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Humanities Heritage 3D Visualization: Theory and Practice
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¹ <http://thenhier.ca/en/content/neh-advanced-topics-digital-humanities-summer-institute-jun-17-jul-6>

² <https://lists.ufl.edu/cgi-bin/wa?A2=DIGITAL-HUMANITIESL;4qHGGA;20120803171129%2B0000;ind12>

³ <http://h-net.msu.edu/cgi-bin/logbrowse.pl?trx=vx&list=H-AHC&month=1302&week=b&msg=PgYtunj9rgAdVs7Ki8yaaA>

⁴ <http://claremontdh.wordpress.com/2013/01/07/professional-development-opportunities-for-digital-humanities/>

⁵ <https://greenfield.blogs.brynmawr.edu/2013/02/20/neh-advanced-topics-in-the-digital-humanities-summer-institute/>

⁶ <http://digitallandscapes.wordpress.com/2012/12/09/neh-advanced-topics-in-the-digital-humanities-summer-institute-website-now-live/>

I. PROJECT ACTIVITIES

From June 17-July 5, 2013, the Humanities Heritage 3D Visualization NEH Summer Institute was held jointly at Arkansas State University (ASU) and University of Arkansas (UAF). 18 summer scholars, including 2 international scholars, attended the Institute, with the first two weeks of the Institute held on the ASU campus, and the last week on the UAF campus. Prior to their arrival on campus, all scholars completed paperwork for processing of their stipends, and arrangements were made to meet scholars and lecturers and bring them to Jonesboro, AR. While this required extensive planning on the front end, it allowed all scholars to receive their stipends the first day of the Institute and eased their transition to campus. One international scholar did not travel with the correct visa, resulting in higher taxes. Both directors and institutions worked closely with the scholar following the Institute to assist in the recovery of the taxes.¹

The Institute schedule was posted on the website in late May, and we were able to stick to the proposed schedule with only slight scheduling adjustments at both sites.² With the exception of Professor Michael Anderson, all lecturers were able to attend the Institute physically on the scheduled days. Anderson was directing the Via Consolare excavation in Pompeii, and so he presented his tutorial on 3D modeling from photogrammetry data remotely through Skype. This did not adversely affect his presentation, as the connection was stable and there were no visual or auditory interruptions. The original proposal included the House of the Lucretius Fronto in Pompeii as the example for the Unity tutorials, but this was switched prior to the Institute to the House of the Ara Massima, as this smaller house was easier to present in the scheduled time. During the first week at ASU, summer scholars requested the addition of the Southern Tenant Farmers Museum, an Arkansas State University heritage site modeled by ASU, to the list of weekend trips, and so the group visited this site on the same day they went to the Hemingway-Pfeiffer Museum and Educational Center and the Boyhood Home of Johnny Cash in Dyess, Arkansas. In the proposal we planned to use two smaller buses to transport scholars to the sites, but then changed to a single bus with a driver so that the Heritage Sites director, Dr. Ruth Hawkins, could discuss the area and provide additional historic context with the group during the drive.

The Institute has been publicized widely. In August 2012, ASU published a short news article on the upcoming Institute following notification from the NEH about the award.³ In September 2013 an Institute website was created (<http://humanitiesheritage.com>), which we will continue to host on ASU servers. The website includes tutorials from the Institute as well as videos from the speaker presentations. To date, there have been 286 unique visitors to the site. On June 21, 2013 Arkansas State University published a news article, "Scholars in Digital Humanities Converge at Arkansas State for National Endowment for Humanities Institute" on the A-State website, in which Gill was interviewed about the Institute.⁴ On June 27, 2013, the Jonesboro Sun, a local newspaper attracting a readership in the northeastern part of the state with the fourth highest circulation in the state, published an article on the Institute, "Grant funds allow scholars to train in state, " that appeared in print and in the online edition.⁵ (Appendix B)

¹ Understanding the visa requirements is complex and should be considered by project directors and summer scholars. A complete discussion of this appears in the Interim Report.

² <http://www.humanitiesheritage.com>

³ <http://www.astate.edu/news/dr-alyson-gill-receives-neh-digital-humanities-grant>

⁴ <http://www.astate.edu/a/asunews/3cnewdetails.dot?newsid=a21bb893-ed25-4f9f-9618-e78b2e717731> and <http://www.tmcnet.com/usubmit/2013/06/22/7223882.htm> Last accessed March 18, 2014

⁵ The Jonesboro Sun has a print circulation of 27,899 with an online edition available as well. The online version is paid access only. A print copy of the article is in Appendix B.

II. ACCOMPLISHMENTS

Institute Objectives:

The Institute aimed to bring together 20 humanities scholars whose research or teaching would benefit from real-time 3D visualization, and to introduce them to the difficult but intellectually productive issues that surround the use of academic use of game engines. These issues include the balance of immersion with accuracy, strategies for storytelling and graphical user interfaces (GUIs) in "serious" games, and questions of power and appropriateness in using video game conventions to represent non-contemporary or non-Western cultures. To meet this goal, the Institute provided training in 3D modeling, moving from Google SketchUp and 3D Studio to 123D Catch, Meshlab, and Cinema4D. As delivery platforms, the Institute explored Second Life, VSim, and Unity3D in detail, concluding with a tutorial project focused on recreating the House of the Ara Massima in Pompeii using Cinema4D and Unity. As tangible demonstrations of the relation between actual places and virtual representations, the Institute included travel to ASU Heritage sites modeled by ASU: the Lakeport Plantation in Lake Village, the boyhood home of Johnny Cash in Dyess, the Southern Tenant Farmers Museum in Tyronza, the Hemingway-Pfeiffer Museum and Educational Center in Piggott, and the Japanese American internment center in Rohwer. Finally, the Institute aimed to foster a community of scholars allowing for future collaborations between individuals and universities.

Institute Accomplishments:

The Institute provided participants with an experience that fostered greater knowledge and confidence in using 3D software. On the post-survey, 10 out of 15 participants reported being at least *somewhat confident* in 3D software use (3 participants were *very confident*), compared to 3 out of 17 on the pre-survey. The increase in confidence is most likely due to the skills the participants gained during the Institute (and the fact that the skills they learned were what they needed and what they expected to learn). In addition, participants said that the Institute helped them to accomplish their goals. Not only did participants acquire a general understanding of 3D modeling basics, participants also gained very specific skills, (e.g., how to use SketchUp, Cinema4D, and Unity), transferable techniques (e.g., "creating 3D models of any shape"), and a critical awareness of the broader cultural considerations of using 3D (e.g., "issues surrounding ethical use of gaming technologies"). In sum, the Institute provided participants the expertise to build 3D models (12 out of 15 agreed), use 3D environments for scholarship (13 out of 15 agreed), and create and evaluate game-based heritage visualizations ethically (12 out of 15 agreed).

In our Institute proposal we noted, "In bringing together an impressive group of lecturers who specialize in the use of 3D visualization and game engines as research tools in the digital humanities, the institute creates an important resource in the form of a community of scholars—which allows for future collaborations between individuals and universities." The evaluations suggest that the majority of participants said that they now have a community of scholars with whom they can collaborate on projects (12 out of 15 agreed, 8 strongly). In fact, many have already thought about how to make the most of those collaborations. For example, one participant said, "...I am thinking about the possibility of applying for an NEH grant myself or with another member of the group in the future." Another said, "I will have people to call and email when I need assistance as I go forward." Since the Institute ended we have seen several collaborations between summer scholars, project directors, and lecturers, several of which have resulted in grant proposals, including an NEH Digital Humanities Start-Up grant, "Dangerous Embodiments: Theories, Methods, and Best Practices for Historical Character Modeling in Humanities 3D Environments" that was recently funded by the NEH for 2014-15 and included several scholars and lecturers from the NEH Institute, a major grant application to the Arkansas Humanities Council for the Rohwer Japanese American Relocation Center, and a National Park Service Japanese American Confinement Sites grant proposal for the Jerome Japanese American Relocation Center. Strong

collaborative relationships have also been created between Hamilton College, University of California, Los Angeles, and Arkansas State University as we have joined together on several grant proposals since the end of the Institute, and several scholars continue to collaborate with UAF-Center for Advanced Spatial Technologies (CAST) on individual research projects.⁶

Summer Scholar Accomplishments:

Summer scholars have told us that the Summer Institute has had a direct and lasting impact on their research.

Susan Blevins (Emory University) will continue her work on Samothrace this year, traveling there in the summer of 2014 to begin the 3D scanning of vertical walls in the Sanctuary to incorporate into the model-technology that she learned about during the Institute. She adds that this tool will be especially important as they prepare to publish the monuments of the Western Hill, a project that will launch in the summer of 2015. After further editing, she intends to bring her model into a real-time visualization environment. As a result of contacts made during the Institute, CAST supported Blevins' work by providing close-range scans of 29 fragments associated with the Winged Victory from the Sanctuary of the Great Gods at Samothrace. Blevins has also proposed an AIA 2015 colloquium intended to examine critically the urban, architectural, and artistic space and monuments of Roman processions, including approaches that explore these issues through digital visualization, as she sees this as an essential methodological contribution. The Institute introduced Blevins to the work of several scholars whom she has invited to contribute to the colloquium. She will also present a talk at AIA 2015, "Impact of Accumulation: Deified Emperors in the Roman Imperial Cityscape," and plans to incorporate some of the mapping and presentation technology that she learned at the Institute into this presentation.

Richard Graff (University of Minnesota) continues his work on ancient Greek oratorical performance spaces, including 3D modeling of a selection of key structures and development of new immersive visualization techniques and tools. This project was the focus of his Resident Faculty Fellowship in the Institute for Advanced Study at the University of Minnesota in fall 2013. With his chief collaborator, Christopher Johnstone (emeritus in Communication at Penn State), he presented an overview of the project with architectural renderings and other visualizations at a special panel at the biennial Conference of the International Society for the History of Rhetoric (Chicago, IL, 25 July 2013). He also presented a talk, "Oratorical Performance Space in Ancient Greece: Digital Reconstruction and Interpretive Visualization," as a special pre-conference presentation at "Beyond Computers & Writing," a conference of the Great Plains Association for Computers and Writing (Minneapolis, MN, 7 Nov. 2013). In collaboration with the Interactive Visualization Lab at the University of Minnesota, he has submitted an article to the *ACM Journal on Computing and Cultural Heritage*. In addition to further development of dual-interface immersive (CAVE) displays for 3D architectural models and complementary 2d visual data, he has also begun integrating digital assets for presentation in Unity.

Todd Hughes and **Lynn Ramey** (Vanderbilt University) continue to work on Ramey's *Discoveries of the Americas* project, and their experience at the Institute led them to create a 3D Visualization Working Group at Vanderbilt. Hughes notes that there are 5 scholars at Vanderbilt working on a visualization of the "L'Anse-aux-Meadows" Viking site in Newfoundland. The 3D Group is exploring the integration of assets created in 123D Catch into Unity, and based on their training at the Institute Hughes and Ramey feel confident in their use of these tools, with Hughes noting that he led a successful session on 123D Catch at the Vanderbilt "That Camp." They have hired a graduate student to assist in asset creation and programming in Unity, and Ramey adds that one of her graduate students is now starting to expand her St. Brendan/Old French language project. Ramey and Hughes gave a presentation at Vanderbilt about

⁶ Center for Advanced Spatial Technologies (CAST) <http://www.cast.uark.edu/home.html>

what they learned at the NEH institute to an audience of 30. Ramey plans to have Unity-driven visualizations of the sites visited by St. Brendan, Gudrid Thorbjarnardottir and Hernando de Soto integrated into their website by the end of the academic year. They have invited Institute co-Director Fredrick to deliver a public lecture and lead a workshop on Unity and immersive humanities for this group on April 3-4, 2014.

Peter Murray (Methodist University) notes that since the Institute he has made 2 grant applications for Title III money at his institution to purchase a license for Cinema 4D and a 27" iMac so that he can continue working on his Stagville Plantation research. He also plans to use work-study money at Methodist University to employ several students in computer science, graphic design, and history to turn photographs of the existing Stagville buildings into 3D models in Unity.

Angel Nieves (Hamilton College) participated in a panel session at the Society of the American City and Regional Planning History (SACRPH) in October 2013 entitled, "The Archives Write Back: Digital Archives, Damaged Communities and the State." His paper was entitled, "The Soweto HGIS Project: Models for Collaboration and Digital Archive-Making." He has also worked on 4 grant proposals related to Institute topics with Gill and others since the Institute. In June 2014 he will be attending the Digital Humanities Summer Institute (DHHSI) at the University of Victoria and will be enrolled in the course, "Games for Digital Humanists," along with Greg Lord, DHi's Lead Programmer and Software Engineer, in preparation for developing an "Introduction to Gaming" course at Hamilton College for spring 2015.

Edward Triplett (University of Virginia) returned to UAF in October 2013 for a week of point-cloud registration on RazorVue, a visualization wall composed of 9 integrated flat screen displays. At UAF he developed an open-source pipeline for processing, meshing, and decimating dense photogrammetry data using VisualSFM, CloudCompare, and Meshlab. During that week, Fredrick and graduate student Tyler Johnson introduced him to 3D Coat and X-Normal, a software workflow developed in the gaming industry to re-topologize and transfer normal maps from dense photogrammetry-captured meshes onto new Unity-ready low-poly models. Some of this work can be seen here.⁷ Triplett has also been guest lecturing at UVA, summarizing some of the topics discussed in Arkansas and showing some of the online work to graduate students in the Methods in Architectural History course. He also gave a lecture about pilgrimage architecture using VSim thanks to Lisa Snyder's generous donation of their Santiago de Compostela model, noting that VSim worked very well as a lecture tool, and he is showing his advisor how to use it so she can continue to use it for future lectures.

III. AUDIENCES

The NEH Summer Institute audiences are diverse. Our primary method of publicizing the Institute schedule, readings, and tutorials was on the Institute website, "Humanities Heritage 3D Visualization," which is still active and has had 286 visitors to date. The user statistics are less clear, with visitors from the United States and Germany.

In June 2013 Gill created a Facebook group for the NEH Institute and that site remains active as well, with frequent postings by NEH scholars.⁸ There are 36 members in that group, including Institute scholars and faculty, as well as the Education Outreach Director at the Arkansas Science & Technology Authority, the former Dean of the College of Fine Arts at ASU, an archaeologist from the Römisch-Germanische Kommission, the Chair of Visual Arts at Coastal Carolina University, the Dean of Humanities at ASU, two faculty members from the Art Department at ASU, the director of publications at the American

⁷ <http://www.edwardtriplett.com/digital-projects/photogrammetry/>

⁸ <https://www.facebook.com/groups/139642202904201/> Last accessed March 21, 2014.

School of Classical Studies, and a staff member from CAST. We intend to keep that Facebook group active. The Institute was also publicized on the Center for Digital Initiatives blog, *Digital Landscapes*.⁹

Presentations:

Immediately following the Institute, Fredrick made a presentation at the Art Museums and Distance Learning Summit, held July 10-12 at Crystal Bridges Museum of American Art. The presentation, "The Digital Pompeii Project: Immersive Distance Learning in Pompeian Houses," focused on 3D visualizations of houses in Pompeii in Unity, but touched on the ongoing joint project between Crystal Bridges and UAF on visualizing the Tenth Street Studio in New York, and included explicit discussion of the NEH summer Institute and its themes. The audience consisted of 40 leaders in museum education, including representatives from the Museum of Modern Art, the Metropolitan Museum of Art, the National Gallery of Art, the Philadelphia Museum of Art, the Los Angeles County Museum of Art, and the Gilcrease Museum. This presentation was followed up by a webinar specifically on the Tenth Street Studio project offered to Summit attendees on October 16, 2013 (roughly 20 participants).

In July-August, 2013, Fredrick taught a new 4-week intensive honors seminar in collaboration with Tom Hapgood, professor of Digital Art and Design at UAF. The course, "The Tenth Street Studio Building Digital Reconstruction: Visualizing a Chapter in American Art History," was supported by a grant from the UAF Honors College and developed in collaboration with Crystal Bridges Museum of American Art. The course was initially offered to 8 honors students (summer 2013) and will be offered again this coming fall 2014. The goal of the project is the development of a Unity based interactive teaching module on the Tenth Street Studio for use in secondary and higher education courses; a beta version of the module will be released in August 2014 to Summit participants and to scholars in the NEH summer Institute for play-testing and review.

