



# Abstracts

# HASTAC 2017 ABSTRACTS

## A

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*Camila Afanador-Llach, "Digital Arts / Social Justice: A Space for Interdisciplinary Dialogue"*

**DP11, Saturday 11:15am-12:15pm, VAB 104**

In late 2015, digital media artist and scholar Sharon Daniel visited our University and launched an interdisciplinary working group. The group was comprised of faculty and graduate students from the College of Arts and Letters interested in the intersection of digital art, scholarship and social issues. Responding to arguments and methods central to the work of Daniel, members from the Departments of English and Visual Art developed a set of research and creative projects. Daniel's engagement with social issues through new media platforms inspired the group members to explore and incorporate digital tools in order to address issues of social justice, politics, memory and identity, among other subjects. The resulting product of this collaboration was a group exhibition in early 2017 showcasing screen-based work including video, data visualization, audio essays, and interactive narratives.

As every discipline confronts the transformations brought by the digital age, the exhibition embodied the expansion of traditional forms of scholarship to visual and interactive approaches. At the same time, it opened a much-needed space for critical dialogue on interdisciplinary collaboration among humanists, artists and designers. In this poster I present a case study based on my experience as part of the working group. I show the group's projects and identify challenges and opportunities for collaboration among scholars in different areas. As a graphic designer interested in interdisciplinary collaboration I also look into the way some of these projects were produced, were a question remains on the line that separates design as a service from design as a collaborative endeavor.

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*Nazli Akhtari, "Internet Garbage/Violent Games/ Performative Emotions"*

**DP09, Saturday 11:15am-12:15pm, VAB 104**

This one specific statement is hard to completely refute or to entirely agree with: the Internet is full of garbage. Materiality of garbage here is of course of a different nature, however production and reproduction of such garbage as well as its means of engagement within the popular culture has the potential to reveal significant cultural obsessions, collective emotions, and race and gender politics involved. Examining garbage proves to be a scientific way to assess the consumption habits in the consumer culture. But what can assessing Internet garbage reveal in regards to the consumption habits of different types of digital content such as entertainment, advertisement, news, and literature?

Internet garbage is a large discourse that includes but is not limited to data waste, spam, malware, and harassment. Internet garbage also refers to the content one deletes in the hope to get rid of for good, despite the fact that it will continue to exist in the indefinite world of the deep web. Garbage in this context also suggests the discrepancy of content and representation; it highlights the failure to hold to some kind of genuineness, legitimacy, or scientific truth.

Using a digital poster, I will address the conference's theme of "digital humanities and gender, race and other identities" in order to examine a case study, an Iranian Instagram Blogger, who creates challenging social games using Internet garbage. The discussion can go far by thinking about harassment, cyber-misogyny, and investigating performativity of emotions such as disgust and shame in the violent games played on the social media. Many of these games create performances that are challenging to witness. However instead of entirely detesting these online performances, this poster presentation considers their potential to function as sites of constant social and cultural negotiations worthy of observation. This digital poster will further engage the participants in a discussion about the broad spectrum of Internet garbage and what it does really mean to us as artists, scholars, and daily consumers of digital content. The focus of discussion can vary based on the participants' interests and other themes of the conference.

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***Kitana Ananda, Lauren Melendez and Mike Rifino, "Reimagining the Digital Humanities with 'New Majority' Students for Public Higher Education"***

**SSA10, Saturday 1:45pm-3:00pm, CB1-212**

When we talk about the digital humanities as scholars and practitioners in higher education, who do we imagine to be the students of this emerging field? How is this connected to efforts to make the digital humanities more inclusive and interdisciplinary? This interactive session invites audience participants to meditate on this question as we aim to reimagine the digital humanities for today's "new majority" students who are increasingly students of color, as well as low-income, first-generation, and community college students. Our session seeks to expand current understandings of what the "digital humanities" entails. We focus on two programs that combine learner-centered approaches with digital technologies, for a critical pedagogy that strives toward more inclusive, accessible and equitable futures for the digital humanities and public higher education.

We present case studies from our work with undergraduate and graduate students in two interdisciplinary programs based at The Graduate Center, City University of New York: The Futures Initiative's Peer Mentoring Program and the Humanities Alliance. Both programs use free and open-source software--namely, WordPress, and the open-source Commons In a Box installation of BuddyPress, a WordPress plug-in for building online communities--along with other digital tools to foster active student learning.

Our hour-long session will provide a brief overview of the digital humanities tools and methods used in the Peer Mentoring Program and the Humanities Alliance, and will include at least one graduate or undergraduate student from each program. Students will discuss how their use of

WordPress and other digital tools contributed to their experiences of teaching, learning, and mentoring, as well as their academic, professional, and personal growth. Throughout the session, we also invite audience members to participate in interactive exercises to engage in a critical analysis of the digital humanities, and better understand the educational needs and interests of today's "new majority" students.

About the programs:

The Futures Initiative Peer Mentoring Program embodies the mission of advancing greater equity and innovation in higher education that reconnects liberal arts teaching and learning. Undergraduates learn to mentor one another while also learning and practicing transferable skills that contribute to their academic success and their lives outside the classroom: collaboration, leadership, project management, technology, time management, community-building, and organizational skills. The program is funded with the generous support of the Teagle Foundation.

The Humanities Alliance is dedicated to training doctoral students in the most successful methods for teaching humanities courses in the country's most diverse undergraduate classrooms. The program provides Ph.D. students with mentorship and professional development, while broadening and strengthening access to and engagement in the humanities for community college students. The Humanities Alliance is a partnership between The Graduate Center, CUNY, and LaGuardia Community College, CUNY, and is funded with the generous support of the Andrew W. Mellon Foundation.

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***Georg Anemogiannis, Eric Butt, Tyler Chauhan and Megan Chipman, "ELLE, The EndLess LEarner Videogame: Language Acquisition Through Interactive Technology"***

**PD22, VAB108, Friday-Saturday at 3:30pm**

With our lives being more interconnected than ever due to technology, persisting language barriers still hinder valuable opportunities of cross-culture collaboration. The idea of using technology to teach a second language is not a novel one, but with the continued rise of virtual reality (VR) technologies, our team felt that there was a great opportunity to utilize the unique components that VR has to offer for Second Language Acquisition (SLA) purposes. In order to accomplish that goal, our team believes that the most effective and engaging way to do this would be through an interactive game. Our hope is that the knowledge gained through immersive and entertaining gameplay will have a significant impact in bringing down the language barriers that separate us while also encouraging people to try and learn a new language when they might not have considered doing otherwise.

The final goal of ELLE is to study how virtual reality affects SLA. ELLE is planned to be implemented in several language learning environments where participants will be able to use the system to aid in their language development. Various gameplay mechanics will be experimented with and tested for effectiveness, but the overall format of the game itself is that of an endless-runner, with players navigating through a track and answering language comprehension questions. Through data analysis of the participants involved, valuable insight

into how various demographics process and learn a second language will be obtained, including what parts of language acquisition prove to be most challenging, how quickly a language can be picked up, what gameplay mechanics are most effective for each group, and so on.

Through its combination of VR technology and embedded language learning techniques, the ELLE project hopes to make SLA a more simplified process in order to bring down the language barriers that still exist in our modern world. This project's demonstration will be a live look at the ELLE VR game in action, giving participants the opportunity to put on the headset and test their knowledge of the Portuguese language. A non-VR version will also be available for those interested in comparing the two approaches to SLA for themselves.

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*JD Applen, "Big Data, Digital Humanities, and a New Understanding of Predictive Analytics"*

**SSA03, Saturday 1:45pm-3:00pm, CB1-309**

Drucker and Svensson write that "digital humanists need to push critical issues into the implementation" of technologies, and that "data structures remain a rather unfamiliar area of compositional competence for most humanists" (2). In their book *Big Data*, Mayer-Schonberger and Cukiar describe that big data is more than an analysis of a large amount of datapoints; it is about throwing many datasets together and seeing if they show any predictive correlations, regardless of the logic behind the connections. For example, data acquired from seemingly "unstructured" phenonema was acquired from airline web sites to be able to predict when ticket prices would go up or down in the near future, thus enabling patrons to better time their purchases. In the past, this general method has been disparaged as mere "fishing expeditions" and thus unscientific, but today, the useful results yielded from these methods, coupled with a recent and dramatic increases in available data in digital environments and the relatively inexpensive technologies that are now available for processing them, have changed this view for many.

One scholar in technical communication describes the work of Mayer-Schonberger and Cukiar as one that "elide[s] the layers of interpretation and communication" (Frith 2017) from big data projects and thus undermines the value of technical communicators, but I believe their position has been misrepresented. A deeper epistemological foundation is at work here and we have to begin imagining that if there are correlations that we do not initially understand, but are predictive, we should use them. We can also suggest and perform more traditional research that discovers just what are the actual mechanisms behind the connections and how to present these data so we can begin our analyses.

As digital humanists, we have to come to terms with the idea that we cannot always use traditional cause and effect narratives to describe how and why big data results and representations are of value. Bolter writes that each new medium provides "a new strategy" that achieves an "authentic experience" for users (45), and we should be able to identify the changes in the visual and rhetorical representations of big data and their affect on the authenticity of these texts, whether it is in industry or the humanities. A long-standing concept in our field is that technical communicators need to be "symbolic analysts" (Johnson-Eilola 245-6), and

understanding the symbolic nature of information encoding used in the digital humanities requires “new work habits, new training, new tools, new practices, and new instincts” (Kirschenbaum and Reside 272).

I will illustrate in my presentation that there are past examples for the kinds of analyses suggested by today’s big data advocates, and many of them are in medicine. For example, narratives based on World Health Organization records have described how one type of drug or treatment that is used to treat one disease also benefits a patient with another affliction, and while there are no biochemical explanations at hand to explain this, medicines have been prescribed to treat “secondary” ailments.

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***Kendra Auberry, “News Literacy: Applications for the Classroom and Beyond”***

**FSM05, Friday 11:15am-12:15pm, CB1-307**

Applying the Association of College and Research Libraries (ACRL) Framework for Information Literacy for Higher Education to the ‘fake news’ phenomenon provides instructors and librarians opportunities to increase students’ understanding of information sources, provides all students a voice in the current debate on authority, and increases students’ ability to evaluate and ethically use information for academic and personal success.

The Framework consists of six concepts which were adopted by ACRL in 2016:

Authority is Constructed and Contextual  
Information Creation as a Process  
Information Has Value  
Research as Inquiry  
Scholarship as Conversation  
Searching as Strategic Exploration

Since the creation of the Framework, librarians and educators have been increasing their efforts to apply active learning strategies across multiple disciplines to increase the information and digital literacy skills of college students. Three personal examples which focus on news literacy which will be shared include:

- Allowing students in English Composition (ENC1101) to evaluate the authority of a source by providing guided practice using Guide-on-the-Side tutorial software to create a customized student experience requiring students to apply the Rationale-Authority-Date-Accuracy-Relevance (RADAR) technique for evaluation of a news source.
- The exploration of how information is generated and for what purpose utilizing portions (slides, videos, and discussion questions) of the open source curriculum created at the Center for News Literacy at Stony Brook University to encourage American Government (POS1041) students to visualize the different “information neighborhoods” that they may find themselves in and when to be cautious.

- Utilizing the ECHO Active Learning Platform (ALP) to walk Biology Junior Seminar (BSC3931) students through the information cycle and use the live polling features of the ALP to reinforce application of how scholarship is generated in the biological sciences. Examples of how Zika is reported in the news versus the scholarly literature provides the news literacy tie-in.

Information literacy skill building is a component of the General Education Learning Outcomes at my institution, as well as at many others. While the Association of American Colleges & Universities provides detailed rubrics for what being information literate looks like, the knowledge practices from the Framework hints at what the learning process looks like with enough flexibility to build content that is institution and course-specific. It is impossible to cover all frames in a single lesson, course, or semester, but by allowing students an opportunity to explore these concepts across their course load, they can apply the ideas and engage with them in meaningful ways.

## References

Association of American Colleges & Universities. (2013). Information literacy value rubric. Retrieved from <https://www.aacu.org/value/rubrics/information-literacy>

Association of College and Research Libraries. (2016). Framework for information literacy for higher education. Retrieved from <http://www.ala.org/acrl/standards/ilframework>

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***Alex Ayris, Richard Paris and Haley Adams, “STEManism: Current and Future Horizons of Interdisciplinary Collaboration between the Humanities, Digital Humanities, and STEM”***

**FSM07, Friday 11:15am-12:15pm, CB1-212**

Ethical dilemmas – such as the trolley car example or the age-old question “Would you steal bread to feed your family?” – are popular and effective pedagogical tools. They present complex scenarios that expose unconscious thought processes and value judgments, thereby making us more aware of the ways in which we think. Ethical dilemmas are theoretical, but what if we could somehow make people feel like they really are in such a situation?

The three authors (one a graduate student in Religion and two graduate students in Electrical Engineering and Computer Science) have been asking such questions in an attempt to foster greater interdisciplinary collaboration on the campus of Vanderbilt University between humanists and STEM scholars. Our paper first points to the pressing need for increased dialogue between disciplines as the proliferation of new technologies is raising urgent questions that require technical expertise from STEM scholars as well as theoretical input from humanists. It then draws from the authors’ experiences and respective disciplines to point towards potential future collaborations, specifically regarding the uses of IVR (Immersive Virtual Reality) and teaching in courses addressing political theory and ethics.

This “soapbox,” we believe, fits excellently with the theme of the 2017 HASTAC conference (“The Possible Worlds of Digital Humanities”) as it draws attention to the reality that new technologies inevitably produce new questions, which require collaboration and diverse expertise to fully address. These technologies, however, can be harnessed as powerful teaching tools. As such, it continues the trend of interdisciplinary collaboration by both drawing attention to ongoing efforts as well as future horizons for cross-disciplinary research and teaching.

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***Kira Baker-Doyle, “From Fake Participation to Embedded Selves: Four Dimensions of Participation in Open, Online Learning”***

**SSA02, Saturday 1:45pm-3:00pm, CB1-307**

Open, online learning has been embraced by some educators as a way to broaden the networked scope of learning and foster connections to real world contexts and communities. Openly-networked learning introduces a different paradigm of student engagement, shifting from a traditional mode of participation in which the student primarily engages dialogically with the instructor regarding assignments and feedback, to one in which students exchange information, resources, and feedback with each other and the communities in which the course connects the students. The shift represents a different way of thinking about equity, access, expertise, and public representation in learning contexts.

This presentation describes the results of research on the ways in which students participated in an open, online course that used the Connected Learning (Ito et al, 2010) approach as a pedagogical framework. Connected Learning emphasizes openly networked and peer-supported learning. The findings demonstrate tensions for students in their expectations and understanding of participation in the openly-networked paradigm of learning. This presentation will describe the four different ways in which students perceived and enacted participation in the course, ranging from “fake participation” to authentically embedding themselves in the learning community. This research has significant implications for issues of access and equity for openly networked learning and has specific take-aways for online practitioners regarding how to establish a culture of democratic participation in an open, online course, and how to evaluate participation.

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***Angelos Barmpoutis, “Teaching computer programming to humanists using emoticon-like scripting”***

**SSA14, Saturday 3:15pm-4:15pm, CB1-113**

In many ways, learning to program can be challenging for humanists although computer programming is an essential skill for digital humanities. According to published studies this is



often attributed to poor self-efficacy, limited prior experience with computers, or inability to relate personal experiences to abstract programming concepts.

In this session, a new educational framework will be demonstrated that overcomes the problems of the existing teaching/learning approaches by adding a human-readable layer on the top of existing programming languages. The proposed method is based on the use of emoticon-like typing that has become popular with social networks. Emoticons are visual representations that have one to one relationship with a corresponding combination of characters such as “: )”. These can be perceived as visual interpretations of the corresponding characters that provide instant feedback to the user regarding the meaning associated with the typed code. The proposed framework utilizes a set of meaningful visual replacements of each grammatical token in a given programming language that appear instantly when complete valid tokens are typed.

The proposed method, is based on the following three hypotheses: a) the immediate feedback given to the programmer can result in improved learning outcomes as it stimulates the brain to build one-to-one connections, b) the unique correspondence of each visual replacement, with a valid programming token re-enforces the learning of the syntax in an intuitive trial-and-error framework, c) the use of visual replacements remove visually the grammatical and syntactical details of a programming language and reveal to the users the logic of the program in the form of a pseudo code.

The smallest units in any writing system are known as graphemes. Graphemes are not only the characters in a given alphabet but also the accents, punctuation marks, and other symbols that may be used in the corresponding writing system. Similarly, in any programming language a set of graphemes is used, which usually includes the graphemes of the Latin alphabet as well as other logical, mathematical, and structural symbols required for the needs of a particular programming language. Let us consider the following written sample: “not:(or:|!be:)” and its equivalent in another written language with different graphemes (emoticons): “not☐or☐!be☐”. Obviously, the latter is easier to read, but the former is easier to write in the form of a typed text in a computer device. This example shows that there exist written languages that are primarily meant to be written (possibly to serve as an input to a computer system), and others that are primarily meant to be read. The proposed educational framework is based on a rigid theoretical foundation regarding grammatical construction of languages and employs a set of visual or textual metaphors to teach computer programming to humanists.

The technique has been preliminary tested using 35 adult subjects and it has improved significantly their learning outcome in terms of syntax recall and logic comprehension, compared to the performance achieved using traditional text editors for source code editing.

The audience will be invited to bring their own tablet/laptop computers during this workshop.

*Clayton Benjamin, "Conducting Place/Consulting Space: Psychogeography, Logic, and Electronic Map Making"*

**PP13, Saturday 11:15am-12:15pm, VAB 111**

This paper poster is a countermap in response to the current drug epidemic occurring in Manatee County, Florida and more broadly in the United States. The method used to create this countermap combines Ulmer's method for applying electronic reasoning to crisis and Debord's method for applying psychogeography as a detournement mapping practice. It's important to countermap the drug epidemic because maps are powerful ideological visualizations that tell stories about particular places and people. Barton and Barton note that maps are embedded in social processes that affect the maps creation and its data representation, which, in turn, promote specific ideological constructs of places (51). Current maps of the epidemic highlight areas of high overdose rates within Manatee county, however, they provide little contextual information of why overdoses are happening or who's overdosing, and they also do not provide a way for thinking through the epidemic. Arguably, these maps call attention to a crisis, but they are potentially harmful to the image of a community in crisis, because these maps potentially reinscribe negative stereotypes of an already impoverished county.

To counteract these maps, I created a countermap that relocates addiction from the personal to the communal. Countermapping is defined by Hodgson and Shroeder as an effort to map "against dominant power structures, to further seemingly progressive goals" (33). To create a countermap, I performed a psychogeography. Psychogeography is a process of wandering cities and allowing yourself to be pulled through repulsion and attraction (Debord). After completing the psychogeography and collecting data, I began to sort through the data by performing Ulmer's method of chorography (electronic reasoning) to find a dialectical image. I then traced the dialectical image through the ideological state apparatuses that shape Manatee County: media, history, and economy. After tracing the dialectical image, I compiled my source materials, which included maps, newspaper clippings, theory clippings, historical photographs, and screenshots and assembled them into a collage, as called for by Debord's creations of psychogeographic maps. This collage is the research poster I wish to present on. The countermap here, then, doesn't map incidences of overdoses, but instead maps the discourses that construct the epidemic and drug addiction.

While presenting, I will explain how combining Ulmer's and Debord's methods can communicate the ideological constructs of a crisis. I will also speak about the next phase of the study, which is to produce a MEMorial and monument to the United States' current drug epidemic. This study is uniquely positioned within interdisciplinary goals and conversations in digital humanities because it questions the boundaries between cartography (geographic information systems), visual rhetoric, sociology, and the humanities at large. Also, the study seeks to builds on electronic reasoning by demonstrating how interdisciplinary research methods can be used to offer new lines of flight for thinking through current crises.

***Poushali Bhadury, Julian Chambliss, H       Huet, Brian Keith, Laurie Taylor and Kalle Westerling, “Workshop: Case Studies and Business Plan Development Workshop on Strategies for Creating a Program for Paid Student Internships/Assistantships in the Digital Humanities”***

**FEA02, Friday 1:45pm-4:45pm, NSC-112**

The proposed workshop “Strategies for Creating Programs for Paid Student Internships/Assistantships in the Digital Humanities” will provide case studies of programs that have implemented and refined programs for student internships and assistantships in the Digital Humanities. These case studies will build into facilitated discussions and workshop development of business plans for proposing and implementing internship and assistantship programs at workshop participant institutions. Speakers include those from different size, scale, and types of institutions (both private and public), and different methods for creating and supporting student internships and assistantships. This workshop builds upon the ongoing conversations and work by many groups including the DH 2016 conference workshop “Building Capacity with Care: Graduate Students and DH work in the Library” (<http://dhgradlabor.github.io/dh2016workshop/>), which asked about the models in place for student work in DH in the library, sharing practical advice, and serving as a starting point for an ongoing discussion on student labor in DH. This workshop extends that ongoing conversation to focus specifically on compensation and paid student work in DH, both in libraries and through other areas within/across institutions, as part of the critical infrastructure for capacity, care, and generous and generative communities of practice.

Following the case study presentations, the workshop facilitators will review business plan elements and critical path development for proposals. The workshop will include time to develop initial drafts of business plans, sharing of those plans, and sharing for next steps for program development at the local institution and in collaboration with others as part of the community of practice.

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***Roya Biggie, Amaris Bates, and Isabel Gerber Brydolf, “Mapping Early Modern Histories of Racism and Migration”***

**FSA16, Friday 3:30pm-4:30pm, CB1-320**

This roundtable showcases digital mapping projects completed by Grinnell College students in an upper-level seminar entitled, Early Modern Transnational Encounters. Taking seriously Mark Monmonier’s contention that every map tells a story, students used Neatline, a geotemporal exhibit builder, to create maps relevant to the early modern English imaginary. Each map focuses on a specific location—Tunis, Tidor, Cyprus, and Istanbul—and visually represents England’s increasing trade and contact with racialized others. The maps bring together a range of literary texts and archival materials, such as travel narratives, religious discourses, and medical texts, and in doing so, underscore the competing narratives surrounding each location. During the roundtable, students will talk audience members through their projects by discussing the “story” of their maps and the process of creating a digital map—for example, the decision to

include some archival sources over others. Students will also address the subsequent questions and lines of research these maps can inspire. Finally, the roundtable will consider how these digital maps may serve as a resource and pedagogical tool for students and instructors alike.

In fitting with the conference theme, “The Possible Worlds of Digital Humanities,” this roundtable demonstrates how digital tools, such as Neatline, allow researchers to represent and engage with a history of migration and racism through the visual and interactive possibilities of a digital map.

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***Kyle Bohunicky, Melissa Bianchi, Caleb Milligan, Shannon Butts, Jason Crider, Emily Brooks and Madeline Gangnes, “Tracing New Possibilities for Research and Collaboration”***

**SSM05, Saturday 8:15am-9:45am, CB1-318**

Despite recent innovative work in digital humanities, traditional modes of evaluating and circulating scholarship continue to create barriers for producing research. Concerns about project legitimacy and institutional support limit how scholars generate DH projects, often privileging knowledge production in digital forms that reproduce conventional modes of print media. Sharing the mission of HASTAC and The Futures Initiative, this roundtable opens a conversation about alternative forms of research and publication by discussing The Trace Innovation Initiative in the Department of English at the University of Florida—a hub for interdisciplinary research in digital technologies, media studies, and writing studies. Trace focuses on how new technologies affect the ways we read and write as well as how scholars might move away from “hand-me-down technologies” to create alternative means for research. To this end, Trace serves as a resource for scholars and collaborators across the nation who design and implement innovative technologies in humanities research, pedagogies, and maker projects.

Our roundtable details several Trace projects to start a dialogue about how emerging technologies are changing the way we teach, learn, and create knowledge. The Trace Innovation Initiative is currently comprised of several components: augmented reality (AR) applications; a big data mining program; a scholarly arts publication; digital technology workshops; a game design lab; a digital, peer reviewed journal. AR applications, called Augmented Reality Criticisms (ARCs), encourage positive political and cultural change by offering marginalized subjects a voice alongside and against hegemonic perspectives. AR projects developed by Trace, including SeeWorld and Disney Death Tour, illustrate the fundamental importance of multimodal and public writing in spurring social change and scholarly criticism. MassMine is open source software that provides digital humanists a set of easy to use tools for creating social media data archives, querying and mining the archives, and revealing the processes and technologies for generating new research methods and questions. Sequential publishes interpretations of academic subjects or themes drawn and explained through the comics medium, contributing to the flourishing field of comics scholarship. Furthermore, members of Trace collaborate with the Marston Science Library to host maker workshops on Arduino, Raspberry Pi, and 3D modeling and scanning technologies. Play@Trace provides a space for humanities work in game design, game-based criticism, and game studies by repurposing and archiving legacy gaming technologies as well as designing subversive game media. In addition, Trace:

Journal of Media, Cultures, Ecologies is an online, open-access journal that publishes interdisciplinary research at the intersections of writing studies, media studies, cultural studies, and ecocriticism.

With the rapid development of new technologies for invention and delivery, humanities scholars should continue to pursue novel strategies for creating and working within these emerging media. Moreover, the field must work towards new vocabularies, assessment strategies, and venues for digital scholarship. The various Trace initiatives demonstrate how we might imagine possible worlds for collaborative DH scholarship.

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*John Bork, “Raspberry PMREK”*

**SSA02, Saturday 1:45pm-3:00pm, CB1-307**

While the stereotypical scholarly aversion toward developing technological prowess and programming skills has long been laid to rest by the emergence of digital humanities, and demands for cost analysis, schedules, and project management reflect the extent to which an engineering mindset has infiltrated academic thinking, hard problems remain, precisely at the interface of hardware and software systems. Montfort and Bogost explore this territory by introducing platform studies, a low level yet comprehensive perspective on cultural artifacts like the Atari VCS. However, meaningful tinkering with extant devices implies familiarity with electronics, as well access to circuit schematics and technical data for reverse engineering. Moreover, mistakes can ruin fragile circuitry and components.

Raspberry PMREK combines a fully playable, classic electronic pinball machine whose missing sound board has been replaced by a Raspberry Pi passively interfacing the existing microprocessor control unit (MPU) via custom circuits connected to its GPIO connector. Its inspiration is the Pinball Machine Reverse Engineering Kit (PMREK), a free, open source software project that completely replaced the MPU. Besides risking damage to the game’s working parts, it relied on the availability of ISA bus computers, an ISA prototyping board, and a number of obsolete integrated circuit chips. While the ubiquitous, inexpensive Raspberry Pi seems like an obvious substitute, understanding the technical reasons why it is not exposes a class of hard problems for digital humanists seeking to undertake studies that span software and hardware, revealing the irreducible materiality of the former through its interactions with the latter. It embodies the platform studies level of analysis, examining the ways the same MPU used in thousands of pinball machines manufactured from the late 1970s through the mid 1980s generated sound effects during game play. Over the years they transitioned from a xylophone struck by individual solenoids, to digitized sound effects, background music, and eventually synthesized speech, all triggered by the MPU.

The initial goal for the media arts show is to successfully replace a missing sound board by tapping into the solenoid control bus used to trigger it, and based on its detection of solenoid requests via the Raspberry Pi’s GPIO data interface, employ custom software to generate sound effects via the Pi. This passive approach reduces the risk of damaging the other circuits on the game that made the original PMREK project so risky, and presents a lower stakes reverse

engineering challenge: determining whether and how user space programs on the Pi can perform the high speed input/output operations required to detect the state changes on the solenoid bus and generate the sound effects without recourse to developing a custom Linux kernel module. Beyond simulation of the original equipment, new interpretations of the game's theme could be created by extending the repertoire of sounds and voices by writing more software, and devising ways to track the state of the game to go beyond the original signaling done by the MPU. Doing so invites interdisciplinary collaboration between those skilled in electronics, software engineering, digital composition, and game play mechanics.

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***Christina Boyles, “(Un)natural Disaster: Depicting Racialized Responses to the 1928 Hurricane”***

**FSA17, Friday 3:30pm-4:30pm, CB1-107**

Although the hurricane of 1928 is the second deadliest natural disaster to occur on U.S. soil, the legacy of the storm has largely been lost to history. In fact, one of the few well-known sources about the storm is Zora Neale Hurston's *Their Eyes Were Watching God*. Nicole Sterghos Brochu asserts that this is “because the vast majority of those who died were black migrant workers, segregated in life and abandoned in death” (“Florida's Forgotten Storm”). The fallout of the storm, however, has left a lasting cultural legacy in central Florida. Notably, anger has simmered for decades in West Palm Beach's African-American community over disparate memorials for black and white storm victims. Sixty-nine white victims in a segregated mass grave received personalized burial markers. In a nearby pauper's cemetery, a mass grave of 674 black victims was forgotten and left unmarked, later sharing space with a dump, a sewage plant, and a street extension (“Storms Path Remains Scarred after 75 Years”).

Government documents reveal that the racialized response to the 1928 storm was intentional. Seeking to protect Florida's burgeoning tourist industry, federal officials minimized the damages caused by the storm, even going so far as to dramatically underestimate the death toll. Since many individuals who lost their lives were transient—meaning their names and residences did not appear in census data—the government could easily downplay and even negate their existence. To bring the stories of the storm's underrepresented victims back into our cultural memory, I am creating a Neatline exhibit demonstrating the loss of life the 1928 hurricane caused in both the United States and the Caribbean which includes embedded interviews with family members of survivors.

As the hurricane occurred before the National Weather Service had established a system for naming hurricanes, I also am compiling resources about the storm from each nation affected. Doing so will produce a comprehensive database of resources about the storm and its aftermath.

The exhibit, which is currently a work-in-progress, can be viewed on my website [christinaboyles.net](http://christinaboyles.net) under the “research” tab. This project expands upon Hurston's narrative by highlighting the racialized context and response to the storm. Moreover, it demonstrates the need to focus aid efforts communities of color both during the Hurricane of 1928 and more recent

events like Hurricane Katrina. Failing to do so risks contributing to the ongoing insecurities caused both by hurricanes and disaster relief in the U.S.

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***Eleni Bozia, “Humanistic Challenges in Technology courses and vice versa: putting together a syllabus for a multi-disciplinary class”***

**SSA15, Saturday 3:15pm-4:15pm, CB1-301**

The advancement of Digital Humanities and the increasing number of academics and enthusiasts have turned the focus to the following issues: 1. Why do the Humanities need technology, and how technology can be used to effectuate advanced research that has not been possible thus far? 2. How to motivate technology savvy individuals to collaborate with humanists. In this discussion, I intend to broaden the perspective and set the question: how do the Humanities can and should use technology, and how do technologically related areas can and should use the Humanities?

Two years ago I designed a class titled “Digital Tools for the Arts and Humanities,” which I offer to a large gamut of students, ranging from Digital Arts and Sciences and Computer Science to Classics, English, Linguistics, Architecture, and Anthropology. The point of the class is to introduce each field to the other, explore Humanities and technology, and study their confluences.

The challenges that have presented themselves and that I would like to bring forward and consider in this roundtable discussion have to do with the exigency to (re) present the Humanities not only to scientists, but to the humanists as well. First, Humanities are not just the study of the human record, as several scientists contend. The fields of study that constitute the Humanities provide individuals with the ability to think and communicate with one another. Social media rely on the Humanities, and other media of communication—online reviews, blogs, game reviews etc.—need to resort to the fundamental attribute of the Humanities, namely language. On the other hand, human languages are the seminal constructional parameter for programming languages. Therefore, humanists need to come to terms with newly molded forms of expression and enhance their research and understanding of their own fields, and computer scientists need to realize the fundamentally pervasive nature of the Humanities that infiltrates basic parameters of programming, while it also represents the human factor, which computer science is meant to serve, for instance in the form of human-centric computing.

The second half of the class is dedicated to several tools, such as html, xml, stylometric analysis, and visualization. Once more the issue that arises is not familiarization with the above, but the consideration of how these tools can be put to use in various fields as well as how students with different backgrounds can work together to create innovative projects.

The issue that I intend to discuss is how we can persuade not only humanists about the exigency of technology, but also programmers about the humanistic factor behind their work. Ultimately, the point is that the human factor should be both the drive and the purpose of every field of study and inquiry. It is only then that one can embrace the significance in the diversity of knowledge and appreciate the uniqueness in each individual field as well as the exigency to set them all in a collaborative motion.

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*Emily Brooks and Norma Aceves, "Folly is an Endless Maze"*

**SSA16, Saturday 3:15pm-4:15pm, CB1-303**

This presentation is a project demo of a unique poetry game called Folly is an Endless Maze that was created as a culminating project for "'Data Mining and Digital Poetics,'" a graduate course at the University of Florida offered in Spring of 2015. This project was an interdisciplinary collaborative effort between three computer scientists and two humanists to reinterpret the poetry of Romantic poet and printmaker, William Blake. This project would not have been possible without an interdisciplinary collaboration of ideating, designing, coding, and beta-testing. The team took inspiration from the @autoblake Twitter bot, a Markov-chain text generator created by Roger Whitson and used data mining, HTML5, and JavaScript to design an interactive user experience.

We also drew inspiration from Deleuze and Guattari's theories of deterritorialization and reterritorialization from the text *A Thousand Plateaus*, as a way to think through the ways we challenge traditional linear texts and conventional roles of readers and writers. Deleuze and Guattari argue that the taking, "disembedding," and re-appropriating of a cultural-spatial text and transposing it into a different platform can challenge the hegemonic power the text can carry. Folly is an Endless Maze challenges dominant notions of the reading and writing experience by allowing the reader to become an active participant in the meaning-making process.

The aim of this project was to create a non-linear and interactive representation of the experience of reading Blake's famously dense and intertextually-rich poetry. The title of the game is derived from the poem "The Voice of the Ancient Bard," part of the *Songs of Innocence and Experience* collection, which is often critically considered for its ambiguity as both and neither pertaining to innocence or experience. The aesthetics of the game mirror this ambiguity: both brightly colored yet dimly lit.

In Folly is An Endless Maze, the reader becomes a player in a first-person shooter perspective game, navigating the text of Blake's poetry in a self-propagating labyrinth. The player moves through the maze and creates a nonsensical poem that is generated on the right by selecting directions in a 3D acrostic on the left. The game space also has multiple levels with different images to view. Each iteration of the game is randomized and unique so that no two poems are alike. This game challenges traditional notions of reading and writing as the players become producers of their own unique texts.

The text and images which make up the game are sourced from the William Blake Archive, a web archive that collects the cultural heritage of William Blake from multiple sources around the world and displays them in one digital space. We envision this project as one possible way of introducing the visionary, illuminated works of William Blake to unfamiliar audiences.



***Grace Brown, “High Penalties: Mapping Drug-Free Zones in North Omaha”***

**DP04, Saturday 11:15am-12:15pm, VAB104**

During President Ronald Reagan’s War on Drugs the “Schoolyard Statute” established a geographic boundary around all schools (public, private, parochial, colleges etc.), parks, community centers, bowling alleys and arcades. Within this zone, if an individual was arrested for manufacturing or distributing illegal drugs, the penalties was doubled and sometimes tripled for repeat offenders. A first-time offender could end up spending over a decade in prison. This law was intended to make schools a safe space, where children were free from the dangers of drug “pushers”. In reality, this law has been used disproportionately against minorities and people of color. The geographic boundary this law creates predominantly affects people living in urban areas, as they are more likely to live in close proximity, or even inside a drug-free zone. Because these same areas are typically home to minority populations, the law often doubles the penalties for drug offenders of color.

In Omaha, Nebraska the de jure segregation between urban and suburban areas has a long and tumultuous history. The city is deeply divided between “North O”, whose population is predominantly black, “South O” whose population is predominantly new immigrant populations, particularly Latinx, and a sprawling suburban metropolis, whose population is predominantly white. Given this deep racial divide, it is an interesting and important location for a study of the impacts of Drug-Free Zones in an urban area.

My research is in mapping these zones, and using demographic data from the National Archive of Criminal Justice to display the ways these zones affect minority communities in Omaha. This scholarship is engaged in the ways in which public policy affects communities of color, and the role that geography and space play in the trajectory of a person’s life. This project is engaged in the implementation of these zones in the mid-1980’s, but there is a contemporary application for this critique. Drug-Free Zones are still in place across the nation, and issues of racial bias in policing have become even more reticent with the Black Lives Matter movement.

It is vital that digital humanities scholars engage in these conversations through thoughtful and engaging research and discussions. This digital poster speaks directly to the 2017 HASTAC themes of digital humanities and race as well as issues of visualization. By presenting this project as a digital poster, other scholars can view and interact with the maps. In this way, my research will also benefit by engaging in these issues with other digital humanities scholars.

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***Xtine Burrough and Kristin L. Drogos, “Fireflies, Typewriters, and Nostalgia: A conversation between an artist, a social scientist, and participants”***

**MA13, VAB 108, Friday-Saturday at 3:30pm**

Our conversation begins with a new media art installation that reverse engineers a poem by Amy Lowell to create a participatory, imagined (or reimaged) world:

“If I could catch the green lantern of the firefly  
I could see to write you a letter” (“A Lover,” Lowell).

