semester, and how much editorial labour can be sustained. Uneven participation can affect quality. The pressure to publish may create tension between pedagogical experimentation and public standards. Institutional web systems may change, and responsibility for maintenance can become concentrated in one faculty member.

Representation is another limit. No issue can stand for the full diversity of Hispanic and Latin American Canada. National, racial, Indigenous, regional, generational, gendered, and linguistic differences require more sustained attention than a single course can provide. The magazine

should therefore present itself as a collection of situated contributions, not as an authoritative panorama.

Language hierarchy also persists. In an English-dominant institutional environment, translation into English can expand readership while simultaneously positioning English as the language through which public legitimacy is achieved. A bilingual archive must continually examine ordering, equivalence, and visibility so that Spanish does not become merely symbolic and so that other languages present in students' and communities' lives are not erased.

Sustainability requires a practical preservation plan. Each issue should be stored in more than one format and location; image permissions and contributor information should be documented; issue-level descriptions should identify dates, themes, editors, and major contents; and links should be reviewed periodically. Future phases could create a searchable index of people, organizations, places, languages, and cultural forms represented across issues. Such an index would make the cumulative archive more usable without transforming it into a claim of completeness.

Undergraduate research assistance can support this stewardship by organizing issue histories, verifying metadata, documenting publication patterns, and mapping connections to the wider ecosystem of Hispanic and Latin American digital cultural publications in Canada. This labour is valuable not because it converts the magazine into a quantitative database, but because it strengthens discoverability and establishes the context in which the archive can be interpreted.

Conclusion

The course-linked contributions to *Acentos* demonstrate that multilingual student publishing can become more than a record of course completion. Through selection, contextualization, translation, intermedial design, and public circulation, student work becomes a situated cultural archive and a form of humanities knowledge production. The archive preserves community voices, cultural networks, changing student questions, editorial decisions, and the linguistic labour through which cultural material becomes public.

Its value does not depend on comprehensiveness. Indeed, its partiality is central to an honest understanding of the project. The various editions of the magazine record particular encounters produced by particular cohorts within particular institutional and historical conditions. What gives those encounters continuing significance is not neutrality but careful mediation, ethical representation, cumulative organization, and public accessibility.

The name *Acentos* offers an apt conclusion. An accent is evidence that language has travelled and that history remains audible within speech. The magazine likewise preserves traces of movement: between classroom and community, Spanish and English, spoken encounter and written account, individual assignment and collective publication, present experience and future memory. When these traces are responsibly curated and sustained, the digital student magazine becomes not only a place where learning is displayed, but a place where culture is documented and humanities knowledge continues to form.

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Declaration of Generative AI and AI-Assisted Technologies in the Writing Process

The author declares that ChatGPT, an AI-assisted language tool developed by OpenAI, was used to assist with the organization, linguistic refinement, condensation, and formatting of the author's original conference presentation and research materials. Its use was limited to revising the author's material for clarity, coherence, concision, and conformity with the conference proceedings guidelines. The research design, pedagogical project, evidence, interpretations, arguments, and conclusions are the author's own. The author further declares that no other AI or AI-assisted technologies have been used to generate content in writing the manuscript. The ideas, design, procedures, findings, analyses, and discussion are originally written and derived from careful and systematic research, teaching, and case studies conducted by the author.

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