On October 7-8, 2013, Fredrick offered training sessions in Unity3D to 16 students in Little Rock, Arkansas, as part of the EAST (Environmental and Spatial Technology) initiative. The group consisted of a mixed group of African American, Hispanic, and Caucasian students from middle school through high school; the sessions introduced these students to the basics of asset creation and programming in the Unity environment.

In fall 2013, as part of a new initiative to develop deeply immersive online humanities curricula for UAF, Fredrick offered CLST 2323 Greek and Roman Mythology as a game-centered online class. Game play was centered on a virtual reconstruction of the House of Octavius Quartio in Pompeii, with myth levels accessed through the wall paintings, sculpture, dishes, graffiti, and even cooking recipes found in the house. Game content was researched and built by a team of undergraduate and graduate students at UAF, and delivered through Blackboard as Unity builds each week. A course in Roman civilization is currently under development, to be offered in fall 2014 to 150 students; as part of the development process for the class, Fredrick led an intersession course on Game Design in Rome, January 1-12, 2014, with 8 undergraduate and 2 graduate students.

At the invitation of Institute scholar Angel Nieves, in November 2013 Gill gave a lecture, "Using 3D Tools to Make a Case for the 'Women's Bath' in Classical Antiquity" to a small group of faculty and students (about 30) at Hamilton College. She also led a workshop based on the NEH Institute entitled, "Beyond the Mississippi: Heritage Sites in the Arkansas Delta" for a group (about 20) of Hamilton College students, faculty, and staff. (See Appendix D)

On February 5-7, 2014, Fredrick led a workshop at Augustana College on the goals and methods of the

⁹ <http://digitallandscapes.wordpress.com>

Digital Pompeii project (30 students), and presented a public paper, "Take a Walk on the Wild Side: the Spatial Grammar of Pompeii and the House of Octavius Quartio" (ca. 100 attendees). The presentation focused on environmental modeling in Pompeii using Unity together with spatial and art databases, summarizing in its introduction the NEH Institute and the issues it raised.

At the invitation of Institute scholars Todd Hughes and Lynn Ramey, Fredrick will present a workshop Vanderbilt (April 3-4, 2014) on developing immersive teaching modules for higher education using Unity, and a public presentation on the potential of Unity and databases for art historical research.

On April 9, 2014 Gill will present a lecture with one of the summer scholars, Angel Nieves, at the Association of American Geographers annual meeting with an audience of about 100-150. Their paper, "Creating a Greater Sense of Place: The Virtual Museum" will be part of *The Southern Plantation Museum: The "Tough Stuff" of Heritage Tourism Research: The Museum Experience* and is directly linked to ideas generated in discussions during the Institute. This conference is directed towards geographers, GIS specialists, environmental scientists, and those working in research and applications in sustainability and GIScience.

In September 2014 Gill and Nieves will co-chair a *Dangerous Embodiments* session at the Southeastern College Art Conference (SECAC) on the impact of historical character modeling. In the session proposal Gill and Nieves noted that scholars of 'difficult heritage' are often confronted with the challenge of producing meaningful engagements with diverse audiences. With this engagement we often face risks as we represent serious, often painful and controversial, historical content through a medium so closely aligned with popular entertainment. This issue is not confined to 3D environments, but also can be seen in examples of embodiment in living history contexts. A vivid example of this is a 1999 Colonial Williamsburg living history piece, *Enslaving Virginia*, in which reenactments were so realistic that some audience members attacked white actors in the slave patrol. This session brings together studio artists, art historians, and graphic designers to discuss some of the critical issues involved in modeling 'difficult heritage' characters. SECAC is a non-profit organization that promotes the study and practice of the visual arts in higher education on a national basis. Membership includes individuals and institutions from the original group of southeastern states that founded the conference: Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia.

Fredrick's abstract submission for the Lambda caucus (LGBTQ) of the American Philological Association has been accepted for presentation at the 146th Annual Meeting in New Orleans, January 8-11, 2015. The paper, "Or Are You Just Happy to See Me? Hermaphrodites, Invagination, and Kinaesthetic Humor in Pompeian Houses," uses Unity reconstructions of the Houses of the Dioscuri, the Vettii, and Octavius Quartio to explore the role of the viewer's physical movement in constructing the "joke" of the unexpected phallus in paintings and sculptures of Hermaphroditus.

IV. EVALUATION

The Summer Institute was evaluated by the Center for Community Engagement (CCE) at Arkansas State University under the direction of Dr. David Saarnio.¹⁰ The CCE provides research and evaluation services to public and private organizations and is equipped for all components of program evaluation, with a staff of 6 who have expertise in interviewing and survey methods. The Director of the CEE, Dr. David Saarnio, has overseen program implementation and evaluation activities at Arkansas State University and in the NE Arkansas region for the past decade. In an effort to get a sense of summer scholar previous

¹⁰ <http://cce.astate.edu> Last accessed March 18, 2014

experiences with 3D and expectations for the Institute, a pre-survey was administered to participants at the beginning of the Institute. At the end of the Institute, a post-survey was administered to get a sense of (a) how participants benefitted from the institute, (b) what they thought about the institute, and (c) what changes need to be made for future institutes. 17 pre-surveys and 15 post-surveys were completed and returned. (See Appendix A for the complete Evaluation.)

The overall response to the Institute was very positive. The evaluations suggest that participants came in with certain goals and concepts they wanted to learn and left meeting those goals and learning the concepts. In addition, participants provided excellent feedback on the structure, content, and nature of Institute that will prove invaluable in planning subsequent Institutes.

Institute Strengths:

The Institute evaluations were very strong overall, and in reviewing participant responses it is clear that what one perceives as a weakness of the Institute (too many field trips, or too narrow a focus on Unity), another views as a strength (access to heritage sites in guided site visits, or an opportunity for in-depth learning in Unity).

Participants found it useful to have the Institute hosted at two different institutions. The survey responses suggest that there were distinct differences between the two hosting institutions that made the Institute stronger. Several scholars noted that the first half of the Institute paid greater attention to methodological and philosophical issues, particularly evident in the presentations by Roxworthy, Snyder, Favro, and Fredrick in his presentation. As per our proposal, the second half of the Institute featured greater focus on hands-on work in Unity. This resulted in a difference in emphasis/tone between the directors and sites, with scholars noting more focus on "methodological and philosophical problems at ASU" and more ability to work for an extended period of time on projects using a single program (Unity) at UAF.

The participants reported that the Institute was well planned and had excellent leaders. Each institution had something different to offer. Most participants agreed that "accommodations at both sites were comfortable" and that "everything was very well planned organized & executed..." Several scholars noted key differences between ASU and UAF campuses, including organizational and lodging differences (including lack of internet in the UAF dorms), but in general, most responses were positive (it was a plus to have the Institute split between the two sites), and a few responses were particularly in favor of one campus or the other, with scholars noting, "Arkansas State University was clearly better prepared, managed & executed for scholarly use" and "I would have appreciated more time w/ the facilities (plus tech & staff) at the CAST lab-did not see any specific advantage to using Jonesboro as one location."

In the eyes of the participants, the success of the Institute was due to the Institute's Co-Directors. Several scholars noted that the project directors each came to the Institute from a different perspective and that this difference added a tension that fueled discussions during the Institute that were very useful. It appears Fredrick and Gill made a good team, each bringing a unique set of strengths to the project. One scholar noted:

Both Co-Directors had significant strengths. -Dave is really a gifted instructor on software. To keep us all mostly going forward at the same pace, yet helping individuals, was a herculean task. His enthusiasm & positive feedback helped us all stay motivated. He has also clearly thought a great deal about what technology does for those who make these models. His one long theoretical talk to us in Jonesboro was really interesting, & showed the wide range of theoretical approaches he's "tried on" for this. I only wish there

had been a little more of that big picture, even if we had to sacrifice a little software instruction. -Alyson was an incredible motivating force for the whole program- It was so clear she had thought so much about the mix of lectures we would have, to both bring up the larger issues involved with 3D deconstructions & "the power of images" as well as trying to give us a feel for a range of different softwares & what they might offer our specific projects. She was constantly making us aware of opportunities to continue the conversation started at the institute, giving us ideas about conferences, the journal she is editing, funding sources, etc. And trying to suggest possible synergies between participants She was both extremely efficient and very caring, helping to jumpstart conversations between participants and among participants & speakers that would not otherwise have happened.

Another noted, "These were 2 very hard-working and committed colleagues. They brought different strengths to the Institute, both sets valuable. If I had to offer suggestion, perhaps a higher degree of coordination between the flow on the balance between theory and practice would have been useful. However, this was a very effective and well-conceived experience, which is a testament to the organizers' hard work." One participant stated simply: "Alyson & Dave get a lot of credit for making this Institute such a success. Well done!" Another scholar noted, "I really appreciated both conceptual halves of the program- Alyson was perhaps more interested in thinking about the larger issues brought up by use of technology, & Dave was more interested in having us actually work with the technology to understand the possibilities it could afford us. Both were good in conjunction with each other."

Institute Weaknesses:

More Theoretical Discussion Needed: Due to the lecture format for the ASU portion of the Institute, theoretical discussions were front and center at ASU, and scholars noted the impact and importance of these discussions, as well as the need to include greater discussion at UAF. In emphasizing the importance of these discussions, one scholar asked to "de-emphasize nuts-and-bolts Unity work [at UAF] so as to allow for more theoretical discussion of issues involved in 3D modeling and game construction." One scholar noted, "ASU provided Institute scholars with a wider array of both applied & theoretical approaches to humanities heritage 3D visualization. U of A was too focused on using a particular gaming engine (Unity) as opposed to providing both strengths & weaknesses of one platform over another." Another noted, "I think the combination of lecture in the morning & lab work in the pm was particularly effective. Fayetteville's emphasis on the technology meant we learned a great deal. But sometimes were losing "the forest of the trees" in terms of the big picture."

Response: Overall it seems as if more theoretical discussion integrated into training sessions at UAF would have been welcome, although there were efforts made to provide that outside the lab. (During the UAF week, Dr. Fred Limp gave a presentation to the scholars at Crystal Bridges that directly addressed the theory and practice of 3D visualization.) These types of discussions were seen as so valuable, that ASU and UCLA have submitted a 2015 NEH Summer Institute proposal that specifically looks at collapsing the distance between content creator and end user—essentially foregrounding theoretical discussions. (See Grant Products below.)

Field Trips: A unique feature of the Institute was the incorporation of travel to ASU Heritage sites in the Arkansas Delta to compare the actual site to the 3D models created by the CDI. These trips took place on two weekend days during the two weeks at ASU and included travel to sites that were relatively close the ASU campus (an hour or less), and two that were quite far (about four hours). One additional site, the Southern Tenant Farmers Museum in Tyronza, AR, was added to the Dyess-Piggott trip, at the request of several scholars who wanted to see the site. One scholar noted, "A drawback at Jonesboro was the use of two days for fieldtrips. The Lakeport Plantation day was not necessary & exhausting for the group

(although the Dyess Hemingway was great.)” Another noted, “ There should have been only one field trip. What we saw was great and gave us a better appreciation for Arkansas, but it took too much time away from learning the software.”

Response: In future Institutes these trips will need to be modified, with the most distant sites omitted or optional. It should be noted that despite some negative comments about the trips, two grant proposals have been submitted by members of the summer scholar group directly based on their experience with those sites--one of which was recently funded as an NEH Digital Humanities Start-Up grant. (See Grant Products below.)

Over-scheduling: One of the primary weaknesses of the Institute was the lack of time built into the schedule for scholars to work on their own projects using these new tools. In trying to present an array of tools very quickly, scholars were unable to delve into any in great depth with the exception of Cinema 4D and Unity during the last week. One scholar observed, " There was too much time spent on redundant software. For example, Cinema 4D and 3Ds max do very similar things. This is only one example and we could have learned more by going with just one." At the same time, the focus on these tools during the last week, which was part of the Institute design, was problematic to some scholars, with comments about ‘over-scheduling’ during this final week with no time to work on individual projects. One scholar noted, "U of A was too focused on using a particular gaming engine (Unity) as opposed to providing both strengths & weaknesses of one platform over another."

Response: While some scholars felt that the focus on Unity was too narrow (as in the comment above), others disagreed. One scholar remarked, "It was incredibly interesting & valuable to see how quickly that a game or series of scenes could be created in Unity," while another noted "I will use the Cinema 4D/Unity workflow extensively. Both are powerful and user friendly." Scholars noted the potential of Unity with one mentioning the “possibility of great accuracy of representation.” That several grant proposals were submitted after the Institute that included Unity attests to the effectiveness of using Unity as a representational platform and the presentation of those strengths during the Institute. (See Grant Products below.) It was also clear from the comments that the schedule did not allow for much extra time to work on projects, despite the labs being available to scholars outside of the Institute hours at both campuses. This could be addressed in future Institutes by having fewer site visits at ASU, which would free up the extra weekend day. The Unity training could have been presented more efficiently (one scholar suggested sending tutorials in advance), with more time included in that final week for broad discussion and time to work on individual projects.

Switching between software programs: While the proposal was designed to expose the scholars to a wide range of programs, several respondents noted that switching quickly between software programs was a problem.

Response: In the future we will need to concentrate on a limited set of representative workflows and focus on a single modeling program (Cinema 4D) instead of including Studio Max.

Difference between labs: At ASU all scholars were working on Macs, and at UAF switched to PCs. One scholar noted that, "it was problematic to move from all Macs to all PCs, & with different programs (software) on some of them." Another noted, "...the labs were different in set up. I wish I could have known that I could have continued & work in 3ds Max when I arrived at U of A. " Another scholar noted, "Some of the mechanics could have been improved, such as having the same software releases available in both labs."

Response: The directors were aware that there might be difficulties in switching between labs, with an all Mac lab at ASU and PC at UAF. Bootcamp was installed on all Macs at ASU to run the PC programs, and Fredrick traveled to ASU in advance of the Institute to ensure that all programs that he would be

using were installed on the machines. Limiting the software offerings might help with this issue, as the greatest problem seemed to be the inclusion of Studio Max.

V. CONTINUATION OF THE PROJECT

Partnerships

A partnership between Arkansas State University and Hamilton College has been created as a direct result of the summer institute, and in November 2013, Gill gave a workshop on 3D modeling of Arkansas heritage sites at Hamilton College's Digital Humanities Initiative, and was invited by the DHi co-director, Angel Nieves, to give a lecture on the use of 3D tools to make a case for the 'women's bath' in Classical antiquity.¹¹ Nieves also invited Gill to serve as a networked faculty fellow for the DHi, and she has accepted.¹² A partnership between UCLA and Arkansas State University has also been developed with the proposal for an Advanced Topics in the Digital Humanities Summer Institute in 2015 and 2016 (outlined below). Arkansas State University and several summer scholars are also working with the McGehee, Arkansas museum on several grants that are a direct result of the 2013 Summer Institute. We see this relationship continuing over the years, as the Rohwer Japanese American Internment Center is one of Arkansas State University's heritage sites. CAST has also partnered directly with Susan Blevins and Edward Triplett as noted above, and Fredrick will be giving a talk at Vanderbilt in April 2014 at the request of Lynn Ramey and Todd Hughes. UAF and ASU together have received a National Park Service grant (May, 2013), with Prof. Frederick Limp as PI, NEH Institute scholar Kimball Erdmann and co-Director Fredrick as co-PIs, which aims to "bring the Rohwer site "back to life" through an online, immersive Unity environment, linked with a database of images and text, through which visitors to the virtual site will be able to move through the Camp, enter buildings. and interact with objects. This not only confirms a continuing partnership between the two institutions, but also affirms the importance of Unity as a visualization platform.

VI. LONG-TERM IMPACT

The NEH Institute has increased the visibility of ASU and UAF regionally, throughout the state and nation, and it is clear that both are committed to developing new ways to visualize 3D spaces—whether through Unity or a constellation of other programs. At the state level the Institute has a direct impact on the EAST (Environmental and Spatial Technology) Initiative, as Fredrick has presented tutorials since the Institute to EAST students and Gill continues to work with EAST students across the state using these tools—most recently hosting a 'Visualizing the Past' competition for EAST students.¹³ At the regional level these tools are now being used more widely by ASU for modeling of the heritage sites, including an installation for the McGehee museum for the Jerome Japanese American Internment Center. Scholars have also noted that they will use software (particularly Unity, VSim, and 123D Catch) in the classroom and in their research. The greatest impact will be in future grant proposals, as attested to by the grant products listed below. The theoretical breadth of these proposals, together with their recognition of Unity as a crucial real-time visualization platform in the humanities, points to the success of both parts of the Institute.