We invite participants to several conversations: First, we suggest participants type a letter on our mid-twentieth century green Remington typewriter. Participants experience the smell of grass (infused into our roll of typewriter paper) and the flash of green fireflies, hanging from a mobile above the Remington. Using the typewriter prompts a microcontroller to actuate the “green lanterns” we created by folding LED lights into origami fireflies, strung in flight on a mobile. Research shows that nostalgia can be triggered by the senses. Given this, the two authors have positioned the installation so participants touch of the keys of the typewriter, hear the “click clack” of the keys, smell the summertime grass, and see the green glow of the fireflies.

Nostalgia is a “sentimental longing or wistful affection for the past.” In a sense, nostalgia invites a conversation with one’s past self. The second conversation happens outside of the installation, where participants can learn to fold origami fireflies while reflecting on the letter they typed (or, if they did not participate, consider the person to whom they may have addressed a letter) at the installation. During this activity, Dr. Drogos will talk with visitors about their experience with the installation to investigate how new media art can provoke nostalgia, and if that nostalgia is related to an increased sense of social-connectedness (Cheung et al., 2013).

The third and ongoing conversation is between the two authors, one a media artist, the other a social scientist. The authors’ conversation meets at the intersection of psychology and participatory media art to explore the possible worlds that their own sensory input can trigger.

Please see a mockup of the installation at: <http://missconceptions.net/fireflies/>

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***Kristina Busse, Francesca Coppa, Jsa Lowe, Katherine E. Morrissey and Mel Stanfill,  
“Platforms that Matter: Fans and Digital Spaces”***

**SSM07, Saturday 8:15am-9:45am, CB1-309**

Since its emergence in the 1970s, media fandom has utilized a range of different technologies to collaborate and communicate. With each new platform, new features are introduced and previous norms are reworked. This session examines how platforms matter in contemporary fan cultures and practices. In particular, we interrogate the features and assumptions built into platforms, their affordances and limitations, and the ways they materialize in code and through social norms.

Francesca Coppa, one of the founders of the Organization of Transformative Works (OTW), discusses how fandom’s founding of OTW and building projects like the Archive of Our Own (AO3), the CC Gold Open Access journal Transformative Works and Cultures (TWC) and the wiki Fanlore were based in a realization that fans needed to own the servers that housed their works and tracked their networks. This anticipated current digital humanities initiatives for scholars and teachers like UNW’s Domain of One’s Own and Open Media Scholarship, pointing to academia’s similar need to develop alternatives to corporate, for profit scholarly tools and paywalled journals that make scholarship inaccessible and unusably expensive.

Also taking a long view, Kristina Busse examines the challenges scholars and teachers face when selecting fan works to discuss in their research or use in teaching. Researchers are forced to choose between the accessibility of texts on open platforms and the intertextual quality of fan texts intensely situated in more closed communities. Busse outlines the methodological and ethical tensions that arise when choosing between exemplary versus representative fan texts.

In contrast to the models offered by AO3 or in fan fiction communities, the next two presentations address the challenges fans face when using mainstream commercial platforms like Tumblr and Twitter. These are platforms where fans have far less control and input. However, Twitter and Tumblr remediate and transform classic fan practices/features. JSA Lowe and Mel Stanfill examine ways Twitter brings fans and celebrities into closer proximity, facilitating both contact and harassment. In particular, we discuss actor William Shatner's attacks on queer and women fans on Twitter. We use this case study to consider how Twitter's affordances simultaneously amplify and diminish user inequalities.

Finally, Katherine Morrissey interrogates Tumblr's emphasis on reblogging and tag surfing, outlining ways these features lead to charged encounters between different fans. Tumblr's reblog, ask, and tagging features extend and dramatically transform long-standing fan practices. As a result, Tumblr is viewed, simultaneously, as a problematic echo chamber, a social justice powerhouse, and all that is wrong and right about contemporary media fandom.

Through these historic and contemporary views, we investigate the specific intersections of technology with fan practice. This allows us to better understand how fan cultures have engaged with specific platforms over time and the ways fan engagement and practices shift along with their platforms.

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***Ashley Byock, Tassie Gniady and David Kloster, "Learning / Knowing / Having / Sharing: Digital Epistemologies, Spaces of Learning, and Scalar"***

**SSM02, Saturday 8:15am-11:00am, CB1-105**

In his "Theses on the Epistemology of the Digital: Advice For the Cambridge Centre for Digital Knowledge" (2014), Alan Liu argues that "[a]n honest effort to grapple with digital knowledge will . . . require the Centre for Digital Knowledge [at Cambridge University] to let go of too fixed an adherence to established modern ideas of knowledge (here simplistically branded 'Enlightenment')." He notes that "there are new systems, forms, and standards of knowledge" that have reshaped not only epistemological methodologies but also the relationship between knowledge and the public sphere ("Theses"). Liu's theses further suggest that sequential logic, centers of authority (or authorized centers), and knowledge hierarchies operate to corral and shape the forms of knowledge that emerged (or perhaps were produced) in and through Enlightenment structures (and publics); however, they are attuned to a different logic of knowledge and no longer pertain in our more recent digital environments.

Liu's comments implicitly arise in part from a recognition that digital scholarship entangles modes of knowing with the content of knowledge. This is a question that arises consistently when we bring digital humanities modes into the classroom; and yet, it isn't one we regularly reflect on as part of teaching DH. For the most part, students experience digital spaces as more informal spaces. We don't do our students any favors when we treat digital environments – particularly DH data-visualization or research-oriented environments – as new containers for familiar content. Transposing the traditional essay into a digital space just doesn't make sense, as Microsoft's terrible "digital essay" application, Sway, proves. This roundtable takes up the problems of technology and pedagogy, communication of knowledge, and the nature of digital humanities itself as both mode and methodology across interdisciplinary bounds. As Liu points out, disciplinary boundaries come out of the same structures of epistemology that he finds to be rendered at least partially obsolete. Combining the experiences of the DH director on a very small liberal arts campus (Ashley Byock, Edgewood College), a DH cyberinfrastructure manager and DH instructor at a large research university (Tassie Gniady, Indiana University – Bloomington), and a programmer in DH cyberinfrastructure and student in Tassie's Scalar course (David Kloster, Indiana University – Bloomington), we propose to set out modes for integrating a critical perspective on pedagogy and epistemology into DH learning.

We propose that this is a crucial and often overlooked aspect of DH pedagogy in order to avoid the pitfalls of treating DH tools as merely part of a larger digital landscape. We must heed Liu's other call for a critical digital humanities that applies the methodologies of an academic community to the material at hand. This group proposes to focus in particular on the use of Scalar, developed by scholars at USC, as an example of a free, open-source DH platform conducive to a critical meta-discourse around pedagogy and epistemology.

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***Jennifer Byron, “#Womensmarch and #Marchademujeres: A Bilingual Study Visualizing Social Justice Activism on Twitter”***

**FSM08, Friday 11:15am-12:15pm, CB1-120**

On January 21st, 2017 the global community witnessed one of the largest civil rights protests to occur within the last several decades—The Women's March. According to estimates made by scientists and the press alike, there were roughly 3-4 million individuals participating in the United States and “Sister Marches” from all seven continents. This civil rights movement and associated hashtag, #Womensmarch, serve as a call for unity in defense of the reproductive rights of women, the support of victims of domestic violence and taking a stand against femicide and gender violence, speaking out against the deportation of immigrants and refugees, advocacy for the LGBTQ community, and recognize injustices occurring in communities of people of color.

This study focuses on social networking data of the hashtags #Marchademujeres and #Womensmarch scraped from Twitter between January 21st and February 28th. The corpus of this work is subjected to language and text analysis as well as visual analysis methods, as this research aims to discover and to demonstrate the structural and discursive differences associated with each hashtag respectively, as #Marchademujeres should not be merely considered the Spanish translation of the #Womensmarch. The results that will be presented during the Soap

Box presentation will also demonstrate when there was an influx of messages given crucial events that occurred over the month and a half period. Ultimately, the intention is to establish the role that each of these hashtags played in the worldwide protest and continuing civil rights activism.

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*Patricia Carlton, “Filtering the Flow: Interrogating Digital Culture through Web Archiving”*

**SSA01, Saturday 1:45pm-3:00pm, CB1-318**

Our digital culture is characterized by flow - the seamless integration of multiple digital devices and platforms and uninterrupted access to humanly imperceptible amounts of information. Given the interdependence between our everyday life and our digital devices and digitally networked systems, digital cultural heritage encompasses the ephemera of these transactions. These artefacts include private and public websites, social media platforms, the hidden code and software algorithms generated by human and machine, and the personal devices that keep our society seamlessly connected to our digital lives. Cultural heritage and educational institutions preserve and present our cultural heritage, adapting traditional methods for selection and description. Yet, the traditional means for preserving and describing these cultural artefacts rarely include references to a website's embedded, isolated objects that might reveal economic and political hegemonic forces. I argue that re-examining the fields of metadata and conducting close and creative “readings” of the embedded and often hidden content embedded in websites illuminates the hidden hegemony. In my talk, I provide examples from the Library of Congress K-12 Web Archiving Project and suggest that the deconstruction of the web crawls and creation of augmented metadata not only helps create new information, but also provides a method for critically examining digital culture.

According to N.K. Hayles, David Beers, and Nigel Thrift, our society and culture has a highly developed “technological unconscious” – our cognitive and physiological adaptations to the rapid influx of information, reciprocated by software algorithms that record our inputs and shape our intake of information. Our cultural ethos of seamless connectivity and our desire for limitless information may blind us to hegemonic forces, whether these forces be fashioned by corporate capitalism or radical populism. Yet, as much as algorithms filter our information flow, we have both the ability and responsibility to generating new filters by adding metadata. Uploading digital content, whether sharing our videos as citizen journalists or annotating documents for cultural heritage institutions through crowdsourcing, are means by which the public creates information. When we include additional metadata to our content, we are essentially creating finding aids – an added filter to the information flow.

Creating digital content and adding metadata is not enough, however, to enlighten the public to hegemonic forces, let alone challenge them. Deconstruction of information and inventive rearrangement of web content may provide insights. In this discussion, I share my students’ examination of embedded images, documents, and ads that populate their screens of information

– Imperceptible or hidden content that becomes revealed in their web crawls. Studying the semiotics or cultural significance of the various artefacts certainly raises awareness of various marketing and political trends. This may be an initial step towards pausing the flow and altering the shape of our information. When guided by ethical principles and inspired by creativity (such as creating stories from the collected artefacts), the results of the web crawls may surprisingly challenge the hegemony of market-driven algorithms.

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***Kris Casey, “Cyborg Aesthetics”***

**MA10, VAB108, Friday-Saturday at 3:30pm**

My artistic practice is a critically engaged continuation of feminist aesthetics in a post-media, posthuman society. Currently, I am developing a theory and practice of posthuman feminist aesthetics that I call “Cyborg Aesthetics”. This term refers to Haraway’s “A Cyborg Manifesto” which lays a theoretical foundation for thinking about feminism through the lens of the hybrid “cyborg” figure- a metaphor for thinking through multiplicities and contradictions at a time when the blurring of boundaries is increasingly common in our day to day lives. In this theory, I propose a revision to the aesthetic terms “gaze” (Mulvey) and “aura” (Benjamin) to “trance” and “glow” respectively. I propose that cyborg aesthetics produces “aesthetic estrangement” in which the presence of these objects/images offers something entirely new and compels the viewer to consider a different way of seeing the world.

The purpose of the work is to exemplify the “conjoined” nature of the posthuman condition. And so the works are about parts that do not necessarily resolve into complete wholes. In addition to the literal integration of technology into the artworks, Cyborg Aesthetics is about a kind of visual irony- with the term irony defined by Haraway as “the tension of holding incompatible things together because both or all are necessary or true”. It is this tension I explore and make visual. For example, a plastic flower might sit beside a swath of thickly applied silicone paint to exaggerate and heighten the representation of its artificiality. Another example is using 3-d printed objects and/or cut-outs from digital prints (printed on paper or vinyl) and adhering them onto the paintings. The resulting works are assemblages of digital and hand-made images and objects that intensify the disruption of the material/immaterial dichotomy.

To use this theory in my paintings, I experiment with many materials and methods, and their different combinations, with the aim of exaggerating the tension and contradiction of the visual object/image. Combining techniques of digital and analog with traditional feminine practices (shellwork, weaving, embroidery) I aim to challenge the material/immaterial binary and magnify the hybrid, multiple and conjoined nature of contemporary subjectivity. I use specific motifs and materials that embody the concepts of cyborg aesthetics. Materials include: silicone, oil paint, 3-d printed objects, vinyl, leather, LED lights, e-textiles, digital prints. Motifs include: nets, folds, shells, plastic flowers, weaving and paint applied in varying forms with pastry bags.

I propose to create one large scale work of art to display at the HASTAC conference. Having recently been awarded a \$4,000 grant to make a series of work using this theory, I would love the opportunity to engage with fellow digital humanities scholars and artists, to receive feedback on this project and to further my practice and research. The work will be approximately 50" x 60".

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***Robert Cassanello and Yelena Kalinsky, "H-Net & Digital Peer Review"***

**SSM05, Saturday 8:15am-9:45am, CB1-318**

Robert Cassanello, VP of Research and Publications with H-Net and Yelena Kalinsky Associate Director and Managing Editor, Reviews at H-Net launched a network based Peer Review initiative in 2016-2017. Individual networks at H-Net have launched original scholarly projects on H-Net. Robert and Yelena will address the nature of these projects and how H-Net adopted a digital peer review guidelines and standards for networks and how this process how to consider things like governance for the online network of scholarly groups. Robert and Yelena will address network based Digital Peer Review and ways in which H-Net can be a place for Digital Peer Review.

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***Vanessa Ceia, "Mapping the Movida: Visualizing Counterculture in Late 20th-Century Spain"***

**FSM02, Friday 10:00am-12:15pm, NSC-183**

Mapping the Movida is an open web archive and geo-spatial project that visualizes the cultural and creative hubs and networks of the Movida madrileña, a sociological phenomenon and cultural renaissance that emerged in the first decade of Spanish democracy (roughly 1976-1986), most notably in central Madrid. This project is a response to the limited scope of artists—mostly male and professionally active in the Spanish capital—historically associated with the Movida in mainstream press and scholarship. In its mission to bring to light uncharted human geographies—or, to borrow the title of HASTAC 2018's theme, the "Possible Worlds"—of the period, Mapping the Movida aims to: (1) re-create the Madrid of the Movida using a range of multimedia, data and thick mapping technologies that not only catalyze the present but also go back in time to document the Madrid of the past; (2) visualize creative networks and cultural hubs of the Movida through various cultural lenses—including national Spanish media outlets (El País, ABC, El Mundo), scholarly articles, and subcultural publications from the period (La Luna de Madrid, El Víbora, Ozono, Madrid Me Mata, and zines)—to reveal how each lens represents the Movida in different and/or similar ways; (3) create a public archive and searchable database of Movida events and artists' documented movements in Madrid during the Movida (1976-1986); and (4) de-colonize the geographies of the Movida by revealing new spaces, artists, and socio-economic classes that problematize the cultural and spatial canon of the Movida.

This talk will cover the technical, archival, and theoretical concerns that have arisen during the various stages of project development, and focus, in particular, on how Mapping the Movida has changed the scope of what has been historicized and canonized as the 'culture of the Movida'

over the last approximately 40 years. At stake in the findings of this project are both the scope of received wisdom about the cultural geographies of Madrid during this period and the revelation of many minority artists who have yet to be studied and imagined within the corpus of so-called Movida artists and texts.

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***Alexander Cendrowski, “The Suffrage Postcard Project”***

**PP11, 11:15am-12:15pm, VAB-111**

In 2017, we have Twitter, Instagram, and Facebook. A hundred years earlier, there were postcards. In the “Golden Age” of postcards (1902-1915), postcards circulated with the same fervor, albeit not speed, of images on popular social media apps today. This project looks back at the early decades of the 1900s in the context of the women’s suffrage movement, a movement that was gaining momentum in the same historical moment of the Golden Age of postcards and seeks to understand how feminist digital humanities practices can engender new visual narratives of masculinity in the early twentieth-century. Much work has been done on visual representations of women in suffrage postcards and cartoons. Broadly speaking, scholars discuss how the strictures of white heteronormative femininity and the expectations of motherhood were important tropes in suffrage imagery. Much less, however, has been said about how visual depictions of masculinity and fatherhood operated in suffrage postcards. Our project will utilize a range of digital tools including Omeka, ImagePlot, and Gephi to create data visualizations that reveal the extent to which representations of fatherhood and masculinity were central to the construction of both the pro- and anti-suffrage debate. Our approach to tagging has been influenced by Jacqueline Wernimont’s and Julia Flander’s 2010 article “Feminism in the Age of Digital Archives: The Women Writers Project” in which they talk about how the process of encoding texts for the Women Writers Project entails “many of the same difficulties encountered when reading it.” Since the digital scholar, they write, must “grapple consciously with formal issues that might otherwise remain latent” – issues relating to “categorization, explication, and description central to digital text markup” – we have asked ourselves: How do we tag the images? A team of faculty, graduate RAs, and undergraduate RAs is currently collaborating to upload and tag over 700 postcards in Omeka. After all of our images are entered into Omeka and tagged, we will use the API to export data for data visualization. Additionally, one of the goals of the Suffrage Postcard Project is to create a searchable, easy-to-use digital archive of suffrage postcards for research and teaching purposes.

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***Michelle Cerrone, Jim Diamond and Noah Goodman, “Playing with Data”***

**SSM03, Saturday 8:15am-11:00am, CB1-212**

Increased investment in ambitious digital games for learning, along with the development of accompanying online reporting systems means that teachers now have access to near real-time student performance data. These online reporting systems, or, data dashboards, provide teachers with formative assessment data they can use to inform their day-to-day instruction and ultimately bridge what students learn through gameplay to other contexts. However, translating students’



gameplay performance into meaningful and actionable information is new for many teachers, and there is little research on how to best support teachers in doing this. Likewise, there is little research about effective design features of data dashboards and the tools and supports teachers need to make sense of data. Playing with Data, a three-year National Science Foundation-funded study seeks to close this research gap and begin to build a knowledge base about how middle school teachers can learn to use gameplay data.

During this hands-on, round-table discussion the researchers from the Playing with Data team will guide participants through the data dashboard for Mars Generation One, a digital game designed to engage middle-grades students in the practice of argumentation. Participants will explore the data dashboard on iPads, discussing the design features, tools, and associated educative materials that support teachers in making sense of and using gameplay data to differentiate instruction and build bridges between the game and other instructional contexts.

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***Jaehoon Choi and Norman Makoto Su, “The Influence of Digital Technology on Music Creation by Electronic Musicians”***

**FSM07, Friday 11:15am-12:15pm, CB1-212**

With its emergence in the 20th century, electronic music and its technologies presented a set of radically new features different from the tradition of acoustic music. Digital technologies such as MIDI, digital synthesizers, algorithmic music, generative music, etc. are now an essential part of a modern musician’s toolkit. Therefore, this research aims to understand the influence of digital technology on the creation and perception of music by electronic musicians today. In addition, this research will contrast the compositional practices of electronic musicians and acoustic musicians.

In this work, we employed qualitative research methods. Semi-structured interviews with both formally trained and non-formally trained electronic musicians, observations of their working process and demos, and field work of live performances were conducted.

This study provides an interdisciplinary perspective into how digital technology shapes music composition today which contributes to the interdisciplinary conversation for Digital Humanities in music. This research illustrates how digital technology connects with the heritage of electronic music that started from the 20th century. Finally, our work surmises the future direction of electronic music.

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***Mary Jane Kwok Choon, “The trivialization of privacy: Publicity, exposure of “intimate” information and liberal individualism in the context of Instagram use.”***

**FSM05, Friday 11:15am-12:15pm, CB1-307**

Privacy is a social construct and is networked (Hargittai & Marwick, 2016). With mobile applications, it is increasingly difficult to assess privacy risks because data is collected from one

device to another (OPC, 2016). Mobile social networking applications like Instagram have caused privacy breaches. For example, in 2012 a terms of service was added to the application that allows advertisers to use photos and sell them without users' consent.

Research focused on the study of micro-celebrity practices, as well as issues associated to branding, publicity and gendered labor on Instagram (Marwick, 2015; Carah & Shaul, 2016; Abidin, 2016). However, with the expansion and morphing of surveillance within mobile social networking applications, it is important to understand how users negotiate and understand privacy in the use of Instagram and its implications for privacy policy debates. This ethnographic research examines fifteen young adults' privacy practices on Instagram. We draw from communication and surveillance studies. From 2013 to 2016, we observed young adults' practices online. Users were interviewed twice. The disclosure of edited selfies and pictures that depict love, food, travel, nature, children, home and party allows users to achieve self-branding. Positive and negative emotions are expressed with the use of hashtags. Most users have a public profile and they never read the privacy policy section on Instagram. The Instagram profile is a photo album where privacy is performed to obtain personal recognition, bridging social capital as well as emotional and material benefits from online contacts that are mostly strangers and brands. Mobile social networking applications like Instagram contribute to social liquidity (Lyon, 2017). The exposure of privacy is a prerequisite to the maintenance of loose social ties. Publicity is the norm on Instagram, though some information that are posted are "intimate" in nature. Users alternate between exposure and concealment of information (Altman, 1975). Self-censorship is the only privacy protection strategy. The geolocation feature is not enabled for all Instagram posts and most young adults don't display their body on the application. As they fear social surveillance, users engage in selective disclosure of Instagram photos on Facebook. Young adults' perceptions are related to the "liberal individualism" privacy model (Cohen, 2012): every person is free to publish what he/she wants online and is "responsible" of his/her own privacy choices. A form of collective acceptance that they don't have the control on the information shared on Instagram has been observed among users. Privacy is trivialized and users show a low level of privacy risks awareness. For privacy policy discussions, these results suggest that it is important to educate citizens on the networked and contextual nature of privacy related to the use of mobile social networking applications. It is also essential to develop visible contextual parameters to fortify transparency in relation to the use of personal information by institutions (Nissenbaum, 2011), due to the "invisible" nature of surveillance in this context. They are two necessary conditions to develop users' critical attitude towards privacy and for a just and accountable society (Marx, 2015).

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***Robert Clarke, Jonathan Beever, Patricia Thomas and Bartley Argo, "Noise and Nature in the Anthropocene: Soundscape Ecology to Understand Liminal Space"***

**SSA12, Saturday 3:15pm-4:15pm, CB1-120**

Thanks to the recent rise of work in soundscape ecology, there is growing evidence of impacts of anthrophony, or human-created noise on both human and nonhuman animal listeners. The study of anthrophony's impact on other species and environments can help us better understand the pervasive ecological and geological impacts of the human species in the Anthropocene. Some

projects have sought to understand species-specific behavior in response to anthropogenic noise while others have examined the ways in which “nature sounds” positively impact human well-being and sense of place. Yet a specific gap remains at the intersection of these two: in liminal natural spaces that regularly occur around developed spaces. Some liminal spaces, like nature parks in urban settings, have been the object of study for cultural soundscape design.

Our ongoing interdisciplinary study, at the intersection of field-based science and humanities-based critical inquiry, proposes a different and unique focus for interdisciplinary bioacoustic research: one that asks about the sense of place and value implications of these liminal spaces as transitional, between the borders of wild and domestic spaces. And indeed, while some spaces are clearly marked as liminal, we identify more and more space as effectively liminal as we better understand the diverse and far-reaching impacts of human influence within the natural world. This study asks the targeted question: what is the impact and implications – scientific and normative – of “liminal” natural spaces? Understanding the impacts on both human sense of place and on nonhuman species diversity of natural spaces as spaces moved through as transitional rather than experienced as destination lets us better understand the nature of Nature in the quickly changing world of the Anthropocene. This research gap is of specific interest because of the implicit assumption that liminal natural spaces are more than mere aesthetic spaces but, instead, are examples of ethically-important natural conservation. To date, there is little scientific evidence to support such a claim. Our project seeks to fill that gap, using the scientific tools and methodologies of soundscape ecology to address and evaluate a fundamentally normative claim about the ethical importance of liminal space.

This roundtable presentation will engage the HASTAC community in conversation about this concept of liminal spaces. Led by a philosophy professor and a panel of graduate student researchers and undergraduate collaborators, the roundtable will offer diverse perspectives on the idea, drawn together by our shared research experience, and then engage the audience in discussion of how the idea of liminal space shapes the ways hearing organisms relate to their environments.

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***Diane Cline, “The JFK Assassination Records Act of 1992 and Digital History”***

**SSA03, Saturday 1:45pm-3:00pm, CB1-309**

My course at George Washington University is called Digital History, and it introduces undergraduate students to new technologies and practices that professionals inside and outside of academia use to preserve, provide access to, analyze, and exhibit primary sources for history. I take students on a journey from Digitization, through Discovery, to Design, and Dissemination (building an Omeka exhibit). This year's theme really engaged the students, and was also timely. The John F. Kennedy Assassination Records Act of 1992 specified that 25 years from the day it was signed, all documents pertaining to it in government hands must be turned over to NARA and made available to the public (except for documents which the president himself withholds on national security grounds). That 25-year window closed on October 26, 2017. Through NARA's citizen-archivist program, each student got an FBI folder for a key person of interest. They transcribed their folder to help NARA make their October 26, 2017 deadline, and felt they were

contributing to the country's history in doing the project. We had guest speakers who are practitioners in the digital humanities, including archivists, librarians, digital project managers, and internal historians in institutions like the Ford's Theatre, Smithsonian Museums, and National Archives. The end product is an Omeka digital historical exhibit on witnessing the assassination. On the last day of class, being in Washington DC, we took the metro to Arlington Cemetery to see JFK's final resting place. This is the third year I have taught the class, but the first using this theme.

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***Garrett Colón, "Multi Lobes, Multi Modes: Fostering Student Engagement and Learning Through Multimodality"***

**SSM06, Saturday 8:15am-9:45am, CB1-307**

As academics seek to discover new ways to engage diverse bodies of students across classroom contexts, an opportunity for digital humanists to craft more culturally sustaining pedagogies emerges. Accommodating the needs of students in the scope of the classroom can be approached in a number of ways. Multimodal composition, as I plan to make evident through my research, offers students the opportunity to make meaning and create new meaning in ways that may have close ties with their discourse practices—either in terms of the cultural and linguistic diversities that they bring into the classroom, or the professional/academic literacies that they inherently exercise in their respective disciplinary niches.

The interactive project that I'd like to share was composed during the fall semester of 2016 as my final project submission for a graduate Visual Rhetorics seminar at Michigan State University. It presents itself as a poster board sporting a hands-on model of a brain at its core, with respective pieces designated to different areas or "parts" of the brain, branching out across the board's capacity. Each component of the brain model is given its own branch, with a picture of the individual structure and an accompanying QR code (total: 13). Engaging a roundtable with this poster board project involves participants scanning QR codes with their cell phones to explore and experiment with the different areas of the brain in different ways. Here's how: once a QR code is scanned, different components of the brain model are supported by either a brief YouTube video describing the given area of the brain, a still visual representation, a text-based description, or audio feature to promote a multimodal learning space. Those engaging with the project may find that they prefer certain modes over another as they learn about different components of the brain's makeup. This direct exposure to different modes, their affordances, and their limitations works to communicate the different ways in which knowledge and material is learned and comprehended, while also suggesting the cognitive and sense implications of multimodality and student learning.

This project, at the height of its merit, places a group of participants in the student learning position. This experience could allow for a follow-up discussion on how pedagogues might go about adapting to the available modes of composition and meaning-making that look beyond standard text and essayist practices in courses incorporating any degree of student writing. I trust that the work of multimodality, as its situated in my home field of rhetoric and composition, overlaps with practices in the digital humanities as I've experienced them during my

undergraduate digital humanities work at the University of Central Florida from 2013-2016. Given the nature of the theme for HASTAC 2017, it is my goal to communicate the importance of working toward a future of more inclusive classroom opportunities in the digital humanities and beyond.

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*David Cordero, "Queerty is not the Queer Me: an interactive conversation on queer minority representation online"*

**DP12, Saturday 11:15am-12:16pm, VAB-104**

For thirty-five years, social scientists and cultural critics have examined the role that mass media plays in the construction of various identities, often positing that media represents and perpetuates normative identities for the consumption of other individuals to then recreate. Simultaneously, several scholars have examined the visibility and representation – or lack thereof – of minority individuals in mass media. Their studies regularly conclude that greater representation of minorities in mass media would affirm the identities of individuals establishing their own place in a world often portrayed as heterosexual and white. While these works have been pivotal to raising awareness of the absence of racial minorities and non-normative sexualities in visual media, plenty is left to be done, especially in regard to the intersection of these identities and with consideration of the rise of digital media in the last two decades.

Through a digital poster, I capture the breadth and academic urgency of my interdisciplinary research at Dartmouth, where my early conclusions address the limitations of previous works on minority representation in media, and ultimately uncover the hidden violence perpetuated by digital sites allegedly designed for marginalized communities. The poster captures a discussion long overdue about the limitations of previous research, avenues for continued exploration by applying interdisciplinary methods and examining new media, and the need for further studies that consider the intersection of race and sexuality, among other identities, as informed by own research. My work discusses how the Internet can influence the sexual identity development of non-heterosexual males, following in the tradition of previous assessments of film, television, and magazines.

The first of its kind, my digital content analysis of three popular gay-oriented websites (Queerty, The Gaily Grind, Out) examines how these sites depict individuals coded as gay in order to consider the effects of these visual representations on males shaping their sexual identity. As would be expected, given the history of a hegemony of white individuals in mass media, the results show these websites portray predominantly white, young, and athletic individuals. However, in contextualizing these findings within the greater historical and social construction of the concept of being gay, these results are surprising, given the long history of an Othered gay male and celebration of difference within the LGBTQIA+ community. Two additional considerations make my research innovative and my continued discussion important. First, the interdisciplinary research methods I applied, where I conducted a content analysis of online sites to evaluate the visual representations of men. Digital content analyses are an emerging discipline in the social sciences and digital humanities. The second is how I define media in my research. As aforementioned, several studies on representation of sexual and racial minorities in film,

television, and print exist, but few on digital media such as Internet websites. Of those, all analyses focus on sexuality or race individually, but never on both. Given that non-heterosexual youth use the Internet to learn about their sexuality with greater frequency than their heterosexual peers, my research and respective poster are long overdue.

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*James Cosper, "From Four-Color to Inclusive: race and gender in contemporary superhero comics"*

**SSA04, Saturday 1:45pm-3:00pm, CB1-308**

Marvel Comics and DC Comics, the two largest publishers in the United States sharing about 64% of the retail market in March 2017, approach diversity in two different manners: through legacy and expansions of thematic families. The discussion of comics characters has particular relevance to Graphic Design education and provides many opportunities to bring social issues and graphic advocacy opportunities into the classroom. The elevation of existing supporting or new characters to leading roles is often accompanied with increased cast diversity and greater risks in the superhero genre where the majority of leading characters are cisgender white males. A legacy character is one whose identity is built on the existence of another as either a relative or as homage, like when the character African American character Falcon became Captain America. A family character is one whose superhero identity may be new but the character is brought into an existing group of closely related characters, such as the Jewish lesbian Kate Kane Batwoman. While comics are a relatively small proportion of overall entertainment market share, the films based on comics, along with Young Adult fiction, dominate the movie box office with billions of dollars in revenue each year and thus have a strong potential for influencing culture.

As publishers expand the representation in mainstream titles, there are many aspects to consider. Firstly, from a story perspective, there is the question of whether the change is uplifting or exploitive. Secondly, from a graphic design standpoint, there are different approaches such as the adoption of the original's costume or the redesign of a traditional costume and how to visually distinguish the new character while maintaining the brand. Thirdly, there are business decisions to consider such as how books succeed or fail when such changes are made and whether the changes are tied to the desires of the writers and artists or editorially dictated. Fourthly, the audience reaction to such characters has been mixed, and comics authors and editors have both voiced opinions about what makes such character initiatives succeed or fail.

I will present an overview of how race and gender have been approached by Marvel Comics and DC Comics with an emphasis on how the two publishers have made changes since the year 2000. I will place the discussion in the context of expanding civil rights and how stories and history have parallels. I will present criticisms from both those for and against the diversity initiatives and place them in context with both liberals and conservatives. I will bring the discussion back to teaching Graphic Design and how instructors might use mainstream comics as a springboard to discuss aspects of race and gender in the classroom as they relate to redefining brands and expanding audiences.

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***James Cosper, Brigid Brockway and Barbara Martinson, “Roleplaying the Mythos but not the Lovecraft: a visual analysis of the Cthulhu Mythos in horror roleplaying games”***

**FSM06, Friday 11:15am-12:15pm, CB1-117**

Howard Phillips Lovecraft’s Cthulhu Mythos is a foundational aspect in roleplaying games. Lovecraft’s writing is a formative part of the fantasy and horror genres, widely referenced in literature and pop culture. His stories depict existential fears, extra-dimensional terrors, and madness. Tabletop roleplaying games (RPGs) are collaborative storytelling games typically played by teens and adults.

Roleplaying games are rooted in fantasy, and the first RPG, Dungeons and Dragons, referenced Lovecraft in early publications. Lovecraft holds a complicated position as one of fantasy’s principal writers who was also racist. Lovecraft’s stories and racial views have affected writers of the late 20th and early 21st Centuries including World Fantasy Award Best Novel winners Nnedi Okorafor and China Miéville. Literature is the basis for roleplaying games.

This analysis examines how gender and race are depicted in games based on the writings of Lovecraft. Similarly, it describes how the appearances of the games change over the course of thirty years. The illustrators have interpreted the world created by Lovecraft without incorporating his racial bias. The authors often explicitly reject his views. However, there is little positive representation of women and minorities portrayed in the games. CthulhuTech is striking because it introduces a fantasy space-faring alien race that suggested the African slave diaspora.

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***Dan Cox, Kristopher Purzycki, Howard Fooksman and Cody Mejeur, “[Enter Twine’d]”: Linking Teaching and Learning through Hypertext”***

**SEM05, Saturday 10:00am-12:00pm, CB1-301**

Relating their own experiences with the hypertext platform Twine within and outside of classroom spaces, this roundtable builds on the call for greater multiliteracy learning. Twine promotes digital composition activities for students as part of a larger commitment to how games-based learning can speak to and enable student voices. Approaching interactivity from differing vantage points within English studies, each speaker emphasizes a different method of using Twine as part of a student-centered pedagogical criteria that fosters greater accessibility to critical methods in and through digital humanities.

As each speaker will describe, Twine can serve as a bridge for understanding how literary forms and concepts of interactivity can build student comprehension of digital and traditional text production. A crucial element of this is demonstrating how different words and phrases can “link” and shift meaning in a text, opening up creative and interpretive space for translating learning objectives, theoretical frameworks, and student experiences into digital praxis. In this way, projects created with Twine can serve as both visual patterns and their own enacted “paths” for understanding translational labor through different “passages.” With this same set of metaphors, learning the advanced features of Twine also “links” with ways of teaching code

programming and how different levels of code literacy can converge for empowering students to create and communicate in new and exciting ways. Finally, as a digital creation and composition tool, Twine continues to be used as one of many gateways into advanced game development and the intersection between students, their work, and how it is perceived in public areas outside academia. On the flip side, Twine can also be used as a way to intervene with texts and engage in a hands-on method for critiquing interactive works. Several forms of this intervention will be detailed including the reinterpretation of fiction and using hypertext functionality to explore semantic connections. Throughout each of these forms, Twine is used to critique our understanding of choice and its viability in this highly scripted, digital epoch.

Through this roundtable, speakers will discuss their multidisciplinary experiences while inviting discussion of how Twine, and other creative and interactive fiction tools like it, work as part of an approach to teaching composition, digital writing, game development, English, translation, and assessment. Prompting conversation through examples of assignments, student work, as well as detailed video and textual resources created or used by the speakers, we will share what has and has not worked for us, and engage attendees to do the same. Ultimately, this roundtable will contribute to and build on the conversation about interactive fiction tools in the classroom, and help participants develop their own pedagogical uses of Twine.

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*Michelle Davison, “Digital Games and Exploring Historical Contingency”*

**PP10, Saturday 11:15am-12:15pm, VAB-111**

I would like to present a poster on my dissertation project, which is a digital game dealing with the colonization of North America. Digital games have the ability to convey the uncertainty and misunderstandings that Natives and colonists experienced when colonial settlement was first attempted in North America, as well as offering simulations that could model possible outcomes had alternate ways of dealing with Natives and colonists been pursued. In this way, digital games can be powerful tools for both research and pedagogy. Games, too, can report on player behavior, testing our assumptions about public knowledge and expectations about how contemporary audiences view the past as a system. The poster will also address the limitations of digital games as pedagogical and research tools, including the structure of digital systems and how those structures place creative limits that are better addressed via traditional media. I may be ready to present a working prototype of the game by the time of the conference as well.

Commercial games in the genre, such as *Civilization*, rely on player presumptions regarding the importance of technology in colonization. I intend to show how technological superiority alone was not enough for European settlers to force Natives into subjugation, and in fact, they were often completely dependent on Native people because discourses of masculinity and class prevented them from working at sustaining their food needs, particularly at the beginning of settlement. Circumstances could have easily gone in a different direction, and colonization was a process that deeply challenged the belief systems of all involved.



As for how this project relates to the conference theme, what I will be creating is precisely a possible world – one that allows us to see history not as a series of inevitable events leading to the present, but as one where outcomes are contingent and flexible.