VII. GRANT PRODUCTS

Digital Humanities Start-Up Grant Proposal (Funded by the NEH in 2014, \$59,510)

¹¹ <http://www.dhinitiative.org/community/events/speakers2013> Last accessed March 18, 2014

¹² <http://www.dhinitiative.org/about/networkedfellows> Last accessed March 18, 2014

¹³ The East Initiative <http://www.eastinitiative.org>. Visualizing the Past Competition: <http://www.eastconference.org/?id=123>

In September 2013 several members of the NEH Summer Institute came together to write a NEH Digital Humanities Start-Up proposal, "Dangerous Embodiments: Theories, Methods, and Best Practices for Historical Character Modeling in Humanities 3D Environments." This proposal, with Gill as PI, brought together a strong group of participants including some of the Institute summer scholars (Eric Cave, Ellen Hoobler, Angel Nieves) and lecturers (Diane Favro, Lisa Snyder, Chris Johanson, Emily Roxworthy, and Bernie Frischer). The proposal called for the development of a comprehensive typology for avatar creation, and deployment of representative avatars in two Unity environments chosen because of their difficult heritage. We then proposed to study responses to different representative avatars within these environments using tools drawn from experimental philosophy, culminating in a *Dangerous Embodiments* symposium and resulting publication. This proposal was a direct result of ideas raised in the Institute. The project website is <http://dangerousembodiments.com>.

National Park Service Japanese American Confinement Sites Program (Submitted 11/2013)

In November 2013 several members of the NEH Summer Institute collaborated on a Japanese American Confinement Sites proposal, "The Tie that Binds: Digital Storytelling from Jerome through Interactive Storyboards." This proposal, with Gill as PI, included summer scholars (Ellen Hoobler, Angel Nieves) and a lecturer (Ruth Hawkins), along with several others. The proposal is for the creation of an interactive Unity installation for Jerome at the WWII Japanese American Internment Museum in McGehee, AR, and smaller portable 'Jerome suitcases' that will be sent into schools throughout the state to raise awareness of the site and the people who lived there. A website for the Jerome Japanese American Internment Center will also be created, to bring it into line with the newly launched and highly trafficked website for the Rohwer Japanese American Internment Center created by ASU's Center for Digital Initiatives.¹⁴

Institute for Advanced Topics in the Digital Humanities (Submitted 3/2014)

This joint proposal by Arkansas State University and the University of California, Los Angeles builds on issues raised in the 2013 NEH Institute, considering advanced problems and issues facing content creators and end users, and attempting to bridge that gap. This ten-day institute will take place over two consecutive summers: at ASU in 2015 and UCLA in 2016, bringing together twenty scholars working in the humanities who have research or teaching projects that would benefit from advanced discussion of theoretical issues with an impressive group of content creators working from different perspectives. The list of committed lecturers for this Institute is impressive, and includes five lecturers from the 2013 Institute (indicated by *): Erik Champion (Curtin University, Australia), John R. Clarke (University of Texas, Austin), *Diane Favro (UCLA), Maurizio Forte (Duke University), *Bernard Frischer (Indiana University), *Ruth Hawkins (Arkansas State University), *Christopher Johanson (UCLA), Angel Nieves (Hamilton College), and *Lisa Snyder (co-PI, UCLA). In the one-week institute at ASU, participants will spend each morning in an advanced discussion group with a lecturer who will propose a specific theoretical problem that they faced in content creation. In the afternoon, scholars will move into the lab and, in a hands-on session, will be asked to consider issues discussed earlier by working through case studies that reflect alternative solutions to theoretical problems raised by speakers. In doing this, the scholars will be informed by being a content user as well as interacting with the content. After the first week, scholars will return home, and will be given access to continuing and structured support. Scholars will collaborate and continue their discussion on a discussion board moderated by Institute PIs. Institute lecturers will also weigh in, responding to questions and conversation threads. Over the year, scholars will continue to work through problems introduced in the first session—either by writing a paper or creating their own model or prototype to address this issue. Each scholar will also be given access to up to forty hours of ASU staff support time for project or prototype development. Scholars will reconvene at UCLA in 2016 for a three-day symposium, meeting with lecturers from the first session and presenting their work. Papers from this symposium will then be submitted for consideration to either *Digital Applications*

¹⁴ <http://rohwer.astate.edu>

in Archaeology and Cultural Heritage (DAACH), of which Gill is Associate Editor, or *Digital Studies / Le champ numérique*, of which Snyder is Associate Editor. This Institute responds directly to requests by 2013 summer scholars who asked for greater engagement with theoretical issues involving content creation and end-user needs/expectations.

Arkansas Humanities Council Grant Proposal (Submitted for 9/2014 deadline.)

In September 2014 several members of the NEH Summer Institute, with Gill as PI, will be submitting a grant to the Arkansas Humanities Council for a companion piece to the NPS proposal, focusing on the Rohwer Japanese American Internment Center and installed at the McGehee museum. This proposal includes summer scholar Angel Nieves, and lecturer Ruth Hawkins.

**NEH Advanced Topics in the Digital Humanities Summer Institute:
 Humanities Heritage 3D Visualization Theory and Practice**

Summary Evaluation Report

During June and July, 2013, 18 scholars participated in the *NEH Advanced Topics in the Digital Humanities Summer Institute: Humanities Heritage 3D Visualization Theory and Practice*. Participants were from various disciplines (e.g., Art, Literature, History) and had varying levels of experience, expertise, and understanding of 3D visualization concepts and applications. In an effort to get a sense of their previous experiences with 3D and expectations for the Institute, a pre-survey was administered to participants at the beginning of the Institute. At the end of the Institute, a post-survey was administered to get a sense of (a) how participants benefitted from the institute, (b) what they thought about the institute, and (c) what changes need to be made for future institutes. Seventeen pre-surveys and 15 post-surveys were completed and returned. Below is a brief summary of the data from both the pre- and post-surveys. A separate report provides detailed data on participant responses.

PRE-INSTITUTE EXPERIENCE & EXPECTATIONS

Before the Humanities Heritage 3D Visualization Summer Institute began, participants were fairly inexperienced in 3D Visualization. None of them had developed game engines for projects and only 2 out of the 17 reported a strong background in 3D software. In addition, the majority of participants appeared to have very little understanding of various topics related to 3D Visualization (e.g., contemporary game creation, using 3D content in game engines, and philosophical issues in game engines). Further, most (10 out of 17) participants had little to no confidence in 3D software use (only 2 were “very confident”).

When participants were asked in what specific areas they needed assistance, it is not surprising that a lot of participants wanted to start with the basics. Comments such as “I am a total beginner, so...everything,” and “I don’t even know where to start” were given. Other participants mentioned needing assistance with various programming and design elements of 3D visualization. For example, one participant said assistance was needed in “narrative structuring & storyboarding of a 3D game,” and another needed assistance in “project/scene setup & hierarchy in Unity.” As might be expected, the areas in which participants needed assistance were very similar to what they said they wanted to learn in the Institute. Overall, participants were hoping to learn how to build interactive models that they could use in their respective focus areas. This includes learning the kinds of tools available, the capabilities of the tools, and how to use them. For example, one person simply stated that s/he wanted to “...go from ‘understanding’ to ‘doing’ with 3D models.” Another said that s/he wanted to “learn new programs that I can use with students to build things that I can somehow connect with lit/CW (creative writing).”

POST-INSTITUTE REFLECTIONS

Benefits of the Institute

The 3D Visualization Institute appeared to provide participants with an experience that sparked greater knowledge and confidence in using 3D software. On the post-survey, 10 out of 15 participants reported being at least *somewhat confident* in 3D software use (3 participants were *very confident*), compared to 3 out of 17 on the pre-survey. The increase in confidence is most likely due to the skills the participants gained during the Institute (and the fact that the skills they learned were what they needed and what they expected to learn). In addition, participants said that the Institute helped them to accomplish their goals. Not only did participants

acquire a general understanding of 3D modeling basics, participants also gained very specific skills, such as ¹⁴ specific software skills (e.g., how to use Sketch Up), techniques (e.g., “creating 3D models of any shape”), and ethical considerations of using 3D (e.g., “issues surrounding ethical use of gaming technologies”).

The Institute provided participants with software information and specific techniques for 3D visualization, and provided them with the expertise to use digital tools and environments for scholarship (13 out of 15 agreed), build 3D models (12 out of 15 agreed), and create and use games ethically (12 out of 15 agreed). Further, the majority of participants said that they now have a community of scholars with whom they can collaborate on projects (12 out of 15 agreed [8 of whom strongly agreed]). In fact, many have already thought about how to make the most of those collaborations. For example, one participant said, “...I am thinking about the possibility of applying for an NEH grant myself or with another member of the group in the future.” Another said, “I will have people to call and email when I need assistance as I go forward.”

Perceptions of the Institute

The participants reported that the 3D Institute was well planned and had excellent leaders. Most participants agreed that “accommodations at both sites were comfortable” and that “everything was very well planned organized & executed...” The speakers also were well received. For example, one participant noted that “Most useful was the exposure to a wide range of methods and projects brought in by invited speakers at the ASU campus.” Additionally, participants found it useful to have the Institute hosted at two different institutions (Arkansas State University and the University of Arkansas at Fayetteville). Each institution had something different to offer. In the eyes of the participants, the success of the Institute was due to the Institute’s Co-Directors. It appears Dave Fredrick and Alyson Gill made a good team, each bringing a unique set of strengths to the project. One participant stated simply that “Alyson & Dave get a lot of credit for making this Institute such a success. Well done!”

Suggestions for Future Institutes

Participants are interested in attending future Institutes, but do have suggestions for improvement. When asked if they would attend an Institute that built on this one, participants reported that they would. One participant exclaimed, “Absolutely—All in all, this really was a ‘transformational experience’...” The most useful parts of the Institute to participants appeared to be the mere exposure to different technological methods, the discussions, and the hands-on activities. The least useful parts for some participants were a few discussions about some specific software, although utility varies across participants, as well as some of the most distant fieldtrips (such as the Lakeport Plantation). Participant suggestions for improving future Institutes include, first, that participants be separated into groups according to their skill levels, as some people were just starting and needed to know everything, while others were more advanced in their knowledge and experience with 3D methods. A second suggestion, indirectly related to the first, is to allot more time to work on projects. Participants want more time for hands on experiences and more time in the lab with their projects.

SUMMARY

Overall, the 3D Visualization Institute was a success. Participants came in with certain goals and concepts they wanted to learn and left meeting those goals and learning the concepts. In addition, participants provided excellent feedback on the structure, content, and nature of Institute which will prove invaluable in planning subsequent Institutes.



This report was provided to you by the Center of Community Engagement at Arkansas State University. If you have questions about this report, please contact us at cce@astate.edu.

**Humanities Heritage 3D Visualization: Theory and Practice
Summer Institute**

Appendix A: Pre-Survey Responses

N=17

What is your area of expertise?	
<ul style="list-style-type: none"> • 3D Visualization (2) • African & African American Studies • Ancient Roman Architecture • Archaeology • Art History (2) • Early American History • French Literature 	<ul style="list-style-type: none"> • Literature/Creative Writing • Modeling, texturing • Philosophy • Rhetoric/Communication • Roman & Greek Art & Architecture • U.S. history-civil rights • Web Design

What is your current level of 3D Visualization experience?			
<i>Number of participants selecting each response</i>			
Please check Yes or No for each item below:	Yes	No	No Response
I have developed game engines for projects.	0	16	1
I have used 3D visualization in projects.	9	7	1
I have a strong background in 3D software.	2	13	2

How confident are you in 3D software use?				
<i>Number of participants selecting each response</i>				
Not Confident	A little Confident	Somewhat Confident	Very Confident	No Response
5	5	1	2	4

Please rate your level of understanding of each of the topics below:					
	Little or No Understanding				I understand it well
	1	2	3	4	5
The design of interpretive elements in interactive models	6	2	7	2	0
Contemporary game creation	9	5	2	1	0
Graphic user interfaces	5	3	4	2	0
Academic use of game engines	7	4	2	3	1
Using 3D content in game engines	9	3	2	3	0
Strategies for storytelling in games	7	2	4	2	1
Interpretive issues in 3D content	6	4	3	3	1
Philosophical issues in game engines	10	2	2	3	0
Creating a digital toolbox	4	5	6	2	0

**In what specific areas do you need the most assistance
when it comes to developing game engines?**

Note: the responses below are presented exactly as they were written on the surveys.

- | | |
|--|---|
| <ul style="list-style-type: none"> • Basics; I have no experience. • Narrative structuring & storyboarding of a 3D game • Currently learning to program interactivity in unity and unity script Javascript, need to continue learning. • I am a total beginner, so... everything • Programming • Design of the game and how to include primary source documents into the game. • Conceptually I know what these types of programs can do, but I have next to no hands-on experience creating these things. • 3D visualization • interaction of different technologies, potential of interactivity (research questions, etc) populating 3D models w/objects (scanning building), topographical aspects of models- interaction b/t model and game | <ul style="list-style-type: none"> • Project/scene setup & hierarchy in Unity • I would like more insight into the philosophical/logistical issues of academic use of 3D materials, & exposure to as much software as possible. • Thinking through what elements I will need to gather to make a 3D model & use it in a game engine • "Primary" modeling tools- esp. studio max, also sketch up, maybe Vue, Maya (?) • How to construct specific game environments, and how to model interactions within game environments • I don't know enough to say! Everything. • I don't even know where to start--- so that would be a good place for help. Perhaps visualizing my project. • frameworks for setting up projects; basic elements of program use; theory & design |
|--|---|

**What are the 2 most important things you want to learn
in the next few weeks during this institute?**

Note: the responses below are presented exactly as they were written on the surveys.

Response 1

- How to build a game where players build a 3-D text model together
- Combining 3D environment w/a historical GIS database
- Unity 3D Interactivity
- 3D modelling of structures & objects
- Make a model more interactive
- How to get started so I can continue this project with colleagues and undergraduates.
- I wish to go from "understanding" to "doing" with the 3D models
- 3d visualization of landscape with locations.
- populating (people & objects)
- What are the options for dissemination of my 3D models?
- photogrammetric modeling
- get a sense of the available tools
- see above ("Primary" modeling tools-esp. studio max, also sketch up, maybe Vue, Maya [?])
- Capabilities of current modeling structure
- Best ways to get started, which engine to use.
- 3.D visualization of a specific location to see if this technology- or which one- will work

Response 2

- Learn new programs that I can use with students to build things that I can somehow connect with lit/CW (creative writing)
- understanding acceptable standards for 3D visualizations for scholarly publishing
- More statistical aspects of GIS
- I'm also interested in WebGL & online immersive environments
- Use real time
- Develop sufficient expertise to pursue funding for continuing the project and bring it a wider audiences, public schools especially.
- See #1. (I wish to go from "understanding" to "doing" with the 3D models)
- What is the Real time visualization
- weather & textures
- How do I visualize uncertainty in my interactive model?
- unity
- start modeling some objects in spaces I'm dealing with
- & Unity- Porting (?) Architectural models in to Unity Lighting & Animation Acoustics sound (?) other effects
- How to manage construction of a particular game
- "Ethical" (or appropriate) gaming of literature, history and culture
- A gaming interface
- how to make it work
- develop a plan & work flow for developing 3D & GIS platform
- potential questions answerable by gaming platform-
- Also very interested in reading and discussing methodological/metamethodological issues for the kind of historical project I'm working on

**Humanities Heritage 3D Visualization: Theory and Practice
 Summer Institute**


Appendix B: Post-Survey Responses

N=15

What skills or methodologies were you able to develop during the institute? <small>Note: the responses below are presented exactly as they were written on the surveys.</small>	
<ul style="list-style-type: none"> • 3D modelling- several methods • A better understanding of Sketch Up • basic knowledge of terms/functions/capabilities of 3D software good foundation for further development of skills • Creating the 3D model of any kind of Architecture and put the subject/object in Game Engine like Unity. • General understanding of 3D modeling tech • Greater appreciation for issues involved in making 3D models • greatly improved methods regarding issues in 3-D reconstructions • I understand better the skills necessary to develop a digital humanities project. • I understand workflows. • Introduction to photogrammetry • Retaining texture info when meshing point-clouds • Skill- Some basic technology skills for 3D modeling • Some 3d modeling basics • Unity 	<ul style="list-style-type: none"> • I understand potentials of software use for my project. I just need to do it now! • Issues surrounding ethical use of gaming technologies • Managing Unity Assets • many practice computer skills • pros/cons, potential of interactive 3D space • Some great ideas for my teaching & research, about technology & how to think about it • Use of gaming software for building interactive content • Examples and strategies for efficient project workflow. • game creation in unity • I have developed a greater appreciation for the actual planning necessary to build a 3D digital project. • Basic understanding of a range of modelling and gaming software • Cinema 4D • A better understanding of the interconnectivity of 3D modeling programs. • Use of 3D drawing software

Following the Institute, how confident are you in 3D software use? <small>Number of participants selecting each response</small>			
Not Confident	A little Confident	Somewhat Confident	Very Confident
0	5	7	3

How much did the Institute provide a base for your future work?				
Practically nothing	A little	Quite a bit	A lot	No Response
0	3	7	4	1

How much did the Institute help in your understanding of each of the topics below:	Little or No Understanding 				I understand it well
	1	2	3	4	5
The design of interpretive elements in interactive models	0	1	4	8	2
Contemporary game creation	0	2	3	7	3
Graphic user interfaces	0	2	4	5	4
Academic use of game engines	0	0	3	7	5
Using 3D content in game engines	0	1	3	8	3
Strategies for storytelling in games	0	0	5	7	3
Interpretive issues in 3D content	0	0	2	8	5
Philosophical issues in game engines	0	0	3	6	6
Creating a digital toolbox	0	1	3	4	7

How much do you agree with the following statements?					
<i>The institute provided me with the expertise to...</i>	Strongly Disagree	Disagree	Neither Disagree nor Agree	Agree	Strongly Agree
• ...build 3D models.	0	1	2	8	4
• ...use digital tools and environments for scholarship.	0	0	2	6	7
• ...create and use games ethically.	0	1	2	9	3

As a result of the institute, I now have a community of scholars with whom I can collaborate on projects.					
Strongly Disagree	Disagree	Neither Disagree nor Agree	Agree	Strongly Agree	No Response
0	1	1	4	8	1

Overall, how worthwhile was the institute?			
Not at all	A little	Somewhat	Very
0	1	1	13

Would you attend another institute like this one?		
Not likely	Maybe	Very definitely
1	3	11

What are the 2 most important things you learned during this institute?

Note: the responses below are presented exactly as they were written on the surveys.

Response 1	Response 2
<ul style="list-style-type: none"> • A wide sampling of current scholarship using 3D • basic knowledge of terms/functions/capabilities of 3D software good foundation for further development of skills • ethical considerations involved in embodying people as avatars • Everything is possible in Game Engine. • General understanding of 3D modeling tech • how to use 3-D methods to enhance research in my field • I gained a vision as to how gaming & 3-D Visualizations can be used in my discipline. • It re-inforced that it is vital for collaboration to occur for any future research • Point cloud to mesh pipeline/software choices • software skills • some confidence and awareness of needed tools for academic games • The overall picture concerning how various tools work (or don't work) together • Use of digital tools & environments for teach & scholarship • Ways to think about the broader issues behind 3D recreations for academic use • Why it is so important to create spatial representation in the humanities. 	<ul style="list-style-type: none"> • a better understanding of how to establish an efficient workflow in digital humanities projects • Creating the 3D models of any shape. • develop complex narratives using 3D content & gaming engines • familiarity w/ other projects created by institute peers & lecturers • Got a good sense of the way that the field is heading in using 3D models • how to critically examine other such projects • How to teach 3D content/software to group w/wide range of familiarity. • I learned the potentials of software packages & the workflow. • Issues surrounding ethical use of gaming technologies • need to think through ethical implications of project • pros/cons, potential of interactive 3D space • that objects in 3D reconstructions can be hybrids of acquired data and hand modelling • The "rules" of 3D modeling are still to be written • The learning curve for this work is steep and challenging.

What do you see as some of the strengths and/or weaknesses of using 3D game engines (UNITY, etc.), 3D modeling programs (3DS Max, SketchUp, Cinema 4D, etc.) or virtual environments (Second Life, Blue Mars, etc.)?

Note: the responses below are presented exactly as they were written on the surveys except those in brackets.

Strengths	Weaknesses
<ul style="list-style-type: none"> • 3-D projects allow us to test hypotheses about the past • appeal to audience (but can also b a problem) 	<ul style="list-style-type: none"> • In creation, the learning curve is the weakness • possibility of being distracted from research goal by the technology game/engine • Sketchup is basic program. So it is little poor. • [SketchUp has serious limitations.]

What do you see as some of the strengths and/or weaknesses of using 3D game engines (UNITY, etc.), 3D modeling programs (3DS Max, SketchUp, Cinema 4D, etc.) or virtual environments (Second Life, Blue Mars, etc.)?

Note: the responses below are presented exactly as they were written on the surveys except those in brackets.

Strengths	Weaknesses
<ul style="list-style-type: none"> • I will use the Cinema 4D/Unity workflow extensively. Both are powerful and user friendly. • It was incredibly interesting & valuable to see how quickly that a game or series of scenes could be created in Unity • Sketch-Up & Vcim were clearly easier to use & apply in research or teaching • SketchUp- ease [continued in weakness column] • Software choice is critical, but in the end, sticking to one industry standard package is the key to progress. • Strengths are almost unlimited, [continued in weakness column] • Strengths- Possibility of great accuracy of representation • These technologies enable us to ask better questions of the research material • 3ds Max/Cinema 4D/Maya—all seem capable of great things, [continued in weakness column] • Cinema 4D and Unity are such have strengths for any work • Game engines provide immersion through the particulars of that experience are ripe for complex discussion • Great to see Second Life & Blue Mars in action with their positives & negatives [continued in weakness column] • I'm also very interested in using photogrammetry technology. • immersive discovery (problem-based learning) • In creation, the potential in my discipline is the strength. • Unity seems very useful as a tool to integrate digital assets. 	<ul style="list-style-type: none"> • dangers come from poor conception of an audience & goals, & poor skills coupled with insufficient understanding of 3D & video games as art forms. • The software is so expensive that some may not be available to me once I return to my home institution. • would have appreciated more time for this discussion during the institute • [3ds Max/Cinema 4D/Maya take much time to master] • (problematic if Blue MARS so slow & clunky) • Second life & Blue Mars may have ready-made communities but they are not as customizable as Unity. • time required to develop expertise without which we need to rely on people who may not stay with the team/decisions among diff. technologies/software • Virtual environments do not seem as important as the 3D modeling and game engine. • Weaknesses- difficulty in sensitively modeling avatars • Weakness in Blue Mars was small user community & that it was no longer being readily developed

What might you change (if anything) or add to the Institute to make it more useful for participants in the future?

Note: the responses below are presented exactly as they were written on the surveys.

- | | |
|---|---|
| <ul style="list-style-type: none"> • A few fewer softwares and/or participants' selection of 2-3 to work in, be "tutored" in. • Better integrate learning digital tools & discussing associated • cut down the field trips to just Southern Tenants & Cash • De-emphasize nuts-and-bolts Unity work so as to Allow for more theoretical discussion of issues involved in 3D modelling and game construction. • I think every think is very good. • I would appreciate a quicker resolution to the workflow so that we had more time to learn the intricacies of the software • If we are to learn Cinema 4D & Unity- send us tutorials in advance so we can download trial & get some hands on experience before. • Instruction was uneven and inadequate, needed step by step intro to overarching 3D concepts. Lots of time wasted on outdated tech like USIM & Second Life. • Provide more examples of classroom use • provide more time for focus in the programs participants decide to work in • Rather than ask speakers to describe projects, have them host a panel for specific questions • The lab sessions need to be slower and/or the speakers need to speak slower. • We should have divided the group early according to skill levels. There should have been more trained helpers to keep the group together. • Wow, I'm really happy with everything...but the speed at which we did the software training was a bit stressful. | <ul style="list-style-type: none"> • Allow for more theoretical discussion on use of historical avatars & character modeling. • Director check-in with each individual midway through to focus efforts in last week or so. • Field trips were a complete waste. Tiring, arduous, & unconnected to any 3D instruction. Seemed only to flatter the restorative projects of local scholars. • Have a little more time for individual project work • Make sure that field trips are integral to the goals of the institute. • Maybe there should be groups of four that collaborate on a project. This would be a chance for collaborative learning. • philosophical issues; allow for more schedule flexibility to accommodate needs of institute scholars- make extra trips OPTIONAL • present whole toolbox sooner & more briefly, than (a) • Chad was not as helpful an instructor- Roshan might have been better. Or at least better written tutorials. • Probably avoid field trips of longer than 2 hour travel time. • too much time on bus, esp. Lakeport |
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Was it useful to have the Institute hosted at two different institutions?

Note: the responses below are presented exactly as they were written on the surveys.

<i>Yes, it was useful</i>	<i>No, it wasn't necessarily useful</i>
<ul style="list-style-type: none"> • Extremely useful to have the Institute hosted @ two institutions, although Arkansas State University was clearly better prepared, managed & executed for scholarly use. • In many ways, yes. The exposure to 2 sets of scholars & resources was terrific. [continued in other column] Change of venue was good inter-personally too. • In theory, yes. [continued in other column] ASU, contrastingly, was very well organized and involved a diverse and stimulating array of external and internal speakers. • It was fine; it enabled us to have access to the strengths of two institutions. • It was nice to have the change of venue because it showed the resources at each institution. It was interesting to see the different setups, [continued in other column] • Surely, it was very useful particularly for myself, only after it I was able to see how much work is going on about Archaeology and modern 3D technology. • Yes, I think it gave us a little change of scenery and perspective that kept things interesting. • Yes! in order to take advantage of expertise/project development knowledge at both institutions • Yes. • YES. • Yes. Both institutions provided wonderful hospitality and facilities. It was a rich experience to see such different parts of the state. [continued in other column] • Yes. [continued in other column] • Yes. I think the strengths of each University complemented one another nicely. Also, the change of scenery made the three weeks seem very fast. 	<ul style="list-style-type: none"> • I would have appreciated more time w/the facilities (plus tech & staff) at the CAST lab- did not see any specific advantage to using Jonesboro as one location. Speakers were all visiting and could just as easily have visited Fayetteville. • Some of the mechanics could have been improved, such as having the same software releases available in both labs. • In practice, UAF suffered by comparison. Relatively disorganized and little in the way of interesting and useful discussion. • however- it was problematic to move from all Macs to all PCs, & with different programs (software) on some of them. • Not particularly. With superior tech capabilities & expertise, entire institute would have benefitted from being at Fayetteville. • However, the labs were different in set up. I wish I could have known that I could have continued & work in 3ds Max when I arrived at U of A. • However it would have been nice to have had more contact with CAST.

Were there particular strengths and/or weaknesses in the planning, organizing, or execution of the Institute at the respective hosting institutions?

Note: the responses below are presented exactly as they were written on the surveys except those in brackets.

Strengths	Weaknesses
<ul style="list-style-type: none"> • Accomodations at both sites were comfortable. Receptions were pleasant. [continued in weakness column] • ASU provided Institute scholars with a wider array of both applied & theoretical approaches to humanities heritage 3D visualization. [continued in weakness column] • Both institutions had great strengths. [continued in weakness column] • Both institutions were very well done mostly smooth logistics. [continued in weakness column] (Although Fayetteville more walkable for those without a car) In terms of strengths- Jonesboro felt more "big picture" and it was very easy to settle into. I think the combination of lecture in the morning & lab work in the pm was particularly effective. Fayetteville's emphasis on the technology meant we learned a great deal. But sometimes were losing "the forest of the trees" in terms of the big picture. • Given the difficult nature of managing so many adults, many who have no transportation, the institute was well organized for meals etc. [continued in weakness column] • I appreciated the diversity of speakers and programming activities at ASU. [continued in weakness column] • I appreciated the focus on methodological and philosophical problems at ASU; I got more work done on my project as U of A, but many of those topics problems faded into the background in class. • I felt as though everything was very well planned organized & executed. Thank you. Communication was great. • I was happy and comfortable at both locations. Both campuses and towns were 	<ul style="list-style-type: none"> • Scheduling one day over the 4th of July while wasting two days on useless field trips was inconsiderate to time with participants families. • U of A was too focused on using a particular gaming engine (Unity) as opposed to providing both strengths & weaknesses of one platform over another. • Two challenges: at ASU eating options were not walking distance at U of A there was not wifi in the dorms • [One significant minus was the lack of internet in the Fayetteville dorms. However, we could go into the lab 24 hours a day, although far from dorm. -A drawback at Jonesboro was the use of two days for fieldtrips. The Lakeport Plantation day was not necessary & exhausting for the group (although the Dyess Hemingway was great.)] • Building in more explicitly devoted lab work time would have been very helpful. Also would have been good to know more about context of living situation in each place- closeness of groceries/restaurants, the fact that Jonesboro is in a dry county, etc. • In general, this institute was over-scheduled. Many participants regret that there was not enough time to work on their projects. • At UAF, the extreme focus on modelling a single project in Unity was not terribly useful to me. Technical support during sessions at UAF was weak as well. I appreciate the power of Unity/Cinema 4D, but not to the extent of wanting to spend 5 days with it. • Some confusion in billing at U of A.

Were there particular strengths and/or weaknesses in the planning, organizing, or execution of the Institute at the respective hosting institutions?

Note: the responses below are presented exactly as they were written on the surveys except those in brackets.

Strengths	Weaknesses
<p>easy to get around and pleasant.</p> <ul style="list-style-type: none"> • Most organization/execution was smooth, comfortable. [continued in weakness column] • The planning of this school was fully fabulous, it has not any weakness in it. So I am very thankful to organizer. • The planning, etc. was well done. We stayed remarkably on schedule & at those times we strayed from the schedule everyone was flexible, allowing us to accomplish all of the stated goals • Well done on both ends. 	

What parts of the Institute were most useful for your projects/research and which were the least? And why?

Note: the responses below are presented exactly as they were written on the surveys.

Most Useful	Least Useful
<ul style="list-style-type: none"> • 1. The exposure to so many 3D options & technologies was amazing. The most important thing though is to know what is best for your research questions. • Hands-on skills learning and philosophical discussion were most helpful. [continued in least useful column] • I really appreciated both conceptual halves of the program- Alyson was perhaps more interested in thinking about the larger issues brought up by use of technology, & Dave was more interested in having us actually work with the technology to understand the possibilities it could afford us. Both were good in conjunction with each other. • Most useful was the exposure to a wide range of methods and projects brought in by invited speakers at the ASU campus. [continued in least useful column] • Most useful: Unity demos, scheduled "lab-time" with experts in software. [continued in 	<ul style="list-style-type: none"> • 1. There should have been only one field trip. What we saw was great and gave us a better appreciation for Arkansas, but it took too much time away from learning the software. 2. There was too much time spent on redundant software. For example, Cinema 4D and 3Ds max do very similar things. This is only one example and we could have learned more by going with just one. • Heritage trips were least helpful. Some of the project examples & walkthroughs were helpful, but most were far too long & would be beneficial to spend less time on walkthroughs & more on discussing goods/bads of each project. • Least useful was the intensive, 4-5 day focus on modelling a particular scene in Cinema 4D/Unity. • Least useful: [nothing specified]

**What parts of the Institute were most useful
for your projects/research and which were the least? And why?**

Note: the responses below are presented exactly as they were written on the surveys.