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*Ted Dawson, Amanda Starling Gould, Craig Dietrich, Libi Striegl and Max Symuleski,  
“Possible Digital Worlds, One Material World: EcoDH Roundtable Discussion”*

**FSM12, Friday 11:15am-12:15pm, PSY-228B**

We in digital humanities and media studies like to use environmental metaphors. We talk of “media ecologies” and hold conferences about “possible worlds.” Maxwell, Raundalen, and Vestberg have suggested that such metaphors of the environment obscure the relationship of digital media to the material world, enabling utopian discussions about virtual environments at the precise moment in which the real environment is in crisis. The emerging field of Ecocritical DH (EcoDH) seeks to maintain a focus on the material world within the digital humanities. Located at the nexus of environmental humanities and digital humanities, EcoDH mobilizes a range of tools and critical constructs, using digital methods to investigate environmental issues while reflecting on the ecological implications of those same digital methods. EcoDH thus offers new horizons for digital work while challenging digital humanities to investigate its own practices and metaphors.

This roundtable will feature scholars and practitioners from various institutions and backgrounds discussing the existing place of, and future possibilities for, EcoDH at their respective institutions as well as transinstitutionally. Ted Dawson will present the InfraVU project at Vanderbilt University, which creates immersive experiences of campus infrastructure normally hidden from view. Amanda Starling Gould will touch upon the “dirty digital humanities,” sustainable digital practice through permaculture, and the urgency of cross-disciplinary EcoDH. Craig Dietrich will discuss his work combining permaculture with network culture by creating software that drives non-hierarchical systems such as Scalar and ThoughtMesh. Max Symuleski will explore the political ecology of maintenance as it relates to digital objects, digital infrastructures, and life-cycles of computational hardware. libi will address media archaeological and techno-revitalization practices in relation to obsolescence and convenience culture.

To demonstrate EcoDH at its best, our presentation will be a hybrid intervention that puts into practice our theoretical intentions. Max, libi, and Amanda will be presenting live from the PhD Lab in Digital Knowledge at Duke University while Ted and Craig will present in person in Orlando.

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***Kaley Deal, “SNCC Digital Gateway: Learn from the Past, Organize for the Future, Make Democracy Work”***

**FSM05, Friday 11:15am-12:15pm, CB1-307**

How do you use collaborative, digital storytelling to challenge the mainstream historical narrative? What are strategies for making an often-untold history of the Civil Rights Movement accessible to the greater public? How can you encourage people to recognize their potential to be change-makers today? A group of SNCC (Student Nonviolent Coordinating Committee) veterans, archivists, and Movement scholars have joined together to create a digital documentary publication that tells the story of how young activists united with local people to build a movement for change. The SNCC Digital Gateway carries SNCC’s framework for grassroots organizing into the digital world, emphasizing reasons behind their thinking, strategies they used, and how their goals shifted over time.

Using digitized primary source documents, oral history interviews, and new creative works, the SNCC Digital Gateway website brings SNCC’s history to life for a new generation. Through this process, we’ve had to deal with challenges of communication, sustainability, and computer literacy as we work to build a site that is intended for a wide audience and will last for years to come. This soapbox presentation will explain how the vision for the site came to be and what the work has looked like on the ground over the last two years. It will explore the digital tools that we have used to document and preserve SNCC’s history, as well as how this history-telling model could be applied to other projects.

Ultimately, the SNCC Digital Gateway seeks to inform people engaged in social justice work, students, teachers, and the broader public and help them apply the lessons learned by SNCC to the ongoing struggle for a more civil and inclusive democracy.

To view the website, please visit: <https://snccdigital.org/>

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***Michael Deanda, “Gay Eroticism as Game Mechanic in Cobra Club”***

**FSM06, Friday 11:15am-12:15pm, CB1-117**

Jay Poole (2014), in his article, “Queer Representations of Gay Males and Masculinities in the Media” responds to the reiteration of heterosexual models of gender and sexuality in media billed for queer audiences, calling for an intervention that allows for the LGBTQ community to heal from these destructive representations of heteronormativity and broaden the understanding of sexuality and gender identity. In *Cobra Club* (2015), a game designed by indie developer, Robert Yang, the player, a chubby gay male avatar, takes nude pictures of himself in a virtual bathroom. This game requires the player to be connected to the internet and creates a real-time networked experience of sending out selfies of this fat gay body. After taking pictures, he talks to others on the network using pre-determined selectable lines, inciting more sharing of nude pictures. This game is clearly a critique on idealized male body, especially the presentation of

this aesthetic on applications like Scruff and Grindr and provides a site to observe the intervention of heteronormativity in media made for queer audiences.

In my study of Cobra I analyze the use of the gaze in-game and compare it to the structure of other gendered media to show how designing for a queer gaze draws from structures of media typically coded male and female but creates a queer amalgamation of the two in order to make commentary about gay bodies and desire. I apply studies on the objectifying gaze and queer masculinities to talk about the presentation of the body in these frames, and complicate this discussion by detailing how the mechanics of the game engage the player with the body that is visually consumed. Through this analysis, I situate gay male bodies as sites of social construction, and through this situation, I argue that Yang's use of a fat gay body his game serves as a way of challenging ideologies in marginalized communities, particularly idealized male beauty. Responding to Adrienne Shaw's (2014) emphasis on creating games with queerness at the core, not as added features or bonus content, I articulate how the game interpellates the player as a queer male character through the ludic and semiotic features of the game. While the player is engaging in the consumption/objectification of a male body, this act is complicated through the way the player is contextualized in the space with a certain male-ness.

Understanding the gay male gaze is necessary to explicate it as a force of objectification of others that also establishes a reflexive means of self-policing one's own body through the construction of desire for others. My close reading of this game observes the deployment of male body to create a space for a gay audience that simultaneously challenges players to confront and explore their own social trainings, particularly of the gay male gaze.

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*Nicholas DeArmas, "Packaging Hashtags for (re)Composition: Rhetorical Velocity and Topoi in the Invention of Hashtags"*

**SSM01, Saturday 8:15am-9:45am, CB1-120**

In a recent interview for HASTAC's Interview Collections, Dr. Moya Bailey discussed how she values social media as a research utility, because it gives her "access to what people are thinking and feeling in real time" along with "very immediate 'audience studies'" (Sperrazza para. 14). Bailey's acknowledgment of the contributions that social media can provide academia hits close to home for the digital humanities, as it is a nexus between digital technology and humanities research. Social media can provide bridges between disciplines, scholars, and distances that could have never before been possible. One of the most effective facilitators for discourse and research made through social media is the hashtag. When used as rhetorical tools, hashtags unite research, make topical associations, spark discourse communities, organize activism, and spread awareness. I agree with Dr. Bailey and believe that, in the future, the discourse we conduct in the digital humanities will increasingly take place not housed in buildings spread out across campuses, but across digital space housed in metadata like hashtags.

Considering the research of Bruns (2015), Caleffi (2015), Marwick and boyd (2011), Ridolfo and Divoss (2009), and Zappavinga (2015), my roundtable discussion will consider how hashtags enable the formation of ad-hoc discourse communities, ones whose discourse are often signified

by the actual hashtag name itself. My research will draw upon the intersection between linguistics and rhetoric, in order to look at how the selection of a hashtag name often signals the topoi of the discourse that takes place by its participants. The dataset I'll use will be a month-long sample of the trending terms from ten major American cities (which is also one of the focal points of my dissertation). I'll be using a Grounded Theory Methodology for my research performed on Twitter.

Through considering the linguistic aspects of hashtag names, and the dataset of what trends over the course of a month across America, my discussion will point to how certain linguistic patterns are more effective for hashtags; these rhetorical conventions should be recommended when inventing hashtags whose intent include increased rhetorical velocity. Said in a less academic voice, my roundtable discussion will use my data from trending terms on Twitter to argue for how hashtags can be better packaged for increased exposure.

If the future of the digital humanities includes interdisciplinary conversations, and if those conversations are going to take place by employing metadata like hashtags, then the digital humanities needs to continue to perform research, like this, on the rhetorical tools they use to communicate their research. In this way, the communication of knowledge through digital means will be more effective, making the interdisciplinary conversations that take place in the digital humanities more productive.

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*Nicholas DeArmas, Wendy Givoglu, Jennifer Miller, David Moran and Stephanie Vie, "Understanding Participatory Culture through Hashtag Activism After the Orlando Pulse Tragedy"*

**SSM01, Saturday 8:15am-9:45am, CB1-120**

On June 12, 2016, a hate crime took place during Latin Night at a queer club in Orlando, Florida. The violent attack at Pulse nightclub left 49 people dead and 53 injured from gunfire. Almost immediately, social media posts began to proliferate that incorporated hashtags like #OrlandoStrong, #OrlandoUnited, and #OnePulse.

Why do many of us reach toward our screens when tragedy strikes? In times of despair, such networked connections may serve to console and strengthen people, potentially linking different perspectives into a common, communicative channel. However, dynamics of power, privilege, and oppression often shape social media narratives, framing them according to the proximity of users' social norms, identities, and ideological beliefs. The narrative of the Pulse tragedy (which should have demonstrated the identities and lived experiences of LGBTQ+ people, more specifically queer and trans people of color) selectively included or excluded specific perspectives from social media discourses, despite the fact that these marginalized groups were the most directly impacted and affected by the targeted violence. These voices, implicitly delegitimized by institutions upholding and continually ingraining hegemonic ideals of American citizenship, worked together in digital spaces to steer and diversify the evolving narratives of the Pulse tragedy. Since June 12, LGBTQ+ locals in tandem with Central Florida residents, the American public, and the international community have left a massive digital archive of their

experiences: organizing to mourn, performing humanitarianism, and mobilizing into a critical mass to protest.

Unfortunately, across the world, tragedies occur regularly; a variety of publics within and across larger communities are leveraging social media along with digital skills to respond as prosumers or active participants who both consume and produce content (Jenkins, 2008; Potts, 2013). This is also true for the Pulse tragedy, as a diverse range of participatory voices responded to and shaped its conception via hashtags, awareness ribbon memes, arts-based overlays, activism, and direct action. The authors, affiliated with UCF in Orlando, Florida, documented and analyzed these participatory responses on Twitter. Using a combination of grounded theory methodology (Glaser and Strauss, 1967; Strauss and Corbin, 1990; Wolff, 2015) and critical discourse analysis (Huckin, Andrus, & Clary-Lemon, 2012; Vaara, 2014; Van Dijk, 2001), the research team coded a dataset of over 1,000 Tweets containing #OrlandoStrong, #OrlandoUnited, and #OnePulse—analyzing narrative patterns as they were discovered in the data as befitting grounded theory analysis, while categorizing visual and textual social media posts associated with the tragedy. Critical discourse analysis (CDA) was used because it examines “how those in power use discourse and contexts to form shared cognitions that contribute to people's perception of normality” (Vie, Balzhiser, & Fitzgerald Ralston, 2014). Van Dijk (2001) described how CDA is used to examine control of access to discourse, control of discourse interactions and structures, and then control of contexts and strategies that contribute to shared thoughts and values. Thus, reflecting on the experiences of the researchers, tweets were recursively axial-coded with respect for the narratives they (de)legitimized (Vaara, 2014) and the language that reflected shared thoughts and values (Van Dijk, 2001).

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***Jennifer Dewinter, Matthew Dombrowski, Joseph Fanfarelli and Rudy McDaniel, “The Half-Real Humanities: Hard Problems in Humanities Games”***

**FSM03, Friday 10:00am-11:00am, PSY-226**

This panel showcases four perspectives on hard problems in the humanities that can be found in Juul's (2011) “half-real” domain of video games, a medium that blends real rules with fantasy settings. Speakers will describe how they identified such problems dealing with assessment, art, ethics, and culture and will discuss projects that highlight unique issues in humanities gaming and provide ideas about how to identify challenges and solve problems in future work.

**Games and ASSESSMENT:** Speaker one will discuss assessment for evaluating a game's pedagogical effectiveness and providing appropriate feedback to the learner (Bellotti et al., 2013). The unpredictable nature of games built for the humanities makes it challenging to be consistent in assessment. Discussion will focus on assessment challenges, strategies for mitigation, and how assessment evolves based on the specific type of learning content and the specific type of game.

**Games and ETHICS:** Speaker two will discuss ethics in relation to games, from the role of the player, the designer, and the game (Sicart, 2011) and discussing how moral values operate within virtual worlds (Schrier, 2010). Domain-specific considerations, such as ethics in commercial and

serious games, will also be reviewed. Examples from interface design, such as the moral buffer problem identified in autonomous weapon systems (the aversion to killing is inversely proportional to the proximity of the user to the target) will be used to discuss how thought exercises such as this are useful for considering ethical issues in games.

**Games and ART:** Speaker three will discuss the role of visual arts in the development of video games. In the development of a video game the visual artist invites the player to become a co-creator in their artistic creation (Pierce, 2006). This act defies the personal process of artistic creation often observed in the fine arts. Though all arts are a study in human interaction, visual art and interaction in video games pose an interesting twist on this concept by allowing the viewer to become actively involved in the artist's role. This active role blurs the lines between the player/spectator and the creator. The speaker will discuss future challenges and the responsibilities of the artist concerning visual development for games.

**Games and CULTURE:** Speaker four's research attends to the global circulation of games, with a particular emphasis on Japan and the US. Every year, she takes a group of students to Japan to build VR, AR, and learning games in Japanese research labs. She will discuss the challenges of attending to culture in global contexts and when working in intercultural teams. Like all media, culture permeates games, affecting what is encoded into the game message as well as the process of creation, affecting the politics of distribution, and affecting consumption practices, such as semiotically marking certain texts as different, exotic, and therefore desirable. She will share examples of student work in AR and VR completed in Japan and talk through the challenges of production and cultural encoding in student games.

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***Matt Dombrowski, Emily Johnson, Peter Smith and Ryan Buysens “Prosthetic Limb Training Game Demo”***

**PD25, Friday – Saturday at 3:30pm, VAB-213B**

Themes of the digital humanities can be explored through countless other disciplines. The interdisciplinary project we propose to demo at HASTAC 2017 is a suite of training games designed to teach children how to use prosthetic limbs while also conditioning the muscles as required for adept manipulation of these new limbs.

Our interdisciplinary research team, hailing from the fields of Visual Arts, Digital Media, Psychology, and Engineering, is using a custom physical interface combined with game development software to build games that train children to use prosthetic limbs prior to receiving them. These games utilize electromyography (EMG) data to create an alternative interactive game experience that will exercise players' muscles while simulating the actual function of their prosthetics.

This project demo showcases a suite of games that can be played with an electromyography (EMG) sensing controller. These award-winning prototypes are being further developed and studied with the ultimate goal of creating a prosthetic arm training program for children scheduled to receive prosthetic limbs from the UCF-affiliated nonprofit Limbitless Solutions. We

envision mailing an EMG controller and game pack to children slated to receive prosthetics from Limbitless that will enable them to gain the skills and strength required to adeptly operate these innovative limbs as soon as they receive them. We also hope the games are enjoyable enough to encourage continued gameplay long after proficiency in operation has been reached with the new prosthetics.

Our research team has already developed a working proof of concept. Studies on each game utilizing pre- and post-test structures with the addition of informal observation and semi-structured interviews with participants before and after gameplay are scheduled to begin in August. Preliminary data will be shared as part of the project demo at the conference in November.

We are eager to discuss the interdisciplinary goals of this project with those in the digital humanities. The diverse and critical perspectives of potential HASTAC attendees will prove valuable insight about the games and possible biases and implications of various design choices within these virtual worlds.

We will provide the required technology for the game demo (laptop and EMG controller). We would just need access to a power outlet, some tabletop space, and a chair for participants playing the demo. We anticipate that conference attendees would have an average playing time of just a few minutes, with perhaps five minutes more to explain the games, their purpose, and answer any questions.

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## E

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*Tiffany Earley, Travis Corwin, Nicholas Hilliard and Laurel Schafer, "Digital Storytelling as Public History/Archaeology: a View from the Vayots Dzor Fortress Landscapes Project, Armenia"*

**SSA08, Saturday 1:45pm-3:00pm, CB1-112**

Digital storytelling is an outgrowth of the field of new media studies, a humanistic discipline that explores the nexus of computing, science and visual culture. Digital storytelling began as a workshop-based approach utilizing digital media to create short audio-visual stories, frequently oriented towards the autobiographical and confessional, but has subsequently expanded in its application to include fields such as public history. This roundtable discussion will present digital storytelling projects produced as the result of participation in the 2017 summer season of the Vayots Dzor Fortress Landscapes project in Armenia. On a broader level, the round table will discuss the role of digital storytelling as a tool for public presentation of research.

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***Maureen Engel, “Go Queer”***

**PD26, Friday-Saturday at 3:30pm, VAB-SVAD Faculty Hallway**

This demo will showcase the beta release of Go Queer, a locative game experiment that takes the city as its gameboard, and is played on the slippery border between game and story, the present and the past, the queer and the straight, the normative and the slant. The game’s title is, of course, a playful nod to Pokémon Go, but it also enacts a double entendre, inviting its players to go (i.e., become) queer and to go queer (i.e., question, challenge).

The app takes the city of Edmonton’s queer history as its text, and produces a locative, spatialized narrative of that history by displaying text, images, video and audio in place at the actual locations where they occurred, thus creating what Richardson and Hjorth (2014, 256) and call “the hybrid experience of place and presence.” The app invites its users to drift queerly through the city, discovering the hidden histories that always surround us, yet somehow remain just beyond our apprehension. The app compiles these traces into a media layer that augments quotidian city space, juxtaposing the past onto the present, creating a deep, queer narrative of place. By bringing together the physical navigation of the contemporary city with the imaginative navigation of its queer past(s), the app enacts a praxis that I characterize as a queer ludic traversal, one that renders the navigation itself as queer as the content that it presents.

That Go Queer is a locative game means that some modifications will be necessary for the demo to capture the game’s “orientation” (to invoke Sarah Ahmed, one of the significant theoretical influencers of the game). A laptop version will allow users to navigate via a map interface, where they will be able to reveal locations as if they were in Edmonton; this will be augmented by let’s plays (videos of the game actually being played), so that users get a sense of how these discoveries would be experienced on location. Attendees will also be invited to install a modified Android version of the game, and will be able to discover a small number of stories at the HASTAC venue, so that they can experience the scavenger mechanic as well.

This demo clearly articulates with a number of the conference themes. Most obviously, it deals with games and gaming, challenging normative conventions around games from both a queer and a mechanical perspective; next, it clearly addresses the digital humanities and “other identities,” being a queer intervention into DH scholarship; less obviously, but to my mind just as importantly, it challenges what digital cultural heritage ought to be by placing queer history back into the streets from which it arose; and finally, it proposes a new way of communicating knowledge and scholarly results by making the game itself the scholarly communication.

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***Aneesah Ettress, “How micro-grants build peer-peer intellectual community”***

**SSA09, Saturday 1:45pm-3:00pm, CB1-303**

The Occidental College Center for Digital Liberal Arts has recently launched its first co-curricular Peer Learning Program. The PLP has the capacity to build a culture of open learning and address issues of access and equity on Occidental's campus both in its interaction with the



broader community and within the program itself. We have 60+ peer learning mentors across 7 interdisciplinary teams, from critical making to subject advising. One of the key ways in which the Peer Learning Program addresses issues of access and equity is through its micro-grant initiative. The micro-grant initiative offers small grants to Oxy students for the purchase of equipment and supplies related to projects that advance the digital liberal arts. Students apply for these grants in the Fall and Spring and work on their projects over the semester. At the end of the semester students return the equipment to the CDLA (making what they purchased available to more students in the future) and they provide a final report on their project. Micro-grants are a new facet of our program, where we can clearly see the positive impact it has on the peer mentors and those students that are supported by the Peer Learning Program. In an 8 minute soapbox talk and 15 minute project demo we would like to share with the DH community how micro-grants build peer-peer intellectual community at a liberal arts college.

The 8 minute soapbox talk will feature an overview of the Peer Learning Program and the micro-grants initiative. Specifically, we will detail how the application process itself addresses issues of access and equity at Occidental College. I will then discuss the various projects that were supported by the micro-grant initiative and the ways in which peer-peer intellectual community was facilitated. For this talk I will need the ability to move through a powerpoint presentation, standard projection equipment in the form of a desktop computer or HDMI output to screen. After the 8 minute soapbox talk we will move into a 15 minute student project demo that is supported by the micro-grant initiative. This project addresses the theme of digital cultural heritage and hegemony. Five Occidental students have taken it upon themselves to preserve a portion of the Moore Lab bird collection, which features 65,000 American bird specimens (mostly from Latin America and Mexico), using Photogrammetry and Virtual Reality. The micro-grant initiative and Peer Learning Program has provided, space, equipment, and support to facilitate this homegrown student project. One student from the team will provide a 5 minute explanation of the project itself followed by a 5 minute demo of interacting with the bird specimens in a virtual reality environment. There will be 5 minutes left for participants to interact with the bird specimens as well. We will bring all of our own equipment with us. All we need is space and access to multiple outlets.

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## F

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***Joey Fanfarelli, "How to Transition into the Coding World: Lessons Learned from Teaching Humanities Students"***

**SSA02, Saturday 1:45pm-3:00pm, CB1-307**

Learning to code for the first time is typically a challenging endeavor, but more so for students who doubt their capabilities. After all, a student's self-perceived ability to succeed (self-efficacy) is strongly related with her classroom performance (Chemers, Hu, & Garcia, 2001). Thus, a student who believes coding is hard or I'm not a coder may be reducing her chance of success before her study even begins.

This “soapbox” talk will examine this phenomenon in reference to humanities Ph.D. students in a face- to-face web coding course. Students in this course have varying technical skillsets, but most enter the course from traditional humanities backgrounds with no coding experience. As such, many students exhibit a strong overt apprehension toward the topics of study. This talk will discuss the challenges faced in teaching these students, and the strategies that have been implemented to address these challenges. Specifically, it will examine topics such as identifying and addressing preconceived weaknesses at the beginning of the class, encouraging students and acknowledging their learning progress, and making the content more relatable.

Another key issue is the technical jargon and ways of speaking that are common within the coding world; a field-specific vocabulary becomes a barrier of entry to students who have never encountered it, providing a strong source of apprehension for novice coding students. Thus, this talk will also address how prior knowledge in reading and writing can be used to bridge the gap between general and coding literacies. It will discuss the similarities between English language structure and coding structure, creating simile between writing sentences and coding statements, punctuation and syntax, paragraphs and functions, and so on. It will draw lessons from the very basics of algebra to explain how variables are used in coding, and explain how basic knowledge of pop culture dance can be leveraged to teach functions and loops.

This talk will be targeted to two types of audiences. First, educators looking to teach coding to students with no prior experience, whether they are humanities majors or not, will identify new strategies for presenting and relating material to their students. They will come away from this talk with specific strategies they can implement in their courses. Second, individuals looking to learn to code for the first time will be introduced to basic coding constructs in a way that is understandable to those who are not part of the coding in-crowd and who are not yet literate in coding jargon. With this portion of the audience, the goal is to provide a starting point and encouragement for learning to code. Overall, this talk will identify ways to bridge the gap between prior knowledge and coding knowledge in order to help apprehensive participants or their novice students to transition into the coding world.

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***Bess de Farber, “Collaborating with Strangers (CoLAB) Workshops: Jumpstarting Partnerships and Creative Ideas”***

**SEM03, Saturday 8:15am-11:15am, CB1-113**

This proposed workshop “Collaborating with Strangers in the Digital Humanities”, and follow-up (2) Collaborating with Strangers Workshops Training-in-a-Box, a “how-to” companion workshop sponsored by the Procter & Gamble Higher Education Fund, will share time-tested facilitative processes for jumpstarting new community partnerships, exposing hidden resources, and generating creative ideas in libraries, classrooms, nonprofits, and conferences. CoLAB Workshops facilitate interactions of participants during 3-minute speed-meetings. These workshops have connected over 2,200 students, faculty, administrators, and nonprofit professionals, and 600 organizations. Librarians at the University of Arizona, University of Florida, University of North Texas, and the University of Washington have presented CoLABs

on their campuses. Participant feedback reveals that 90% of participants would attend another CoLAB or recommend the workshop to others.

During the CoLAB Workshop, participants will receive supplies to create their individual profile signs to be used during the speed-meetings. A short presentation will review CoLAB's history, basic principles, session goals, and provide instructions for the facilitated 3-minute speed-meetings during which pairs will learn about participants by reading profile signs and then discussing whatever topic they choose. Each participant will meet with at least 10 participants. This session will demonstrate the power of asset-based community development processes, and result in new connections, knowledge of other's access to specific assets that may enhance their current projects, spark ideas for how to use new resources, and generally provide the foundation for more impromptu conversations throughout the conference. Essentially, the CoLAB will create a safe space to remove barriers often felt by participants at conferences by creating a contrived coffee-house environment that one might have encountered during the age of enlightenment, as described by innovation historian, Steven Johnson, in his book, *Where Good Ideas Come From*.

The session may inspire some participants to attend a companion session to learn how to present these workshops in their own organization or communities. During the "how-to" Collaborate with Strangers Workshops session, participants will learn about the CoLAB Planning Series® history, strategies, sponsors, and results; as well as receive training on the step-by-step methods for coordinating, promoting, funding, and facilitating CoLAB Workshops. ALA Editions recently released a new book by the presenter and coauthors, April Hines and Barbara Hood titled, *Collaborating with Strangers: Facilitating Workshops in Libraries, Classes, and Nonprofits*. Those attending the "'how-to'" Facilitate Collaborating with Strangers Workshops training session will be eligible to receive a book at no cost. At least five books will be distributed.

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***Danielle Farrar, "The Possible Worlds of Reading and Virtual Embodiment in Digital Humanities: Why Reading Is Not Being "Re-Made" in the Technological Era"***

**FSM07, Friday 11:15am-12:15pm, CB1-212**

A leading conversation in Digital Humanities (DH) addresses practices of reading and the subsequent challenging of these practices, particularly in the bifurcation of and distinction between what have become commonly known as "close" and "distant" (Moretti, 2000) reading. Sustained research seeking to demarcate close and distant reading has continued to question "traditional" or "institutionalized" (Ciccoricco, 2012) reading and systems of knowledge-making in the realm of literary studies and electronic textuality. While the protean nature of DH interrogates what reading is in the machine-reading age, this presentation argues that DH does not disrupt practices of reading but, instead, reinforces and recovers the phenomenological possibilities of reading as a form of virtual embodiment where "immersion is the experience through which a fictional world acquires the presence of an autonomous, language-independent reality" (Ryan, 2015). A consideration of reading as virtual embodiment collapses methodological and theoretical gaps between close and distant reading as these two seemingly

distinct, DH reading practices, instead, experience a co-extensive dynamic. DH scholarship has not only sought to delineate how reading has changed in digital versus non-digital textual environments but also how DH has re-imagined the construction of meaning vis-à-vis reading processes. Martin Mueller (2007) and Matt Kirschenbaum (2007) have argued for reading in digital environments, including machine reading, as both “non-reading” and a “re-making” of reading, respectively, while David Ciccoricco suggests that “close reading conflicts dramatically [. . . with] a multi-modal digital artifact.” Likewise, S. Jänicke, et al. (2015) call for a “bridge between distant and close reading,” suggesting that “close” and “distant” reading are in contradistinction to one another while Ted Underwood (2016)—who implies that bifurcating close and distant reading is delimiting—ultimately argues for the concept of distant reading as a separate movement “part of a broad intellectual shift.” Matthew Jockers (2013) has also worked to re-define distant reading itself with his concept of “macroanalysis,” and Kirschenbaum insists that value in DH techniques are only enhanced when we recognize “different kinds of reading.” Whether digital humanists are annotating a paperback by hand, analyzing and interpreting machine-driven data, and/or creating data visualizations to convey meaning for others to “read,” DH work regularly reinforces and engages in “traditional” reading when considering the phenomenology of reading as contributing to the codification of subjectivity and the meaning-making process. Reading, thus, is not being re-made by DH or the technological era when we recognize reading as a mode of virtual embodiment where it is both virtual (“not that which is deprived of existence but that which possesses the potential, or force, of developing into actual existence” [Ryan]) and virtual reality (VR)—a context defined by a “combination of immersion and interactivity” (Ryan). This presentation suggests that DH [re-]consider reading as a form of virtual embodiment where immersion and interactivity are equal constituents of the varied reading practices that occur in DH approaches to literary analysis and that “re-made” forms of reading are not necessarily produced as a result of electronic textuality, the digital literary, and machine reading.

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*Letícia Ferreira and Xtine Burrough, “The Radium Girls: A Radically Advancing Tour of Exits Signs”*

**MA12, Friday – Saturday at 3:30pm, VAB upper and lower main hallways**

The story of the Radium Girls is just one episode in the realm of untold narratives about the human collateral damage resulting from technological advancements. Exploited young female factory workers in cities throughout the U.S. in the 19-teens were exposed to radium—using it to paint watch dials—in a time when the element’s toxicity was unknown. When it was proven dangerous, managers kept this information from the workers, who continued on without protection. The women were encouraged to use their tongues to keep brush bristles organized. Some painted their nails and teeth with the novel glowing element. This resulted in an occupational hazard known as “Radium Jaw,” in which the women’s jaws would fall out of their heads. After realizing its toxicity, they fought (and lost) a long judicial battle over reparations for being poisoned on the job.

Our “radically advancing tour of exit signs” juxtaposes stories about the technology used to produce exit signs with facts and fiction about The Radium Girls. We have produced this project

several times, using various modalities of interaction, including a face-to-face tour/performance, sound installation with directional speakers centrally located between four exit signs, and physical computing microprocessors. For HASTAC, we propose a single face-to-face performance (tour) and a site-specific interactive tour of exit signs utilizing Raspberry Pis for the duration of the conference. The tour begins with a historic account of absurd, DADAist “advance guards always advancing” and ends with a selfie photo opportunity where participants are encouraged to document their exit sign experience with #exitsignstour.

The Radium Girls: A Radically Advancing Tour of Exits Signs explores the “possible worlds of digital humanities” by bringing to life a slice of untold women’s and worker’s rights history while conducting a tour of a building’s exit signs. Touring a building’s exit signs is like touring your home—the form, function, and locations of exit signs are so familiar they often go unnoticed. By bringing attention to such ubiquitous and almost banal parts of every space, we create a literal and physical point of reference to discuss the cost, stories, and histories of everyday objects in a techno-centric culture. The tour centers around The Radium Girls, intermingling and subverting the traditional dominant discourses of vacation tours and other institutions of knowledge. The technology used for the tour is an additional layer of significance: we use Raspberry Pis to deliver the facts and fiction, playing with the authority and irrefutable truths of disembodied voices. Museums, galleries, and theme parks are spaces of authoritative and unquestionable rules. They become even more powerful with the addition of technology, as current media literacies accept discourses that label machines and devices as “objective” without necessarily considering that humans build, code and design such technologies. We tactically question such affirmations and certainties about technology with microprocessors and audio engineering. Our project reveals how ubiquitous technologies can be associated with both dominant and inclusive discourses. A documentation video with a short selection of audio clips is available at: <https://vimeo.com/210988384>

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*Caitlin Fisher and Damon Loren Baker, “Possible Worlds: Ithaka”*

**MA18, Friday-Saturday at 3:30pm, VAB108**

Possible Worlds: Ithaka” is a magic mirror augmented reality installation that invokes both the mnemonic device of the memory palace, the pleasure of the journey and the dangers associated with fitting oneself into an existing narrative structure... or being positioned there through code. Set within the vast architecture of a decaying building and drawing upon a fantastical database of images and poetic audio and written text, this low-tech, easy set-up AR piece puts the reader/viewer at the centre of the journey – literally - by capturing their likeness and positioning it within the space of the story. The webcam shows the viewer and then overlays text and images as the reader/viewer explores the palace to piece together a forgotten story. Images will be composited behind the explorer in appropriate spatial relationships (using fakespace 3d) and the digital assets will be blended into the magic mirror world of the physical space, chromakeyed for ghostly flickering effects. The journey through memory and the act of storybuilding will be assisted by a map on screen to aid navigate, or simple text directives. Additionally, if a viewer wanders too far off-course, the journey resets so it can be run in installation/kiosk mode (Disney on rails!). The technical set-up for the installation is straightforward and we can provide all

computer equipment: a computer, webcam, headphones and mouse navigation. We would require: power outlets and a chair. If wall space allows, it would be ideal to have the desktop display mirrored to a projector to allow for non-interactors to engage in at least a partial experience of “Possible Worlds: Ithaka.” In this case, we could likely bring a small projector, too.

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***Christopher Foley and Abigail Padfield, “Our Electrate Pulses: Citizen Curating in Eliminationist Contexts”***

**DP06, 11:15am-12:15pm, VAB-104**

As an example of an exhibit from the Citizen Curator Project at the University of Central Florida, our interactive digital poster presentation explores the possibilities of citizen curation as a means to combat the increasing threat of eliminationist rhetoric, and the harmful ideologies it promotes, and ultimately to understand and inform a cultural circumstance that permits events such as the Pulse Night Club massacre to occur.

The eliminationist mindset is responsible for nearly every mass murder over the last 150 years (Goldhagen, 2009), and eliminationist rhetoric has become increasingly mainstream due to the violent, extremist language that typifies conservative American talk radio, and many right-wing blogs (Neiwart, 2017). Our exhibit aims to provoke viewers into meaningful reflection on contemporary American gender constructs, specifically hypermasculinity, and its dependance on eliminationist rhetoric by presenting digital artifacts curated from the RICHES archive, social media posts, consumer media, and oral histories related to Pulse, and the Orlando area. A greater goal of the project is to empower community members through the demonstration that curatorial methods, and theories can make our communities more tolerant and less aggressive to difference, providing methods for communities of individuals to become active agents in the construction of our own histories.

Traditional logic, and methods have done little to help many individuals in our culture consider how their own ideologies inform social policy discourse. We will address this challenge by enacting the methodology outlined in Gregory Ulmer’s *Electronic Monuments*, and by co-curating an online exhibit that provides viewers with the opportunity to explore the social and public policies that influenced and allowed the Pulse tragedy. As outlined in Ulmer’s work, objects and artifacts have been curated based on mood, or feeling rather than traditional logical, linear methods of research and knowledge construction. As a result, our exhibit focuses on getting people to recognize and identify with their personal connections to the masculine ideology and communal voting habits related to the discourse surrounding firearm legislation.

By presenting oral histories, and digital artifacts from the RICHES Archive, alongside popular news analyses, and official and public responses to the tragedy on social media, we hope the public will begin to identify their own ideological blind spots in order to better understand the cultural climate surrounding the Pulse massacre and how we can begin to reconsider social policies, such as, gun control and the aggressive hypermasculine stereotype in order to help prevent future tragedies from happening.

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**Christopher Foley, “How to See Big Ideas: Visualizing HASTAC”**

**FSM08, Friday 11:15am-12:15pm, CB1-120**

I’m a pretty big conference nerd. As a graduate student in a highly interdisciplinary program I have been lucky enough to travel to writing, writing center, technical communication, digital humanities, and gaming conferences--and I am not unique, especially when considering the attendees of a conference like HASTAC.

While there has been limited scholarship that directly engages academic conferences, it has primarily focused on participation patterns of particular groups, such as women (Johnson, Smith, and Wang, 2017), and undergraduate students (Hall, 2015), or the value of networking outside of traditionally structured learning environments (Castronova, 2013; Veloutsou and Chreppas 2015). If the connections between conferences in my brief academic career have any story to tell, visualizing the interdisciplinary network of theories, scholarship, and pedagogies connected to HASTAC should provide digital researchers and historians with a unique view of the intersections between the people, places, and ideas we encounter at conference.

In a brief, light-hearted narrative information visualization presentation, I will use @HDSanford’s Palladio to demonstrate the value of spatially visualizing conference networks. By showing my network of conference involvement in relation to an interactive map of HASTAC 2013-2017 drawn from past (and the current) conference programs, I will simultaneously demonstrate the scale of HASTAC’s academic influence...and how small I am in the scheme of things, while hopefully inspiring new connections, and questions we can ask of spatially visualized conference networks as the data is explored. Attendees will also be invited to submit a personal history of conference participation to be included in part of an ongoing information visualization project.

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**Scot French, Caroline Cheong, Amy Giroux, Bryce Carpenter, Mark Barnes, Tyler Campbell and Kendra Hazen, “The Veterans Legacy Program: How DH Tools and Values are Reshaping the Landscape of Public Commemoration and Expanding Communities of Practice”**

**FSA02, Friday 1:45pm-3:15pm, CB1-122**

In her essay “‘This is Why We Fight’: Defining the Values of the Digital Humanities,” Lisa Spiro calls upon DH scholar-practitioners to identify shared values -- collaboration, experimentation, open access, etc. -- that define the field and unite its diverse communities of practice. This panel will examine the critical application of DH tools and values to a federally funded project -- The Veterans Legacy Program -- from the diverse scholarly, pedagogical, and administrative perspectives of its stakeholders. A partnership of the National Cemetery Administration and the University of Central Florida History Department, the Veterans Legacy Program engages academic historians, data visualization specialists, graduate research assistants,

undergraduate history majors, public high school teachers, and federal program administrators in a collaborative effort to research the lives and legacies US veterans buried and/or memorialized at Florida National Cemetery. UCF's Center for Humanities and Digital Research is facilitating the project.

Roundtable participants will include:

- Dr. Bryce Carpenter, Educational Outreach Program Officer, National Cemetery Administration, will introduce the VLP program and discuss how each institutional stakeholder is contributing to the overall project design.
- Dr. Scot French, Co-PI, Associate Professor of History, University of Central Florida, will discuss the role of digital humanities in shaping the VLP project and highlight the expansion of “communities of practice” to include those with little or no prior experience or identification with the field.
- Dr. Caroline Cheong, Co-PI, Associate Professor of History, University of Central Florida, will discuss how graduate students in her Cultural Resource Management seminar are contributing to the multi-disciplinary framing of the project.
- Dr. Amy Giroux, Co-PI, Computer Specialist, Center for Humanities and Digital Research, University of Central Florida, will discuss the website and augmented reality app created for the project.
- Tyler Campbell, Graduate Research Assistant, will address the collection of gravesite and biographical geospatial data and possibilities for digital storytelling with GIS.
- Mark Barnes, Graduate Research Assistant, will discuss the editing and curation of student-authored narratives for presentation through the open-access VisualEyes web-authoring tool.
- Kendra Hazen, a participating Polk County public school teacher, will discuss strategies for linking the VLP website and VisualEyes storymaps to lesson plans and Florida’s K-12 standards.

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## G

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***Marcy Galbreath and Amy Giroux, “The Paper Lens and Dominant Roots: Exploring the Hegemony of Agricultural Modernization through Historical Agricultural News”***

**SSA03, Saturday 1:45pm-3:00pm, CB1-309**

Digital cultural history can mean different things to different audiences; a community history website, an online museum, or an institutional photo repository all have digital cultural contexts. Our project concerns interpreting data from one such heritage database, Chronicling America, to understand the role newspapers—the social media of the era—played in disseminating hegemonic ideologies within American agricultural communities. Our research uses archival newspapers to trace the role of federal and state governments in shaping perceptions and identities for U.S. farmers.



How did late 19th and early 20th century legislative acts challenge and redefine farming and the people who participated in agriculture? The First Morrill Act, Hatch Act, and Smith-Lever Extension Act set the stage for agricultural knowledge to become a formalized sphere for technical and scientific inquiry in the United States during the advent of modern farming.

Agriculture at the time was an area open to change through reorganization, systemization, and science-based principles of production. It was hoped that, just as these ideas had transformed the U.S. manufacturing economy, they would similarly reshape agricultural processes. Implicit in this drive for modernity is the notion that farmers, in their native practices, would be inadequate for the needs of an industrialized America; farmers, for their part, embraced the new technologies and the concept of a business-model agriculture.

Finding the newspapers that contain traces of these acts through Chronicling America is possible but difficult due to the immense amount of information. Currently, the database contains 11,764,536 pages, and is continually growing as more collections are added. Our response to the challenges and opportunities of big data, a topic-specific search tool website we title Historical Agricultural News (HAN), makes the Chronicling America database more accessible and offers downloadable data sets and visualizations.

To rhetoricians, written genres such as legislative acts (and the newspapers that report them) participate in social action, reflecting power relationships and directing community perceptions. In this paper, we argue that legislative acts, visible through the lens of archival newspapers, demonstrate a hegemonic reshaping of farming identities by establishing discourses of education, improvement, and industry. HAN enables article-level text analysis of newspapers from the time period, reveals the presence and activity of these genres, and produces visualizations to trace the expansion of progressive ideologies.

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**Geoffrey Gimse, “Bridging the Gaps: Digital Humanities Labs as Spaces of Access and Engagement in the University”**

**SSA02, Saturday 1:45pm-3:00pm, CB1-307**

While it may not have always kept pace with the rapidly evolving state of digital technology, digital scholarship in the humanities has come a long way. Researchers today regularly use, create, design, and deploy digital algorithms, techniques, strategies, and media to gather new insights into their topics of interest. For some, this analysis has turned to the very systems and structures that drive these technologies moving from new media studies, to software studies, to critical code studies and beyond. This ongoing research into these underlying structures has helped to create new understanding into how publics and individuals construct much of their modern world and has created new possibilities for research and analysis. Quite often, at the center of this growing research stands the digital humanities lab. These labs often act as points-of-entry for digital scholars and, at their best, bring together different researchers with a shared interest in digital technology. Digital humanities labs have helped to open new doors to interdisciplinary practice and collaboration. This growth and development does not come without challenge, however. As digital research grows in importance and new technologies and

disciplines arise, a growing series of divides are beginning to appear. In this soapbox talk, I will highlight two divides: the separation between digital humanities scholars and non-digital humanities scholars and the separation of digital scholars from digital developers and designers. I will argue that these divides, while different, both stem from a failure of digital scholars to effectively engage with these two publics, and I will suggest that digital humanities labs can and have become spaces where those divides can be bridged. By moving beyond highlighting academic scholarship in the digital humanities into providing access to shared pools of expertise in both the humanities and technology, digital humanities labs can continue to drive new research and interest. In this sense, the digital humanities lab becomes more than a technical makers' space, which carries its own affordances and barriers, and into a space for academic and technical inquiry and invention. This is not an easy balance to maintain, and is often an ongoing struggle for smaller labs. Using examples from my own work and experience with the University of Wisconsin – Milwaukee Digital Humanities Lab and the work of others, I will suggest ways in which digital scholars and digital humanities labs can help to make digital humanities scholarship more accessible and useful to audiences and researchers inside the university and beyond. As we think of the worlds made possible by the digital humanities, we must be careful to ensure that access to those worlds is not limited to a privileged few. Digital humanities labs, large and small, can help to make those worlds more accessible to all.

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***Amy Giroux, Emily Johnson, Don Merritt, Gergana Vitanova and Sandra Sousa, “ELLE, The EndLess LEarner Videogame: An interdisciplinary digital humanities collaboration”***

**SSM14, Saturday 10:00am-11:00am, CB1-308**

Learning a new language is difficult and time-consuming. This panel discussion will consist of descriptions of the unique research interests and perspectives from each member of the five person interdisciplinary team working to design a second-language acquisition (SLA) videogame, ELLE: The EndLess LEarner.

The videogame's style is an “endless runner,” which means that the player's avatar is continuously in motion, “running” through the game's virtual world without being able to stop, (e.g. Temple Run 2). This type of game limits player autonomy, even dictating the speed of motion, limiting player control to turning the avatar left or right, jumping, and ducking. The resulting fast pace of this game style requires rapid responses which can aid in the engagement and motivation of players, especially in a game intended for vocabulary practice, such as ELLE.

The design of ELLE is grounded in the scholarship of language learning theories and evidence-based pedagogical methods. The videogame is the center of a variety of studies being planned to increase understanding of individual components that influence SLA. This game's interchangeable components allow the team to quantify the effects of different game features and player actions.

The central question guiding our project is: How can a videogame be best designed to effectively enhance student second language acquisition? However, each of us considers this question through unique lenses and fields of scholarship within the digital humanities:

- **Contact Zones (Giroux):** Amy’s research involves the contact zones (interfaces) between people, artifacts, and computers such as the infrastructure necessary for collaborative work/gamespace.
- **Serious Game Design (Johnson):** A former middle school teacher working in a Games Research Lab, Emily approaches this project with an interest in researching best practices for educational games, engagement and motivation pedagogy, and self-regulated learning.
- **Interfaces and Accessibility (Merritt):** Don’s research focuses on the intersections of interface, game, and accessible design. The endless-runner approach to a language acquisition aid presents interesting opportunities for investigating these intersections.
- **Second Language Acquisition (Vitanova):** Gergana approaches this project from the perspective of second language acquisition, outlining key theoretical considerations. Some of these were traditional, for instance, the acquisition of vocabulary. The creation of the game has also been guided by more recent, socio-cognitive concepts. As a second-language scholar and a trainer of L2 teachers, Gergana’s role is to situate ELLE within the current context of this field.
- **Modern Languages (Sousa):** Sandra is an Assistant Professor of Portuguese. After 16 years of teaching the language, she is interested in observing and researching on how a videogame will improve second language acquisition. ELLE will be implemented in her Portuguese language classes.

For this full panel, we intend for each of the five contributors to the project to speak, briefly describing our unique research interests as they pertain to ELLE; we wish to leave 5-10 minutes for discussion and questions.

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***Wendy Givoglu, “Curating culture in the 21st century: Orlando as a case study for arts participation and engagement among Millennials”***

**FSA08, Friday 1:45pm-3:15pm, NSC-116**

Deriving from the Latin *curare*, meaning “to care,” according to Merriam Webster (2016), a curator is the “person who is in charge of the things in a museum.” While the job of curator is indeed one that requires formal training and preparation, the word has been liberated from its contextual home within the museum and has become mainstreamed and democratized, now referring to the control and care that we have over our arts, media, and culture in the 21st century. This is largely due to technological evolution along with the proliferation of media choices and new media creation opportunities. We curate our Netflix queues, I-tunes playlists, Instagram photos, and affinity groups on Facebook and Twitter. We curate our identities, if we so choose, by our affiliations, causes, creations, likes, and tastes.

The subject of arts participation discourse over the past decade has focused on the curatorial mindset and spirit of co-authorship of the arts experience that exists and is demanded by arts patrons of today, many of which are artists themselves. As aptly summarized by Ivey and Tepper (2008) “... citizens have developed the skills and expertise to be connoisseurs and mavens – seeking out new experiences, learning about them, and sharing that knowledge with friends” (p. 4). What does this shift in citizens’ abilities and interests mean for traditional arts

organizations that are striving for relevancy, sustainability, and the cultivation of audiences in the 21st century? And, how can arts organizations better engage Millennials? The Millennial generation, the first in human history to experience the presence of digital technologies since birth, is uniquely positioned to engage in artmaking and participation in arts and culture on a level that is vastly different in scope and scale than previous generations. Digital technologies not only afford Millennials a conduit for engagement in the arts but act as a vehicle to construct, create, and potentially control opportunities for engagement.

The time is now for arts organizations to consider ways to incorporate the participatory culture that permeates throughout technology and mass media (Jenkins, 2008, 2013) – not doing so could result in extinction and obsolescence. Further, a July 2016 report from Americans for the Arts reveals that Americans find value in arts and culture – and they want to participate/make/do instead of just “watch.” It is evident that the art-making and sharing that is happening online and within social media spaces can spill out into the physical space of the art museum and concert hall. Best practices for engaging Millennials and infusing a participatory format into the traditional model that arts organizations have adhered to for so long have already been developed and tested. This session will give an overview of the meaning, trajectory, and challenges of participatory culture while providing initial recommendations for arts organizations who are struggling with questions of access and relevancy – particularly among Millennials. Examples from doctoral research exploring the cultivation of millennial arts patrons in Orlando will be shared as both best practices and opportunities for improvement.

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***Tassie Gniady and David Kloster, “Engaging the Public: Virtual Reality, Photogrammetry, and Accessibility”***

**SSM02, Saturday 8:15am-9:15am, CB1-105**

Given the intersectional nature of good digital humanities scholarship, it only makes sense that one source of intersection lies outside the university. At Indiana University—Bloomington the Advanced Visualization Lab and the Cyberinfrastructure for Digital Humanities Group are in the same Research Technologies portfolio and often work together, but approaching these two research entities as someone without a connection to IU is difficult.

One of our community partners is the Monroe County Public Libraries. Taking two of our most popular areas of expertise, virtual reality and 3D object creation via photogrammetry, two camps will run side-by-side in June of 2017. As one set of campers create a virtual downtown with any added twists they wish, another set will go on photo safaris to capture outdoor works of art and items from the Monroe County History Center, then learn how to stitch and clean them to make 3D digital objects. Finally, the virtual reality camp will integrate the 3D objects before the public showcase capping off the week.

Both the constituency of these camps and their sources of data are important to us. Many of the campers (ages 12 and up) do not have access to these technologies anywhere besides the public library, and, because the camps are free, there is no financial barrier to entry. Camps held at the public library often draw from a wide cross-section of the Bloomington population, unlike events

held on campus—despite the fact that the two entities are only two blocks away from each other. Secondly, by focusing on downtown Bloomington and its environs, campers will be taking spaces they are familiar with and rendering them in new ways that go beyond simple recreation—for example, we plan to encourage the creation of a sculpture park that doesn't exist in the real world and can include photogrammatized objects as well as virtually created ones. Similarly, campers can add interiors to some of the buildings in the downtown square and create any kind of rooms they wish.

It is our hope that by reaching out to the community in this way, by marrying history, reality, and imagination, that some of the work done on campus will carry over and attract community members to continue to experiment on their own at the public library (which owns a collection of HTC Vives and had Unity installed in a lab of computers), to attend public lectures and workshops on campus, and to generally break down some of the barriers that may make some members of our community feel less engaged with the university and/or the new technologies it offers.

I will bring 3D prints resulting from the camp, as well as environments created by our campers (as well as some Google Cardboards).

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## H

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***Kenneth Hanson and Emily Johnson, “Making the Case for Online Video Instruction: Innovating the Educational Future”***

**FSA10, Friday 3:30pm-4:30pm, PSY-226**

Digital media is arguably the most underused arrow in the pedagogical quiver, since, if approached creatively, it has the potential of slaying the twin giants of student disinterest and disengagement. This roundtable presentation will focus on the fact that much more can be done to enhance student learning, given the technology readily available to academic institutions. Specifically, streaming video productions can now be locally produced and embedded in online course modules, bringing course material to life as never before. My own reluctant “conversion” to online teaching came about only through the realization of the potential to “condense” traditional in-class lectures into engaging, documentary-style presentations, accessible on-demand, in the same way a student might watch a Netflix episode. The ultimate objective of these efforts is the creation of a new model of instruction, largely congruent with the concept of the “flipped classroom.” In traditional classrooms, all of the students listen to the same lecture simultaneously, with some enjoying relatively high levels of comprehension and retention while others struggle. By contrast, in the “flipped classroom,” students access the lecture material at home, via video presentations on their own personal computers, and have the ability to pause, rewind, and view the material repeatedly, according to individual needs. I suggest the development of innovative video presentations along the lines of professional media (reusable in future iterations of the same online course), such as students are accustomed to accessing for entertainment. These can be coupled with short but regular online quizzes, to provide obvious

motivation to learn actively the contents of the material covered. My ultimate goal is to create a new model for online learning, fully congruent with the needs and expectations of a new generation of twenty-first-century students.

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***Maria C. R. Harrington, “Ripples in a Pond: How Virtual Reality may be a Tool of Impact for the Humanities”***

**DP13, Saturday 11:15am-12:15pm, VAB 104**

The overarching proposal deals with digital media as an artificial artifact used to model, simulate, and measure the interactions between the real world and the human experience of that world. Ecological psychology, (Reed,1996) and the study of the science of the artificial, (Simon,1996) dovetail in this space and represent rich areas of new research relevant to our time. This work integrates STEM-STEAM ideals, and offers new directions to extend such work into the humanities.

The poster will present past and future digital media products and research findings. Prior work embedded educational scientific facts on cards in a virtual environment and simulation of a real field-trip to a wildflower park, The Virtual Trillium Trail, which not only included scientific facts, but also the semantic meaning of those flowers used in art, trade, medicine, and literature. The plants carried a layer of meaning, increased informational salience, acted as redundancy gains to strengthen the signal in the ambient array, and if personally meaningful, produced strong empirical evidence of learning from that episodic event. The prior works demonstrated that environmental factors triggered, “Salient Events,” which are statistically significant in counts of changes to user/learner navigation from exploration to deep inquiry, and showed significant interaction between Visual Fidelity and Navigational Freedom for both Fact Inquiry,  $F(1,60) = 6.8$ ,  $p = 0.0115$ , and Knowledge Gained,  $F(1,60) = 4.85$ ,  $p = 0.0315$ , with the highest learning gains observed in the High Visual Fidelity and High Navigational Freedom condition: Fact Inquiry ( $M = 40.75$  facts/1hour,  $SD = 24.02$ ), and Knowledge Gained ( $M = 37.44\%$  gain on test scores,  $SD = 13.88$ ), (Harrington, 2012). Other results found significant correlation between Beauty and Knowledge Gained, suggesting the importance of beauty in our world and for learning in virtual reality, (Spearman Rank Order Coefficient,  $r = 0.76$ ,  $p = 0.00$ ), (Harrington, 2011). The new research aim is to extend prior work into this new question, to understand the role Beauty might have as a causal factor in the Ambient Array for increased learning and joy, (Harrington, in preparation).

The other Salient Events were designed as embedded audio-video, story/narrative “Sprites”. Such interpretive narrative creates context, social connections, and emotions important as semantic information channels for redundancy gains to that information. These Sprites are mini-lectures, lessons, and provide a connection with a person in possession of expert knowledge. The hypothesis is that if such an expert is viewed as respectable, likable, and admirable, the learner will be motivated to learn. Future work will measure the impact of such a design feature, and links to books at a local library will be used to measure time and energy required for user/learner knowledge-acquisition activity, (Harrington, in preparation).

The Virtual UCF Arboretum represents a new work-in-progress to extend prior work, and to create a technical test-bed for new ideas. On-site demos will be made available to conference attendees, and a questionnaire will be provided for those interested in participating in a Saturday round-table discussion on the meaning of beauty.

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*Timothy Hawthorne, Natalie Underberg-Goode and Emily Johnson, “Connecting Participatory Research and Design to the Digital Humanities”*

**FSA07, Friday 1:45pm-3:15pm, PSY-106**

We propose a roundtable submission that focuses on drawing connections between participatory research and design approaches and the work of digital humanities. We will take as our case study the development of the Participatory Research and Design Network (PRDN), an informal, interdisciplinary network made of scholars and practitioners who work in the area of participatory research and design. Comprised of faculty from diverse fields at the University of Central Florida and beyond, the group holds monthly meetings and is developing, through a small teaching grant, online-based resources and student-produced multimedia projects that exemplify the methods at work. In this roundtable, participants will discuss and share teaching materials related to integrating technology and education and demonstrate how the student-created multimedia project assignments attempt to replicate the “core story” approach combined with the points for reflection structure used in the PRDN meetings, so that they become an illustration of the “core story” and can be combined with a reflection process to create highly engaged research and design practices for students. And because the membership of PRDN is so interdisciplinary, the potential for productive and challenging dialogue between as well as among disciplines is multiplied—thus creating an engaging opportunity for discussion of interdisciplinary goals and conversations in the digital humanities.

Reason and Bradbury explain the approach in these terms, as “A participatory, democratic process concerned with developing practical knowing in the pursuit of worthwhile human purposes, grounded in a participatory worldview...[and bringing] together action and reflection, theory and practice, in participation with others in the pursuit of practical solutions to issues of pressing concern to people.” This workshop will examine three methods from the point of view of digital humanities: digital storytelling, participatory GIS (PGIS), and participatory design applied to games. Digital storytelling involves everyday storytellers creating digital videos that incorporate photographs, narration, and other multimedia elements typically in order to tell a personal narrative. Participatory design is an approach that encourages active end-user involvement in the design process. Originating in Scandinavian countries, it has applications to multiple research and practice areas, including game design. Participatory GIS or PGIS is an approach to spatial planning and information management, and combines participatory learning and action methods with geographic information systems (GIS). As Clement, in a recent *Debates in the Digital Humanities*, puts it: “In contrast to social science scholarship on information work, digital humanities studies of information work often lack methodological discussions—even while methodological perspectives, as I term them, are always at play.” This methods roundtable discussion will make an important contribution to the digital humanities

because students need to not only know how to use digital tools, but also how to critically design and reflect upon the kinds of stories, visuals, and research they produce with these tools.

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***Emily Hensley, “Comments Must Contribute”: How r/NoSleep’s Community Guidelines Foster Interaction in their Fictions”***

**FSM06, Friday 11:15am-12:15pm, CB1-117**

In 1984, Anthony J. Niesz and Norman N. Holland, described ““electronic novels”” as “[admitting] totally free-form fictions” wherein “the original author simply starts out the story, and then anyone who wishes can add” (126). Today, these “free-form fictions” certainly still exist, some with even more focus on interactivity which allows for simultaneous interaction. For instance, in the subreddit r/NoSleep, users can post original horror stories that may or may not be “true” and receive feedback in the form of comments from readers. In subreddits, moderators create community guidelines for what type of interaction is acceptable in their subreddits, and r/NoSleep commenters are encouraged to comment on every story as though it is true, while original story writers must comment on their stories only “in character” as the main characters of their stories. Due in part to their nature as digitally published horror stories, many of the original posts on r/NoSleep do not contain the traditional, resolute endings some readers may expect of their fiction.

The participation and interactivity some online communities encourage is responsible for their community’s development and preservation. An examination of the subreddit r/NoSleep provides insight into the interactivity that takes place within interactive fiction in which users are more likely to represent a character in the fiction. Interactive fiction which encourages users to take on this character role and takes place online never really has to “end” when given a platform that supports this potentially endless writing. Therefore, fiction that is made interactive through community participation online does not necessarily provide the kind of “end,” or closure, that readers/consumers are assumed to seek in their consumption of traditional, less interactive media. This “end” is further complicated by the interactivity which asks that the reader take on a role within the fiction as a character rather than outside of the fiction as a narrator/operator. Therefore, because commenters must treat the stories as true and “must contribute to the discussion” according to the subreddit’s guidelines, this presentation will focus on how the participation and interactivity encouraged by r/NoSleep community guidelines and the lack of traditional, resolute endings within the community’s stories, fosters community development as it invites users to place themselves within this community and its stories.

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***Amanda Hill and Laura Moeller, “Pattern and Randomness in Code and Poetry”***

**FSM13, 11:15am-12:15pm, NSC-183**

For this panel discussion we will discuss two e-poetry projects that piece together moments of pattern and randomness to create new digital poetic works. In addition to presenting these projects for discussion, we hope to engage the audience in an embodied understanding of how



pattern and randomness operate in projects such as these. To do this, we will spend a portion of the session conducting an interactive experiment in human computation where the audience members engage in the building of a new poem. Audience members will write multiple lines of poetry and will use these to create a new poetic work using processes of code randomization. The embodied experience will mirror the process through which the poems in the presented projects are generated. We hope this will give the audience an understanding of how poetry and code can work together to create new works and inspire them to consider more deeply the intersection of pattern and randomness. To help exemplify the process of coding randomization into new poetic works, we will showcase the poem “Wayfarer’s Song” and the Dada Poetry Generator.

“Wayfarer’s Song” is a poem-program which generates a Villanelle poem from a set of randomly chosen, pre-written verses. The poem exemplifies the interplay of pattern and randomness by juxtaposing arbitrary arrangement with the poetic pattern of Villanelle, which is characterized by repetition and even flow. Katherine Hayles states that “through the development of information technologies [...] the interplay of pattern and randomness became a feature of everyday life,” and has shaped human as well as textual bodies. Melding literary form (pattern) and coded algorithms (randomness), “Wayfarer’s Song” exemplifies Hayles’ argument and shows how pattern and randomness complement one another in a complex dialectic.

The Dada Poetry Generator is an online machine that engages users in creating a poem from several “found” texts - a news article, a passage from a book, and an excerpt from a website. It invites readers to make new inferences about the texts which are currently in front of them. Because each iteration of the machine will generate a different arrangement of the texts, the context and meaning of the poem can change each time the code runs. In deforming and decontextualizing these texts, the users will encounter symbolic randomness. This seeming nonsense is an opportunity for further exploration and meaning-making. The three texts a user chooses will relate to each other in different ways. If the texts the reader chooses cover different topics or come from different realms of the reader's life, the Dada Poetry Generator additionally provides a way to make a connection to various branches of daily life (eg. home, work, school) which create the user's “world of experience.” O’Gorman suggests nonsense “can take us across cultural and cognitive fields.” By connecting texts from different areas of our lives, we make leaps from one subject to another and are afforded the opportunity to find common themes and patterns that are emerging in our daily lives and our society.

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***Murilo Paiva Homsí and Leticia Ferreira, “Streamings from the Past”***

**MA16, Friday-Saturday at 3:30pm, VAB-104**

Streamings of the Past is a Public Interactive installation that makes a commentary on the mainstream \*media literacies\* of immediacy and livestreaming. Dr. Anne Balsamo describes Public Interactives as “technological devices that serve as the stage for digitally mediated communication with audiences in communal spaces”. As such a piece, Streamings of the Past engages with the public to create time portals (as defined by Dale MacDonald) that allow for contemplation and questioning the meaning of what is “real-time.” Traditional broadcast

television and radio have been doing “real-time” broadcast for decades, with the advent of mobile technologies and 3G connectivity becoming widely available anyone, from anywhere, was able to livestream content. Personal livestreams are appealing in the sense that they are seen as spontaneous and authentic, they might not be as produced and professional as corporate media products, however they still are performances.

This project takes a critical look at relationships between humans and time, in the context of modern norms of cultural practice with digital technologies. It consists of two sets of camera and projector facing each other. They capture and project each other’s projection, creating an “infinite mirror” effect. The projections are set to different delays, so when a user enters the capture space of one of the cameras, they will see themselves appear in the projection after a few seconds, then on the other projection, and progressively on the other layers of the “infinite mirror”. One can see many different instances of their recent past.

“Live” and “Real-Time” digitally mediated performances are not, technically speaking, simultaneous to their physical performance - for that matter neither should a mirror be considered a literal reflection of the present. However, the human senses perceive those experiences as simultaneous: especially as we don’t necessarily see the “physical” performance happening, there is no possible way of making sure the digitally-mediated one is even close to actual “real-time”. Streamings of the Past brings not only the physical performance “face-to-face” with the digitally mediated one, but it add layers to the former, encouraging users to question their perception of present and past, immediacy and simultaneity. Live streaming media has the ability to create the impression that what is seen, because it is broadcast as it happens, is more authentic - an intimate backstage performance. This is just an effect: such performances are still planned and calculated, especially in platforms like Snapchat and Twitch, in which users want to be seen and “liked” by others. This project also questions this issue by situating the user in direct contact with their digital pasts, creating spaces to reflect on one’s own performance.

We believe that the popularity of livestreaming and real-time digital media disregards contemplation and the poetics of memory over ephemeral and as-is-it-happening streams. Streamings of the Past uses exactly such ephemeral and livestreaming technologies to create an interaction that encourages reflection on memory, retention and understandings of time.

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***Elizabeth Horn and Amanda Hill, “Creating Individually and Collectively; Building Identity and Community: The Intersections of Theatre and Digital Storytelling”***

**FSA05, Friday 1:45pm-3:15pm, NSC-114**

In a recent panel discussion Edwanna Andrews, Director of University of Central Florida’s Center for Social Justice and Advocacy, spoke of the continued feeling of ‘otherness’ felt by the minority students with whom she works. While UCF is a diverse student body, the safety and inclusion of all students continues to be of greater importance, as evidenced by the posting of Anti-Semitic literature in residence halls in November 2015. “I Am UCF” is an initiative that databases personal digital narratives reflecting and celebrating the diversity on UCF’s campus to

combat such oppressive and marginalizing acts. The project fuses together writing, digital media, and theatre to help students develop their narratives.

The integration of theatre in rhetorical and digital composition provides an interactive, community-based approach to digital storytelling, which might otherwise be completed in isolation. Both theatre and digital storytelling contain similar components: voice, body, visuals, and story. While digital storytelling adds the technological component, ensemble-based theatre exercises can be used to build community and empathy throughout the process. As I Am UCF serves to celebrate unique voices on campus, strengthening the group dynamic empowers the voice of each individual. Additionally, theatre can be an engaging and activating tool for imagining and visualizing story development. For students who may not feel as confident in their digital or rhetorical literacy skills, theatre provides a varied approach to the project: a non-digital, interactive way to explore generating story and dialogue, vocal expression and dynamics, imagery and composition, characterization, and emotion.

Our proposed workshop will present methods for incorporating theatre into the digital storytelling process and examine the interplay between the real and digitized performative experience. Participants will be led sequentially through short story-generating exercises; interactive theatre exercises to explore the themes, moods, and visual potential of these stories; and exercises to serve as the bridge between live theatre and digital storytelling. Following the workshop, we will lead an interactive reflection and talkback about the challenges and potential in a cross-disciplinary approach to digital storytelling, and how the applied exercises create space for diverse stories, diverse storytellers, and diverse means of telling stories.

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***Jacquelyne Howard, “New World-Views: Mapping Illegal Marriages in the French Colonial Louisiana Borderlands 1690-1763”***

**PP04, Saturday 11:15am-12:15pm, VAB-111**

European imperial officials understood that the success of eighteenth century empires depended on governing the marriage practices of their colonial inhabitants. French officials imposed marriage policies to mitigate the dangers that uncontrolled marriages in colonies posed to the King’s authority. From their perspective, marriage policies achieved ideal colonial families by regulating the sexual relationships of inhabitants. These regulations controlled public and private aspects of colonial life such as church sacraments, race and class fraternization, property transfer, procreation, language acquisition, and financial profits. Despite these policies, Louisiana inhabitants – Europeans, Africans, Indians, and Metis (mixed heritage populations) – married according to pragmatic considerations outside the empire’s needs. Thus, the private relationships of inhabitants possessed the potential to produce global implications.

Using digital mapping tools like Neatline and ArcGIS and quantitative data gleaned from census and sacramental records, this project creates a visual depiction of who married whom in Louisiana. It digitally maps the locations of where intermarriages of race, class, and ethnicity occurred based on the location of French settlements across colonial Louisiana’s lower Mississippi Valley. It also examines how the rate of intermarriages changed during the

eighteenth century, settlement by settlement. Using this data, I argue that the proximity of the settlements to the major port and central government in New Orleans affected the occurrence of intermarriages in Louisiana.

This research relates to the 2017 HASTAC conference themes in several ways. First, it aligns with the theme “simulation, modeling, and visualization” since the poster will illustrate how using of digital tools to analyze data enhances scholarly research and provides accessible ways of presenting statistical analysis for readers. Second, it supports the theme “indigenous culture, decolonial and post-colonial theory and technology” since it applies digital mapping technology to Ann Stoler’s theory of prescription and practice to measure how lower Mississippi Valley indigenous groups responded to French imperial demands.<sup>1</sup> It also uses these methods to determine what new cultural attributes emerged among indigenous and mix-heritage inhabitants. Third, it directly relates to the theme “digital humanities, and gender, race, and other identities” because it uses digital mapping tools to specifically compare how inhabitants overturned long-standing French social constructs and policies relating to race, gender, and sexuality to create new familial spaces unique to Louisiana’s frontier conditions. These spaces include female heads-of- household, households comprising one gender, mixed-heritage families, mixed-religion families, master-slave relationships, concubinage, and other relationships that crossed class, language, and other cultural barriers. By analyzing the marriage expectations placed on all inhabitants and their subsequent relationship choices, my research informs all partnership structures, including race and gender relations, in lower Louisiana. Adding this digital component to my project serves as a model of the kinds of fascinating digital research applications available to scholars that produces original research and enhances audience understanding of complex theories and statistics with accessible visualizations.

1 See Ann Stoler, *Carnal Knowledge and Imperial Power: Race and the Intimate in Colonial Rule*, (Oakland: University of California Press: 2010) 1-368.

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***Kenton Howard, Sara Raffel, Eric Murnane, Mark Kretzschmar and Chris Foley, “Defining and questioning the terms “Casual” and “Hardcore” in video games”***

**FSA12, Friday 3:30pm-4:30pm, CB1-122**

In *A Casual Revolution*, Jesper Juul argued that “simple casual games are more popular than hardcore games” (Juul 8)” and claimed that they do not require a great deal of knowledge to play (Juul 5), suggesting that a shift toward inclusivity and accessibility was occurring in gaming culture and design. The terms he uses, “casual” and “hardcore,” are employed frequently in such discussions of games and their players; however, recent developments have called the definitions and usage of such terms into question. “Free to play” games and mobile games in particular have skyrocketed in popularity: for example, Blizzard Entertainment’s *Hearthstone* was estimated to have over 50 million players in April 2016 (Frank). The popularity of such games suggests that, at least in some ways, gaming has become more inclusive as Juul suggested: players are not always the typical “hardcore gamers” that were often associated with video games in the past, and games are designed to appeal to larger audiences. On the other hand, various controversies in the gaming community also suggest that there are still many unresolved

issues within gaming culture, and in such discussions, terms like “casual” and “hardcore” are often used pejoratively rather than descriptively.

This roundtable addresses the HASTAC conference themes because it explores the potential for both effective and problematic uses of the terms “casual” and “hardcore” in discourse about gaming. Addressing these concerns requires an inclusive and interdisciplinary approach because of the variety of ways the terms “casual” and “hardcore” are used, and resolving these questions will therefore necessitate answering them from a variety of viewpoints. After a brief overview of how these terms have been used by scholars, designers, and gamers in the past, I hope to raise some of the following questions for a roundtable discussion with both the panelists and the audience:

1. How should the terms casual and hardcore be defined, both with regards to games and gamers?
2. Are popular free-to-play mobile games, such as Blizzard Entertainment’s Hearthstone, casual, hardcore, or both? Is there an objective way to measure such factors?
3. Could a taxonomy for casual and hardcore games be developed?
4. Do the monetization methods of video games affect whether they are casual or hardcore?
5. The terms “Casual” and “Hardcore” often have negative connotations when used to describe players – can some of these problems be addressed? If not, should the terms be abandoned?
6. What happens when labels such as “casual” and “hardcore” evolve and take on various characteristics?
7. Are the terms “casual” and “hardcore” still useful with regards to video games? If not, what can be done about their prevalence in discussions of gaming culture?

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*Hélène Huet, Leah Rosenberg, Laurie Taylor, Lauren Coats, Corrie Claiborne, Julian Chambliss, Laura Mandell, Emma Wilson, Jim Casey, Emily McGinn, Mike Gavin, Cliff Anderson, Justin Hosbey and Daniel Jenkins, “Roundtable Proposal: Southeastern Academic Community for the Digital Humanities”*

#### **SEM01, Saturday 8:15am-11:15am, CB1-121**

In imagining the possible worlds of Digital Humanities, and recognizing the need to create a future that is more interdisciplinary and inclusive, we propose to begin where we are. We propose a roundtable to discuss together the possibilities for a Southeastern Academic Community for DH. This community is inspired in part by the work of the Florida Digital Humanities Consortium, which has connected across different types of institutions and groups in Florida, as well as other collaborative entities including library collaboratives (e.g., HBCU Library Alliance, Association of Southeastern Research Libraries or ASERL, Digital Library of the Caribbean or dLOC), and research computing networks (e.g., Southeastern Universities Research Association, SURA, and the Sunshine State Educational and Research Computing Alliance, SSERCA).

Our roundtable is inspired by the work of these groups and our known shared needs. Many of our humanities departments have contracted. Whether our individual departments remain staffed and

funded, we lack certain kinds of resources in the southeast. For example, the majority of our institutions cannot offer the full complement of courses needed for DH at the graduate or undergraduate levels. While we lack certain kinds of resources, we also have an abundance of resources with our libraries, archives, and museums both in terms of our collections and our communities. Further, we have an abundance of resources when we act collectively, collaborating and connecting together to address our individual needs and shared community dreams. This roundtable will be an opportunity to identify and discuss shared needs, resources, and goals.

This roundtable will focus on our identities, pasts, presents, and futures as southeastern institutions. Several of our institutions are members of the SECU academic initiative where the athletic program of “the Southeastern Conference sponsors, supports and promotes collaborative higher education programs and activities involving administrators, faculty and students at its fourteen member universities” (<http://www.theseecu.com/about-secu/>). Similarly, several of our institutions are members of the Associated Colleges of the South (ACS), which seeks to foster collaborations across institutions. This roundtable will include at least one speaker each from an SECU and ACS institution, along with speakers from institutions outside of the SECU and ACS, to discuss our shared goals and vision. We will also consider opportunities for seeking funds from the SECU, ACS, and others for collaboration across our institutions.

Our focus is on the specifics of our region. Each speaker for the roundtable will share on their local institutional context for needs and resources to share to make connections. The roundtable will be a lightning roundtable so that each can share, and then the focus can be on the discussion for next steps with the roundtable and all participants attending. In the process of holding this roundtable, we will also expand our draft contact list for DH practitioners and collaborators in the southeast (<https://goo.gl/qfpBNt>), to move forward on major initiatives, shared projects, and other needs.

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*Hope Hutman, Daxit Agarwal, Matthew Riegel, Harrison Smith and Arnav Jhala, “(Not So) Silent Movie”*

**PD22, Friday-Saturday at 3:30pm, VAB-108**

What we make and what we see, what we like and what we engage with, shapes us and shapes our world. Storytelling, at some level, is a means of cultural preservation and instilling moral values. Not So Silent Movie seeks to investigate what happens when we refuse to accept the story as it is presented to us. It asks us to question, to draw our own conclusions, and to think critically.

In the experience everyone begins with the same content, a set of video clips and title cards. The video clips are drawn from old, black and white American Westerns and the title cards are taken from random parts of Jane Austen’s *Pride and Prejudice*. Not So Silent Movie invites participants to consider these clips and assemble them in their own way to tell a new story. It encourages each of us to find our own meaning in the content provided.