Most Useful	Least Useful
<p>least useful column]</p> <ul style="list-style-type: none"> • MOST- potential collaborations, focus on free or inexpensive technologies/software, community with which to discuss/think through issues, the unbelievably patient and knowledgeable instruction [continued in least useful column] • Readings and critical group discussions were extremely useful. Almost all of the guests lecturers presented something projects and much encouragement. • Survey of scholars working in the field, & philosophical discussions were useful in stimulating thinking about research agenda. [continued in least useful column] • The 3D modelling. Because it is first time in my department when somebody using this techniques for Archaeological site. It was fantastic. • The last week on gaming was key, but I needed the preparation of the first two weeks. • The most useful aspects were lectures & visits by scholars already using & deploying 3D digital tools- especially Johnson, Faxro & Snyder. The ability to workshop interfaces & software during afternoon sessions allowed for broader discussion about use. • Ultimately, I think the technology toolbox will have an immediate impact on my teaching & research. • Useful -talks from experts on issues in the field -technology sessions with Dave, Lisa, Keenan, Michoed in Pompeii; [continued in least useful column] • Useful- Thinking out how I can do my project & use the software to bring about the results. [continued in least useful column] 	<ul style="list-style-type: none"> • LEAST-some of the time spent on discussing existing projects- perhaps some presenters could have focused on significant innovation aspects • Pointless fieldtrips & outdated tech platforms were the least useful. • least useful- demos of projects without any rationale -classes taught by Chad • Not useful- Perhaps some of the examples were not important to my specific discipline, but all were helpful in their own way and I saw the benefit.

What outcomes/possible collaborations have come out of this Institute?

Note: the responses below are presented exactly as they were written on the surveys.

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| <ul style="list-style-type: none"> • 1. I firmly believe that the participants of this institute got along famously. We should do workshop presentations at A/A... and other conferences/annual meetings. • A collaboration within my institution's consortium and I am thinking about the possibility of applying for an NEH grant myself or with another member of the group in the future. • I have begun to have my research questions & have found areas that will allow collaboration with my colleagues in other departments at the University • I have refined my project, improved my understanding of some of its technical aspects, gotten to know at least one potential collaborator, and acquired the focus and background required to work up a relevant grant application. • I personally can say that it is a good place for these type of work which I saw. • I really want to learn more about 3-D Modeling & Gaming. I want to study it as a scholarly endeavor in my discipline. • I will have people to call and email when I need assistance as I go forward. The people in the group have been great and I expect to stay in touch with them. I will eventually write an essay about how I created my project, but I need to be much closer to completion. | <ul style="list-style-type: none"> • Institute was useful for situating future research goals within the current state of 3D scholarship. • interdisciplinary collaboration in the Associated Colleges of the Midwest (ACM) consortium, publications, professional conference presentations • Remains to be determined. Need more lab time to figure out how software is applicable to individual projects • Several informal connections & friendships- research collaboration possibilities have emerged, but (for me) not for the short-term. • Several outcomes are coming out of this Institute- 1. article on this historical character modeling & development 2. collaborative grant opportunity w/CDI/ASU 3. edited volume on humanities heritage 3D visualization • technical collaborations as well as possible new project development collaborations VERY helpful to discuss funding mechanisms/project development/expectations • The directors (Dave and Alyson) were amazing and all of the participants were great colleagues. I look forward to working on a co-edited volume and keeping in touch w/ all of them. |
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Would you participate in a future Institute that builds on the themes and/or skill sets of this one?

Note: the responses below are presented exactly as they were written on the surveys.

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| <ul style="list-style-type: none"> • Absolutely- All in all, this really was a "transformational experience" as Alyson talked about on the first day. • I would love to see a second follow-up with a single 3D project. | <ul style="list-style-type: none"> • Yes! Especially on gaming and narrative less emphasis on architecture/archaeology would be nice. • Yes! I think it would be critical for both institutions to collaborate on a follow-up |
|--|---|

Would you participate in a future Institute that builds on the themes and/or skill sets of this one?

Note: the responses below are presented exactly as they were written on the surveys.

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| <ul style="list-style-type: none"> • Only if targeted to a much higher level of tech skill & planned in a more efficient schedule. • Probably. • Ya bet. • Yes Yes Yes! Please! • Yes, but a more specific agenda would need to be provided beforehand to make clear what specific topics would be addressed and what skills would be learned. Current institute provided general overview which is good, but continuation could not do the same & remain helpful. • Yes, definitely. • YES! A future Institute that builds on gaming/interactivity of 3D space- among other topics | <p>Institute to see where scholars have incorporated the tools & methods in their future teaching & scholarship. This is a critical moment of development & collaboration in the field which should not be overlooked. Both institutions can shape the future of the field.</p> <ul style="list-style-type: none"> • Yes! Of course... • Yes. • Yes. I would pay my own travel, if necessary, to meet again. I want to have an opportunity to present my research work at a later date. |
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What were the goals and were you able to achieve them at this Institute?
Did your goals change?

Note: the responses below are presented exactly as they were written on the surveys.

- | | |
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| <ul style="list-style-type: none"> • Gaining an understanding of the scope of existing research. • I came in thinking that a game would address my academic questions. It was really helpful to see so many kinds of visualizations, some animated but not really gamelike. I started to realize I might want the ability to access many different kinds of info. without it being a game exactly. • I had a very vague notion of my goals. They are greatly refined. They did change in a way, but in the mode of refinement. • I thought I would come back with far more skills in 3D modeling. Instead I got exposed to many issues and types of software, but I will have to learn on my own when I return. This is probably inevitable, but for me it seems that I have a tough job ahead of me to be successful. | <ul style="list-style-type: none"> • My goal was to produce reconstructions of 2 rooms in my palace for book illustrations. I did I, but other research question appeared from the process of modelling • My goals were to at least begin re-topologizing my photogrammetric point cloud for use in Unity. I am not sure that my project needs to be "real time" but I am excited to have learned about these methodologies. • My primary goal was to develop a workflow for using historical GIS & 3D modeling in my scholarship. A secondary goal/s was to explore the ways in which dynamic databases are used in 3D environments. Both of these goals were addressed- particularly during my time at ASU- although much further work & development in these areas is needed. Perhaps this could be addressed during a follow-up Institute. I would work w/Institute |
|--|--|

What were the goals and were you able to achieve them at this Institute?

Did your goals change?

Note: the responses below are presented exactly as they were written on the surveys.

- | | |
|--|---|
| <ul style="list-style-type: none"> • I wanted to learn about how to get my story into a game. My goals did not change, and I did achieve my goal! • I was fortunate in that I had students who could model my Roman cities; however, I had never put myself in those immersive environments. Participating in this Institute enabled me to explore those environments and push my research further by utilizing other 3D modeling strategies. • Learn some of the software, meet participants, discuss some of the important issues in the field. In a limited way these were achieved, but with more specific, attendee-driven focus this outcome could be improved • My goal was to gain an understanding of the issues of technology surrounding 3D visualization and to clarify my research objectives. I feel that I have built a solid foundational understanding of the technology & made progress developing a research direction. | <p>leaders to develop a series of modules in these areas.</p> <ul style="list-style-type: none"> • One main goal was to get experience/expertise in some of the simpler software functions/processes that will be immediately implemented (and in great need) in my current project-> I can't say I achieved as much of this as I hoped and expected. Mainly I think this was due to difficulty (mental tardation) of moving from one software to another fairly quickly then (sometimes) back again • To retune my project and develop some of the tools necessary to execute it. Yes, I achieved them. And yes, they did change some during my time here. • Yes- I was able to accomplish the goals that I had as well as- develop ideas for a new project/research question as a result of exposure to potential of 3D space • Yes! I can declared that in my case I can achieve my goal from this Institute. |
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What comments might you want to share with NEH/ODH about the Institute Co-Directors?

Note: the responses below are presented exactly as they were written on the surveys.

- | | |
|--|--|
| <ul style="list-style-type: none"> • A better balance of logistical attention & technical skill would have been appreciated. Each leg of the institute only seemed to benefit from one of these two. • At ASU, university administrators (deans, chancellor!) were careful to present the NEH institute as a collaboration between ASU and UAF. At UAF, this was rather strikingly not the case. The one UAF administrator to talk to us presented the institute as wholly a UAF brainchild. Since collaboration was a major theme of the institute, this did stand out. | <ul style="list-style-type: none"> • Both were generally friendly and helpful, although at times practical requests, wifi, pots & pans, parking passes, etc were dealt with slowly or not at all. Plans often changed quickly with informal notice, sometimes producing confusion. • Each director was accessible and willing to help me from the beginning to the end. Their skills were very different but I found that they worked well together. Alyson managed many of the logistical details while Dave took a more active teaching role. Yet they cooperated with each other and we did not get mixed messages. |
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What comments might you want to share with NEH/ODH
about the Institute Co-Directors?

Note: the responses below are presented exactly as they were written on the surveys.

- Both Co-Directors had significant strengths. - Dave is really a gifted instructor on software. To keep us all mostly going forward at the same pace, yet helping individuals, was a herculean task. His enthusiasm & positive feedback helped us all stay motivated. He has also clearly thought a great deal about what technology does for those who make these models. His one long theoretical talk to us in Jonesboro was really interesting, & showed the wide range of theoretical approaches he's "tried on" for this. I only wish there had been a little more of that big picture, even if we had to sacrifice a little software instruction. -Alyson was an incredible motivating force for the whole program- It was so clear she had thought so much about the mix of lectures we would have, to both bring up the larger issues involved with 3D deconstructions & "the power of images" as well as trying to give us a feel for a range of different softwares & what they might offer our specific projects. She was constantly making us aware of opportunities to continue the conversation started at the institute, giving us ideas about conferences, the journal she is editing, funding sources, etc. And trying to suggest possible synergies between participants She was both extremely efficient and very caring, helping to jumpstart conversations between participants and among participants & speakers that would not otherwise have happened. I am so grateful to have gotten to participate in this wonderful institute.
- Both Institute leaders are clearly shaping the future of the field in humanities heritage 3D visualization. Gill is an outstanding scholar and collaborator who sees the enormous potential of this work & the ways in which to facilitate its broad use. She is cautious about the pitfalls and the challenges that may arise
- I want to say that both Directors are friendly and they have deep knowledge of their subjects and also about the possibility of work.
- I was overall, quite pleased with the Institute and look forward to future interaction with this group.
- It takes an incredible effort, or more accurately, a series of efforts, to organize and then "run" a three week institute for scholars. Alyson & Dave get a lot of credit for making this Institute such a success. Well done!
- Thank you so much for this wonderful opportunity I greatly appreciate it.
- The co-directors have more than exceeded my expectations. Other than some technical glitches the program operated smoothly and seamlessly. Our everyday needs were anticipated giving us the invaluable opportunity to really focus on substance of the institute. The diverse and knowledgeable visiting speakers complemented the technological instruction. The program was designed in a way that addressed individual research interests as well as common points for discussion and expectation. I particularly appreciate discussions of next steps and outcomes.
- The Institute Co-Directors were absolutely outstanding. Sensitive to participant objectives and interests, supportive, energetic and flexible. Thoroughly committed to the success of the Institute
- These were 2 very hard-working and committed colleagues. They brought different strengths to the Institute, both sets valuable. If I had to offer suggestion, perhaps a higher degree of coordination between the flow on the balance between theory and practice would have been useful. However, this was a very effective and well-conceived experience, which is a testament to the organizers' hard

What comments might you want to share with NEH/ODH about the Institute Co-Directors?

Note: the responses below are presented exactly as they were written on the surveys.

in certain fields if a balance is not struck between tool development & scholarship. Gill also made it possible for scholars-irrespective of rank & position- to find the best ways of advancing their research questions. She allowed for those questions to grow & even change without seeing this as a "problem" to the broader Institute. She even encouraged us to challenge any assumptions made about 3D visualizations. I simply cannot say enough about her great intellect & breadth as a humanistic thinker & doer. Fredrick was an excellent teacher- of particular software platform- but should have tried to broaden its application through other historical examples.

work.

- They were both fantastic. Organized, approachable, knowledgeable, smart. I've been to two other NEH seminars, and these were the best directors by far!
- Alyson Gill & Dave Fredrick both showed tireless dedication to this group. They promoted collaboration & comraderie about & beyond the scheduled parts of the institute.

Additional Comments & Concerns from Participants

Note: the responses below are presented exactly as they were written on the surveys.

- Allyson, Dave, Keenan, Hannah, Megan et al. I greatly appreciate everything that you did for us (me). I learned so much. Your cooperative & encouraging attitude made this a very positive experience. I sincerely hope that this is only the beginning & that we all can collaborate in the future. Thank you, Thank you!
- I could have benefitted from most discussion of acquiring the software through academic license.
- I was in general disappointed or underwhelmed with most aspects of this institute outside of about half of the invited speakers & general hospitlality (not including worthless fieldtrips). With such a wide range of skills and abilities the instrutional schedule failed to teach skilled scholars something new, & likely to properly introduce concepts to those with zero experience. The most valuable experience across skill levels were discussions of philosophical concepts following lectures. Institute would have been better suited to target one half or another, or to skip practical instruction entirely. Also cannot stress enough how wasteful & self flattering trips to minor points of interest in Arkansas were.



SCHOLARS IN DIGITAL HUMANITIES CONVERGE AT ARKANSAS STATE FOR NATIONAL ENDOWMENT FOR HUMANITIES INSTITUTE

06/21/2013

JONESBORO – After making photographs of three different objects at Arkansas State University Museum Thursday, an assemblage of humanities scholars went to work in the Center for Digital Initiatives (CDI) computer lab in the Dean B. Ellis Library.

They are developing and honing their skills for converting the images, made from several viewpoints, to a three-dimensional model that can be used in the virtual world for research, analysis and instruction.

“We’ve been teaching them how to use 3-D modeling software that’s relatively difficult to learn,” explained Dr. Alyson Gill, associate professor of art history at Arkansas State and director of the CDI.

The scholars are on the Arkansas State campus for the “Summer Institute for Advanced Topics in Digital Humanities,” supported by the National Endowment for the Humanities.

Gill and Dr. David Fredrick, associate professor of classical studies and director of humanities at the University of Arkansas, are co-directors of the institute, which continues through next week at Arkansas State before moving to the Center for Advanced Spatial Technologies at UA-Fayetteville for the third week.

The NEH awarded a \$198,503 grant to support the institute and its participants, 16 humanities scholars from throughout the United States, and two from the United Kingdom and India. They are staying in a campus residence hall at A-State, evoking memories of their own experiences as undergraduate students.

Most are university faculty members from as far as Washington, Minnesota and New York, while two, Dr. Eric Cave and Joe Ford, teach at Arkansas State. Four are working on doctoral degrees and research projects at their respective institutions.

“Arkansas State and the Center for Digital Initiatives, led by Dr. Alyson Gill, have proven to be leaders in this emerging field of research and interpretation,” commented Dr. Tim Hudson, chancellor, who hosted the institute participants during a reception at the Chancellor’s Residence Wednesday evening. “The work the CDI is doing is innovative and supportive of the university’s mission of educating leaders, enhancing intellectual growth and enriching lives.”

This week, the institute faculty has been making presentations about their own experiences during morning sessions in the Delta Center for Economic Development, then the group works on their projects in the CDI computer lab in the afternoon. Wednesday’s speaker was Dr. Diana Favro of UCLA, who directed a 2006 NEH institute through which Gill developed her own interest in digital humanities.

“All institute presentations are in person . . . for the participants, it is amazing to have access to top caliber researchers who can spend the day and talk with them and connect with them,” Gill said, explaining that speakers at major conferences often participate only through closed-circuit video.

Gill and the CDI have worked closely with A-State’s Dr. Ruth Hawkins, another of the institute faculty who spoke Thursday, to model the Arkansas Heritage Sites. To enrich the institute participants’ understanding of the process, they will tour four of the sites: Lakeport Plantation, the Japanese-American Internment Camp at Rohwer, the Johnny Cash Boyhood Home at Dyess, and the Hemingway-Pfeiffer Museum and Education Center at Piggott.

The institute website, Humanitiesheritage.com, includes details about the participating scholars, faculty, schedule and other details. The CDI is videotaping the presentations for posting to the site, and a public session for participants' presentations is planned for Friday, June 28, before they leave for Fayetteville.

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"We're also trying to foster some collaboration between groups," Gill continued. "Of course, the first collaboration was between Arkansas State and the University of Arkansas, because the grant was co-written by both universities. We also have all of these scholars here, and we're hoping they will come together and work on grant proposals in the future as well."

While enjoying getting acquainted and familiar with Jonesboro, the scholars' experience thus far has been productive for learning new techniques and talking about their own research projects.

"This institute is really important because it is placing ASU on a national scale for 3-D visualization," Gill continued, noting its importance to the mission of the Center for Digital Initiatives. She also noted the extensive support the institute has received, both from members of the community and from personnel in various departments at Arkansas State.

During presentations to civic and community groups, she has found the general public is very interested in the concept of 3-D visualization and how it is incorporated for practical purposes on websites and mobile devices.

Hoping for what she calls a transformative impact like she experienced, Gill emphasized the institute's potential impact on participants.

"These folks will go back to their classrooms where they have direct impact on all the students they teach. I think we're going to have a good ripple effect from this, I'm hoping for that."

###



Institute participants discuss ideas during morning session.

***" . . .for the participants, it is amazing to have access to top caliber researchers who can spend the day and talk with them and connect with them," Gill said . . .
"These folks will go back to their classrooms where they have direct impact on all the students***

they teach. I think we're going to have a good ripple effect from this . . . "

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*Scholars work on projects at the
Center for Digital Initiatives lab
at Arkansas State.*

*Institute Website:
HumanitiesHeritage.Com*

Center for Digital Initiatives [video](#)



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Grant funds allow scholars to train in state

By Sherry F. Pruitt, Sun Staff Writer, sherry@jonesborosun.com

JONESBORO — Angel Nieves wants people in Jonesboro to be able to tour South African townships before Apartheid. Nieves, associate professor of Africana studies at Hamilton College in Clinton, N.Y., plans to use training he received at Arkansas State University this week to complete a real-time visualization project that would make such tours possible on computers.

Nieves is one of 18 scholars spending two weeks at ASU and a week at the University of Arkansas-Fayetteville under the direction of Dr. Alyson Gill, director of the Center for Digital Initiatives and associate professor of art history at ASU, and Dr. David Fredrick, associate professor of classical studies and director of humanities at UA.

They are part of the Summer Institute for Advanced Topics in Digital Humanities. The program is funded by a \$200,000 National Endowment for Humanities Institute grant. Of the 18, four are graduate students. One is from India, another from the United Kingdom and the remainder are from other states. They are living in ASU dormitories and studying on campus and at the state's cultural sites.

During morning hours, scholars attend lectures. Afternoons, they have hands-on lessons and tutorials, Gill said. Some of the software tools they use include modeling programs, a game engine and multi-user virtual environments, she added. She described the software tools as a "toolbox" for use when something needs to be visualized.

"We've been teaching them how to use 3-D modeling software that's difficult to learn on your own," Gill said. "It shows things in a realistic way."

Presenters share with participants their own projects, she said.

"If you can create an interactive environment, it adds new layers of meaning to the virtual visit," Gill said.

Visitors will one day be able to visit a virtual Rohwer Japanese internment camp. They can walk through the barracks and access historical figures. Gill refers to the experience as "beingthereness."

"You get a real sense of what it's like to be there," she said. "It's different than seeing images. This is beyond Second Life."

Their experience at ASU included trips to such heritage sites as the Johnny Cash Boyhood Home at Dyess, the Hemingway-Pfeiffer Museum and Education Center in Piggott, Lakeport Plantation in Lake Village and the Japanese-American Internment Camp at Rohwer.

Gill said she hopes the scholars will use the knowledge and skills they learn not only with current projects, but also in other situations and in collaboration with colleagues on their campuses, across the country or around the world.

"There's an underlying theme of celebrating collaboration," Gill said. "We want participants to form partnerships with others. We hope it leads to conversation between participants and presenters."

Humanities Heritage 3D Visualization: Theory and Practice

Additional information can be found at
<http://www.humanitiesheritage.com>

Important Dates:

Application deadline: March 15, 2013

Summer Institute: June 17, 2013 - July 6, 2013

An NEH Advanced Topics in the
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Humanities Heritage 3D Visualization: Theory and Practice

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This summer institute brings together twenty scholars working in the humanities who have research or teaching projects that would benefit from real-time visualization in a game engine, published as standalone applications, web players, or on mobile devices. In a three-week institute, participants will be provided with a conceptual roadmap to the difficult but intellectually productive issues that surround the academic use of game engines, including the balance of immersion with accuracy, strategies for storytelling and graphical user interfaces (GUIs) in “serious” games, and questions of power and appropriateness in using video game conventions to represent non-contemporary or non-Western cultures. Participants will also receive hands-on training in the digital toolbox for creating game engine content, a basic workflow that they would be able to use in their own projects and bring



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virtual environments, Google SketchUp, 3D Studio Max, Cinema 4D, as well as a broad range of open-source programs. No prior knowledge or experience in 3D modeling will be assumed.

A unique feature of the institute is the breadth of cultural heritage content it incorporates. This includes travel to ASU Heritage sites modeled by the CDI including the Lakeport Plantation in Lake Village, the boyhood home of Johnny Cash in Dyess, the Hemingway-Pfeffer house and studio in Piggott, and the Japanese-American internment camp in Rohwer. At UAF participants will also participate in a Unity tutorial focused on the House of the Ara Massima in Pompeii. In bringing together an impressive group of lecturers who specialize in the use of 3D visualization and game engines as research tools in the digital humanities, the institute creates an important resource in the form of a community of scholars—which allows for future collaborations between individuals and universities.

Hosted by the Center for Digital Initiatives (CDI) at Arkansas State University (ASU) and the Center for Advanced Spatial Technologies (CAST) at the University of Arkansas, Fayetteville (UAF). This NEH Summer Institute for Advanced Topics in the Digital Humanities will take place from June 17, 2013 – July 6, 2013.



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About

This NEH Summer Institute for Advanced Topics in the Digital Humanities will take place from June 17, 2013 – July 6, 2013. The three-week institute will be hosted by the Center for Digital Initiatives (CDI) at Arkansas State University (ASU), Jonesboro campus in northeast Arkansas, in the Mississippi Delta region, and the Center for Advanced Spatial Technologies (CAST) at the University of Arkansas, Fayetteville campus. The first two weeks of the institute will be held at the CDI at Arkansas State University, Jonesboro, AR campus. Participants will then travel as a group to the University of Arkansas in Fayetteville, AR for the final week of the institute.

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News release (June 21, 2013)



Gallery



Jerusalem's Temple Mount: Herodian version
Courtesy of the Israel Antiquities Authority and the Urban Simulation Team at UGA.

Applications

Who can apply? Faculty, advanced graduate students, and digital humanities researchers who have research or teaching projects that would benefit from real-time visualization in a game engine, published as standalone applications, web players, or on mobile devices. Applicants will be selected by a committee composed of the faculty co-directors (Gill and Friedrich) and two additional Humanities scholars working in 3D visualizations.

May more than one representative of a project or working group apply?

Yes, multiple applicants working on one set of source materials may apply jointly. Please include a note on the statement of purpose that you would like the application to be reviewed jointly and name the other applicants in your working group.

What do I need to submit and how do I apply?

Applicants are asked to submit the following material:

- A CV
- A three-page "research agenda" which clearly articulates the nature of the humanist research problem, the reasons why real-time visualizations are necessary for articulating and investigating this research problem, and the ways in which the applicant imagines digital technologies would be used to create a publication and advance the state of research in his/her respective field. Applicants who are fairly far along in their thinking about these issues and who have an argument already story-boarded or outlined will be given priority.
- Finally, we ask that applicants cite the data sources they plan to use in the final publication (e.g., historical or conceptual maps, GIS data, 3D models, video photographs, oral histories, etc.) and the state of this data (i.e., if it exists in digital form, provide citation information and web link; if it does not yet exist or is not yet publicly accessible, explain how you plan to overcome these hurdles).

Once selected and notified, the cohort or participants will begin a "one planning" phase in which they correspond with the institute faculty and seek to hone their research questions and determine the "raw" materials that they will need to create their research publications. Please send proposals via email by April 1, 2013 to cdi@arkstate.edu. Please include the subject "Humanities Heritage 3D Visualization".

Contact Us

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Megan Wilbanks, Project Coordinator, Centre
University
Please direct all questions regarding housing,
Megan Wilbanks
mwilbanks@arkstate.edu

Humanities Heritage 3D Visualization: Theory and Practice

An NEH Advanced Topics in the Digital Humanities Summer Institute



CDI THE CENTER FOR DIGITAL INITIATIVES AT ARKANSAS STATE UNIVERSITY



About

This NEH Summer Institute for Advanced Topics in the Digital Humanities will take place from June 17, 2013 – July 6, 2013. The three-week institute will be hosted by the Center for Digital Initiatives (CDI) at Arkansas State University (ASU), Jonesboro campus in northeast Arkansas in the Mississippi Delta region, and the Center for Advanced Spatial Technologies (CAST) at the University of Arkansas, Fayetteville (UAF), located in northwest Arkansas. The first two weeks of the institute will be held at the CDI at Arkansas State University Jonesboro, AR campus. Participants will then travel as a group to the University of Arkansas in Fayetteville, AR for the final week of the institute.

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News release (June 21, 2013)



Humanities Heritage 3D Visualization: Theory and Practice

An NEH Advanced Topics in the Digital Humanities Summer Institute



Schedule

The NEH Summer Institute "Humanities Heritage 3D Visualization: Theory and Practice" will be held at ASU-Jonesboro and University of Arkansas-Fayetteville from June 17 - July 5, 2013.

Week One: Opening the Digital Toolbox for Real-time Visualization (held at Arkansas State University, Jonesboro in the Delta Center for Economic Development) Sunday, June 16, 2013. Participants arrive in Jonesboro, AR for Institute Welcome reception. Location: TEA.

Monday, June 17, 2013 Introductions. Humanities Heritage 3D Visualization Theory and Practice—overview. Note: All morning sessions run from 8:30-11:30. Afternoon sessions run from 1-5 p.m.

- Morning session (Delta Center). Facilitated by Professor Alyson Gih (ASU) and Professor David Friedrich (UAF). Evaluation 1. Expectations questionnaire. Participant Introductions.
- Afternoon Session. Keynote address: Dr. Lisa Snyder. "A Conversation about Computation: The World's Columbian Exposition of 1893 and Virtual Reality" Chad Keller. Introduction to GoogleSketchUp (CDI Lab).
- Opening reception 5 p.m. —close at *Omni's* Upfront on the upstairs terrace (Cash bar).

Tuesday, June 18, 2013

- Morning session (Delta Center). Dr. Lisa Snyder (UCLA) will give an introduction to VSON.
- Afternoon Session (CDI Lab). Hands-on work with Dr. Snyder (USm).

Wednesday, June 19, 2013

- Morning session. Presentation by Professor Duane Frieso (University of California, Los Angeles), who will discuss Digital Kuruk. Discussion of representational issues with participants using Home Naborn and Dorial Kuruk to build the representational challenges.
- Afternoon Session (CDI Lab) Chad Keller: Introduction to 3D Studio Max.
- Evening Reception at the home of Arkansas State University Chancellor Tim Hudson and Dr. Deirda Hudson. The reception will take place at the Chancellor's Residence on Wednesday, June 19, 2013, at 5:30 - 7:00 p.m. Casual attire.

Thursday, June 20, 2013

- Morning session. Presentation by Dr. Ruth Hawkins ASU Heritage Sites director on Heritage Sites, Laigport Plantation reconstruction, and Rowner Juvenile-American Internment Camp.
- Afternoon Session (CDI Lab). 123D Catch Tutorial (Chad Keller).

Friday, June 21, 2013

- Morning session. Presentation by Professor Emily Prosemer (University of California, San Diego) on the NEH Digital Humanities Start-Up grant project "Data in the Delta: Digitally Reconstructing Civil Rights Memorials at Arkansas' Winona Center for Juvenile Justice."
- Afternoon Session (CDI Lab). Introduction to UVISEE and project work.

Humanities Heritage 3D Visualization: Theory and Practice

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AT BRUNSWICK UNIVERSITY



Gallery



Humanities Heritage 3D Visualization: Theory and Practice

An NEH Advanced Topics In the Digital Humanities Summer Institute



Center for Digital Initiatives
The University of Arkansas
Humanities

CDI
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AT THE UNIVERSITY OF ARKANSAS



Faculty

The Institute will be co-crested by **Dr. Alyson Gill** (Arkansas State University), Director, Center for Digital Initiatives; Associate Professor, Art History; and **Dr. David Fredrick** (Associate Professor of Classical Studies and Director of Humanities at University of Arkansas Fayetteville).

Alyson Gill is an Associate Professor of Art History at Arkansas State University and Director of ASU's Center for Digital Initiatives, whose field of expertise is Greek art and architecture. When in Greece on a Fulbright sabbatical, Gill began to realize the need for new ways to represent architectural models that she was studying, and in 2006 began to use 3D models for her own research on a spatial analysis of the Greek built in the ancient sanctuary after participating in an NEH summer institute "Models of Ancient Rome". As a direct result of collaborative relationships developed in that institute, she applied for and was awarded an NEH Digital Humanities Start-Up grant in 2007 for a collaborative 3D modeling project with Coastal Carolina University entitled, "Athenian Visual Representations of Ancient Sites." In 2008 Gill launched the first of what would become a six- "sim (simulated environment) virtual campus in the multi-user virtual environment Second Life, and in 2010 she began to replicate the campus in Open Sim—an open source multi-user virtual environment. Gill has published in digital archaeology and recently co-edited a special edition of *Visual Resources* (2010) entitled "Continuous Crossroads: New Directions in the Digital Humanities." In February 2012 Gill assumed the role of Associate Editor of *Digital Applications in Archaeology & Cultural Heritage*, an online peer-reviewed journal for cultural heritage. In 2011 Gill was appointed Director of the Center for Digital Initiatives, a Center of Excellence at ASU, and under her leadership, the CDI has created online 3D models of key ASU heritage sites, and has worked on extensive visualization projects with almost every college at the university and with organizations across the state. Gill has been deeply involved with the Computer Applications in Quantitative Archaeology conference as a presenter, session chair, and member of the scientific committee for the past six years. Collaboration and partnerships have been central to Gill's work, and that element is strongly present in this institute as well.

David Fredrick is an Associate Professor of Classical Studies and Director of Humanities at the University of Arkansas, Fayetteville. He has published equally on Latin literature and Roman art and architecture, including pieces on the gaze in Pompeian wall painting and imperial surveillance of the elite in Flavian Rome, and in 2002 he produced an edited volume (*The Roman Gaze*, Johns Hopkins) on visual representation and power in Roman culture. In 2004 he began to incorporate 3D modeling and visualization into his courses, beginning with an undergraduate Latin course on Ovid in which asked students to decorate a Roman house in SketchUp using motifs from the *Metamorphoses*. In 2006, in collaboration with professors from Georgetown, Archaeology, and Architecture, he developed and team-taught "Visualizing the Roman City," an honors colloquium in which students built virtual models of portions of the Roman city of Oula, using 2D plans, photos, and laser scanning data. In 2008, Fredrick initiated the Digital Pompeii Project, an ongoing honors colloquium in which students conducted real-time models of Roman houses in the game engine Unity as a way of exploring issues in art interpretation and heritage visualization. With further factors and knowings, these models will serve as the front end for a database which links these virtual and visible graph statistics with the distribution of art in Pompeii. In 2011, Fredrick received a Mobile Generation Education award from Unity3D (\$65,000) for the development of an honors colloquium in game design, "Olympology and Droid", which guides students through the development of games for the web and Android platform based on Homer's *Odyssey*. In 2004, Fredrick received the Excellence in Teaching Award from the American Psychological Association, and in 2006 was named Teacher of the Year.

Humanities Heritage 3D Visualization: Theory and Practice

An NEH Advanced Topics in the Digital Humanities Summer Institute



CDR CENTER FOR DIGITAL HUMANITIES IN OKLAHOMA STATE UNIVERSITY



Travel & Accommodations

Housing

In talking about the housing for both sides, we are trying to promote the creation of a community for the institute. We have several people who are planning to stay in the dorm, so we have arranged to have a single dorm for institute scholars only while at ASU. We will also have institute speakers and some scholars staying at the Hilton hotel while at ASU. We have similar arrangements at Fayetteville. We are planning evening informal meet-ups downtown, and we hope to have several meals together throughout the three weeks.