# I

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***Veronica Ikeshoji-Orlati and Bobby Smiley, “Apulian Vases, Network Visualizations, and the Hegemony of the Written Word”***

**FSA09, Friday 1:45pm-3:00pm, CB1-309**

How do you read an ancient vase? What can a ceramic object and its decoration tell us about the people who made and used it more than two millennia ago? Such questions have occupied scholars of Greek figure-decorated pottery throughout the 20th and 21st centuries. Despite the importance of the visual and tactile dimensions of pottery, however, verbal narratives have dominated how ancient Mediterranean ceramics are analyzed and presented.

The seminal works of the founder of South Italian and Sicilian vase-painting studies, Arthur Dale Trendall (1909-1995), exemplify the hegemony of the written word in ancient art historical and archaeological studies. Throughout his 60+ year career, Trendall relied on his trained eye and eidetic memory to analyze some 20,000 figure-decorated vases dating to the 5th and 4th centuries BCE. Trendall's method of analyzing the images, known as connoisseurship, led him to identify thousands of relationships between vases, vase-painters, and pottery workshops.

Despite the rich network of connections Trendall identified in South Italian and Sicilian vase-painting, his publications are, fundamentally, lists: verbally-dense descriptions of each vase, with groups of vases introduced by short passages describing the iconographic and stylistic characteristics of each painter or workshop. Trendall's lists are fundamental to the study of Greek colonization of the Western Mediterranean, and his observations continue to provide a framework for contextualizing and giving voice to archaeological artefacts which would otherwise remain mute objects d'art. Since his magna opera were published, other scholars have tackled the same materials in diverse ways, but approaches remain firmly entrenched in using the written word as the means for exploring, extracting, and presenting the objects' stories.

This presentation will explore how network visualizations may offer a novel perspective on the narrative of ancient figure-decorated pottery. The network of painters and workshops from a subset of Trendall's lists will be mapped using Gephi to visualize the interconnections between groups of artists working in the South Italian region of Apulia during the 5th and 4th centuries BCE. Subsequently, additional iconographic data collected on representations of music and musicians within the Apulian vase corpus will be mapped. By placing these visualizations alongside one another and considering where the networks converge and diverge, the presenters aim to generate a discussion about a common type of monolingualism in the digital humanities: the dominance of the written word and verbal modes of expression and analysis. In addition, what is lost when verbal data are presented in a single, monodirectional narrative will be considered, as well as the challenges of translating from physical object, to digital image, to verbal data.

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*Andrew Iliadis and Isabel Pedersen, “A Database for Embodied Technology”*

**FSM07, Friday 11:15am-12:15pm, CB1-212**

This talk explains how the push for innovation in the wearables market introduces several sociotechnical problems, including greater uncertainty about future efficiency trade-offs and the need to uncover and track them. Using Vandrico Inc.’s popular Wearables Database as a case study, we frame the current wearables market as an innovation-driven industry whose main goal is to achieve greater efficiency in areas of life and activity. We introduce the concept of embodied technology to describe emerging varieties of body-centered computing excluded from the Vandrico database and explain the emergence of FABRIC, a novel database we constructed over the course of a federally funded, multiyear research project for tracking the evolution embodied technologies over time. FABRIC consists of multimedia related to the embodied technologies market – including patents, instructional videos, and articles – that are sorted using a custom metadata framework, featuring user-curated collections on sociotechnical problems relating to embodied technologies. We end by explaining how FABRIC provides a critical alternative database for studying embodied technologies, their trade-offs, users, and developers.

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## J

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*Hannah Jacobs, “Toward a Framework for Project-Based Learning with Visual Storytelling”*

**PP06, Saturday 11:15am-12:15pm, VAB-111**

The rising prevalence of visual media as communication tool in global society points to an increasing need to cultivate digital visual literacies<sup>(1)</sup> in humanities classrooms. Susan Brown has noted this “shift from textuality to visuality,” and she calls for more “active engagement with new technologies rather than passive consumption.”<sup>(2)</sup> Through this engagement, students may learn to create scholarly visualizations and can become thoughtful critics of the visual media with which they interact in everyday life. Indeed, as Stéfán Sinclair and Geoffrey Rockwell have written, “Having students...create their own visualizations is an effective way of encouraging them to leverage their humanities training in the interpretation of a variety of contemporary issues...”<sup>(3)</sup>

In the Wired! Lab at Duke University, we understand visualization to be a presentation method crucial to twenty-first-century scholarly communication. For us, visualization encompasses not only data visualization but also 3D modeling, mapping, and animation among other possible visual storytelling techniques. I work with instructors to design and implement such visual storytelling projects in Wired! courses.<sup>(4)</sup> Through these collaborations, our instructional teams have recognized a need for both scalability and replicability in assignment design and implementation. Incorporating visual storytelling components into teaching depends upon instructors’ course content and access to expertise, time, and digital tools. In this poster, I draw on these collaborative teaching experiences to propose a framework for designing and



implementing scalable and replicable visual storytelling projects within existing courses in diverse educational environments.

This proposed framework presents a decision-making process that enables instructors to shape project ideas into assignments suitable for their multiple contexts. The framework seeks to match digital methods and resources with pedagogical goals, course content, and visualization concepts by guiding instructors through an iterative planning process. Resulting visual storytelling projects may require few or many interventions in the course structure and content. They may rely on a combination of visualization techniques. They may be applied in multiple course iterations. Above all, they should engage class research questions while advancing digital visual literacies and communication skills.

Using visual storytelling methods in the classroom to explore and create narratives around humanities topics offers a significant opportunity for students to develop critical skills in digital visual communication and analysis. This proposed framework addresses the challenges instructors face when implementing visualization in their teaching: from matching content to method, to identifying appropriate tools, to designing for scalability across one or more course settings.

(1) See the Association of College & Research Libraries' Visual Literacy Competency Standards for Higher Education, published in 2011. <http://www.ala.org/acrl/standards/visualliteracy>.

(2) Susan Brown, "Don't Mind the Gap: Evolving Digital Modes of Scholarly Production Across the Digital-Humanities Divide," in *Retooling the humanities: the culture of research in Canadian universities*, ed. Daniel Coleman. (Edmonton: University of Alberta Press, 2011), 210-211.

(3) Stéfán Sinclair and Geoffrey Sinclair, "Visualization," in *Digital Pedagogy in the Humanities: Concepts, Models, and Experiments*, eds. Rebecca Frost Davis, Matthew K. Gold, Katherine D. Harris, Jentery Sayers (MLA Commons), accessed April 6, 2017, <https://digitalpedagogy.mla.hcommons.org/keywords/visualization/>.

(4) See the list of recent student projects on this page: <http://dukewired.org/undergrad>.

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***Pouya Jahanshahi, "Towards a Digital Humanities Design Pedagogy"***

**SSA02, Saturday 1:45pm-3:00pm, CB1-307**

The field of Digital Humanities by the virtue of its own mandate is bound to demand a new generation of thinkers and makers – one comprising of a hybrid skill set of not only writing and mastery of the textual realm, but a keen awareness of processes and potentialities pertaining to the visual realm.

Meanwhile, contemporary programs in design education have been undergoing constant and rapid change during the past two decades, reflecting that of the design arena. From interface design to motion graphics and information design, new landscapes demanding the attention of

design educators and institutions towards new paths. Bearing the brunt force of the fluctuations in the curriculum structure, and in order to satisfy the needs of upper level courses and the professional arena, foundation faculty are faced with decisions that tend to arrive at either maintaining the status-quo or a constant editing or juxtapositions.

Considering these parallel currents, this paper proposes an alternative approach to structuring content and curriculum, with a focus on the foundations: Implementation of project based structure and focus on human creativity and knowledge production, and setting a pragmatic and adaptable course for the Century ahead.

Adopting principles based on Bauhaus and Basel schools of thought and design, this document proposes a synergy of traditional content and contemporary perspectives into a 1-year long foundations course.

This hybrid structure will encompass:

- 2d / 3d design • applied technical skills • exploration of methods of inquiry and knowledge production • surveys of contemporary culture • classroom based learning complemented by hands on approaches • collaborations and interdisciplinary activates
- governance of a “Human Creativity” model will govern the over methodologies,

These characteristics shall allow the foundations year to create a base for building upper division and specialized program needs as they vary per institution, while staying nimble and responsive to a landscape that will undoubtedly remain in a state of constant flux for time to come.

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***Emily Johnson and Rudy McDaniel, “Illuminating Serious Games through Procedural Rhetoric: Re-Mission”***

**FSA10, Friday 3:30pm-4:30pm, PSY-226**

The PC videogame Re-Mission was created by HopeLab (2004), the health-focused R&D organization of The Omidyar Group (HopeLab, 2017). This game was designed specifically to help children being treated for cancer better understand their conditions, to simulate common cancer treatments (and the effects of forgoing certain treatments), and to persuade them to adhere to their prescriptions.

HopeLab conducted an extensive controlled study including 375 male and female patients 13-29 years old in 34 medical centers in 3 countries between 2004 and 2005 (Kato et al., 2008). Players in the control group were encouraged to play a similarly-styled commercial game, Indiana Jones and the Emperor’s Tomb. The results suggest that Re-Mission greatly influenced patient behavior. Specifically, the 54 patients who played the game and were also prescribed a specific oral medication had a significantly higher level of that medicine in their blood samples than the control group, suggesting that the patients who played Re-Mission took their medicine more regularly. These results even applied to patients who played for a total of less than 6 hours over the course of the three-month study.

These results are impressive, but we contend that such a game designed with the explicit purpose of modifying behavior, especially if the game is intended to be played by a vulnerable population, warrants a closer look from a humanities perspective. Using Ian Bogost's (2007) method of procedural rhetoric, a method that inspects the structure (mechanics) of a game as tools meant to persuade the player. Some game mechanics reward certain player behavior, some punish specific actions, and some are neutral; however, Bogost argues that the collective of the game's mechanics acts as a persuasive argument.

Using this method, we mapped out the mechanics of key interactions in Re-Mission's 20 levels. This allows for transparent analysis of the game's procedural rhetoric, the argument the game makes, and the values it reinforces. Our analysis suggests that Re-Mission player actions can be categorized into three types: encouraged medical actions, encouraged nonmedical actions, discouraged actions (medical and nonmedical).

In our roundtable discussion, we will give a brief overview of this process along with a description of the game, and we will invite the audience to participate in a discussion of our recommendation that future designers of serious games for patient education and other persuasive endeavors analyze their mechanics for procedural rhetoric in a similar manner before finalizing the game design.

## References

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***Owens June, "The Children of Föhrenwald, a Jewish shtetl from the post-Holocaust displaced person camp, are reconnected through an interactive documentary project and a virtual "living monument" in the newly designed Handy-Memorial app"***

## **SSA09, Saturday 10:00am-11:00am, CB1-307**

Oral histories have been conducted on Föhrenwald Children and their suffering in refugee camps after World War II and the Holocaust for a very long time. It is a crucial matter that has affected many lives since 1945. To talk about the Föhrenwald Children in depth, many of David Boder's research and used similar methods have been cited for further analysis.

Also, two of the Föhrenwald Children were interviewed who lived together and grew up in the same camp. Föhrenwald Children faced agony, distress, and even happy childhood memories

daily in their ‘specialized’ camps known as ‘Displaced Person’ (DP) camps. These were only two of many untold stories hidden in the homes of various Föhrenwald Children.

Hence, creating an interactive documentary: a “site-specific” virtual “living monument” in the newly designed Handy-Memorial app where historical accounts are accessible and oral histories experienced.

An interactive online platform creates memorials that will be available for everyone worldwide to connect more easily and share information, stories, and objects. These first-hand stories will enable historians and those in the education field to conduct better research and educate the next generations to come.

Owens is creating an original interactive digital content across many platforms (tablet, mobile and the Web). Owens is in the production phase of her Interactive Documentary about Displaced Persons camps in West Germany from 1945-1952 to what life looks now in 2017. She is representing and creating reality in digital environments that will open new ways to allow people to co-create and collaborate.

She is exploring memory, identity, and documenting everyday life. Owens is specifically interested in Jewish cultures, memories and eye-witness accounts and identities in the 40’s to what it is now in 2017 in Germany. Testimony thus far indicates that the Displaced Persons camps today are unknown and forgotten. It is important to know what happened to the survivors, or those who came in the survivor’s place, after the Holocaust.

Owens will create a new historical record by making photographic images, text and video/oral interviews in Germany where Displaced Persons camps were once located. History of the past, along with publication of rare documents that have never been published and/or are difficult to access, will be shared through the creation of an Interactive Documentary. The form of digital storytelling gives others opportunities to co-create, learn, discover, explore, archive and collaborate.

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## K

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*Kelsey Kerce and Wes Shaffer, “Designing Learning Adventures with Playground City”*

**SSA18, 3:15pm-4:15pm, PSY-228B**

Playground City believes learning is everywhere, all the time. We also believe learning can be fun, yet today’s youth have become disillusioned with the traditional classroom model, which “teaches to the test.” While technology and data are innovating at staggering rates, our education system is not providing a solid foundation for our youth to succeed in this information/digital age. In our quest to make learning more fun and to better prepare youth for bright futures, we infuse play into everything we do. We strive to find learning pathways through a system of “connected learning.”

Connected learning integrates personal interest, peer relationships, and achievement in academic, civic, or career-relevant areas. Youth learn best when they are actively creating and engaging and when they feel encouraged by peer support. Playground City uses human-centered design to create playful learning pathways to inspire a passion for lifelong learning with a connected learning mindset. We work to identify the experience that takes youth from “hanging out” to “geeking out.” Where does the point of interest become deeper and then progress to passion? For many of our youth in underserved neighborhoods, exposure is a critical first step.

This workshop will include 15 minutes of lecture and approximately 45 minutes of breakout sessions - 3 period of 5 minutes lecture and 15 minutes breakout session. These periods will be broken up into three topics:

- 1) a discourse on how human-centered design calls on curriculum writers to create with youth and a “how might we?” session geared toward identifying educational challenges;
- 2) the educational “playlist,” a series of learning experiences that result in a competency (e.g., three experiences that teach the basics of growing a plant are sprouting a seed, figuring out odd places where plants can grow, and breathing near a plant to understand the basics of photosynthesis) and rapid prototyping of potential playlists; and
- 3) badging (i.e., how the awarding of badges can result in equity by providing academic, civic, and career opportunities for those with recognized badges by credentialing non-traditional learning) and brainstorm in groups to discuss what opportunities badges might “unlock” within the community (e.g., a civic engagement badge might unlock a job shadow opportunity at City Hall).

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***Verletta Kern and Michelle Urberg, “How you say it matters!/: Building and supporting an open digital scholarship community”***

**DP05, Saturday 11:15am-12:15pm, VAB-104**

Like many large research institutions, the University of Washington (UW) struggles to build an open and interdisciplinary community in support of digital scholarship and teaching. The University of Washington Libraries in Seattle hired a Digital Scholarship Librarian to initiate establishing a physical, virtual, and interdisciplinary community in the library. The Simpson Center for the Humanities has been working to create its own community by financially and intellectually supporting digital scholarship work. In addition, a number of faculty members across multiple disciplines use digital tools in their teaching and scholarship independent of the Simpson Center and UW Libraries. None of these entities works completely in sync, but each has the potential to support and encourage the formation of a digital scholarship community at UW.

Initially, this research aimed to show that the discipline-agnostic Libraries would constitute the ideally positioned, motivating force to bring this type of community together. To this end, it explored whether the open-source, web-publishing tool Omeka could be a point of intersection among the Libraries, Learning Technologies, the Simpson Center, and faculty already teaching

with digital tools. Responses to inquiries revealed that Omeka was not an effective foundation on which to build an open digital scholarship community at UW.

Our study of Omeka usage at UW did, however, reveal that silos of support for digital scholarship each deploy unique vocabularies to describe what constitutes an open digital scholarship community. These differences have contributed to many “lost in translation” moments that have impeded building a digital scholarship community at UW. Useful information was embedded in the syllabi submitted by respondents, in discussions with Simpson Center leadership, and in discussions with the Libraries’ Teaching & Learning Group Assessment Subcommittee. We also examined scholarly literature for trends in digital pedagogy and compared these trends how faculty across the University of Washington campus have begun to incorporate digital project and digital exhibit skills into their coursework. Our research has revealed that Omeka is one part of a larger dialogue that the Libraries is prepared to lead about digital scholarship at UW by leaning into the language used each group of stakeholders.

This poster aims to facilitate discussion about the hard, unsolved problem of bringing a diverse group of stakeholders to the table and getting this group to support digital scholarship research and teaching. It focuses on an approach to building an open and interdisciplinary digital scholarship community through a study of digital pedagogy and research practices as discussed by libraries, faculty, and humanities centers. Our findings demonstrate that with a better understanding of what skills are being taught and the terminology used to communicate this work in each discipline, the Libraries are able to advocate more effectively for interdisciplinary connections and support for digital scholarship on a wider scale. In other words, we argue that “lost in translation” moments can be a hidden asset for building the foundation of an open digital community.

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*Kim Knight, Christina Boyles, Fiona Barnett, T.L. Cowan, Amanda Phillips and Kris Fallon, “The Wearable and Tangible Worlds of DH Workshop”*

**FEA01, Friday 1:45pm-4:45pm, CB1-212**

At HASTAC 2016 we took part in a Wearables and Tangible Computing Research Charrette, where “charrette” was used in order to signal a session that was collaborative and participatory with the goal of shaping and extending how we engage with concepts around wearable technologies. We are now proposing for HASTAC 2017 a workshop on the same topics. Individuals and groups who attended the 2016 event will be on hand to guide participants in a beginner’s introduction to the ways that hobbyist-level wearable technology can be incorporated into digital humanities praxis, with an emphasis on feminist pedagogy.

Drawing on recent developments in humanities-based “critical making” or “critical design,” the workshop will situate wearable computing alongside other process-oriented and constructionist learning practices. Like other forms of physical computing, wearable computing does the work of combining the digital and the analog, or “[moving] easily, back and forth in the space between bits and atoms” (Sayers et al. “Between Bits and Atoms” 3). Wearables also open the door for feminist engagement, allowing “scholars to build alternatives” that incorporate both the body and

its relationship to structures of power (Sayers et al. “Between Bits and Atoms” 15). By connecting interpretation and scholarship to the body, we highlight the relationship between situated knowledge (Haraway; Harding) and the subjective nature of interpretation (McGann and Samuels “Deformance and Interpretation”), with particular emphasis on the textual, visual, audible, and tactile.

The workshop will center on the Arduino LilyPad, a small computer designed to be sewn into circuits with conductive thread. The organizers have used the LilyPad for a range of digital humanities assignments: as a signifying platform (asking students to solve a problem or make a social statement), or as a tool for textual analysis (remediating poetry about identity or bodies). Both projects demonstrate the LilyPad’s value as a tool for critical social engagement, bridging coding and electronics with techniques such as sewing and embroidery to foreground questions of labor, gender, and what counts as “digital humanities.”

Our hope is to introduce participants to a technological platform, but more importantly, to engage in a consideration of how wearables, and the techniques and skills that support them, make explicit the tangible, the situated, and the embodied in our teaching. In these ways the workshop suggests possible worlds of DH as student-centered feminist engagements with texts and events of the past, as well as the future.

The workshop is intended to complement the proposed exhibition on Wearables and Tangibles. Ideally, we would have the span of two sessions (approximately two hours and thirty minutes) for the workshop. If that is not possible, an abbreviated version can be accomplished within one session.

In tandem with the onsite workshop, the organizers will further coordinate with one or more remote workshops led by other 2016 charrette participants. The multiple events will be in conversation through the use of a common hashtag and possible live streaming.

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***Sarah Koellner, Vivian Finch, Kylie Korsnack, Lilla Balint and Kaleigh Bangor, “From Global Contexts to Local Stories: Dismantling Ethnocentric Monoculturalism through the Digital Lens.”***

**FSM09, Friday 11:15am-12:15pm, NSC-148**

This proposed roundtable session of 5 speakers tackles the question of how digital humanities can pave the way toward a more inclusive and interdisciplinary future of research, learning, and teaching. By challenging ethnocentric monoculturalism – understood as the unconscious or conscious “valuing of one’s ethnic/cultural group over others” and the “belief in one ‘right’ culture,” this panel explores various entry points to support and develop intercultural competence.[1] Each speaker proposes specific strategies to dismantle ethnocentric monoculturalism in respective disciplines, classroom settings, and curricula.

Digital humanities plays a crucial role in overcoming monoculturalism through the promise of access to communities, archives, software or apps that represent and collect historically

marginalized voices, materials, and information. In particular, we pose and seek to answer the question: how can digital humanities and their tools shape the ways we create, narrate, and understand inclusivity, diversity, or multiculturalism? This panel unpacks this question from different angles by drawing attention to challenges, promises, and the future of dismantling monoculturalism in global but also local contexts.

What does it mean to teach not only inclusively, but to also to teach students in such a way that develops their intercultural competence and broadens their habits of mind, heart, and hands in multiple disciplinary contexts? Finch establishes a pedagogical framework for how to consider challenging monoculturalism in the classroom on both global and local levels.

Given that students from all over the US (and often the world) meet in various institutions of Higher Education, Bangor challenges the ethnocentric boundaries of what it means to be “German”. By collectively creating imaginary cities in the digital realm, fluency and monolingualism are deconstructed as these practices help to replace the native-speaker model and produce student centered knowledge in the foreign language classroom. Yet, can the limits of Imagined Community Simulation be pushed to also deconstruct ethnocentric monoculturalism?

Koellner explores ways in which digital mapping can support cross-cultural competencies in the intermediate German language classroom. By analyzing selected texts presented at the Ingeborg-Bachmann-Prize in Austria, she demonstrates how cultural exchange, diversity, and growth of the “European Idea“ unravel through the visualization of loose European borders, travel narratives, and depictions of individual life stories, which ultimately challenge the idea of monoculturalism on literature presented at the Festival of German-Language Literature.

In her presentation, Balint focuses on recent narratives of migration and the ways in which these often challenging texts can be visually represented in Story Maps by ArcGIS. Using collaborative student projects as examples, she demonstrates how Story Maps as a digital tool helps create links between diverse fields of knowledge such as history, geography, and aesthetics.

Finally, Korsnack explores how digital archives, such as “Who Speaks for the Negro,” might be incorporated into course design and classroom pedagogy. Such a course would use primary documents to bring alternative voices and diverse perspectives into the classroom through collaborative projects, while also challenging students to think critically about the preservation process itself.

[1] Taylor, Jennifer. “Ethnocentric Monoculturalism.” In. *Encyclopedia of Multicultural Psychology*. Sage Publications, 2006: 203.”



***Stacy Konkiel, “Hacking evaluation: towards values-based professional advancement practices for the digital humanities”***

**SSA11, Saturday 3:15pm-4:15pm, CB1-105**

Digital humanities scholars face a hard, continued socio-technical problem: though the results of their research are often web-native, interactive, and iterative (think: websites, exhibits, datasets, and more), their careers are often evaluated based upon discrete, static, and ossified publication formats like print monographs and journal articles, due in large part to disciplinary cultures and technological limitations. Such evaluations--and the metrics that sometimes underpin them--are often opaque and inappropriate when applied to digital humanities research. Worse yet, they can be divorced from the values that many humanists hold dear: equity, openness, collegiality, quality, and community.

Though in recent years, some sectors of academia have edged closer to a more correct means of evaluating digital humanities research (cf. scholarly societies that have adopted statements of support for the inclusion of born-digital research formats in promotion and tenure dossiers and the emergence of altmetrics as a means of research evaluation), there remains a dearth of values-based evaluation practices for DH.

This session will explore a possible new world of professional advancement for DH scholars, one shaped by evaluation practices rooted deeply in the scholarly values we wish to embody (as identified by the HuMetricsHSS project <<http://humetricshss.org/>>), and that uses web-native metrics and qualitative data to better evaluate the born-digital research methods that digital humanists employ. We will first explore the current state of the art in research evaluation practices for DH in the United States, including instances where DH scholars have successfully proven the relevance and quality of their work using a variety of web-native research impact data, including altmetrics. We will then engage attendees to explore the values that drive their own research practices, and imagine what metrics for a fully transparent, responsive, and values-based DH evaluation paradigm would look like.

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***Anastasia Kozak and Asmaa Ghonim, “Non-arrival Flights: a digital remapping of linguistic borders”***

**MA11, Friday-Saturday at 3:30pm, VAB-213B**

“Non-arrival Flights: a digital remapping of linguistic borders” is a digital interactive poem created by an interdisciplinary team of five humanists and engineers. The primary aims of the creators were to question the perception of machine translation (MT) technology as a medium of universal access; to examine the relationship of technology to the linguistic and cultural diversity; and to challenge uncritical (over)enthusiasm surrounding innovative language technologies.

The poem utilizes Microsoft Bing translation engine to automatically translate proverbs and culturally idiomatic expressions in and out of five languages (Arabic, Chinese, English, Hindi,

and Russian, all of which represent the native languages of the team members). In this process, the availability and quality of bilingual corpora on which Bing Translator bases its translations directly affects translation quality: in some cases, the original meaning of the proverb can be guessed at; in others, it is entirely obfuscated or rendered grammatically incorrect, humorous, and even offensive. As the original meanings become “defamiliarized” through the many layers of translation, the reader experiences profound linguistic dislocation. Additionally, the reader experiences cartographic estrangement as the representations of the continents on which she “travels” cycle through several geographical projections of the globe (both the familiar Mercator and Gall-Peters and the less so, like Goode Homolosine and Stereographic). Since, like in linguistic translation, every projection from a 3D surface (the Earth) to a 2D plane (a map) entails a process of privileging certain features at the expense of accuracy, cartography augments and conflates the linguistic intervention into the MT version of universalism with the geographic intervention into the most entrenched assumptions about our planet’s physical features.

Ultimately, the team endeavored to illustrate the possibilities of engaging with MT both productively and creatively in order to delve deeper into the problems of language, translation, and intercultural communication. By demoing “Non-arrival Flights” at HASTAC 2017, the team hopes to continue this conversation about the increasingly prominent role of MT in the 21st century, and how MT can be used to challenge, rather than reinforce, the prevalent English-centric monolingualism in the digital humanities.

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***Mark Kretzschmar, Sara Raffel and Jay Gentry, “Colonizing the Hyperreal: Alterity in Zombie Apocalypse Narratives”***

**SSA06, Saturday 1:45pm-3:00pm, CB1-120**

Famed French theorist Jean Baudrillard defined the precession of simulacra as an eventual replacement of reality from representation to hyperreality. Curiously, the theme of the zombie apocalypse, common in recent popular culture, is an intriguing example of such a simulacrum in that various narratives present the experience of the zombie apocalypse as authentic and realistic, even though the event could arguably never occur. Although the zombie apocalypse is a representation based on nothing, it continues to perpetuate the “othering” that is commonly affixed to post-apocalyptic texts.

The Walking Dead and other media within the genre of the zombie apocalypse use the concept of alterity, or difference, to further their survival storylines. The show portrays the survival of one group of people--the main characters--as noble, while other groups encountered are shown as incorrect in their motives and methods unless they agree to be absorbed into the main group’s culture. These narratives frequently tie into what Edward Said referred to as Orientalism, the exaggeration of differences and presumption that Western societies are superior. Using Said’s text Orientalism as a frame of reference, this presentation will argue that when left to their own devices, shows like The Walking Dead will perpetuate the problematic stereotypes associated with Orientalism, which reinforce an imperialist narrative. These stereotypes might include depicting the “other” as irrational and weak, whether physically or mentally.

Unfortunately, the practice of “othering” extends from fictional media to real-world issues of social justice and equality, which is why digital humanists must carefully critique and bring attention to problematic representations of different cultures and modes of thought. In her analysis of the relationship between digital humanities and feminist game studies, Elizabeth Losh states, “successful digital humanities projects often encourage imaginative identification with other times and places and allow the visitor to become a participant in historical narratives” (17). However, popular culture often denies viewers the opportunity to identify with all characters, creating a self/other binary that encourages fear of the alter when society collapses. Though this particular apocalyptic situation is extremely hypothetical, the lessons taught--to be scared, rather than hopeful or helpful--exacerbate postcolonial ideas of survival through extermination or absorption of competing survivors, who are often unabashedly depicted as wholly evil. As media, along with the field of digital humanities, continue to expand and influence the lives of consumers, it is necessary to be mindful of these representations both as scholars and fans alike so that hypothetical fears don’t supersede actual concerns represented in reality.

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*Lynette Kuliyea, Harley Campbell and Elizabeth Ricketts, “Visualizing the Mappable and the Unmappable in Spenser’s Faerie Queene”*

**FSM02, Friday 10:00am-12:15pm, NSC-183**

Spenser's Faerie Queene is a British epic of paramount significance to the history of Britain. The knights and ladies that inhabit its pages experience perilous difficulties and arduous tasks as they traverse the broad territory of Fairyland and beyond. Considering its importance to history and to literature, we embarked on an arduous journey ourselves to attempt to map the multifarious locations wherein the events of the book take place. We discovered actual locations that could be pinpointed on a map, but we also had to work to uncover the locations that were not so explicit and which we could only speculate upon based on other literary works or on Spenser's own writings. We also encountered purely allegorical locations within Fairyland which could not be accurately identified with an actual location, thus posing questions that would arise from trying to identify these supposedly unmappable locations.

Our project would be a demonstration of what we are doing with digital mapping tools, along with our plans for the future of the project as we continue to add locations: actual, speculative, and allegorical. Other future considerations are to map characters and relationships, perhaps through a program like Twine; we also are looking into tagging key terminology to match with locations and characters. All of these plans are designed to be used as a tool for scholars interested in studying the epic via digital tools created specifically for this book, but it will also be useful for any Early Modern scholar of literature, history, religion, etc.

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## L

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***Pamella Lach and Annie Chen, "Tagging for Justice: Challenging Hegemonic Object Description through Participatory Metadata Creation"***

**FSM05, Friday 11:15am-12:15pm, CB1-307**

Open digital collections have provided expanded access to special collections material for decades. While more content is available digitally than ever, many digital collections are shared with minimal metadata due to limited institutional time, staffing, and financial resources. These limitations, along with the technical constraints of the underlying content management system, potentially hinder users' ability to find and access digital content. Moreover, metadata—whether created carefully or in haste—will reflect technical standards and conceptual understandings that are biased products of today's society. Metadata therefore run the risk of amplifying the structural racism, sexism, and classism that have produced other expert-driven classification schemata. But when multiple people tag the same digital object, a wider range of perspectives may emerge, whether those perspectives reinforce or challenge dominant social narratives. Opening up metadata creation to the crowd thus offers the possibility of developing a more inclusive, albeit perhaps noisier, production of knowledge that potentially challenges biases and gives voice to alternative and non-dominant narratives.

The "'Tagging for Justice'" project explores the possibilities and limitations of employing crowdsourced folksonomic tagging to enhance digital archival collections of social movement histories. Using digital objects from San Diego State University's Lambda Archives Digital Collection, our experiment will study the extent to which user tagging democratizes knowledge organization, reflects individual biases, and challenges or reifies expert/hegemonic frameworks and perspectives. Started in 1987, the Lambda Archives of San Diego is "'one of the best-maintained collections of LGBT history in the country'" (<http://www.lambdaarchives.us/about.htm>). SDSU's Special Collections and University Archives has been partnering with Lambda to digitize many of their holdings, including photos related to annual Pride activities, Gay Liberation Front protests of the 1970s, and various ephemera from over the years. Currently housed in iBase, the digital objects contain minimal metadata, including title, description, and keywords. The keywords tend to mirror the concepts reflected in the title and description. What would happen if we could develop a different set of keywords that might reflect something else in these images? Could we capture more fluid aspects of these historical events, such as shifting gender identities? What stories might emerge in between the gaps of the photographs and their metadata?

To explore possible answers to these questions, we will be recruiting students at SDSU, as well as local communities, to participate in our tagging experiment. Analyzing the tags will enable us to study whether this approach is a productive one for adding and diversifying metadata to challenge hegemonic description of digital cultural heritage objects. Through this work, we are contemplating whether folksonomic approaches suggest possibilities as a peer learning

mechanism in an open environment, while enhancing access to digital collections for educational purposes. Using our tagging project as a starting point, this talk seeks to open up a broader discussion about expanding who gets to participate in the creation and curation of digital cultural heritage objects, and how the work gets done, in the service of improving access and mutual co-learning.

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***Kristin Lafollette, “Queer Classroom Spaces: Using Social Media and Digital Tools to “Meet Students Where They Are””***

**SSM08, Saturday 8:15am-9:45am, CB1-308**

As a digital humanities scholar and instructor, I have always struggled with knowing what, if any, rules I should make in my classroom about electronics usage such as cell phones, tablets, etc. A computer-mediated writing class I took in my doctoral studies with digital humanities scholar, Dr. Kristine Blair, led me to reevaluate the policies I have in my syllabi and enact in my courses when it comes to student usage of electronics. During the course I took with Dr. Blair, we were required to complete a technology literacy narrative using a digital tool. I chose to use the social media outlet Instagram to complete this assignment, and in completing this project and seeing the final product, I saw and understood the immense value of social media outlets and how they can be integral to helping students complete multimodal assignments in writing courses and beyond. I often had difficulty getting my students to focus in class when they were constantly looking at their phones, surfing the Internet on their computers, and playing games on their tablets. When I began implementing assignments and in-class activities that utilized the tools that students were already familiar with, they became more engaged, learning outcomes and course concepts were more easily grasped, and assignments were more approachable. In addition, as I delved further into my study of women’s, gender, and sexuality studies during my doctoral program, I saw the ways that queer theory provided a lens for which to understand this shift from the normative to the non-normative; instructors typically discourage students from using their phones and other electronics in class, but a queering of this norm and allowing students to harness the potential of these digital tools works toward helping students complete assignments that are more creative and rhetorically-aware. Drawing on work from multimodal and queer studies scholars like Claire Lutkewitte, Jonathan Alexander, and Jacqueline Rhodes, this roundtable starts with a discussion of my Instagram project and how I worked toward implementing social media outlets (like Facebook, Twitter, Instagram, Tumblr, etc.) in my classroom spaces. This will lead into a group discussion and brainstorming of the ways instructors can utilize these tools in the classroom to create activities, develop assignments, and queer the classroom experience to involve more digital tools to “meet students where they are.” Students already have knowledge of and an interest in these tools, so helping them understand that they are already composing using these methods can give them opportunities to create rich, multimodal work that takes some of the pressure away from completing academic work. This discussion will start with a discussion of writing studies but will be applicable to any discipline/classroom space.

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***Steven Lam and Arthi Krishnaswami, “Needs Mapping: A visualization technique to understand student needs and improve student success”***

**SSA17, Saturday 3:15pm-4:15pm, CB1-212**

We believe every student should have a Community of Trust, that extends beyond the school community. A community of trust is a network of relationships and agreements that facilitates the exchange of information about students among parents, families, schools, and related service providers. A strong community of trust can support students on a pathway to academic success and increase graduation rates. However, there are many equity challenges and instances of inaccessible support services for at-risk students in underserved neighborhoods, both in K-12 and higher education. These challenges threaten to prevent learners from achieving their dreams to attend and graduate from college. RyeCatcher has created a Needs Mapper Tool to help identify The Five Areas of Needs (academic, behavioral, social, emotional, and health and wellness) for a given learner population, in hopes of eliminating any barriers that can prevent student success.

In this workshop, participants learn how RyeCatcher’s Needs Mapper survey can identify specific risk factors -- such as anger management, trauma, gang-violence, dental/vision service, counseling -- and broader student support needs. Participants will complete a Needs Mapper survey on behalf of a representative student or family. Participants then play the role of school-site leader to review and visualize the data gathered, analyze trends, and create a strategic plan of services that leads to equitable access for the student. Participants then discuss the importance of student access to services and why preventative measures and strategic planning are important for student success.

Upon completing this session, participants will gain strategies including:

- Strategies for addressing the major struggles or challenges that are present for student access to services for first-generation college bound and at-risk students.
- Remediation strategies or services that would support the needs of first-generation college bound and at-risk students.
- How to visualize the information gathered in ways that educators can use to make data-driven decisions to improve student success.

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***Elisa Landaverde, “Hunting for the Tribune Collection”***

**DP01, Saturday 11:15am-12:15pm, VAB-104**

The Janet A. Ginsburg Chicago Tribune Collection is a digital collection of approximately 15,000 images on 5,500 pages of the Chicago Tribune newspaper, from the 1870s to 1980s. The collection has been open to the public since 2010 and is currently undergoing a series of updates. Our ultimate goal is to migrate the collection to a new website, in the meantime, we are working to have both the description and subject headings associated to images much more comprehensive. Although much of the work for the collection is focused on cleaning data, we believe there is a need to provide context as well. During this process, we have found the

collection a silent gold mine worthy of study for a variety of topics, particularly that of gender. Thus, a project that initially seemed quite straightforward, has turned into a data hunt and an interdisciplinary opportunity.

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***Connie Lester, "It's All in the Bag: Developing the BookBag Tool to Organize and Analyze Data and Create Narratives Onsite"***

**SSA03, Saturday 1:45pm-3:00pm, CB1-309**

Archival databates are static repositories for housing data. While useful to researchers, they require users to download images, documents and oral histories in order to analyze the data and develop a narrative. The Regional Initiative for Collecting Histories, Experiences, and Stories (RICHES) has developed digital tools to enable users to organize and analyze the data and begin the process of creating an interpretative framework onsite. The BookBag tool is useful for classroom use, for academic research, and to general reading audiences.