ASU on-campus housing

I have posted all of the ASU housing details on the [institute website](#) and will be updating the UPF details over the coming days. We have moved everyone from the Red Wolf Den to the ROTC Living-Learning Community. One of the reasons why we did this was because we will be doing to relocate the entire dorm for the summer session. (I am hoping that this will be quieter for everyone!) The dorm has a common kitchen for those who want to cook during the two weeks here, and ASU will be supplying pots and pans as well as dining utensils and plates. The rooms are all single rooms with full-sized beds. The dimensions of the full-sized mattresses are 54" x 75". ASU does not supply towels, so you will need to bring your own. The dorm has laundry facilities as well as the internet. It is my understanding that individuals can stay in the dorms with no issue if you would like to bring your spouse or partner. There will be no additional charge for guests to share a room. The cost is \$21 per night, not including tax. If you choose to stay in the dorms at ASU, you can estimate 12 nights (\$252 not including tax for the two weeks at ASU). You can pay this when you arrive. Please let us know if you are planning on staying in the ASU dorms so that we can make arrangements. We are planning to run a shuttle from the dorm to town for grocery runs as needed, and will also be running the shuttle between the dorm and historic downtown Jonesboro for any who would like to go out or meet up in one of the numerous eating establishments in the evenings. The dorm is within easy walking distance of the DeJia Center where the Institute will meet each day. Megan was just there yesterday, and I will ask her to post images of the dorm so that you can see it.

I have created a [Google Map](#) to show you key locations for the NEH Institute on the ASU Campus.

Hotels in Jonesboro

To simplify matters for us (and because we have a negotiated rate and they have a fantastic hot breakfast), we have made arrangements at the Hilton Garden Inn for rooms for conference participants and speakers. We will be running a daily shuttle to and from the hotel for conference participants. If you would like to stay at the Hilton please let us know so that we can make arrangements on your behalf and secure the room with our rate. The ASU negotiated rate of \$99 per night includes a full cooked breakfast. Should you wish to stay at the hotel, please notify Megan Wilbanks, CDR, Project Coordinator (mwilbanks@okstate.edu) so that we can make those arrangements on your behalf to ensure the lower negotiated rate. Daily shuttles will run from the hotel to the campus.

University of Arkansas-Fayetteville on-campus housing

Summer scholars wishing to stay in dorms will be housed in the [VW Quad A](#), north of the JB Hunt Building. This is very close to the Institute venue, also within easy walking distance. All bedrooms have single beds. You will not need to supply your own linens, as the cost for the linen service is built into the cost of the dorm fee. If you would like your spouse/partner to stay in the dorm with you, you would need to stay in different bedrooms as the beds are single, and your spouse/partner will need to pay the room rate each night. There is a hot kitchen on the 1st floor of the building. There is

Humanities Heritage 3D Visualization: Theory and Practice



Readings

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Anderson, Michael. 2008. "Tuning the Reality in Virtual Reality: New Advances through Game Engine Technology." in Psychology, A. K. Lambson and J. Herzog (eds.), *Layers of Experience*. Proceedings of the 35th Conference on Computer Applications and Quantitative Methods in Archaeology (CAA). Berlin, Germany: April 2-6, 2007. (pdf)

Bissell, Tom. *Extra Lives: Why Video Games Matter*. Report of New York: Vintage, 2011. (used to participate)

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Champion, Ed. "Introducing Virtual Travel." In *Flowing with the Past*, 1-16. New York: Springer, 2011. (pdf)

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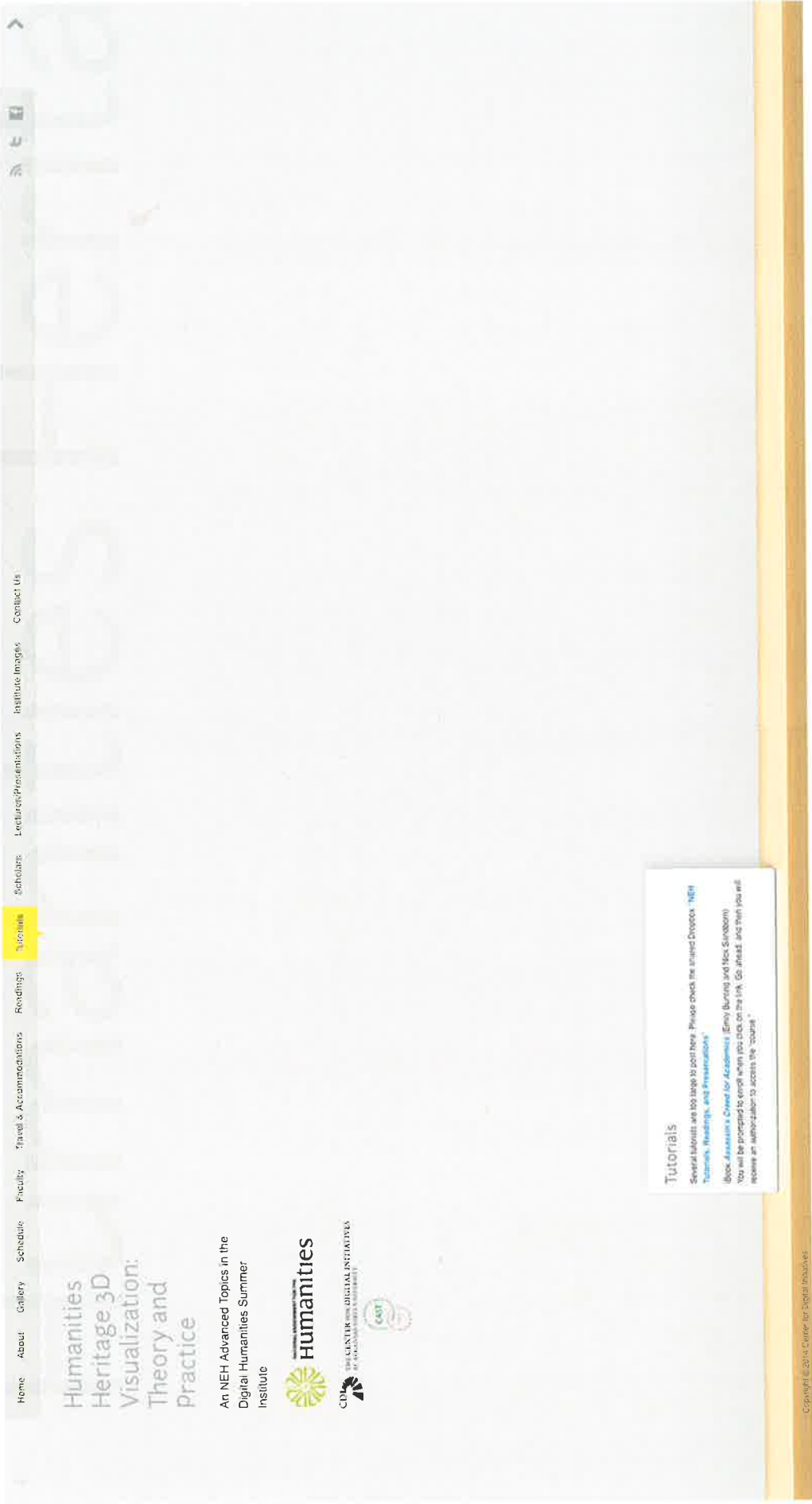
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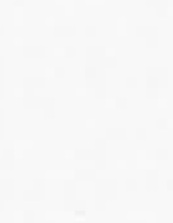
_____. "The Immersive." *Architectural Visualization: Designing Experiences for an Interpretive Cultural Heritage*. In *Proceedings of 12th International Conference Information Visualization July 6-11, 2008, London, UK*, edited by Ebad Bouwari, 347-52. Los Alamitos, Calif.: IEEE Computer Society Press, 2008. (pdf)

Frederick, David. 2011. "Time, John Time: The Visualization of Processes in Visualizing



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Tutorials
Several lab seats are too large to post here. Please check the email Dropbox: "NEH Tutorials, Readings, and Presentations"
[Block Academic Course for Academics \(Emily Burrows and Nick Slavovorn\)](#)
You will be prompted to enroll when you click on the link. Go ahead and then you will receive an authorization to access the "course".



Humanities Heritage 3D Visualization: Theory and Practice

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Scholars

- We are excited to announce our group of 2013 NEH Humanities Heritage 3D Visualization summer scholars:
- Susan Blavitt, Ph.D. candidate, Art History, Emory University** *The Sanctuaries of the Great Gods on Samothrace, Greece*
 - Eric Cave, Associate Professor, Philosophy, Arkansas State University, Lessons from Turtles: The IRB Game**
 - Kathryn Clark, Doctoral fellow, UCLA** *Memory in the Making: The Diachronic Tensions of Architecture and Archival in Third Intermediate Period Asaf*
 - James Colman, Assistant Professor, History, University of Nebraska-Lincoln** *A Dynamic 3D Reconstruction of 18th-Century Fort St. Vrain*
 - Kristal Egan, Assistant Professor, Landscape Architecture, University of Arkansas-Fayetteville** *Digital Visualization of the Rohwer Relocation Center Cemetery, Rohwer, Arkansas, December 1945*
 - Joe Ford, Assistant Professor, Graphic Design, Arkansas State University, The Role of Design and 3D Modeling as a Community Solution when Visualizing a Redevelopment Project**
 - Richard Grant, Associate Professor, Department of Writing Studies, University of Mississippi-Ten Cities** *Circular Performance Space in Ancient Greece: Digital Reconstruction and Interpretive Visualization*
 - Ellen Hoobler, Assistant Professor, Cornell College, Burning Cocon: Making ancient Zapotec tombs of Southern Mexico reusable for heritage games on both sides of the border**
 - Tootz Higgins, Director of Instructional Technologies, Vassar College, Catqui 1541: Hernando de Soto at the Parish Site**
 - Allen Jones, Visiting Assistant Professor, English, University of Puget Sound, The Dylan Thomas Machine: Nonlinear Reading in 3D**
 - Thomas Morton, Visiting Assistant Professor, Architectural History, Swarthmore College, Individually when Regularly: Designing Architecture and Urbanism in Roman North Africa**
 - Peter Murray, Professor, History, Methodist College, A Visualization of the World of Slaves**
 - Angeli Narves, Associate Professor, Africana Studies, Hamilton College, Digital Transmittal: Exploring Science 79, 3D and the Soviet Historical GIS Project (SOGIS)**
 - Lynn Rainey, Associate Professor, French, Vanderbilt University, The Discovering of the Americas: St. Brendan**
 - Nagendra Singh Rawat, Doctoral student, Department of History and Archaeology, H.N.B. Garhwal (Central) University, India, Virtual Reality and the Real Time Visualization of Medieval Hill Forts of Garhwal Himalayas: A case study of Chandakot Garh**
 - Edward Tipler, Ph.D. candidate, History of Art and Architecture, University of Charlottesville-Virginia, Reconstructing Ideology and Compromises at two Formosa-Monasteries on the Front Lines of the Reconquista**

Humanities Heritage 3D Visualization: Theory and Practice

An NEH Advanced Topics in the Digital Humanities Summer Institute



Lectures/Presentations

Contact Summary

For the Friday project summary, we would like you to limit your presentation to 3 minutes. (We will stop you at 3.) We heard about your projects briefly at the beginning of the Institute, and I would like to see how they have to talk about some of all of these things:

- how your focus might have changed over the past few weeks based on tutorials
- possible future collaborations
- new directions for your work

Some additional "take-aways":

I would like to meet with you individually or in small groups if you'd like over the next week to discuss how you will be approaching your project. I have managed to catch up with several of you informally over the past week, but I would like to talk with all of you (about 10 minutes or so). I think this could be useful moving forward. It could also be helpful to you as we explore how you can apply for funding for your proposal, etc.

I will be connecting all of you over the next few months to discuss putting together an added volume based on discussions/projects from the Institute.

I will be working with the CDI to create a rubric of all of the programs that we have used or heard presentations on in this Institute so that you will know the capabilities, strengths and weaknesses of each. Once that is complete, I will send you a copy and post it to the website.

Openness Comments



Dr. Lisa Spitzer (UGLA), keynote address: A Conversation about Compulsion: The World's Columbia Expedition of 1893 and Virtual Reality



Contact Us

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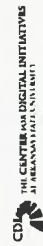
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Institute Images

Chancellor's Reception

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Contact Us

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University
Please direct all questions regarding financial administration or technical needs to
weiland@msu.edu

FALL 2013 SPEAKER SERIES

DHI Lecture & Workshop Series 2013-2014, "Women, Feminism, and Digital Humanities"



WORKSHOP

BEYOND THE MISSISSIPPI: HERITAGE SITES IN THE ARKANSAS DELTA



LECTURE

USING 3D TOOLS TO MAKE A CASE FOR THE 'WOMEN'S BATH' IN CLASSICAL ANTIQUITY

LECTURE AND WORKSHOP PRESENTED BY

DR. ALYSON GILL

Associate Professor of Art History, Arkansas State University • Director, Center for Digital Initiatives (CDI)

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Visualizing the Past Competition

Hosted by Arkansas
State University's Center
for Digital Initiatives

[DEADLINES \(/DEADLINES.ASPX\)](#)

Competition Overview

[2015 CONFERENCE LOGO
COMPETITION \(/?ID=69\)](#)

[BREAKOUT SESSIONS \(/?ID=24\)](#)

[EAST: FUSION \(/?ID=62\)](#)

[FOUNDER'S AWARD COMPETITIONS
\(/?ID=26\)](#)

[THINK "BIG" PROJECT DISPLAY AREA
\(/?ID=72\)](#)

[NATIONAL SERVICE PROJECT
CELEBRATION \(/?ID=132\)](#)

[STUDENT COMPETITIONS \(/?ID=31\)](#)

[STUDENT LEADERSHIP TEAMS \(/?
ID=32\)](#)

[BEST OF CONFERENCE AWARDS \(/?
ID=39\)](#)

The Center for Digital Initiatives (CDI) "Visualizing the Past" competition asks you to create a 3D model, reconstruction, map, or animation of some aspect of a heritage site, a national or state park, an archaeological site, or a historic site that is important to your community. Students can focus on an established historic site or can contact the CDI to ask if a proposed site would be accepted. These sites do not necessarily need to be in the state of Arkansas. Students may use any tool to do this, including augmented reality, 3D laser scanning, Unity, virtual environments (including Second Life), animation, Sketch Up, iBook, or APP creation. Students should be able to explain how they will utilize this project within their community after the competition is over. The winning project will be announced at this year's EAST Conference and will receive an award, and the winning project will be showcased on the Center for Digital Initiative's website and blog.

Submission Instructions

[SUBMIT YOUR IDEAS FOR 2015 \(/?](#)

deadline in case of technical, submission or design issues. Late entries or entries lacking a component will not be considered for this competition. ⁵⁴

The submission process has changed from years past. Follow the steps below to ensure that your entry is submitted appropriately.

1. Complete the Application (see below).
2. Upload a photo of the project team members submitting the design. This will be used to identify the winning submission on stage during the Opening Plenary on Wednesday, March 19.
3. Upload at least one screenshot of your project. This will be used to identify the winning submission on stage during the Opening Plenary on Wednesday, March 19.
4. Click the "Submit" button. *Note: It will be unavailable while file uploads are in progress.* When your submission is complete, the page will change and state that the submission has been received. Once you see this page, you will not be able to make any changes. An email will automatically be sent to EAST when a submission has been received. To upload another submission, simply return to the competition page and follow steps 1-3 again.

Creating a "complete picture" with relevant details betters your chances to be a finalist in the application showcase. Before you submit your entry double check to be sure you have all components. Late entries or entries lacking a component will not be considered for this competition. Good luck!

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(<http://eastinitiative.org>)

(59) 2014 AAG Annual Meeting, Tampa, Florida

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AAG Annual Meeting

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[Problems logging in?](#) [Get Help](#)[Register to Attend](#)[About the Meeting](#)[Schedule & Program](#)[Jobs Center](#)[Call for Papers](#)[Grants & Awards](#)[Get Involved](#)[For Exhibitors & Sponsors](#)**Abstract Title:*****Creating a Greater Sense of Place: The Virtual Museum (The Lakeport Plantation)*****is part of the Paper Session:****[The Southern Plantation Museum: The "Tough Stuff" of Heritage Tourism Research II: The Museum Experience](#)****scheduled on Wednesday, 4/9/2014 at 14:40 PM.****Author(s):**Angel David Nieves, Ph.D.* - Hamilton College
Alyson A Gill* - Arkansas State University**Abstract:**

The Lakeport Plantation in Lake Village, Arkansas is the last remaining Arkansas plantation home on the Mississippi River. Placed on the National Register in 1974, the Lakeport Plantation was designated an official project of the Save America's Treasures program through the National Park Service and the National Trust in 2002. Today Arkansas State operates the site as a museum and educational center with the house as a primary artifact. In restoring the plantation, the restoration team made the decision to leave the house largely empty except for some original furnishings. At Lakeport, the restoration and interpretation focuses on the lifestyles and relationships between the people who lived and worked at Lakeport—first as enslaved laborers and masters, and later as tenant farmers and landowners.