RICHES is an interdisciplinary, collaborative, academic-public, digital project that was founded in 2010. RICHES is funded through the University of Central Florida College of Arts and Humanities and the Office of Academic Affairs, internal grants, community grants (Florida High Tech Corridor Council and Winter Park Health Foundation) and grants through the National Endowment for the Humanities.

RICHES has two goals: 1) to serve as a model for documenting regional history, especially "hidden" history and culture, through an interactive database that draws from multiple repositories and personal collections, and 2) to develop new digital tools for historians. Omeka, is an open source data management software used in over 300 sites (including the Florida State Archives). RICHES MI is a graphical, map-driven interface that overlays the Omeka database and serves as a sensemaking system for historians by accessing co-located collections. a "sensemaking loop". Researchers using RICHES MI follow the "sensemaking loop," described by Pirolli and Card (2005), that models the process researchers use to develop theories and deep understanding of historical periods or events: searching and filtering, saving information found in their search, analyzing their findings and finally exhibiting their narratives. The RICHES team has developed two sensemaking tools: Connections and BookBag.

The BookBag tool has been available to users since the RMI site opened in 2012. Initially, registered users could save search items in the BookBag and create a photographic slide show. Additional refinements followed, and in the current iteration, the affordances of the BookBag include: allowing users to annotate individual saved items and organize their historical data into folders according to their research needs; visualizing saved items on a timeline and a map; browsing the Omeka archive from the BookBag view; suggesting new items for their BookBag based on the RICHES Connections algorithm; visualizing comparisons of topics and tags for saved items; and providing StoryBoard space to let users aggregate their thoughts into a narrative or interpretative analysis.

Peter Pirolli and Stuart Card, "The Sensemaking Process and Leverage Points for Analyst Technology as Identified Through Cognitive Task Analysis," <http://www.phibetaiota.net/wp-content/uploads/2014/12/Sensemaking-Process-Pirolli-and-Card.pdf>

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***Barbara Lewis, "One to Many: The Possible Worlds of Online Exhibits"***

**PP02, Saturday 11:15am-12:15pm, VAB-111**

The world of online exhibits is constantly changing. A few years ago, an online exhibit curator needed advanced HTML, CSS, and other website building skills or access to a web programmer in order to realize her/his vision. Omeka then entered our universe offering exhibit builders a content management system that included collection and item management tools for digital objects. Since then, new tools are cropping up every year and, like all resources, this makes it hard for the individual to keep track of all possibilities and determine which is best for her/his particular need.

Libraries have a history of providing the world with organized access to information resources and teaching information literacy skills. In today's world, librarians are also becoming resource organizers and providers for multimedia tools and are teaching digital literacy skills. At the University of South Florida, librarians work with faculty 1) to help them transform research papers into multimodal projects such as online exhibits and 2) to develop their own and their students' multimedia and digital literacy skills.

This session will explore different online applications that can be employed to deliver engaging and well-researched online exhibits and presentations that challenge the creativity of the curator. Specifically, I will demonstrate how I used several tools to build different versions of the same exhibit. I will discuss my use of these contrasting versions to illustrate to faculty and students how the same content can be presented in a variety of ways and invite group participation in evaluating the tools to determine which is the best resource for a given project. I will conclude with specific examples of projects and course assignments that were developed in collaboration with faculty, then open the discussion and encourage attendees to explore multimedia options for their teaching and research.

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***William Lewis, "Performativity 3.0: Data Role-Play and the Politics of Post-Digital Identity"***

**FSM08, Friday 11:15am-12:15pm, CB1-120**

21st-century daily life is saturated by pervasive connections to media information delivered via technological interface with the political and aesthetic capacity to reconfigure the very notion of human subjectivity, altering the performance of the self via media performativity. Media performativity refers to a reflexive "staging of oneself" through an embodied interfacing with the "materiality (ontology) and mediality (function)" of media delivery systems augmenting modes of perception (Kattenbelt 2010). This notion of media performativity also correlates with paradigms of the "postdigital" (Causey 2016) and "mediated constructions of social reality"



(Couldry and Hepp 2017). This talk explores the implications of media performativity on perception in relation to media ecologies. Katherine Hayles posthuman concept of technogenesis – where constructions of perception and meaning making evolve in tandem with communications technologies – alongside Mark Hansen’s reading of “superjective subjectivity” – where human/media ecologies reconfigure the notion of agency and systems of consciousness – are used to discuss Blast Theory’s app based performance project Karen. Karen is a durational smartphone app-based interactive narrative/performance that requires its user/spectator to input data in the form of personal psychological assessments to craft the direction of the story. By exploring the way this digital interaction operates, the social and cognitive impact of data mining is foregrounded allowing its user a greater understanding of the implications of “smart” technologies on the formation of the posthuman self. Expanding on this understanding introduces potential strategies contemporary media users (virtually everyone) can use to subvert the subjective determination of big data on our daily lives.

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*Dallas Liddle, “Textual analysis and the hard problem of interdisciplinary ‘information’”*

**PP12, Saturday 11:15am-12:15pm, VAB-111**

Humanists and information technologists currently define “information” in different and largely incommensurable ways. For humanists information is qualitative and subjective; it can be interpreted but not objectively measured. Among computer and communications engineers who employ mathematical Information Theory, however, the term information means “reduction in uncertainty,” a quantity measurable using the statistics of probability and useful for improving the technical efficiency of communications systems. For at least 50 years engineers and humanists have handled this conflict in terminology by treating the opposing discipline’s definition as an unfortunate (or irritating) irrelevance. Information Theory’s founder Claude Shannon wrote in a seminal paper that “semantic aspects of communication” were “irrelevant to the engineering problem,” while scholars from Walter Ong to N. Katherine Hayles have held that statistical information measures of texts have no relationship to their literary meaning or value.

A 2016 finding by Stanford researchers of apparently significant correlation between the information-theoretical “redundancy” of 19th-century novels and those novels’ canonical reputation is therefore a striking anomaly. Redundancy, a statistical attribute of all forms of code, should have no relationship to the complex contingent judgments that shape literary reputations. The current project therefore set out to confirm or refute the Stanford results by independently testing the relationship between canonicity and information density in novelistic texts. Because Stanford Literary Lab Pamphlet #11 did not describe the original experiment’s methodology closely enough to permit direct replication, “off the shelf” algorithms were used (with technical help and guidance from a HathiTrust Advanced Collaborative Support grant) to estimate information density in texts within large historical corpora, including the complete novels of both Anthony Trollope and Sir Walter Scott. The resulting visualizations partly supported and partly did not support the Stanford results. While information density in Scott and Trollope did alter non-randomly over their careers (to significant P values), the variance did not correspond only to the canonical reputation of the texts; the variable that more consistently corresponded to higher statistical information density was time taken for composition. This suggested that

composition time might be a confounding variable, so a follow-up experiment ""distant read"" the largest readily available corpus of 19th-century prose texts composed under verifiably stringent time constraints, the Parliamentary debate transcripts in Hansard's 1st and 2nd series, composed to tight nightly deadlines by newspaper reporters. A visualization of 423 further data points--representing millions of words of text--confirms a relationship between writer time-on-task and mathematically measurable information density. Over decades of practice, the more time-constrained the newspaper reporters, the less statistically information-dense the transcript text they produced. Although the exact mechanism of their connection remains unclear, mathematical information and humanist information may be related after all.

This poster is intended to engage three ""Possible Worlds"" conference themes. It focuses on a particularly difficult hard problem within Digital Humanities, uses multiple visualizations to present and analyze its data, and intervenes in a significant interdisciplinarity debate over analytical and interpretive methodology.

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***Sergio Loza and Angelica Amezcua, "A Digital Module on Critical Language Awareness: Resistance and Social Justice in the Classroom"***

**SSM09, Saturday 10:00am-11:00am, CB1-307**

Despite Spanish being the second most spoken language in the U.S., its speakers often face hegemonic language ideologies. Moreover, it is vital for Spanish heritage language instructors to address these socio-political topics embedded within the heritage language itself. Spanish heritage students are speakers that were raised or born with an exposure to this language normally starting from birth (Valdés, 2001). Spanish is often relegated to a subordinate status in American society. Both within institutions and society, English monolingualism is often perceived as the national norm. To this effect, it is often the case that Spanish as a minority language is impacted so that it is lost among and within generations. This is primarily due to the implementation of educational policies that, not only target bilingualism, but also contribute to the devaluation and marginalization of Spanish. Therefore, as educators and speakers of Spanish it is vital to challenge the devaluation and marginalization of Spanish, and one way to accomplish this is through incorporating critical language awareness in heritage language pedagogy. In heritage language pedagogy and through critical language pedagogical framework, the classroom should serve as socio-political space to bring the students' and communities' experiences to the center of the classroom (Leeman, 2005). This presentation focuses on the different ways of implementing media in a Spanish heritage language classroom to develop students' critical language awareness. This is achieved via an online module that introduces real-world examples of the consequences of language subordination with the goal of exposing students to critical thinking of hegemonic ideologies. This module is divided in four parts: 1) English positioned as the prestige language, 2) monolingualism presented as the "norm," 3) the societal impact of the classification of "minority languages" and 4) linguistic prejudice and subordination. In doing so, this module contributes to students becoming agents and critical thinkers of language in society who can deconstruct, challenge, and advocate for the validation of Spanish in the U.S.

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## M

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*Julia Madsen and Jayne Butler, “Bentham’s Technological Specters”*

**MA07, Friday-Saturday at 3:30pm, VAB-108**

Jayne Butler and I’s collaborative projection mapping installation, “‘Visibility is a Trap:’ Bentham’s Technological Specters,” presents and problematizes the complex and trans-historic relationship between technological surveillance and utilitarian philosopher Jeremy Bentham’s Panopticon. In *Discipline and Punish* Michel Foucault famously describes the architectural design of Bentham’s Panopticon and its powers of surveillance in which the subject is constantly visible. The Panoptic gaze individualizes the subjects, and consequently they begin to watch themselves. Numerous scholars have noted the way in which the individuation, estrangement, isolation, and visibility inherent in the design of the Panopticon mirrors the proliferation of technological surveillance. The Panopticon has indeed become an icon for the proliferation of state surveillance broadly speaking. While the gaze of electronic state surveillance has become increasingly oppressive in its normalization, it is clear that most Americans are compelled to defer to technology for convenience. This is problematic for numerous reasons, and questions arise as to who, how, and even if America can resolve the inequality and oppression inherent in surveillance. Our installment investigates possible solutions and modes of privacy, ultimately drawing on surveillance’s dual function of capture and flight. Unlike the Panoptic gaze, contemporary technological surveillance cannot capture, know, or see everything. Our installation ultimately celebrates the gaps inherent in technological surveillance as forms of encryption by which one might flee or escape surveillance’s looming totalization of control.

In our installation, we projection map videos and images into laser cut vector images, creating a narrative between the Panopticon and the proliferation of technological devices. You can see this demonstrated in the documentation video of an iteration of this project from February 2017—this documentation video is currently on Vimeo at <https://vimeo.com/213554917>. Our projection mapping installment would necessitate dimly lit white wall space, extension cords, and outlet surge protector power strips. In the event that our proposal is accepted, we would bring our own projectors and computers installed with the necessary projection mapping software.

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*James Malazita, “Engines of Power: Anti-Queer Ontologies in Simulation Software”*

**FSM06, Friday 11:15am-12:15pm, CB1-117**

Game engine software is now widely used as a simulation and assessment tool in military, governmental, and scientific organizations. While humanities and Science and Technology Studies scholarship has long examined how political problems are understood “with and through” a host of texts and technologies, there is little work investigating how computational media frame political action through gaming and simulation platforms, and how queer ontologies and subjectivities are impacted via their translation into these platforms. Queer Digital Humanities projects are being developed by a host of persons and institutions; however, the

specific ways in which game engines—the software environments that underpin digital game design—enact practices of “being in the world” can serve to undermine the radical potential of these projects. Through a “Critical Platform Studies” analysis, this talk will trace the design of BioShock Infinite, a triple-A commercial game with queer aspirations that was developed using the Unreal Engine. I will show how these queer aspirations were compromised due in part to Unreal’s historical ties with the military-entertainment complex and the taxonomic nature of object-oriented programming embedded within new media and game development software.

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*Zachary Mandell, “Automated Technology and the Trouble with “Post-Humanism”*

**FSM07, Friday 11:15am-12:15pm, CB1-212**

Using anti-humanist philosophers like Martin Heidegger and Michel Foucault, I reveal the corrupt construction of humanism by the Romans and the marked difference in outcomes between the Romans and the ancient Greeks they borrow from. This paper seeks to problematize conclusions by some of the major Humanist philosophers like Rene Descartes, Immanuel Kant, and Friedrich Nietzsche and their relationships to our contemporary anxiety around technology. I argue that concepts like subjectivity, dualism, transcendental idealism, and the will to power have evoked our fears in automated technology that uses machine learning methods modeled by human culture. This paper reveals the foundation of Western ethics and their relationship to human anxiety over the application of automated technology. I reveal the underlying power dynamics constructed by the humanist philosophers and their implications for human-robot interactions. Further, I will provide an alternative ethics constructed by Post-Humanist theorists who provide a line of escape from a Latin-based humanist framework through an alternative ethic that adapts ancient Greek attitudes. I argue that the Roman attitude of control and domination have founded our fears on a technology that models itself after our own attitudes and that only by emphasizing a need for an ethic that nurtures emergence and spontaneity can we avoid confinement in this older system of domination. In order to prove the difference between the Roman philosophy and the Greek’s, I will rely on an etymological analysis to show how the Latin construction of order alters the definitions constructed by the Greeks and how those definitions implicate the role of power. Further, I connect these Latin concepts to the philosophies proposed by the aforementioned Humanist philosophers and how the outcomes of those philosophies reinforce the Roman construction of power dynamics. I then critically analyze the consequences of those power dynamics through a lens of Techno-Nihilism to reveal the roots of human anxiety in the face of automated technology. Finally, I reveal Post-Humanist concepts that explicitly corrupt the Humanists’ concepts to allow for a more co-existent environment for humanity and automated technology to live harmoniously. The central concern of this research is to persuade readers that the practice of domination for the of controlling one’s environment, reinforced by Western cultural attitudes, is deceptive and enables far more destructive consequences than a willingness to adapt and alter this system of order to the needs of the environment. By producing technology that automatically reproduces these actions, the anxiety over the destruction of environment for the purposes of control and reliability are almost guaranteed. Without lines of escape, we are teaching our technology that reliability is more important than spontaneity. As a consequence, innovation will become incestuous by relying on a mono-culture to produce new techniques. Though Post-Humanism is not a utopian panacea, it

does enable lines of escape from current attitudes that are not prepared to open to new definitions. It is the flexibility granted through those lines of escape that will enable Western culture to grow and innovate.

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***Austin Mason and Lydia Symchych, “Witness to the Revolution: Experiencing the Boston Massacre in 3D”***

**MA20, Friday-Saturday at 3:30pm, VAB-213B**

We would like to propose a media arts presentation on a proof-of-concept educational game built as a partnership between Carleton College undergraduate students and the Old State House museum in Boston. “Witness to the Revolution” is an immersive, interactive 3d experience of the 1770 Boston Massacre. Based on original historical research, the game allows players to digitally experience the eighteenth-century city while exploring the “hard problems” of settling on a singular truth about the past.

The Boston Massacre is often considered an early precursor of the American Revolution. When British troops shot Boston civilians in the street in March of 1770, both British Army officials and radical Sons of Liberty like Sam Adams and Paul Revere immediately seized on the incident for propaganda purposes. Both sides gathered depositions shaped to demonstrate that the other side had provoked the shooting. These depositions are so contradictory that no one – either contemporaries or later historians – have ever settled on a single narrative of the event.

“Witness to the Revolution” is a geographically accurate 3D serious gaming experience — built using GIS mapping software, procedural modeling techniques, and the Unity 3D game engine — that makes a virtue of this contradictory evidence. Players collect depositions from witnesses and must assess the value of the deposition, based on their appraisal of the witness’ reliability, social interactions, and coherence. As the player is sent on quests throughout eighteenth century Boston to find new witnesses, he or she experiences the small scale and local nature of the colonial town. Once the player has amassed a sufficient number of depositions and noted which aspects of the testimony seem reliable, the player returns to the site in front of the Town House (now the Old State House Museum) to see one possible reconstruction of the Boston Massacre that plays out in accordance with the story that the player has just constructed. Different depositions and different assessments of the evidence will produce different versions of the Boston Massacre, reinforcing the lack of historical consensus about what really happened.

The Old State House museum is the historic site on the Freedom Trail primarily responsible for the interpretation of the Boston Massacre. Once the game is complete, the Old State House has several ideas for how they plan to use it both within and outside of the museum. At the moment, the museum is able to show visitors the contradictory evidence as text, but has only a single film that reconstructs the shooting from a single (if confused) perspective. This game will allow their visitors to experience the hard problems of interpreting the past. Moreover, the museum hopes to be able to use the game as preparation for school visits, allowing Boston public school children to grapple first with the difficulties of evidence before they come to the museum.

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*Dan Martin, "The Invisible Labor in Digital Collaborations"*

**SSA01, Saturday 1:45pm-3:00pm, CB1-318**

In *Net Smart*, Howard Rheingold highlights several new literacies that are important for interacting in with digital writing and media environments (5). His definition for collaboration literacy can help expose more fully how invisible labor works in digital collaborations. Rheingold mentions that coordination, cooperation, and collaboration are three symbiotic facets of group work that are important for digital collaborations, and they require a significant amount of hidden labor that goes unnoticed. Rheingold contends that coordination "requires all involved parties share information and modify their activities for mutual benefit" (154). This requirement for successful group work asks group members to give up power and control over certain aspects of the project and to learn other aspects of the project they may not be familiar with. This can create additional stresses and tensions to manage.

Requiring other members to learn information out of a larger, more structured, context can be difficult and frustrating. Asking group members to relinquish authority or power over ideas or areas of expertise requires a rhetorical negotiation process that is complicated and laborious. Cooperation requires an even larger "amount of commitment and risk . . . than coordination" because cooperation requires everyone to meet common goals and to move away from "self-interests" (Rheingold 154). The work that goes into convincing group members to abandon self-interest and to continually keep the group goals and objectives at the forefront can be extremely tedious and time consuming. This also is a task that must be rhetorically negotiated and managed throughout the project and not just at one time or point in the project. The third facet is the actual collaboration. This is the "collective action" taken to complete a task, and this collective action is based on how well coordination and cooperation are managed.

There is a significant amount of hidden labor taking place during digital collaborations that needs to be drawn out and accounted for. My presentation examines how students managed hidden labor in a website collaboration project I require in an upper division Writing in Digital Environments course. This assignment asks students from different disciplines (some of these disciplines are IT, Writing and Rhetoric, Advertising and PR, and Film) to interact, collaborate, and create a website resource for digital writing environments that requires them write code and text, and to make videos, infographics, charts, graphs, and images. The questions driving this research project and presentation are where does invisible work occur in digital collaborations? Why did it occur? What work went unnoticed and why? For this presentation, I surveyed students from two Writing in Digital Environments courses on invisible labor in their group projects, and this presentation explores the results of this survey in relation to the research I found on hidden labor and digital collaboration.

***Barry Mauer and David Staley, “A Digital Graveyard and Monument to Lost Data”***

**FSA06, Friday 1:45pm-3:15pm, CB1-107**

As our society shifts its archival media from print to digital, an unintended consequence results; we lose a great amount of data. The effects of data loss can be profound; without access to vital data, our access to history may be severely diminished. Data loss threatens to undermine individual lives and major institutions. The project described here — the monument to lost data and its accompanying digital graveyard — is relevant to those cases in which data cannot be recovered and must be considered lost. In these cases, it is appropriate and healthy to embrace mourning, which is the process whereby one achieves a measure of detachment from a lost person or object. The monument to lost data foregrounds critical reflection in the mourning process and to recognize data loss as a collective experience and not just a personal one.

The proposal for this monument recognizes lost data not as an accident, an avoidable mistake, but as an unavoidable loss that we may choose to designate as a sacrifice and that we will see this sacrifice as a price we pay for our collective values and behaviors. We might then choose to reconsider the wisdom of our collective values and behaviors in relation to data storage.

Monumentality does not seek ways to avoid loss, though it has no quarrel with rationalist efforts to reduce or eliminate data loss. Monumentality aims to represent the values for which the losses occurred. Values are determined by the price we are willing to pay to sustain our behaviors. What values might be honored by data loss? A provisional answer: we suffer data loss because our society demands progress, which we define as increased efficiency and storage capacity. Efficiency and capacity are values for which we are willing to pay.

Our roundtable will discuss ways of visualizing lost data, particularly as it affects scholars, in terms of its quantity, its quality, and its impact.

What does data rot look like? Staley is interested in data visualization, and has recently begun to create physical objects that visualize humanistic data (see, for example, FHQ III: a 3-D printed data sculpture of the Florida Historical Quarterly, currently on permanent display at the University of Central Florida). He is at work on a monumental installation called “Leaves of History,” a large-scale visualization of the entire run of the American Historical Review. Those projects are monuments to big data: in this panel, Staley will present preliminary designs for a “monument to lost data,” a large-scale visualization of patterns of absence in data. If Stephen Ramsay has argued “in praise of pattern” as a key feature of visualization in the digital humanities, the designs presented at this panel will “commemorate data voids.”

***Clayton McCarl, Kathlina Brady, Aislinn Kelly, Anne Pfister, Julia Rivera-Whalen and Dave Wilson, “Building an Interdisciplinary DH Community at the University of North Florida”***

**FSM11, Friday 11:15am-12:15pm, PSY-226**

At this session, we will address the conference theme of “interdisciplinary goals and conversations in digital humanities” by reviewing the efforts underway since 2015 to build a campus-wide Digital Humanities community at the University of North Florida. Clayton McCarl, interim chair of the UNF Digital Humanities Initiative, will explain how the group was formed, describe our current structure, and briefly describe our plans for the future. Laura Heffernan, chair of the DHI’s curriculum committee, will describe the creation and implementation of our new minor in Digital Humanities (effective Fall 2017). Deb Miller, director, Center for Instruction & Research Technology (CIRT), will report on our other major achievement to date, our annual Digital Projects Showcase, and will discuss the role that CIRT plays in supporting the DHI and its projects. Anne Pfister will consider the emphasis that the DHI places on involving undergraduate students in hands-on research, both within and beyond the classroom. Students Kathlina Brady, Aislinn Kelly, and Julia Rivera-Whalen will then discuss their work on DHI affiliate projects.

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***Lauren Melendez and Mike Rifino, “New Majority Student Success: Fostering Connection, Renewal, and Leadership through Peer Mentoring”***

**PP07, Saturday 11:15am-12:15pm, VAB-111**

When students feel connected to their college and their peers, they are more likely to succeed academically. However, vast commuter university systems, like City University of New York (CUNY), can leave students feeling alienated. To promote student success, the Futures Initiative organized and implemented a multi-layered peer mentoring program that stretches across CUNY’s 24 colleges. The program is funded with the generous support of the Teagle Foundation.

The Futures Initiative Peer Mentoring Program embodies the mission of advancing greater equity and innovation in higher education that reconnects liberal arts teaching and learning. Undergraduates learn to mentor one another while also learning and practicing transferable skills that contribute to their academic success and their lives outside the classroom: collaboration, leadership, project management, technology, time management, community-building, and organizational skills. This project draws on innovative student-centered pedagogies for creating an inclusive experience across CUNY’s diverse community colleges, senior colleges, and graduate programs. The poster session will focus on the structure and outcomes of three key components:

1. A series of informal gatherings paired with digital tools to facilitate discussion spaces, allowing anyone to contribute to the ongoing conversation.



2. The success of the undergraduates' activities, including class visits on respective campuses and sharing resources to promote student success.
3. Training the most engaged and motivated undergraduates to become leaders for the following year's students, helping future CUNY undergraduate students to succeed.

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*Susan M. Merriam and Gretta Tritch Roman, "Humanities in the Lab: Experimenting with Local History"*

**FSA11, Friday 3:30pm-4:30pm, PSY-106**

This project demonstration centers on the ethos and work of Bard College's Digital History Lab (<https://eh.bard.edu/dhl/>), founded under the auspices of Bard's Experimental Humanities Program in 2016 with the support of a Mellon Foundation Digital Humanities grant. The lab serves a two-fold purpose. First, it develops interactive digital projects based on the history of Dutchess, Columbia, Ulster, and Greene Counties in upstate New York by working with a range of constituencies, including local residents and historians, archivists, librarians, and Bard faculty, staff, and students across disciplines. Second, the lab seeks and promotes projects that welcome the local community to design research questions, work in new ways with the college, and tell alternative histories. By inviting local communities to contribute to project development and planning, the lab actively nurtures new forms of community and community engagement. This ethos is fundamentally shaped by a traditional understanding of the humanities, which encourages a spirit of inquiry, experimentation, and openness. The integration of the community into these academic processes not only promotes personal investment in the work of the lab from outside the college but also proves to be mutually beneficial to the students in gaining new perspectives on their place in this local history.

Additionally, and equally important, the lab is especially attentive to histories and communities that have been understudied relative to some of the more famous historic sites in the Hudson Valley. Lab projects focused on the culture and economic history of local apple farms, the documentation of a retirement-home cemetery near the campus, and a stretch of road running from Bard to a prison in which the college runs a degree program each enable the lab to uniquely illuminate aspects of place and experience that have impacted a range of constituencies, thus creating what might be termed a "people's history." An important aspect of the lab is to privilege community-sourcing of histories, for instance the more traditional collection of oral histories as well as experimentations in artifact documentation with a "mobile history van" and an interactive digital tool to populate historic maps with the research conducted by individuals currently living in these landscapes. Because the organization of this humanities lab allows for a number of projects to be in production simultaneously, it accommodates the natural intersections of topics and methods to inform the work of the lab. This project demonstration will discuss these projects in the context of our larger aims for the lab and will welcome a discussion about the relationship of the academy and its neighbors.

***Jennifer Miller and Stephanie Vie, “Ribbon Cutting: A Game for Breast Cancer Awareness”***

**SSM12, Saturday 10:00am-11:00am, PSY-228B**

October is Breast Cancer Awareness Month. All year, but peaking in October, individuals, organizations, and corporations appropriate the pink ribbon symbol to engage with the breast cancer cause. The symbol has become increasingly ubiquitous, and the general consensus is that it represents awareness. However, awareness is a generic term representing a myriad of socially constructed concepts, most notably health and fundraising.

Ribbon Cutting is a digital Twine game that seeks to elucidate the hegemonic meanings of the pink ribbon, while simultaneously challenging and supplementing them. The non-linear game playfully builds from viewing the pink ribbon itself as a meme (Dawkins, 1976; Shifman, 2014), or cultural replicator; a genre (Wiggins & Bowers, 2015), or format for entry into a conversation; and an immutable mobile (Potts, 2014) organizing dialogue. From this theoretical lens, the game furthermore leverages the genre of memetics and its inherent irony to gradually and humorously move players from dominant views on health philanthropy to supplemental directions. Indeed, Ribbon Cutting seeks to defamiliarize or highlight the implicit entanglement of actors and belief systems underlying the cause.

Awareness ribbons serve as powerful symbolic containers organizing semiotic systems of visual simulacra or signs into an easily accepted narrative (Baudrillard, 1994). Typically, awareness ribbons representing causes function as virals (Shifman, 2014), or packets of information shared as intended by an original author. Ribbon Cutting, as an interactive game, unpacks the semiotic signs that collectively function in constructing the complex breast cancer narrative that currently traverses society as a viral message. These simulacra function in a system to direct two dominant breast cancer simulations: individual health ideals and collective directed philanthropy (fundraising).

Ultimately, Ribbon Cutting boldly advocates for a new paradigm (Kuhn, 1970) in health philanthropy that prioritizes grassroots digital citizens’ networked activity over fundraising as the currency of power and change. Our aim with Ribbon Cutting is to demonstrate how both collective non-profit organizations and individual citizens may leverage the affordances of memes and games to expand digital citizenship beyond virality: fostering participatory culture and dialogue. Ribbon Cutting exhibits a digital process through which citizens’ may be guided from hegemonic beliefs about causes to subtly and personally challenge and enhance directions for causes. Ribbon Cutting, albeit about breast cancer, showcases a process and approach that has the potential to impact any of the causes that digital citizens deem important presently or in the future.

Visit the exhibit at: <http://www.ribboncutting.org>

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***Kristin Miller, “No Place Like Home”***

**SSA07, Saturday 1:45pm-3:00pm, CB1-105**

No Place Like Home is both a community-initiated and student-engaged research endeavor and a web-based digital humanities/social sciences project; we seek to expand the possibilities of visualizing results, communicating framing ideas, and using narrative and animation in our exploration of the meaning of home and community. No Place Like Home emerged out of two ongoing research initiatives at the University of California Santa Cruz: Critical Sustainabilities, led by Miriam Greenberg, and Working for Dignity, led by Steve McKay. These projects arrived at the importance of affordable housing via issues of sustainability and labor, respectively. The university's surrounding community of Santa Cruz has the highest cost of living of any city of its size in the US, and growing pressure on its housing market from the rapid gentrification of the neighboring Bay Area and Silicon Valley, as well as from the lingering effects of the financial crisis. With significant student, immigrant, transient, and homeless populations, Santa Cruz serves as a microcosm of the national crises of rent, eviction, and urban change; the survey results and oral histories gathered locally by teams of student researchers address questions of belonging and the maintenance of community. No Place Like Home launched in Fall 2015 to research and represent these experiences and impacts, as well as to explore potential responses. Beginning in Summer 2016, I joined the research team as Web Project Lead, helping to conceptualize and design a platform that would be public-facing and capable of presenting our results to a variety of audiences. One of the foremost considerations at this stage was that the project be entirely bilingual in English and Spanish, to properly serve as a resource to Santa Cruz residents most affected by the crisis. This first stage also includes data visualization of crucial survey findings, intended to convey the level of rent burden, overcrowding, and other issues facing tenants in Santa Cruz. Later phases of the project will add photo and video histories, animation, and multiple paths of navigation that interweave in a rich consideration of what “home” means in a community in crisis.

[noplacelikehomeucsc.org](http://noplacelikehomeucsc.org)  
[critical-sustainabilities.ucsc.edu](http://critical-sustainabilities.ucsc.edu)  
[workingfordignity.ucsc.edu](http://workingfordignity.ucsc.edu)

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***Laura Moeller, “Wayfarer’s Song”***

**MA04, Friday-Saturday at 3:30pm, VAB-213B**

“Wayfarer’s Song” is a generative poem in Villanelle form that randomly selects its lines from a set of pre-composed verses and displays them at an interval of one second. The poem refreshes every thirty seconds.

The randomization algorithm underlying “Wayfarer’s Song” stands in contrast with the poetic form of Villanelle, which follows a strict poetic pattern and is stylistically characterized by repetition and even flow. Katherine Hayles has argued that contemporary literature and textual bodies in the age of information technology are characterized by “the interplay of pattern and randomness.” “Wayfarer’s Song” exemplifies this dialectic by mashing literary form (pattern) and coded algorithms (randomness). The piece shows how pattern and randomness “contribute to the flow of information through the system,” offering scholars in the digital humanities a lens to interrogate the intersections between code and poetry.

Thematically, “Wayfarer’s Song” tells the humorous and melancholic story of an encounter between a first-person speaker and the wayfarer. The wayfarer appears as one out of five fictional characters introduced in the first line. Each iteration of the poem reveals nuances of the wayfarer’s personality and new aspects of his relationship with the narrator. The dynamic display creates a sense of movement and restlessness, which is enhanced by the poem’s rhyme scheme, meter, and cadence.

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***Rachel Molko, “Tomi Lahren: White Power Barbie”***

**SSA04, Saturday 1:45pm-3:00pm, CB1-308**

Tomi Lahren is an American television and online video host, and a conservative political commentator; she currently hosts Tomi for TheBlaze. By operating with a radical feminist lens as well as a cultural feminist perspective, this critical rhetorical analysis of Tomi Lahren as a public figure notes that she presents herself as a preferred blatant representation of patriarchal norms. Although she has been called an anti-feminist who admires strong women, she does not embody the mannerisms or identity of an empowered woman (whether consciously or subconsciously). It is the suspicion of the researcher that Tomi has been conditioned to believe that she is not an oppressed person if she truly believes in and supports patriarchal values. Through an exploration of her social-media presence, the researcher traces the way Tomi reinforces patriarchal values in order to gain power, and in turn, perpetuates the oppression of underrepresented populations.

***Michelle Morales, “Diagnosing Depression: Building an Open-Source Tool for Mental Health”***

**SSM09, Saturday 10:00am-11:00am, CB1-307**

Developing an easy-to-use open-source tool to support the timely and accurate diagnosis of depression may lead to a significant increase in appropriate treatment, particularly in regions underserved by health care. Through my work on OpenMM, an open-source tool, I will show how multimodal feature analysis can complement advances in natural language processing and human-computer interaction in order to improve the likelihood of successful diagnosis and treatment.

Depression is a serious mental health issue that affects millions of people globally. The World Health Organization estimates that by the year 2020, depression will be the second largest cause of burden of disease worldwide. Due to the variation in how depression presents itself within each person, it is difficult and time-consuming to diagnose. Since diagnosis often relies on a clinician's assessment, it is also subjective. Moreover, many under-served regions have severe shortages of clinicians who can make the diagnosis. Even in areas with well-developed health systems, less than half of those suffering from depression receive treatment. Given advancements in hardware and software, coupled with the explosion of smartphone use, possible health care solutions have begun to change and interest in developing technologies to assess mental health has grown.

Researchers in natural language processing and human-computer interaction have made significant progress in building systems to automatically detect depression, but many challenges remain. One major challenge is determining which features, from which modalities, are most successful in training an algorithm to make a correct depression prediction. In an ideal world, researchers would provide the machine with the same streams information a clinician receives, e.g. multimodal features (video, audio, and language). However, multimodal features are extremely time intensive to engineer as they involve multiple data sources as well as expertise across modalities.

In order to facilitate and promote multimodal research in computing and mental health, I present OpenMM, an open-source tool for multimodal feature extraction, which is available for download (<https://github.com/michellemorales/OpenMM>). This demo will outline OpenMM describing each of its components in depth. The demo will walk through each modality (video, audio, and text), explaining how OpenMM analyzes and extracts meaningful features from each data stream. The demo will also explain how to download, install, and run the tool. Lastly, I will show how OpenMM can be used to build a system to detect depression as well as highlight our system performance, which is 76% accurate in detecting depression.

***Sarah Moxy Moczygemba and Melissa Jerome, "Chronicling America-Open Access Digital Newspapers"***

**PP08, Saturday 11:15am-12:15pm, VAB-111**

The University of Florida is dedicated to fostering digitization projects with the intention of creating open access archives. One such project at UF is the Florida and Puerto Rico Digital Newspaper Project which is funded by the NEH and housed at the Library of Congress on the site [www.chroniclingamerica.loc.gov](http://www.chroniclingamerica.loc.gov), as well as in the University of Florida Digital Collections. The goal of this project is to digitize historical newspapers from 1690-1963 in order to preserve their content, make them more broadly accessible, and encourage their widespread use.

Our poster is designed to inform teachers, librarians, and other education professionals about the availability of this open access digital resource. We hope to encourage HASTAC participants to include Chronicling America content on syllabi and use it for their own projects across a variety of disciplines. In addition to providing information about Chronicling America, we will help participants learn how to navigate the site so that they leave the session confident in their ability to use this platform. Discussing this database will also allow for conversations related to issues of access and equity in regards to digital resources, which will involve clarifying misconceptions about copyright, historic newspapers, and the digitization process to help users understand the select availability of historic newspaper content and the need for public support for open access digitization.

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***David Morton, "Methods of Integrating Social Media Platforms and Critical Media Studies into Undergraduate History Classes"***

**FSM08, Friday 11:15am-12:15pm, CB1-120**

As a digital native, my love of history manifested itself early on through the consumption of a mixture of documentary programming, real-time strategy computer games, and works of historical fiction films and novels. As a relatively new instructor with students less than a decade younger than myself, such interests offer a great advantage. Over the last three years I set out to engage in a variety of new approaches toward allowing my students to engage with broader historic questions in a manner that applies Henry Jenkins' concept of developing a ""participatory culture in the classroom.""

In addition to applying aspects of documentary film, gaming, and critical media analysis that I am particularly drawn too, I decided to integrate the use of these tools in the classroom even further by requiring my students to establish a Twitter handle where they are asked to submit live commentary during lectures and homework assignments. Twitter is used as a platform for students to share articles and experiences (museum visits, historic site tours, family history, etc.) relevant to the class discussion. Students are also expected to create a personal blog from sites such as Wordpress or Tumblr, where each week they are assigned to write a critical review of a selected piece of media, which include a selection of short articles, news clips, documentary films, and historic fiction television programs or films. The questions raised in these assignments

follow the methodological questions Robert Rosenstone addresses in *History on Film/Film on History* (2006) such as, “How do you tell the past? How do you render that vanished world of events and people in the present? How can we (try to) the understand human generations that came before us?”

The selected subjects range from documentary productions or news report on a relevant current event/ongoing social or political issue. I next ask students to critically dissect the selected media for the quality of information it presents, they are asked to pay close attention to author bias, attention to detail, and factual accuracy. In Andre Bazin’s “Adaptation, or the Cinema as Digest” he argues that “adaptation is aesthetically justified, independent of its pedagogical and social value.” This is a concept that is closely applied in the requirements for student’s critical reviews. Instead of simply asking students to assess the historic accuracy their selected work of fiction, they are instead expected to engage with the adaptive choices made by the author, filmmaker, or performer and provide a commentary on these identified choices.

Through assignments such as these, my students have in each successive semester demonstrated an enthusiastic and integrated engagement with a broad range of social, political, cultural, and historical topics. As the digital humanities continues to develop as a field, especially in the current post-truth climate we exist in, a student’s ability to intelligently and capably address current event controversies through a critical lens. Ultimately this skill set may perhaps be the most valuable tool instructors in the digital humanities can offer their students in the years to come. David Morton, “Methods of Integrating Social Media Platforms and Critical Media Studies into Undergraduate History Classes”

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***Matthew Mosher, "If These Walls Could Speak"***

**MA09, Friday-Saturday at 3:30pm, VAB-108**

If These Walls Could Speak provides an alternative memory storage system using tangible objects and audio tracks versus the written words. Using river rocks as a memory token, a user can listen to past audio memories stored in the stones and record their own new ones. This piece explores new forms in tangible memory collection by allowing users to store their memories in a physical object. In this way, the project contributes to the development of ubiquitous tagging and electronic literature by providing an aide for sharing and preserving stories.

If These Walls Could Speak creates a non-linear memory storage system from a collection of rocks, where each stone can recall an audio history of its significance to its collector. Unlike a traditional diary, If These Walls Could Speak is organized by objects versus chronology. This allows people to quickly jump to the story they would like to hear by selecting the rock associated with that memory. In doing so, If These Walls Could Speak creates a ready-to hand tangible user interface devoid of graphics and screens, while relying on touch and hearing for interaction. This conceals the technical components that make it work. With this interface users can preserve their memories for friends and family.

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***Eric Murnane, "Surrealist (video) Games"***

**FSM06, Friday 11:15am-12:15pm, CB1-117**

Perhaps one of the biggest strengths of as well as challenges in the digital humanities is its interdisciplinary nature. The numerous sub-fields which have risen from the larger umbrella of



DH have flourished due to this lack of constraints. Game studies, for example, developed from a fusion of principles in digital media, literature, and software engineering. However, as the field matures and its corpus of scholarship grows, scholars in the field are increasingly pushed toward a more rigid structure of disciplinarity. In my proposed soapbox talk, I will argue for maintaining a more transdisciplinary framework within the study of games. To demonstrate this, I will discuss the combination of Surrealism and video games as a means of discovery. The two principle points of entry for this talk are Surrealist play and Surrealist design. In both cases, the Surrealist Game, “Exquisite Corpse,” will be the method which informs my approach. In the case of Surrealist play, I will discuss my own experience of combining details from unrelated quests in games to gain new understandings of the gameworld to which a player visits. In games with an open play structure, there is often the feeling that once a quest or related string of quests is finished, the player never needs to worry about those events again. This is especially true with the side quest, little diversions that do not affect the overall narrative of the game in any significant way. By bringing the Exquisite Corpse to these games, I will showcase how the player’s understanding of interactions can be shifted with the minor adjustment of playing as though these individual micro-narratives are connected. On the other side of this discussion is Surrealist design which brings elements of chance to the design process in order to create moments of surprise and delight in the finished project of a game. I will demonstrate how the Exquisite Corpse can be brought to design decisions in the more traditional sense (through selection and cut-up) as well as how this element can be replicated in the design through the careful addition of randomness in the actual code. Using the Unity Engine, I will showcase examples of how this influences my own work in both the scripting and finished product. At its core, the principles of Surrealist (video) Games demonstrate the ways that a digital humanist is uniquely equipped to address the epistemic. In truth, the possible worlds of digital humanities are limitless, but we can only meaningfully engage with them if we, as a field, continue to do so openly and creatively.

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*Jessica Murray, Kalle Westerling, Joshua Neumann, Ali Rachel Pearl, Kristopher J Purzycki, Melanie J Forehand, Kefaya Diab and Joseph Meyer, “Possibilities and Realities of Digital Humanities Across Disciplines: What can other disciplines learn from DH and what can DH learn from other disciplines?”*

#### **FEM01, Friday 10:00am-12:00pm, NSC-145**

In conducting research, digital humanists find themselves in two competing worlds. We are at once citizens of a traditional academic community with established structures for conducting research, publishing results, and securing employment, and at the same time, reside in a digital community that thrives on innovation. In this overlap, emerging DH scholars might encounter those individuals or institutions who, for any number of reasons, respond ambivalently or negatively to these new practices. Meanwhile, many scholars have still been using the methods and theorizing around the topic of digital humanities and the “digital turn” in scholarship. When an institution is slow to embrace this turn, those innovative scholars can be simultaneously understood as too innovative for their specific discipline and too entrenched in their discipline compared to someone already established in the community of digital humanities.

We bring together a panel of scholars from a variety of disciplines to discuss the challenges of working in and trying to bridge these two worlds. The discussion will begin with examining the root causes of the seeming reluctance to embrace digital tools, methods, and presentation or publication formats. While it might be tempting to attribute this to generational differences, structural inertia and a reluctance or lack of support for the labor involved in keeping pace with rapidly changing technology are just as likely to be root causes. Labor issues also arise when an “online presence” is essential in today’s academic landscape, but such effort is rarely compensated. Similarly, the tools and financial and technical support required to do digital scholarship and teaching may be out of reach.

The conversation will also trace the issues that arise at the various stages of conducting digital research within the traditional parameters of academia. Even as projects break new ground in terms of form, analysis, and presentation, researchers are often limited by regulations and customs that were designed for more traditional investigations. From the difficulties in obtaining initial IRB approvals and copyright permissions, to the hesitancy to recognize new forms of data analysis and DH projects, digital scholarship encounters a number of roadblocks. Continuing the discussion of the often unrecognized labor involved in creating public facing, open-access, or other nontraditional forms of scholarship, the panel will also discuss ideas for legitimizing the intellectual labor involved in creating digital projects and making it count as part of a body of academic work.

There are clearly tensions between traditional and digital scholarship that have yet to be resolved, including how to bridge the disconnected textual forms used to analyze of digital mediums or bodies in space and time. Having reflected on past experiences and current challenges, the panel will conclude with a discussion of the future of digital humanities. We will invite our panelists to offer their perspectives on what the relationship between the worlds of academia and digital humanities will look like in the future, and what our disciplines can learn from digital humanities going forward.

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***John Nelson and Stacey Berry, “Honoring the Dead--A Digital Repository of Documents Related to the Canton Asylum for Insane Indians 1903-1934”***

**FSA17, Friday 3:30pm-4:30pm, CB1-107**

In a demo session, Dr. John Nelson and Dr. Stacey Berry will show their recent grant-supported work on a digital collection of documents related to the Canton Asylum for Insane Indians, a unique institution opened in 1903 and closed in 1934. These documents relate the government’s use of the asylum to house Native Americans deemed too difficult to house on reservations, the only such institution in the United States. The demo should fit well with the conference themes regarding indigenous peoples, race, and community development.

The documents will become available for scholars, writers, and Native Peoples whose interests include tracing what became of the hundreds of patients at the asylum.

Little now remains of the asylum, only a plaque at the site, a cemetery surrounded by a golf course, and hundreds and hundreds of documents that reveal the nearly continual battle over how the asylum was run, who was sent there, who might be released, and what the impact on families and friends of those who found themselves committed to the institution.

This project is being built in Omeka, with planned tagging to facilitate searches for individual patients, government officials, place names, and other related topics. Users will be able to view a searchable repository of images of individual documents and read digitized versions of the same documents. Our demo session would allow participants to see, search, and examine documents, with an opportunity to share and discuss future options, concerns, and suggestions.

Our efforts are intended to help provide what governmental evidence exists regarding the internment of Native Americans from across the country, from as far away as Washington, Florida, New Mexico, and California.

Held from public view for decades, these documents now are available in microfilm and other format copies in repositories in Pierre, South Dakota; Washington, DC; Kansas City, KS; and in other far-flung places that make it difficult for researchers to address the institution and its legacy. Our project aims to make this material more accessible and useful. Documents include annual reports, listings of patients, letters of transferal, and reports on the state of the institution, including the revelations that finally led to the closure of the institution.

Dr. Berry has worked on the online Whitman Project and the Civil War Washington at the University of Nebraska, and Dr. Nelson and Dr. Berry both teach in the English for New Media program at Dakota State University in Madison, South Dakota, less than 60 miles from where the Asylum once stood. This program seeks to provide a Digital Humanities background for undergraduates, including courses in databases and textual analysis.

This demo should illustrate our effort to accumulate, organize, digitize, and make available the documents to tell the tragic story of this institution, revealing the changing relationship between the dominant White culture that built and ran the institution and the Native Americans and their allies whose voices were finally heard.

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***David Neville and Sarah Purcell, "Visualizing Difficult Historical Realities: The Uncle Sam Plantation Project"***

**PP03, Saturday 11:15am-12:15pm, VAB-111**

"This poster will spark conversations about the emerging Uncle Sam Plantation Project, that is part of the Grinnell College Immersive Experiences Lab (GCIEL). The GCIEL is an interdisciplinary community of inquiry exploring new ways to approach the liberal arts and make them more widely accessible through immersive 3D, VR, and MR experiences. A GCIEL project

development team consisting of Dr. Sarah Purcell (History), Dr. David Neville (Center for Teaching, Learning, and Assessment), and three students (3D artist, software developer, and subject-matter expert) are working on creating a 3D model of the Uncle Sam Plantation, a 19th-century sugar plantation that was located near the town of Convent in St. James Parish, Louisiana. Constructed between 1829 and 1843, the Uncle Sam plantation was once one of the most intact and architecturally-unified plantation complexes in the Southeastern United States and a prime example of Greek Revival-style architecture. Before the plantation complex was razed in 1940 to make room for a river levee, floor plans and elevations of the buildings were produced by the Historic American Buildings Survey.

The poster will present both technological and historical/philosophical issues that are important to this kind of digital project. The team is grappling with ethical and technological issues simultaneously as we seek to represent the physical plantation that was part of a system of racialized hegemony in the United States. The project lies at the intersection of race, visualization, and the spatial humanities.

Questions to be explored in the poster include: What are the ethics of creating an immersive digital experience that relates to enslaved labor and white supremacy? How can immersive environments act as tools of historical recreation and preservation? What was the significance of the Uncle Sam plantation in the history of slavery and of Louisiana? Is there a connection between digitally created immersive environments and the abolitionist technique of moral suasion (for example, can technology enhance the anti-slavery impulse or fight racism)?

Finally, how can an interdisciplinary team best answer these questions while also implementing an excellent technical project? We hope the poster can spark deep and interesting conversations."

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***Sarah Norris and Sandy Avila, "The Challenges to Learning in a Digital Age: Exploring Issues of Access and Equity"***

**FSA08, Friday 1:45pm-3:15pm, NSC-116**

As teaching and learning evolves to meet the demands of an increasingly digital world, we find these experiences transformed by hard unsolved problems and burgeoning opportunities yet to be explored and identified. Of critical importance to learning in the digital age are the issues of access and equity. These issues, while long prevalent in academia and beyond, have become increasingly more significant as the shift towards online and digital technologies provides new pedagogical possibilities we could not have predicted. Like faculty and students, libraries and librarians have equally felt this digital shift. The challenges faced provide an interconnected struggle that everyone in higher education currently faces. With this in mind, this roundtable discussion aims to explore this by tackling issues that highlight the unprecedented ways in which we can reach and connect to our stakeholders and even new populations digitally. This session will explore a variety of topics such as monolingualism in digital humanities, open access and open educational resources, peer learning, and issues surrounding copyright, intellectual property, and data literacy.

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## O

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***Maria Ocando, “Thick TV: Subtitles for Intercultural Learning”***

**FSA13, Friday 3:30pm-4:30pm, NSC-114**

Since the 1990s, translation has been considered as a “cultural political practice that might be strategic in bringing about social change” (Venuti, 2004). Authors such as Spivak (1992), Appiah (1993), Brisset (1996), and Harvey (1998), have highlighted the importance of alterity and cultural otherness in translation practices. Of particular interest is Appiah’s (1993) concept of thick translation, which locates “the text in a rich cultural and linguistic context” by way of annotations and glosses. Regarding subtitling, Nornes (1999) wrote about the corruptness of subtitling practices which advertise learning and intercultural meetings but, in reality, obscure the cultural Other. Considering the growing industry of customizable, individualized television on-demand and video-streaming platforms, this project observes the need to enrich the “anxiety-free zone” for intercultural learning experiences Burwitz-Melzer (2001) that is film, by actively highlighting its intercultural elements. Based on Vygotsky’s (1978) understanding of mediating tools, we consider technology as a mediator. The project takes the form of a “thick subtitling” design, understood as intercultural subtitling by way of hyperlinks and annotations included in culturally rich audiovisual texts offered through television on-demand and video streaming platforms. The Venezuelan film “Pelo Malo” (Rondón, 2013) is the pilot AVT through which this design explores the subtitling script and its potential realization as digital media. By submitting this proposal for a maker session at HASTAC 2017, the objective is to present the design in a thirty-minute two-part session: a first section to briefly present the theoretical framework, as well as the work done so far, and a second section for attendees to engage in feedback, discussion, and collaboration that can expand and improve the initiative.

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***Carys O'Neill and Mia Tignor, “Central Florida Pulse: The Tragedy of Place and the Power of Perspective”***

**DP03, Saturday 11:15am-12:15pm, VAB-104**

June 12, 2016 marks the day that the 21st century LGBT community was shaken to its core and we as Americans were confronted with yet another reminder of the hatred and intolerance running so rampant in our society. The massacre that took place at Orlando’s renowned Pulse nightclub in the early hours of the morning would claim the lives of 49 before sunrise. More than just gun violence, the Pulse nightclub shooting was the single deadliest mass shooting by a single shooter, the deadliest incident of violence against LGBT people in United States history, and the deadliest terrorist attack in the US since September 11, 2001.

The O'Neill/Tignor division of Citizen Curator, an IMLS-funded exhibition development project, has developed an interactive, thought-provoking digital exhibit to help unmask the deeply entrenched social ideologies and eliminationist rhetoric that fueled the tragedy and shaped subsequent responses to it. The purpose of this exhibit is to engage the larger Orlando community – a term used here to delineate a particular geographic region but also those with interests related specifically to LGBT, LatinX, and Muslim causes epitomized by the Pulse tragedy – in personal reflection and collective deliberation a year after one of the most moving tragedies in modern American history.

The exhibit features two main parts: 1.) a nonlinear narrative-building interface developed with Twine to contextualize the tragedy and raise awareness of ideological and societal issues that contributed to it; 2.) a Google map that will serve as a forum for community engagement, reflection, and meaning making through the team-moderated addition of digital ephemera by community members.

With a strongly theoretical underpinning based on the work of leading academics in the fields of public history and digital rhetoric, the exhibit serves not only as a repository for previously unconnected methodologies but also takes traditional practices one step further by returning them to the hands of the community that knows this tragedy best. The exhibit lays the foundation for the informed non-expert to usurp the role of a traditional, authoritative consultant or curator in hopes of avoiding the tendency for public mourning and shrine building to “skirt the causal, historical dimensions” of a tragedy by focusing on a sense of “psychic closure” instead of the societal and ideological foundations that made the event possible in the first place.

This poster will showcase the conceptualization, design, and execution of this digital exhibit, including descriptions of audience response and larger community impact following the conclusion of the exhibition period in June. The presentation of such a project will help further the missions of both Citizen Curator and HASTAC 2017 by reemphasizing the use of the digital humanities in fostering community participation, archival literacy, and the promotion of marginalized viewpoints crucial to shaping a greater understanding of place, purpose, and perspective. Mapping involvement and eliciting reflection upon the various shades of truth in the wake of a tragedy is crucial to understanding and advancing the interconnectedness of a community, even one as large and as diverse as Orlando.

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*Erin O'Quinn, “Listening to Place: Sound Walks Within Sites of Cultural Heritage”*

**DP08, Saturday 11:15am-12:15pm, VAB-104**

In “Listening to the City: Oral History and Place in the Digital Era,” Mark Tebeau notes that “too often, texts about place, like digital interventions, privilege sight over other senses—touch, smell, and especially sound—that provide meaningful and deep interpretive perspectives on past experiences that have often been overlooked” (pg. 27, emphasis added). This observation demonstrates the importance of sound within historical landscapes, but what does a practical approach to privileging sound within sites of cultural heritage look like? To answer this question, I conduct an in-depth exploration of “memoryscapes” that Toby Butler defines as sound walks--

specifically, “outdoor trails that use recorded sound and spoken memory played on a personal stereo or mobile media to experience places in new ways” (“Memoryscapes,” 2007, p. 360). I particularly examine browser-based 'tours' of historic places offered by the platform, CurateScape (e.g. Street Stories: Oakland, Raleigh Historical, etc). The oral histories and sounds embedded within these mobile tours create an aural, digital presentation of memory that provides a meaningful, more visceral perspective into the inner-workings of historic communities, a tangible glimpse into life that characterized the period.

I propose a digital poster that presents my research within this area. My poster will fall under the category of “digital cultural heritage” as it examines the theoretical and conceptual uses of historical sound walks using CurateScape. I am not only interested in exploring the use of sound to create more engaged experiences, but am also considering how sound affects memory, how this digital, auditory experience can enable the creation of new stories and memories for historic community visitors that blends with the past.

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## P

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***Abigail Padfield, “Measuring the Impact of History Harvests on UCF and its Community-Based Partner Institutions”***

**SSA03, Saturday 1:45pm-3:00pm, CB1-309**

History Harvests are community events, where students and residents, together collect and preserve history. Starting in 2010 at the University of Nebraska, Lincoln, History Harvests broaden the historical conversation, from elite to popular, democratizing history by involving community businesses, residents, and scholars. From the personal collections of the community, new histories and conversations arise, opening up the conversation to those that do not usually participate in history.

The University of Central Florida brought History Harvests to the Orlando community. Graduate students in Public History classes organized the harvests, getting the community involved and sharing their history. UCF has successfully held three Harvests within the community, with three more, funded by the National Endowment of the Humanities, will be completed by June 2017. All are hosted in RICHES.

The success of History Harvests at UCF has created questions about their impact. Using the UCF Strategic Plan where Scale+Excellence=Impact, this study considers ways to measure the collective impact of the History Harvests programs in UCF and the surrounding communities. Voluntary interviews were conducted with participants of UCF History Harvests. Each interview lasted between twenty and sixty minutes. The interviews were then coded for description and conceptualization. Interview participants described the History Harvests they participated in and from the interview general categories about History Harvests impacts were created. These categories then informed the qualitative and quantitative data.

Initial results show Scale is measurable by numbers including visitors to the RICHES site, artifacts digitized, oral histories completed, classes participating, students receiving internships, and number of partnerships. Excellence is measurable by the student skills learned and the name recognition of UCF and RICHES.

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*Celia Pearce and Gillian Smith, “eBee: An Electronic Quilt Game”*

**MA08, Friday-Saturday at 3:30pm, VAB-108**

eBee is an electronics quilting game, merging the social contexts of quilting bees and board games, the strategic and systems thinking of gaming and electronics, and the tangible nature of electronics and quilting. The project aims to bridge the generational, ethnic and gender gaps in electronics and eTextiles through its incorporation of traditional quilting methods and practices, and accessibility of board games. We envision a future in which families, friends, and communities collaborate to build and play the game, and learn about electronics along the way.

As a quilt, created using traditional quilting techniques, eBee offers a “soft” solution to several hard problems related to STEM or STEAM education. The goal of eBee is to build a circuit from the central hub, or power source, through an island, and back to the power source. The game is played with hexagonal fabric game tiles outfitted with conductive fabric pathways and attached to a game board with conductive velcro. eBee can be played as a two-player, team-based or co-op game. When players create successful circuits, an effect, such as LED lights, is triggered on the island. The game produces rich emergent gameplay and results in the creation of a collaborative, illuminated quilt.

eBee has been shown in national and international venues including the 2016 Indie Arcade at the Smithsonian American Art Museum, the 2016 IndieCade Game Tasting, and the 2016 Boston Festival of Indie Games, where it won the “Most Innovative Tabletop Game” award. More information about eBee, including photos of it being played and a video trailer, are available online at <http://www.ebeeproject.net>. By bringing eBee to HASTAC, we hope to engage with a broader community of scholars in the digital humanities around the role of games in education, the integration of traditional craft practices with digital technologies, and the role of gender in the framing of “STEM” and “STEAM” education.

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*Ali Rachel Pearl, “Archival Futures”*

**SSA01, Saturday 1:45pm-3:00pm, CB1-318**

Archives are traditionally considered to be concerned exclusively with the past, but as archival scholar Michelle Caswell suggests, “How we as members of local and global communities remember the past is wholly bound up with how we imagine what is possible in the future.” If archivists and scholars are silencing certain pasts by not making space for them in traditional memory institutions, they are disallowing marginalized and excluded voices and communities from using records, memories, and visions of their own pasts to imagine new futures. Given that,



as Caswell says, “digital archives are now providing unprecedented opportunity for individuals to communicate memories, for communities to forge collective memories,” it is time to begin evaluating how digital archives can be reimagined to serve marginalized communities and to build more just futures.

I am proposing a “soapbox” talk to highlight some current digital archival projects that are future oriented. I also intent to showcase a couple archival methodologies that utilize digital tools in ways that address race, gender, class, and access more effectively than traditional approaches to and understandings of archives. We cannot conceive of more socially just worlds in a digital era if we don’t account for how marginalization of histories are inextricable from marginalized futures. Archives is just one area where digital humanities intersects with race, gender, and class, and it’s a hugely important area if we are considering issues related to building new futures that depart from structurally oppressive colonialist, racist, sexist histories.

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***Anne von Petersdorff, “Collaboration Across Countries and Disciplines: The Possible Worlds of Hybrid Dissertations”***

**FSM01, Friday 10:00am-11:00am, NSC-148**

Today's humanities PhDs pursue careers in many different fields - both inside and outside academia. In an effort to transform the culture of graduate education, an increasing number of humanities departments seek to design doctoral education, which can both transform the understanding of what it means to be a humanities scholar, and advance the integration of the humanities in the public sphere. This development finds its ultimate expression in calls for expanding and reimagining the form of the dissertation and how this final work can prepare humanities PhDs for a broad range of careers beyond traditional academic positions.

Drawing on the process of proposing, developing and (almost) defending my own hybrid dissertation, this talk/project demo seeks to highlight the most exciting possibilities and most unexpected challenges, while also suggesting ways through which faculty and departments can best support PhD students in these endeavors. My dissertation project titled “Body, Voice and Collaboration: Re-Framing the Woman Traveler in Autobiographical Film and Filmmaking” deals with female bodies in transit and aims to undermine and complicate the current economies of representation of women travelers. It consists of two equally weighted parts: *Wanderlust*, a critically acclaimed feature documentary, and a theoretical-historical exploration of film aesthetics.

Since I was working with an Argentinian filmmaker to produce the film, I will pay particular attention to the potential of interdisciplinary collaboration in enriching our scholarship (not only with people outside my discipline, but also from non-academic contexts). Moreover, I will address some of the obstacles I have encountered working across different cultures and languages. I will also explore the specific challenges of integrating creative works of art into humanities dissertations and suggest ways in which these can be productively framed as integral parts of one's scholarship. Finally, I will address the logistics of embarking on the path of a

hybrid dissertation and the way it challenges us to revisit traditional ideas of academic labor and ideas of ownership/authorship.

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***Yovanna Pineda and Amy Giroux, “Spatial Visualization of Globally Patented Inventions in Argentina, 1866-1914”***

**PP14, Saturday 11:15am-12:15pm, VAB-111**

This presentation proposes an interactive digital poster presentation, “Spatial Visualization of Globally Patented Inventions in Argentina, 1866-1914” with graphs of cluster analysis outcomes, photographs of the patentees, and maps of the patentees’ birthplaces. This is an emerging project with the long-term aim to spatially visualize over 60,000 invention patents taken out in Argentina by foreign and domestic residents between 1866 and 1940. The goal is to track the original patented inventors and their relationships to each other.

This presentation is geared for humanities professors working with imperfect data and seeking options for spatial visualization techniques using large data sets. This has been a challenging project because of the problems of historical data that is often imperfect because of inconsistent reporting practices, incorrect or missing values. As a historian, Dr. Yovanna Pineda trained in spatial visualization techniques using the Palladio and Tableau software programs at the Center for Spatial and Textual Analysis at Stanford University, but the downside was the need for nearly perfect data or smaller data sets. In 2016, the network clustering workshop at the conference of the American Historical Association showed promise for running relationships. But Dr. Pineda lacked the technical skills, so, she now works with computer analyst Dr. Amy Giroux who will write a script for the invention patent data to effectively run it through Gephi, a cluster analysis program. We will present these results at the digital poster session.

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***Liza Potts, “Creating Digital Scholarship: A Demo of How WIDE Built a Digital Book Using Scalar and Project Management Tools”***

**FSM01, Friday 10:00am-11:00am, NSC-148**

Building a digital book is a process in which the author must do the scholarly work of an extended article or monograph plus the application work of building a website, app, or other kind of interactive system to display the scholarship. Like many digital humanities projects, building a digital book can take a team effort. This project demo will illustrate the culmination of several years of research and a year of building the digital book. Working in a Digital Humanities lab with strong backgrounds in user experience and digital scholarship, the team leaders will share their reasoning behind technology choices, their methods for managing processes, and their efforts in implementing the project. Benefits and drawbacks for tools will be discussed, as well as lessons learned for their next large-scale team project.

The decision to research, design, make, and build a digital book should not be taken lightly. Without a doubt, doing this kind of scholarship takes far more time, energy, resources, and

people than traditional academic scholarship. Being able to do this kind of work requires several decisions to be made upfront, including how to present the research and how to select appropriate tools. And, of course, the work of researching and writing itself.

While the team has experience building websites using HTML, they wanted to explore what different content management systems might do to support digital scholarship. We decided to use Scalar, a content management system built with the support of Mellon Foundation grant funding. Scalar was chosen for this project because it was built for use by academics, is open source, and especially because it could push our team to think creatively for ways to disrupt the organization and experience of the digital book, especially since this project wanted to foreground multimedia content for a non-academic audience.

To manage issues of metadata for our images, our workflow included working across Flickr (where the images were hosted), Google Sheets (where the images were described in more detail), and Scalar (where the images were held for the digital book). Although somewhat clunky at first, this workflow allowed us to have our hands in the source material, share editing responsibilities, and create richer information about these materials with our eventual audience for the digital book. For our multimedia assets, we used the Internet Archive as a hosting partner. Our goal with this decision is to ensure the longevity of these files.

The wireframing tool Moqups helped us brainstorm, create the user experience for the digital book project's interface, and communicate that design to the team. It was available to the team through Michigan State University's distribution of Google Drive. Using Google Docs to write, edit, and hold all textual content helped us collaborate in a shared space. Finally, tools such as Apple's Garageband and iMovie helped us build the audio and video portions of our project. To discuss how we did this kind of collaboration work, we will share how we used Slack and Trello to communicate across the team.

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***Michael Powell and Wilson To, "Changing the Dialogue: Interacting with Text Forms through Voice Input Devices"***

**FEM03, Friday 10:00am-12:00pm, TR541-107**

This workshop will briefly discuss the technology advancements and tools surrounding chat bots and voice inputs. The focus on the workshop will cover the technical design and behind the scenes development of these types of applications. We will walk through a few applications of current technology, with opportunities for participants to use their voice to interact with narratives.

The featured application will focus on the specific use case of assisting users looking for financial assistance for unexpected medical procedures.

The source code of that project will be available for review. Workshop participants will have to chance to use a friendly user interface to modify and explore the flow chart of interactions available to designers. This will give participants a behind the scenes look of how this

technology is being used to give provide access and proper documentation to individuals for financial relief through written communication.

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***Derek Price, Kyle Romero, Ted Dawson and James Phelan, “Digital Work, Material Consequences: Approaches to our Virtual World”***

**SSM11, Saturday 10:00am-11:00am, CB1-105**

In turbulent political, economic, and social times, we are forced to confront one of the most enduring “hard problems” of Academia in general: What is the broader significance of our work as scholars in the societies and communities in which we live? How does our analysis and criticism of cultural objects impact the cultures in which those objects are created, circulate, and take on meaning? For our work as digital humanists and media scholars, we’re faced with the additional challenge of defining and justifying how creating, playing, and critiquing digital objects intersects with and impacts material life.

This roundtable will open up a space for all participants to describe how they have approached these questions with their research and projects, regardless of form or format. Each group of roundtable participants will have an opportunity to describe a particular research project they have been working on to the group that they feel addresses the topic of the roundtable, after which there will be a 20 – 30 minute open discussion about how our approaches to addressing this hard problem differ, intersect, and interact in a multiplicity of ways. The participants come from a variety of disciplines and are all working on creating, playing, or critiquing digital worlds and spaces, pursuing research through non-traditional formats (video essays, podcasts, blog posts, forums, etc.), or researching digital objects such as video games, virtual reality environments, simulations and modeling, digital reading and writing, interactive media, digital social networks, and digital visual culture.

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***Ned Prutzer, Stephen Horrocks and Anita Chan, “Innovation in the Global Midwest: Research and Pedagogy Across Regional Archives”***

**SSA01, Saturday 1:45pm-3:00pm, CB1-318**

For as varied and diverse as innovation developments have been in the Midwest – with the region hosting the first computing-centered industrial district prior to the rise of Silicon Valley – existing literature in the social and historical studies of technology has placed relatively little emphasis on the region. In keeping with the theme of this year’s HASTAC -- that explores “The Possible Worlds of Digital Humanities – this proposal highlights a multi-sited collaboration that brings together scholars from across varied locales of the “global midwest” -- the University of Illinois at Urbana-Champaign, Purdue University, and the University of Minnesota. These sites are brought together as a cross-disciplinary, multi-campus coordinated exploration into the Midwest’s layered innovation histories that have often been overshadowed by innovation narratives focused on dominant regions and centers of computing (whether academic sites like MIT or Stanford, or regions like Silicon Valley and Massachusetts’ Route 128). The Illinois research team’s case studies, for instance, include early innovations in education technology and

online distance education such as PLATO (Programmed Logic for Automatic Teaching Operations) and PrairieNet and LEEP (Library Experimental Education Program); interdisciplinary cybernetics research with the Biological Computer Laboratory (BCL); and pioneering building, campus accessibility, and wheelchair athletics designs within DRES (Division of Disability Resources and Educational Services) research.

Our research collaboration adopts a distinct approach to innovation studies by looking to shed light on interdisciplinary digital developments in the Midwest that necessarily bridged expertise from social sciences, natural sciences, engineering, and humanities. Our work proposes developing a means to extend research and pedagogical resources – both existing and proposed, and both physical and digital – to expand greater visibility of such local, multi-disciplinary histories around collaborative regional innovation. The project thus resonates with conference themes on interdisciplinary goals and conversations in the digital humanities as well as challenges in the communication of knowledge across disciplines whose bridgings represent the various potentials and “Possible Worlds of Digital Humanities.”

Our group proposes a “soapbox” talk in which researchers from our multi-campus collaboration briefly narrate how local institutional and regional archives, living subjects and potential research participants, and the history of the various projects being studied shapes the local research process at each site. Researchers will share some preliminary findings from regional archives, highlights their takeaways from the overall process, and discuss how dialogue within and across sites organizes this collaborative research process. The goal is to highlight collaborative research engagement with regional archives as well dynamic, living institutional archives. In terms of technological considerations, our proposed talks would only require projection for working through our collaborative work on Scalar as well as other digital resources we may wish to highlight.

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*Sara Raffel, Amanda Hill, Bartley Argo and Nicholas Dearmas, “Welcome to Nikki’s Place Mobile Narrative Demonstration”*

**MA03, Friday-Saturday at 3:30pm, VAB-SVAD faculty hallway**

Welcome to Nikki’s Place is a situated mobile story that uses the ARIS platform. It has two components: the game, “Getting a Job at Nikki’s Place” and a digital story, “Welcome to Nikki’s Place.” The narrative is built using the information, stories, and photos the team collected from local restaurateur Nick Aiken and his family, the Parramore community members, archives and research, and the feedback from user experience testing. In the story, the player moves through Parramore to experience what life in the neighborhood was like for Nick Aiken as a child

working at Roser's Restaurant, the community business he would go on to own as an adult. By sending participants back in time using Aiken's story as a framework, players experience the neighborhood before urban development projects, like the construction of the East-West and Interstate highways, led to the razing of the majority of Parramore's original structures. The game consists of three acts: a to-do-list quest that takes place in the past, a test of culinary skill with present-day Aiken, and the final reward of employment at Nikki's Place. The story thus shows the passage of time to indicate how Parramore changed from a progressive and vibrant community to today's Parramore, a region dotted with physical desolation and a fragmented cultural identity. Additionally, the story was created to provide a way for grammar school students to learn about the history of their community from one of its prominent members and advocates, without merely reporting facts.

Because Welcome to Nikki's Place combines histories—both personal and public—interactions, physical space, and imagined space, the creators aimed to avoid misrepresentation in the story's construction. As all are outsiders to the community, they wanted to make sure they acknowledged the rich, complicated history of Parramore without glossing over controversial moments in history with euphemisms or privilege. The mobile story is significant because it captures a rapidly changing history in the Parramore area as a means of preserving the culture and identity found in that area. The story celebrates the cultural heritage of Parramore and soul food, while encouraging a strong work ethic and the value of education and tradition, without turning the story into an elegy for a bygone era.

Giving a demo of this mobile story for the broad audience at HASTAC would allow story developers to gain more critical feedback about game play and assess the best ways to move forward with the project. While the prototype was originally designed to be viewed while walking a mile-long route around the Parramore area, with story segments activated by GPS technology, testing on location can be difficult. The team previously tested this project with elementary school students using QR codes as a substitute for the location-based technology, and found the story was still effectively communicated. For the purposes of this demonstration we will once again use QR codes and visual placards to simulate the on-location game play experience.

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***Lynn Ramey, "Cultural Interactions in 3D Immersive Environments"***

**PP09, Saturday 11:15am-12:15pm, VAB-111**

How did texts and ideas circulate within and between societies in the Middle Ages? We know that there were many potential vectors of movement: pilgrimage, crusade, merchant caravans and ships, and itinerant performers, to name a few. However, particularly in societies where transmission was largely oral, scholars usually cannot identify specific moments and locations when stories moved from one culture to the next. For the medieval period, this lack of data has historically been the cause of heated debates as scholars identify stories that share common elements, but due to historical or political reasons scholars are resistant to the notion that one nation's literary tradition is ""indebted"" to another.

My research project uses the Unity game engine to create a story of textual transmission. In particular, I am modeling how elements of a story from the Thousand and One Nights could have circulated between East and West via the Lusignan court at the crusader kingdom of Cyprus circa 1194. In collaboration with Professor Sahar Amer (Arabic Studies, University of Sydney), we have identified a story from the Arabic text, The Prince Qamar Al Zaman and Princess Boudour, that shares narrative patterns and tropes with Old French romances Floire et Blanchefleur, L'Escoufle, Huon de Bordeaux, and Miracles de la fille d'un roi. Of course, each story has unique elements, but some of the striking scenes (dramatic public unveiling of mistaken gender identity) and themes (a princess who cross dresses and becomes an itinerant knight search of her lover only to be such a valiant warrior that she winds up married to her lord's daughter) are repeated. What is the relationship between Princess Boudour and Blanchefleur? Our digital story will research and test various proposed vectors of transmission that ultimately result in the morphing of one story into a different incarnation of the same tale.

For this poster session, I will depict graphically our process for creating the immersive environment narrative flow using tools for storyboarding video games. This poster fits the theme of HASTAC 2017 in that it uses technology (via a game engine) to create a counter-narrative to the Eurocentric development of national literatures.

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***Cindy Koenig Richards, “Networked Publics in the 2016 US Presidential Election”***

**PP05, Saturday 11:15am-12:15pm, VAB-111**

How can we promote productive dialogue about US politics? What can we learn from a closer look at the role of social media in the 2016 US Presidential campaign? In the context of the 2016 campaign season, my undergraduate students engaged these questions via two major projects. Through our approach to connected learning, (1) students brought together more than 800 community members to view and discuss the debates, and (2) students completed digital humanities research culminating in a self-produced book, Networked Publics in the 2016 US Presidential Campaign. At HASTAC, this poster will share my design principles for connected learning projects, what I learned from our engagement with the 2016 election, and it will showcase data visualizations and key findings from our collaborative research. The poster is designed to open conversations about a number of conference themes, including technology and education, peer learning, race and digital humanities, gender and digital humanities, and community development.