In 2009 Arkansas State University launched a virtual museum for the Lakeport Plantation in the online multi-user virtual environment (MUVE) Second Life, allowing online visitors to tour a 3D photorealistic replica of the plantation, complete with archival information and other features not available to visitors of the actual site. In 2013 a collaborative research team, including scholars from Arkansas State and Hamilton, began to explore the notion of 'Dangerous Embodiments' and the ethical implications of avatar creation in 'difficult heritage' environments. Using some of those conversations as a backdrop, this paper will focus on the role of the virtual museum and the ways in which virtual embodiments in these online contexts can lead to a greater engagement with the site and a better understanding of place.

Keywords:[virtual worlds](#), [race](#), [slavery](#), [plantation](#), [historical reconstruction](#)[New Query](#)



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Rachel Frew, Administrator
 Jeff Schwartz, Conference Director
SECAC@c.ringling.edu

Call for Papers, SECAC 2014, Sarasota FL

October 8 – 11, 2014

Paper proposals deadline: April 20, 2014 Midnight, EDT

SECAC membership required at the time of acceptance

Registration fee required for all

Below is a list of available sessions for SECAC 2014. You may submit a total of two (2) proposals. Abstracts, maximum of 200 words, should be prepared before you complete the [online paper proposal form](#).

Available Sessions

1. [Art History and Studio Sessions](#)
2. [Studio Sessions](#)
3. [Graphic Design](#)
4. [Art Education](#)
5. [Affiliate Sessions](#)

Art History Sessions

The True Artist is a Discoverer: Happenings and New Technologies

Begun in April 1958 at Douglass College in New Jersey, Allan Kaprow formally coined the term 'happening' in his essay, 'The Legacy of Jackson Pollock,' (1958), a text and artmaking process that eventually came to define a generation of young artists working in New York during the early to mid 1960s. These experiments combined new media and technologies, event scores, seriality, and handmade or found objects. Scholars have often analyzed these works for their ability to merge everyday life with art by breaking down the traditional boundaries between the artist and the spectator. But an earlier essay, 'Project in Multiple Dimensions' (1957), for an unrealized project by Kaprow and his colleagues George Brecht and Robert Watts, illuminates a broader set of motivations behind these events fueled by the belief that the 'true artist is also a discoverer' parallel to the scientist. There, happenings are a revolutionary vehicle for integrating collaborative multi-disciplinary work with recent scientific advancements and the nonlinear now-time of an 'American avant-garde.' This session seeks papers that offer an alternative analysis of happenings from the late

Librarians, Art Educators, Artists, Designers, and Museum Studies Specialists face similar challenges when researching art-related topics. Our panel will share the trials and triumphs of the current research atmosphere for art. Presentations may focus on efforts to add metadata to visual objects; strategies for searching and retrieving materials for modern and classical artists; current art databases; the impact of digital availability on student researchers; and other issues related to research for scholarly and artistic purposes.

Session Chair: Sarah Gilchrist, Towson University. **Contact:** sgilchrist@towson.edu

Dangerous Embodiments

While an abundance of 3D virtual environments have emerged over the past decade, the impact of historical character modeling, particularly for those sites of 'difficult heritage,' has received little scholarly attention. Instead, when characters are used, the emphasis often tends to be on the constructed space with less attention paid to the modeling of the characters themselves and how these embodiments impact viewers. Scholars of 'difficult heritage' are often confronted with the challenge of producing meaningful engagements with diverse audiences. With this engagement we often face risks as we represent serious, often painful and controversial, historical content through a medium so closely aligned with popular entertainment. This issue is not confined to 3D environments, but also can be seen in examples of embodiment in living history contexts. A vivid example of this is a 1999 Colonial Williamsburg living history piece, *Enslaving Virginia*, in which reenactments were so realistic that some audience members attacked white actors in the slave patrol. This session brings together studio artists, art historians, and graphic designers to discuss some of the critical issues involved in modeling 'difficult heritage' characters. We encourage papers from diverse perspectives as we engage in an ongoing conversation about 'Dangerous Embodiments.'

Session Co-Chairs: Alyson Gill, Arkansas State University and Angel Nieves, Hamilton College. **Contact:** agill@astate.edu

20 Slides: A Pecha Kucha Style Session

Harkening back to the days when standard fare for artist presentations was a sheet of 20 film slides, this session is an opportunity to present research or creative activities in a fast-paced and exciting Pecha Kucha format. The now familiar Pecha Kucha format consists of twenty digital slides that advance automatically at twenty-second intervals for a presentation that entirely avoids 'death by PowerPoint.' Within these constraints, the presenter may use the allotment in the way that best presents the material, from a traditional discussion of twenty works, to an artwork in itself. This session is a lively exchange of concepts, ideas, and artistic vision in a relaxed and creatively charged environment.

Session Chair: Jason Guynes, University of South Alabama. **Contact:** jguynes@southalabama.edu

Photomontage: From Early Photography to Digital Media

Extending as far back as the Victorian era and including a number of major artistic movements such as Dada, Surrealism, and Constructivism, photomontage incorporates both the physical manipulation of photographs and mechanical processes to create artworks that offer performative opportunities as a form of self-expression, protest or propaganda. Used as a fine art and commercial technique, both in early modernity and today, photomontage and later 'photoshopping' allows the artist to go beyond the camera to create works that are both constructed and seamless. This session seeks papers that explore the development and use of photomontage throughout the medium's history. Topics might include, but are not limited to: how photomontage flourished in times of political upheaval, its commercial and Constructivist uses, explorations of its cinematic uses in film, and the impact of emerging technologies on the art form. In addition, to art historical approaches, this session encourages proposals from studio artists currently using photomontage in their work.

Session Chair: Lindsay Heffernan, The Barnum Museum. **Contact:** lheffe20@gmail.com

Art Critiquing Art

Although critiques about all aspects of the fine arts can often be found in peer-review journals, exhibition catalogs and even panel discussions, another landscape of critical analysis takes place beyond verbiage. Instead, critique of artistic practice takes the form of artistic practice in the visual arts as another way for the creative community to enter into a dialogue about present-day artistic practice.

This panel will be a forum, open to artists, art historians, curators and philosophers, for discussion about how artists presently, as they have done in the past, critiqued all aspects of artistic practice visually through the visual arts. What this panel will delve into is how this alternative visual language is used to deconstruct, analyze and critique such facets of the arts as materials, technique, subject matter, proportion and many other aspects of artistic practice carried out in the past ten years.

Session Chair: Edwin Johnson, SCAD Savannah. **Contact:** ejohnson@scad.edu

"Whence Do We Come, What Are We, Whither Are We Going": SECAC at its Seventieth Meeting

In a session titled "Reflections on Sixty Years of SECAC" conducted at the 2001 annual meeting, convened at the University of South Carolina, several longtime SECAC members marked the approaching sixtieth anniversary of the founding of the organization with reminiscences on its history and their experiences within it. The papers delivered at that session are posted on the SECAC website to



NEH Advanced Topics in the Digital Humanities Summer Institute, Jun 17-Jul 6

Event Website: <http://www.humanitiesheritage.com/>

Deadline: 15 March 2013

Event Date(s): 17 June 2013 - 6 July 2013

City: Jonesboro and Fayetteville, Arkansas

Country: USA

NEH Advanced Topics in the Digital Humanities Summer Institute: Humanities Heritage 3D Visualization: Theory and Practice June 17-July 6, 2013

Location: ASU and UAF

Application Deadline: March 15, 2013

This summer institute brings together twenty scholars working in the humanities who have research or teaching projects that would benefit from real-time visualization in a game engine, published as standalone applications, web players, or on mobile devices. In a three-week institute, participants will be provided with a conceptual roadmap to the difficult but intellectually productive issues that surround the academic use of game engines, including the balance of immersion with accuracy, strategies for storytelling and graphical user interfaces (GUIs) in “serious” games, and questions of power and appropriateness in using video game conventions to represent non-contemporary or non-Western cultures. Participants will also receive hands-on training in the digital toolbox for creating game engine content, a basic workflow that they would be able to use in their own projects and bring back to their home institutions. Training will include VSim, Unity 3D, online multi-user virtual environments, Google SketchUp, 3D Studio Max, Cinema 4D, as well as a broad range of open-source programs. No prior knowledge or experience in 3D modeling will be assumed.

A unique feature of the institute is the breadth of cultural heritage content it incorporates. This includes travel to ASU Heritage sites modeled by the CDI including the Lakeport Plantation in Lake Village, the boyhood home of Johnny Cash in Dyess, the Hemingway-Pfeiffer house and studio in Piggott, and the Japanese-American internment camp in Rohwer. At UAF participants will also participate in a Unity tutorial focused on the House of the Ara Massima in Pompeii. In bringing together an impressive group of lecturers who specialize in the use of 3D visualization and game engines as research tools in the digital humanities, the institute creates an important resource in the form of a community of scholars—which allows for future collaborations between individuals and universities.

All teachers selected to participate in the institute will be awarded a stipend of \$2700 dollars to help cover travel costs, books and other research expenses, and living expenses.

Alyson A. Gill

Director, Center for Digital Initiatives

Associate Professor, Art History


Phone: 870-680-8282



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Subject: 2012–13 NEH Digital Humanities Institutes
From: "Acord, Sophia Krzys" <[\[log in to unmask\]](#)>
Reply-To: UF Digital Humanities Working Group <[\[log in to unmask\]](#)>
Date: Fri, 3 Aug 2012 17:11:29 +0000
Content-Type: multipart/alternative
Parts/Attachments:  [text/plain](#) (77 lines), [text/html](#) (159 lines)

Content-Type: text/html

The NEH just announced the 2012-13 Institutes in Digital Humanities. Like NEH Institutes, these often fully-fund participants. Graduate students are particularly encouraged to participate. If any of the topics below interest you, I suggest watching their websites to look for the application to participate.

Best wishes,
Sophia

3) Institutes for Advanced Topics in the Digital Humanities

The Office of Digital Humanities is happy to announce five new awards from our [Institutes for Advanced Topics in the Digital Humanities](#) program from our March, 2012 deadline. These awards are part of a larger slate of 244 grants [announced](#) today by the NEH. Over the past four years, almost 600 participants have taken part in one of twenty opportunities that have been offered through this program.

Congratulations to all the awardees for their projects! (And please consider attending one of these institutes once they announce their dates and application materials.)

Arkansas State University, Main Campus-- State University, AR

Humanities Heritage 3D Visualization: Theory and Practice

Project Director: Alyson Gill

Outright: \$198 503

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From: Daniel Fandino <danfandino@GMAIL.COM>

List Editor: Daniel Fandino <danfandino@GMAIL.COM>

Editor's Subject: H-AHC: NEH Advanced Topics in the Digital Humanities Summer Institute: Humanities Heritage 3D Visualization: Theory and Practice June 17-July 6, 2013

Author's Subject: H-AHC: NEH Advanced Topics in the Digital Humanities Summer Institute: Humanities Heritage 3D Visualization: Theory and Practice June 17-July 6, 2013

Date Written: Wed, 13 Feb 2013 18:38:04 +0800

Date Posted: Thu, 13 Feb 2013 05:38:04 -0500

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Visit the website at <http://www.humanitiesheritage.com>

To post to H-AHC simply send your message to: <H-AHC@h-net.msu.edu>
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with message: SET H-AHC NOMAIL
Upon return, send post with message SET H-AHC MAIL
H-AHC WEB HOMEPAGE URL: <http://www.h-net.org/~ahc/>

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Claremont DH

Professional Development Opportunities for Digital Humanities

Posted by [claremontdh](#) on January 7, 2013 · [Leave a Comment](#)

Sent to the NITLE list by Rebecca Frost Davis, Ph.D.
Program Officer for the Humanities
National Institute for Technology in Liberal Education (NITLE)

The Office of Digital Humanities of the National Endowment for the Humanities sponsors Institutes for **Advanced Topics in Digital Humanities**. The calendar of upcoming institutes is available [here](#):
<http://www.neh.gov/divisions/odh/institutes>

While some institutes are only open to humanities researchers, others include opportunities for information technology, library staff and others.

Upcoming institutes include:

Early Modern Digital Agendas

Early Modern Digital Agendas is a three-week summer institute to be hosted by the Folger Institute at the Folger Shakespeare Library in July 2013. Jonathan Hope, Professor of Literary Linguistics at the University of Strathclyde, will direct a survey of the most current resources and methods in digital research in early modern studies.

Project Director: Owen Williams

Location: To be held at the Folger Shakespeare Library in Washington, DC.

Dates: July 8, 2013 – July 26, 2013

Application Information: [Website](#)

Humanities Heritage 3D Visualizations: Theory and Practice

A training institute in practical and theoretical approaches to 3D real-time visualization of cultural heritage sites for twenty humanities scholars jointed hosted by Arkansas State University and the University of Arkansas.

Project Director: Alyson Gill and David Frederick

Location: Arkansas State University, Jonesboro campus in northeast Arkansas in the Mississippi Delta region, and the Center for Advanced Spatial Technologies at the University of Arkansas, Fayetteville (UAF), located in northwest Arkansas

Dates: June 17, 2013 – July 6, 2013

Application Information: Website

Linked Ancient World Data Institute

A two-year series of summer seminars, hosted by New York University and Drew University, for humanities scholars, library and museum professionals, and advanced graduate students on the possibilities of the Linked Open Data model for use in humanities scholarship with a particular focus on Ancient Mediterranean and Near East studies.

Project Director: Tom Elliott

Location: The 2013 opportunity will be held at the Drew University campus in New Jersey

Dates: May 30, 2013 – June 1, 2013

Application Information: Website

Digital Humanities Data Curation

As the materials and analytical practices of humanities research become increasingly digital, the theoretical knowledge and practical skills of information science, librarianship, and archival science — which come together in the research, and practice of data curation — will become more vital to humanists.

The three-day workshop will provide a strong introductory grounding in data curation concepts and practices, focusing on the special issues and challenges of data curation in the digital humanities. Learning will be largely case-based, supplemented by short lectures, guest presentations, and practical exercises.

Project Director: Trevor Muñoz

Location: The first workshop will be held at the Graduate School of Library and Information Science, University of Illinois, Urbana-Champaign. Additional institutes will be hosted by Brown University and the University of Maryland, College Park.

Dates: Various dates in 2013 and 2014. The first one will be June 24-26, 2013.

Application Information: Website

High Performance Sound Technologies for Access and Scholarship (HiPSTAS)

A four-day institute at the University of Texas, Austin's School of Information, with a follow-up workshop for humanities scholars, librarians, archivists, and advanced graduate students on the use of analytical tools to study digital audio collections of spoken word, such as oral histories, poetry, and Native American oral traditions.

Educating Women

Blog of The Albert M. Greenfield Digital Center for the History of Women's Education at Bryn Mawr College

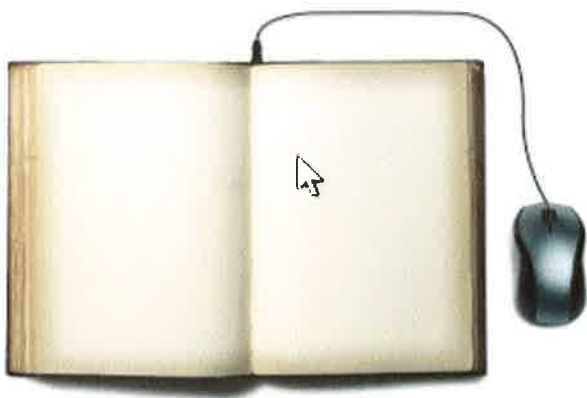
NEH Advanced Topics in the Digital Humanities Summer Institute

Posted on **February 20, 2013** by **Evan McGonagill**

NEH Advanced Topics in the Digital Humanities Summer Institute: Humanities Heritage 3D Visualization: Theory and Practice June 17-July 6, 2013

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— Courtesy of SiForesight, siforesight.net

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December 9, 2012

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NEH Advanced Topics in the Digital Humanities Summer Institute website now live!

by Alyson A. Gill

The website for our upcoming NEH Advanced Topics in the Digital Humanities, "[Humanities Heritage: 3D Visualizations](#)," is now live!

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