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***Xi Rao, Jodi Houlihan and Maimuna Venzant, “Southerly Wind: Exploring Chicago Chinese Immigrants’ Struggles in the early 1900’s”***

**MA02, Friday-Saturday at 3:30pm, VAB-213B**

Asian, as an increasing minority of various races in the United States, its history and formation have still not been broadly educated among children. To contribute to this situation, we used a game as a vehicle to popularize the basic knowledge of Chicago Chinatown history. We

designed a historical fiction game, “Southerly Wind”, to narrate the formation of today’s Chicago Chinatown from the perspective of a young Chinese woman called Amy. Southerly Wind is targeted to middle school students ranging in ages from 12 to 18, as well as Americans who are interested in Chinese Immigration history. The player is introduced to Chinese immigration in the United States through a young Chinese woman’s daily life.

Our game is set in the year of 1909 in Chicago. Our main character, Amy, a 25-year-old Chinese woman who has been in Chicago for seven years, struggles with her cultural identity as she fights to survive each new day in America. This story highlights the situations that the Chinese population faced in the early 1900s, and discloses the reasons behind the migration to the south through the perspective of Amy. Culture shock, policy restrictions, lack of English language proficiency, discriminations, and various pressures push the migration of Chinatown. The player plays as the character Amy. The mechanics of the game is a decision tree in which the player selects an option and continues the branch of the story.

Through interviews and reviewing literatures, we focused on illustrating two main objectives: the Chinese American cultural identity, and the relocation of Chinatown. The storyline of the game was designed and developed based on external factors extracted from our research that contributed to Chinatown’s relocation. Amy is a fictional character who leads us through the challenges that these external factors played on the daily lives of Chinese immigrants and their cultural identities.

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***Elizabeth Rodrigues, Rachel Schnepfer, Mike Zarafonetis, Austin Mason and Sarah Calhoun, “From Coursework to Community of Practice: Realizing the Potential of Undergraduate Digital Fellows Programs”***

**FSM10, Friday 11:15am-12:15pm, NSC-108**

The growth of digital scholarship in the humanities and social sciences has opened new methodological, pedagogical, and ethical horizons for undergraduate research: there are new tools to use and teach, new archives to approach with a transformative critical lens, and new commitments to ethical collaboration on the many types of labor and expertise that digital projects entail. At the same time, digital scholarship is likely to be funded and staffed contingently, with the most funding and prestige likely to gravitate toward large research-driven institutions. In this fertile and fraught environment, how can we create meaningful critical digital scholarship experiences for students at small undergraduate institutions? We propose a roundtable of digital scholarship program coordinators in undergraduate liberal arts settings to share practices, experiences, and open questions. Our programs demonstrate a range of approaches to recruitment, compensation, curriculum, and funding. By sharing and comparing the origins and goals of our programs, we will outline a number of ways that the possible world of students as full collaborators in digital scholarly research and pedagogy can begin to be realized. Some of the questions we anticipate opening include: how do we build sustainable programs in this field? What is more motivating to students: being paid or being supported in independent research or receiving academic credit? How do we structure training, learning, and feedback to make these programs valuable for students? How do we balance the roles of



supervisor, mentor, and collaborator? How do we get good work done while striving for ethical and sustainable practice?

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## S

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*Anastasia Salter and Deena Larsen, “Eliza and Andromeda”*

**MA01, Friday-Saturday at 3:30pm, VAB-213B**

Andromeda and Eliza is a work of interactive fiction that combines Twine hypertext with parser-fiction interactions to invite readers to consider choice and agency. You, as Andromeda, are caught in every woman's dilemma, with only a few choices for escape--and none of them good. Perhaps you can find a meaningful way out, or perhaps you will be enticed into an endless discussion with a hypocritical ELIZA that questions your intentions and your morality. How long will you engage? This work builds on layered adaptations, drawing from both the mythical story of Andromeda and the original code of the ELIZA bot. Both Andromeda and ELIZA are ultimate examples of women without agency: one is chained to a rock to await demise for the apparent sin of beauty, while the other is a procedural therapist who exists in an endless state of questioning and response, programmed to show nothing but interest and patience with even the most obnoxious of queries. By rewriting the code of the original story (and of the ELIZA bot herself) we will reimagine the woman's journey from victim to co-author of her own fate.

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*Javier Sampedro and Carol McAuliffe, “Displacement and Desplazamiento: Rediscovering the Florida-Cuba Connection in a Digital Landscape”*

**DP07, Saturday 11:15am-12:15pm, VAB-104**

Both Florida and Cuba have played a central role in the socio-economic development of the Caribbean basin for centuries. What new research and analytical tools can be employed for the study of this time-honored interchange in the age of Digital Humanities? What other physical and theoretical connections can be derived from the visualization of commercial, political, military and intellectual routes between these spaces? Our presentation will address these and other inquiries from an interdisciplinary perspective, merging old and modern mapping technologies with text mining and traditional literary analysis. Using ArcGIS as our main platform, we will present a creative and dynamic contrast between conventional lines of transportation and communication such as railroads, steamships and telegraphic cables across the Florida Strait, with the literary representation of some of these connections in the works of several Cuban and American writers. In order to address some of the challenges of Digital Humanities in translation, our project will be presented both in English and Spanish.

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*Ashley Sanders, “Surfacing Indigenous Perspectives on the French Conquest of Algeria in a Graduate DH Course”*

**SSA03, Saturday 1:45pm-3:00pm, CB1-309**

In response to a scandal involving a fly swatter, as well as local social and political turmoil, France invaded Algeria in 1830 and eventually colonized the former Ottoman territory. The history of France’s 132-year occupation of Algeria is fraught and complicated, and most studies approach it from a single perspective – that of the conquering French, while scholars often struggle to access non-French primary and secondary sources. This presentation showcases the many possibilities that DH offers to de-center and decolonize the historical narrative by demonstrating how graduate students used text analysis and network visualization to uncover and share the complexity of Algerians’ identities, roles in society, and diplomatic relationships between 1830 and 1847.

Algeria was a complicated, heterogeneous world in the mid-nineteenth century, but much of that complexity is lost in colonial record. As part of the reclamation of this history, it is important to provide both students and scholars the chance to interact with Indigenous sources. Through the memoir of Ahmed Bey, Algerian governor and resistance leader, students learned both close and distant reading techniques, as well as how to structure unstructured data and use social network analysis to better understand his world.

By integrating the aforementioned methods, the students developed greater empathy for Ahmed Bey and the Algerians, as well as a deeper understanding of the intricate web of relationships, motivations, and evolving alliances during the French conquest. By organizing information about the actors that Ahmed Bey described, as well as their religion, place of origin, ethnic identities, allegiances, and actions, the students began to understand the socio-political landscape and how it shifted over time in response to the incursion of the French. Through careful analysis of Ahmed Bey’s social network, they grappled with the complicated choices that Algerians faced as they sought to flee, resist, manipulate, or negotiate with the French.

As students experimented with network visualizations in Palladio and analyzed the memoir with Voyant Tools, they shared their questions and conclusions on their individual websites. Making their findings openly available and accessible increases the academic material available in English on the French colonization of Algeria. What is more, their digital scholarship surfaces Indigenous perspectives and voices, and continues the important work of repositioning Indigenous people at the center of this historical narrative. These projects reveal how DH research methods can enable students to develop a nuanced understanding of Indigenous cultures and make meaningful contributions to the scholarly conversation.

*Craig Saper, "Simulations in Digital Humanities: Online and AR Reading Machines"*

**PD23, Friday-Saturday at 3:30pm, VAB-108**

The readies.org project and the collaborations with the AGAST AR-project seek to examine interface and modality as aspects of database digital humanities research. The simulation of the reading machine and online publication of the anthology at [www.readies.org](http://www.readies.org) allows readers to experience the Readies as Brown intended one to read them. It also allows readers to make their own judgments about individual readies and the anthology project as a whole. Although initially constructed in 2010, the online simulation of the reading machine laid dormant for the last four years until the spring of 2017, when we repaired the database's links to the interface. So, any discussion digital humanities should include the unique archival issues that arise that are different than the preservation and storage of printed-on-paper codex formats.

The Avant-Gardes and Speculative Technology (AGAST) Project recreates the inventions of experimental twentieth-century writers and artists using Augmented Reality (AR), an emergent media technology that mixes digital data and real-time video. Founded by Oxford-Brookes University professor Eric White and Computer Science researcher John Twycross in 2014, AGAST crosses disciplinary boundaries to interrogate the relationships between people, technology, the creative arts and the environment. They have created and exhibited two outputs so far: TRAAK!, an AR re-imagining of an early Futurist musical synthesiser device; and The Reading Machine, an AR headset that recreates a prototype electronic reading device developed by the American expatriate writer Bob Brown in 1930. The readies.org and AGAST groups are collaborating on developing these new types of digital humanities products further. This iteration of the reading machine is quite different than the readies.org version, and by comparing the two "editions," we learn something about re-thinking publishing new editions online in ways unrelated to simply making available a new pdf of a text -- in this case the text without the machine or modality does not live up to the demands of the original publication and it makes the text itself unreadable unless one accounts for the different modality necessary to read the collection of essays (or any texts prepared for the earlier imagined reading machine).

As I walk through the online reading machine (internet access and a projector from my laptop), I plan to discuss the salient issues of new modalities of digital humanities in what we might call the second generation DH focused on the interface and interaction rather than the computation and access of a database alone.

Finally, both of these new "editions" are pending publication by electric.press under the supervision of professor Helen Burgess, a leader and leading innovator in digital humanities interfaces and modalities. In this section, my paper and demonstration of the reading machine examine and illuminate the issues involved in publishing these inextricably digital humanities works and asks about the role of machines and modalities in the future (present) of scholarship.

*Jeremy Sarachan, “Visualizations using p5.js for Digital Humanities Projects”*

**SEM06, Saturday 10:00am-12:00pm, CB1-303**

Given the necessity of coding tools for many digital humanities projects, this workshop will introduce participants to the p5.js Javascript library, covering the basics of programming, including variables, for loops, if..then statements, and basic drawing syntax. After a scaffolded series of exercises, which include basic drawing and the repetition of patterns, participants will create data (through simple voting within the group on a convenient topic) and then create a basic visualization using the data. At this end of this portion of the workshop, participants will be introduced to using data files available on the web for their own projects.

In the last 20 minutes, participants will be introduced to the possibilities by using a Raspberry Pi and monitor—and how p5.js files can be displayed through the browser, opening up the world of interactive art installations.

While relatively simple in terms of the skill set required, this workshop will provide an accessible introduction to those attendees who are new to coding. Participants will be given time to work and receive help from the instructor and other participants. I have done similar workshops before for high school students (although with a shorter agenda.)

These basic skills and technologies not only prepare digital humanists to create visualizations, but also to utilize the wide variety of online JSON files (available through government websites and elsewhere) that permit anyone to incorporate data visualizations into digital humanities projects. This fits in with the conference’s themes of exploring new ways and methods of creating digital humanities texts, especially in terms of visualizations and exploring issues of race, class, gender, and religion (depending on the dataset used).

P5.js is a Javascript library based on the popular Processing language. This web-based solution offers cross-platform exhibition for installations or web-based projects.

I direct the Digital Cultures and Technologies at St. John Fisher College in Rochester, NY, and teach an introductory course in p5.js as well as a secondary course in Interaction Art, using Processing and Raspberry Pis. I previously attend the HASTAC conference in Toronto, presenting a poster about the newly created (at that time) Digital Cultures program.

Introduction to Computational Media syllabus: <https://computationalmedia.wordpress.com/>

Interaction Art syllabus: <https://digc259interactionart.wordpress.com/>

p5.js library: <https://p5js.org/>

I spoke about my students' installation art at the 2015 New Media Consortium Conference:

<https://www.youtube.com/watch?v=Jf-pY1zUTl4>

*Danica Savonick, Melissa Meade, Christina Bosch, Whitney Sperrazza, Emily Esten, Frances Tran and Heather Suzanne Woods, “Building a Feminist Future: On (Digital) Pedagogical Praxis”*

**FSA01, Friday 1:45pm-3:15pm, CB1-105**

In what ways can digital technologies exacerbate or challenge extant power hierarchies both in the classroom and in the world beyond the classroom? How can digital technologies empower historically-silenced and excluded students? In this interactive session, six panelists will share some answers to these questions drawn from our own experiences as feminist scholars and educators. Before, during, and after the session, the panelists and audience will contribute digital feminist pedagogy resources to a Google Doc, which the panelists will edit and post to HASTAC following the session. Each panelist will speak briefly about a specific example from their digital feminist pedagogical praxis, after which we will engage the audience in sharing examples from their own work. Rather than a traditional question and answer session, we will then break out into smaller groups and work together to populate the Google Doc with sources, examples, syllabi, lesson plans, and future questions we hope to address.

Our panelists examine digital feminist pedagogy through case studies in and outside the classroom. Melissa Meade’s discussion takes on her work with FemTechNet, analyzing digital epistolary exchanges as a way to explore subjectivity and performativity. Heather Suzanne Woods’s contribution argues that technology in the classroom can lead to a digitally literate and active community. Danica Savonick addresses the challenges and possibilities for teaching digital humanities with students who work full time, commute, and lack regular access to the internet. Whitney Sperrazza theorizes how analog craft activities might help students think critically about the gender politics of digital environments. Christina Bosch shares her research in developing a digital curriculum for juvenile corrections facilities, minimizing barriers to learning while increasing relevance and transference of inquiry skills. Emily Esten questions how museum educators and cultural organizations can also take advantage of digital technologies and a feminist pedagogical praxis. Kristin Moriah will moderate this discussion and keep everyone on time, thus ensuring equitable participation and that everyone (including the audience) has a chance to contribute.

All of these approaches – from assignments to structure – focus on the role of students as active stakeholders and creative knowledge producers, and aim to restructure pedagogical praxis and power for the distributed and participatory digital age. As educators invested in the changes and emerging practices of feminist theory and digital practice, we answer HASTAC’s call for presentations that use technology to materialize a more just, equitable, and pleasurable feminist future.

*Gabi Schaffzin and Zachary Kaiser, “Critically Remaking the Quantified Self”*

**FEA03, Friday 1:45pm-4:45pm, PSY-228B**

We will run a three hour workshop in which we teach 10 students how to “break open” a quantified-self device. You will learn how QS devices work, how they communicate with your computer or mobile device, what tools we can use to try to intercept these communications, and—most importantly—how an exercise such as this can be valuable in the classroom.

While quantifying the self is a practice that many trace back centuries, contemporary popular culture’s recent foray into the movement is often credited to an informal meeting of 28 individuals at the home of Wired Magazine editor, Kevin Kelly, in 2007. Nearly a decade later, the group’s vision of using a multitude of small, connected devices to track predetermined bodily metrics is a reality manifesting itself throughout both hobbyist and professional markets. Borrowing from techno-cultural theorist Paul Virilio, it is important to remember that with new types of technologies come new types of dangers, and so we have seen a proliferation of discourse surrounding questions of quantified-self devices’ privacy, accuracy, efficacy, and overall impact on our culture.

This exercise is part of a larger project enacted by the leaders of this workshop, a project not only in which the nature of computable subjectivity is questioned, but in which we seek to empower fellow educators, artists, and consumers to reclaim the self from the quantified-self. Once our QS data is gathered from the devices we trust to count our steps, calories, muscle movements, or otherwise, we might have the opportunity to repurpose that data to our liking.

This project seeks to combine the benefits of multiple modes of interrogation: built upon critical theory, based on the use of QS devices, and presented in a manner accessible to a general audience. We hope that the result of this workshop will be a series of artworks incorporating data taken from quantified-self devices, but will reinterpret said data into forms that highlight a critical property of that data (e.g., its proprietary, obfuscated, or private nature, etc.). The communications philosopher James Carey (1989) notes that “Things can become so familiar that we no longer perceive them at all. Art, however, can take the texture of a fabric...the design of a face...and wrench these ordinary phenomena out of the backdrop existence and force them into the foreground of consideration.” Carey’s position here drives the work of this project, as the artists seek to reframe the otherwise mundane data being collected about a quantified-self into a means to raise questions about power, meaning, and identity not found in other QS-related discourse.

The workshop will incorporate an overview of the critical theory driving the project, but will primarily be instructional. While participants need not have any programming experience, they should not be afraid to make mistakes. We promise to not break their computers, but we will teach them how said computers work.

***Deanna Sessions, “Values beyond cost: Open Educational Resources in the Humanities Classroom”***

**SSA02, Saturday 1:45pm-3:00pm, CB1-307**

Open Educational Resources (OER) are educational materials and resources offered freely and openly for anyone to use and under some licenses to re-mix, improve and redistribute. Usually touted as alternatives to expensive textbooks and rising educational costs, there has been a push for the promotion and development of these type of materials. Using OER makes sense in an economics or science classroom, where a textbook may cost upwards of three hundred dollars, but how can we imagine OER in the environment of a humanities course where required texts can be found at a used bookstore for a few dollars each? Where can we add value for our students - and create teaching and learning resources that embody a humanistic pedagogy that is interdisciplinary, collaborative, participatory, and accessible?

This paper explores several case studies related to OER and affordable course content coming out of New York University’s Office of Educational Technology for Faculty of Arts and Science. In the first, faculty from the Expository Writing Program and instructional technologists iterate over the course of several semesters to create a digital course reader for a year-long, essay-writing course required of all Tisch School of the Arts students. The e-reader was used in conjunction with several digital annotation platforms, with the instructional goal of making texts truly “open,” to encourage student engagement with course content and foster collaboration. While eventually successful in eliminating text costs, the Tisch e-reader initiative ultimately proved costs are not the only factor when determining value of educational materials.

In the second, faculty create instructional video modules to supplement course texts for a philosophy course, “Ethics of Identity.” Students are required to read both philosophical and literary texts – some with little to none existing contextual or critical resources. Faculty are in the process of creating short video modules providing biographical, historical, linguistic, and cultural contexts for these works. By creating open, reusable resources, we hope to supplement our students’ learning, as well as encourage the adoption of these novels into syllabi and courses across the university and the global network.

Finally, instructional technologists and subject librarians collaborate to address twin concerns of affordability and accessibility. Faculty will be able to submit syllabus to an optional review service. Subject librarians will advise on affordable course content and open educational resources (as substitutions and/or supplements) while instructional technologists offer any feedback to make sure that course materials can be accessed by those with disabilities, foreign language issues, or other needs that could affect accessing required course material.

Overall, these case studies demonstrate that OER can add value to a humanities course, not just reduce costs. By embracing and expanding “open” to all its definitions, we can develop pedagogical materials that foster collaboration, participation in the knowledge-building process, and equitable access.

***Amardeep Singh, “The Archive Gap: the Kiplings and their Indian Interlocutors”***

**SSA01, Saturday 1:45pm-3:00pm, CB1-318**

Various scholars have alluded to the ways in which digital archives of 19th century authors tend to favor canonical (white, male, Euro-American) authors over the voices of others. The discrepancy is partly a function of the historical record, but it is also the result of the choices digital humanists have made about what materials to include in their archives. I call the discrepancy between Euro-American dominant archives and archives focusing on the contributions of people of color and non-western authors the “Archive Gap.”

Members of Rudyard Kipling's nuclear family lived in India for approximately thirty years (roughly 1870-1900), and all four Kiplings (Rudyard, Lockwood, Alice, and “Trix”) published writing based on that experience. While their writing has been extremely influential in shaping how the rest of the world saw British India, as postcolonial readers of Rudyard's work in particular have often pointed out, their representation of life in the British Raj was highly ideological and often quite limited.

For that reason, my new digital thematic collection, “The Kiplings and India: A Collection of Writings from British India,” has been designed to balance the presentation of digital editions of literary and journalistic texts by the Kiplings themselves with writing by contemporary Indian commentators and interlocutors. The project is being built in the Scalar platform, and I am using Scalar's in-built Visualization and Path frameworks to help users learn about a series of thematic debates in British Indian life: the famines, gender issues (especially around marriage law and the rights of Indian widows), and the advent of the Indian nationalist movement.

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***Sava Saheli Singh and Jade Davis, “DIY Knowledge Networks: Tips, Tricks, and Explorations in the Digital Humanities”***

**FSA14, Friday 3:30pm-4:30pm, CB1-309**

Traditional knowledge production often requires institutional affiliation and is limited to a few approved areas of production, often academic journals and presses, though some institutions also allow creative works to count towards the tenure process. Digital Humanities has encouraged creative projects in the humanities, and as more scholars produce such projects, the question of what counts as “scholarly work” needs to be revisited and updated.

In this workshop we will invite participants to think about how scholars are evaluated formally, look at some of the assumptions built into these systems, and explore what their actual knowledge homes are. We will finish by strategizing methods to bring together both traditional and alternate forms of knowledge production that define the modern academic experience.

We imagine this as a guided conversation with interactive components that will allow people to work in small groups to create a paper prototype of their own knowledge network. We will then



blend groups together to extend the network to create our own local “knowledge base” that exists only because we are occupying the space together.

Each participant will leave with an artifact representing their knowledge production map and network that they can take back to their institutional or disciplinary homes in order to start a conversation about what “counts” as recognized knowledge production. This artifact will also serve as a way to help each participant acknowledge and affirm their own contribution to their respective communities.

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*Dolsy Smith, “Deformant”*

**PD24, Friday-Saturday at 3:30pm, VAB-213B**

Text mining: the term straddles -- for digital humanists -- two modes of knowledge and practice. For decades, humanists have been trained to regard “the text” as an unstable and dynamic site of communication, where meaning emerges in situ, the unpredictable result of friction between forms of experience. The richness of the text is a feature of its unpredictability, its openness to what Raymond Williams has dubbed “structures of feeling,” which are a property not of words on a page, but of a reader’s interaction with them. The work of mining, on the other hand, presupposes the exhaustion of a resource in the course of its extraction for determinate, predictable ends. Much of the technical work on text mining -- the refinement of statistical models for natural-language processing -- remains motivated by the aims of accuracy, reproducibility, and determinate specification. Textual meaning, for these purposes, is something that can be, if not precisely determined by quantitative means, at least approximated to.

In humanist critical practice, the instrumental impulse finds its approximation in what Eve Sedgwick has called “paranoid” reading, where interpretive work becomes captive to the endless search for evidence of certain structurally determining categories (like race, gender, power, etc.). Such ways of reading pin their success on the exposure of moments of ideological capture. In doing so, they, too, participate in an instrumental attitude toward communication. For acts of exposure have value only on the presupposition that there is some determinate content -- i.e., a fixed form of mental representation -- that can be buried or hidden from view, like a vein of ore, waiting to be brought to light by critical techniques. Paranoid reading might even be said to have paved the way, in humanist circles, for the text-mining apparatus, the social function of which is, among other things, to abet the control of populations by state and corporate surveillance.

The Deformant project repurposes the tools of text mining as a set of generative constraints, as levers for promoting serendipity and absurdity in the composing process. Playing on McGann and Samuel’s concept of “deformance,” Deformant provides a digital platform for writing in relation to a customizable archive of text, where the writer cedes control over her reading to a roll of the dice. In one mode, Deformant feeds the user a stream of excerpts from the archive, selected on the basis of semantic or syntactic similarities to the user’s typed text. Other modes interpolate the user’s text with fragments from the archive, producing aleatory compositions. Deformant draws inspiration from the artistic practices of the cut-up, the mash-up, the collage,

and the remix -- practices that cultivate openness to the unpredictable nature of communication, that allow meaning to emerge in the interstices of established frames of reference. The goal of this project is to encourage greater dialogue between these artistic traditions and the digital humanities, and to offer, as an alternative to the closed system of paranoid knowledge, a digital dalliance with the pleasures of the text.

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*Gillian Smith, Anne Sullivan and Josh Tanenbaum, "Computational Craft"*

**FSA04, Friday 1:45pm-3:15pm, PSY-226**

This roundtable will present multidisciplinary perspectives on the emerging field of "Computational Craft", which bridges computer science with the study of artisan hand-work and traditional crafts. Though computer science and craft may appear disparate in terms of their tools, theories, and practitioners, they share many common features, have overlapping histories, and create rich areas of study along their shared boundaries. The roundtable will be seeded with short talks from each of the organizers that address their perspectives on computational craft in relationship to two broad themes: computational craft as feminist scholarship, and computational craft as a design practice.

Many crafts have traditionally been seen as "women's work", especially crafts such as scrapbooking and fiber arts. Crafters make use of complex patterns with procedural instructions that must be precisely executed, similar in style to computer programs. This is reminiscent of when "computers" were women who completed complex calculations by hand. Computational craft provides an opportunity to interrogate and disrupt gendered assumptions, raising questions related to labor, attribution, and power structures.

By studying the intersections of computation and craft, we can explore how different methods of thought, design, and production contribute to an emerging interaction paradigm as well as a new domain of interdisciplinary creative practice that engages a more diverse community. We are interested in creating new kinds of interactive experiences, uncovering new methods for integrating physical computing and fabrication technologies, and interrogating the stereotypes associated with both technology and craft. Of particular interest to all of us is the intersection between games, play, craft and computation.

Following the short talks, we encourage a larger group discussion that aims to identify and grow a network of scholars working in computational craft. We will collaboratively build a review of literature and projects familiar to the audience, and work to identify open research questions and avenues for creative practice related to computational craft.

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***Logan Smith and Michael Powell, “Medical Financial Aid Chatbot Demonstration”***

**SSA05, Saturday 1:45pm-3:00pm, CB1-301**

The demonstration will consist of a working example of a chatbot able to help people request financial relief for a acute (and expensive) medical procedures. A web-based version will be able for users to test responses from the chat through a keyboard interface. Additionally, a voice input version will be available so that users can see how someone might get assistance by only using their voice. Both demos will be shown by at least one of the project developers. The developers on hand will be available to answer any questions about the project.

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***Corey Sparks, “The Procedural Sonnet: A Demo”***

**SSM15, Saturday 10:00am-11:00am, CB1-212**

This talk and game demonstration introduces a long-term project called the “Procedural Sonnet.” This project, located at the intersection of electronic literature, digital storytelling, gaming, and poetics seeks to connect premodern literary forms with contemporary digital platforms. Ian Bogost has declared that certain video games operated less according to a logic of representation—a category long fundamental to humanistic inquiry—but rather according to a “procedural rhetoric.” For this presentation I will use Twine - a narrative hyperlink game platform - to “play” a sixteenth century sonnet. In doing this, I want to use Bogost's concept of proceduralist rhetoric to complicate a highly-recognizable poetic form. The “Procedural Sonnet” project prompts several questions: “To what extent does poetic form act as Bogostian ‘procedure’ or not?” “How does playing a poem on Twine foreground the procedures assumed by a largely narrative platform?” “In what ways does ‘playing’ a sonnet open up new interpretive frameworks for both poetry and digital games?” For Bogost, proceduralism is characterized by the fact that “in [such] games, expression is found in primarily in the player's experience as it results from interaction with the game's mechanics and dynamics.” In foregrounding the “mechanics and dynamics” of a game over more the more traditionally-analyzed categories of visuality or textuality, Bogost, I argue, hits on fundamental questions not just about games but about poetic form - especially, in terms of the *longue durée* of English literary history, the sonnet.

This talk and game demonstration juxtapose a new technology - Twine - with an old technology - the sonnet - to think about the conference's theme of “possible worlds.” The titular possibility foregrounds a sense of futurity; my project’s use of the sonnet form nonetheless complicates both Bogost's concept of “proceduralist rhetoric” and the narratively-oriented Twine platform. I thus suggest that we can look to “old things” to help us think about “possible worlds.”

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***Kirk St. Amant, “A Cultural Scripts and Prototype Theory Approach to Studying the Digital Humanities in Different International and Intercultural Contexts”***

**FSM07, Friday 11:15am-12:15pm, CB1-212**

This presentation overviews how individuals working in the digital humanities can apply theories from cognitive science and linguistics to map the contexts in which individuals create, interact with, and critique digital humanities work in different cultural and linguistic contexts.

Specifically, the presenter will examine how we can employ script theory (from cognitive science) to identify items affecting how we perceive of and discuss the digital humanities in different cultural settings around the globe. The presenter will also discuss how we can use prototype theory (from linguistics) to devise strategies for identifying, assessing, discussing, and creating digital humanities materials that address or meet the design and communication aspects of other cultural groups or audiences.

In examining these ideas, the presenter will

- Overview script theory and how it helps individuals understand the contexts in which audiences from different cultures engage with, create, and study the digital humanities and how these individuals define “digital humanities” in different cultural contexts

- Summarize prototype theory and how it helps individuals understand cultural expectations that affect how the members of a culture respond to, react to, and critique digital humanities work in specific cultural contexts and in greater international or global contexts

- Explain how a combination of script theory and prototype theory can guide individuals in the digital humanities in how to create digital humanities, work study such work, or engage in collaborations around such work in different international and intercultural contexts to create an increasingly global ecosystem in which one develops such work

Attendees will gain a familiarity with employing theory to better understand how different cultural and linguistic factors can affect how individuals perceive of and thus how they collaborate in relation to digital humanities work across national and cultural lines and in greater global settings.

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***Kirk St. Amant and Barry Mauer, “Crafting Digital Content for Contexts of Use: An Approach to the Digital Humanities in International Contexts”***

**FSA06, Friday 1:45pm-3:15pm, CB1-107**

The New Context for DH: Today, digital media allow us to engage in global-level interactions with almost the same speed and ease as speaking with individuals face to face. For the digital humanities (DH), this situation brings with it new possibilities for collaborating internationally on projects to offer a more holistic approach to examining what the humanities are, how works are interpreted, and how ideas are exchanged.

Perhaps the greatest challenge to DH in the age of ready international access involves identifying where communication could break down or miscommunication or offense could occur. This situation involves various interrelated variables including culture, politics, economics, and technologies. Scholars, educator, artists, critics, and performers working in such contexts can thus benefit from frameworks that help them understand and deal with prospective problem areas that could affect online/technology-based discussions of DH in international contexts.

**Proposed Frameworks for DH:** This presentation would overview two frameworks for mapping the variables affecting communication and comprehension in these emerging international contexts around DH. One focus of this proposed framework is to understand the context in which such exchanges take place and then identify – and map – the variables affecting communication and the use of materials in these international spaces of exchange in DH. This approach involves using script theory to identify the expectations individuals from different cultures bring to DH exchanges. In so doing, script theory helps identify those factors/variables individuals expect to encounter to interact effectively in a given context. By using script theory to guide research on communicating the digital humanities in different contexts, individuals can identify – and address – prospective problem areas that could affect international collaboration on or communication relating to the digital humanities.

Humanities scholars often values obscure paradigms, and some of the most promising research in Digital Humanities involve collaborations across disciplines and across international boundaries. These opportunities also present numerous challenges. We can learn about how to develop effective collaborative strategies by looking at a second approach related to script theory: the pragmatic cognitive framework developed by James Peterson in his study of avant-garde cinema. Peterson's approach puts perception, cognition, and communication into the framework of problem solving, and his strategies for engaging with avant-garde cinema help us to deal with the ill-structured and difficult problems posed by international and cross-disciplinary humanities collaboration. The key to Peterson's strategy is to identify the relevant principles of communication, which include schemas such as prototype, template, and procedural knowledge, and discourse comprehension that includes semantics and pragmatics. Our panel will suggest ways to develop digital content for international contexts using script theory and cognitive theory.

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***Mel Stanfill, Jingyi Li, Josh Stenger, Tom Armstrong and Sarah Serman, "Digital Humanities Methods and Fan Studies"***

**FSA03, Friday 1:45pm-3:15pm, CB1-320**

The field of fan studies has a long history of using traditional humanistic tools on digital objects, and recent years have seen the beginnings of a strand of research using technological tools to humanistically examine fans and fandom. The issue of method is somewhat fraught in this field, as in many others, with arguments about whether inquiry should be framed around texts, or metadata, or human subjects, or all of the above.

This solution-focused workshop takes the premise that, rather than prioritizing some questions, objects, or methods over others, we should think of different approaches as having different affordances and limitations, allowing us to see some things (and not others). Presenters will discuss the interrelations between what objects we examine, what tools we use, and what questions we can answer.

At one end of the panel's spectrum of methods and questions, Jingyi Li is interested in applying computation to better understand large fan datasets. For example, how can we leverage advancements in Natural Language Processing for insights on the kinds of content published on the fan work archive Archive of Our Own? How can we best apply computer vision for novel, aggregate visualizations of fan art?

For her part, Sarah Sterman will discuss a web scraper for Archive of Our Own that retrieves metadata and story text. Using this tool in conjunction with close reading and automated text analysis, we can quickly discover areas of interest for closer investigation and large-scale patterns across multiple fandoms, enabling exploratory analysis and distant reading approaches to fanfiction.

Josh Stenger and Tom Armstrong, on the other hand, will discuss some of the limits and possibilities of using data-driven approaches to study multi-fandom fanfiction archives in order to discern otherwise indiscernible aspects of a wide range of fan devotion, practices, and communities: e.g., authorship, genre, reader address and reader engagement; discursive and recursive dimensions of canonicity; the existence of affinity communities within and across fandoms; and ways in which fandoms and fan engagement are becoming integrated into marketing models and content creation.

At the most traditionally humanistic end of the spectrum, Mel Stanfill will discuss a methodology called Big Reading that aggregates close readings at scale. This method allows answering questions about both comprehensiveness, drawing on thousands of cases and examples from multiple types of source across a long period and depth, asking not just whether or with what frequency fans or specific fan practices appear in the archive but how they appear.

After brief introductions to each of these methods and their affordances and limitations, the workshop will move into collaborative discussion among attendees and presenters toward taxonomizing techniques and methods and thinking about how different methods might come up with different answers to the same questions. The session aims to produce a collaborative document on the intersection of fan studies and DH in terms of methods, to move the intersection of these fields forward.

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*Sonia Stephens, "Rhetoric, agency, and risk visualization for diverse audiences"*

**DP10, Saturday 11:15am-12:15pm, VAB-104**

This proposed poster presentation draws from the results of a larger research project aimed at understanding the types of agency that audiences enact as they use interactive risk visualization

maps. It primarily addresses conference themes of visualization and narrative in the context of risk. It also harnesses interdisciplinarity in the form of theories from digital humanities and technical communication, two fields that complement one another in humanistic ethos and project-based focus.

Our societal understanding of risk draws upon the social and physical sciences, but it is also heavily rhetorical and socially constructed, and may be approached from a humanistic perspective. Risk visualization maps range from community-generated crime mapping tools to government-created projections of sea-level rise. Some of these maps are developed for decision support and others to tell community stories (Frazier, Wood & Yarnal 2010, *Applied Geography*), yet for each of these projects we can ask questions about data provenance, equity, interpretation, and audiences' ability to use the information being displayed to make sense of risks to themselves and their communities.

Digital humanities scholars have called for the emergence of critical data visualization practices (Drucker 2011, DHQ), particularly for data mapping projects (Dalton & Thatcher 2015, *Society & Space*). Many risk mapping projects involve the use of computer models or complex statistical indices, opaque to the communities affected, to generate information about hazards and their potential impacts. Visualization developers also make rhetorical choices ranging from risk representation to explicit messaging that shape audiences' experience of risk. Finally, the tools that developers use to construct visualizations (Drucker & Svensson 2016, DHQ) perform their own rhetorical activity in constraining data structure and format.

This presentation will show how the rhetorical choices of designers and audiences' opportunities for agency intersect to shape broader understandings of risk. It will draw from the results of an interview study of nine professionals involved in the development of interactive risk visualization tools to address the following questions: who produces risk visualizations, where do their data come from, and how do the tools that they use shape their projects? How do designers/developers understand their positionality with respect to their audiences? What opportunities for agency do audiences have as they interact with these tools, and how can audiences exercise agency during the process of user-centered design?

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***Chris Strasbaugh, "Difficult Digitization on a Dime: Crowd-sourcing Ideas to Harness Emerging Imaging Technology"***

**SSA01, Saturday 1:45pm-3:00pm, CB1-318**

It started with a problem and a Raspberry Pi. Faced with having to photograph student architectural models for entry into our digital library, the question arose, how do we capture the interiors? Inspection cameras are very low resolution but with a fabrication lab at my disposal and the plethora of highly documented solutions to similar problems on the internet, all I needed was a reel of ABS plastic, a 3D printer, and a Raspberry Pi to creatively document these difficult spaces. Using plans from Thingiverse, a camera kit with the Raspberry Pi, and a lot of trial-and-

error we have created and continue to fine tune an inexpensive and much more robust camera for architectural models.

This project wasn't about solving a specific problem. It was more about changing our perspective about what is possible when you employ the help of hundreds of people through various crowd-sourcing sites and forums. Instead of searching for a replacement to our wide-format scanner, we are adapting the plans of a rolling, overhead video rig designed for DIY cooking shows and some open-source photo stitching software to provide us the flexibility to digitize large format drawings and architectural models for a fraction of the cost. We are also approaching 3d scanning and automation differently since there are detailed instructions on how to hack cameras to do what we need.

This approach to searching, hacking, adapting, and sharing ideas online helps us to tackle big problems in content creation and usability for the digital humanities. By harnessing the creativity and experience of a large community, everything is possible.

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***Amy Sugar, Julian Chambliss and Shree Raj Shrestha, “MARA: Mobile Academic Research Application”***

**SSA05, Saturday 1:45pm-3:00pm, CB1-301**

Mobile Academic Research Application (MARA) is an application that allows users to collect, annotate, store, publish, and collaborate on digital content. The initial iteration of the project involved developing a means for student researchers to collect information while working on community based research projects. Project Mosaic created collaborative multi-class projects conducted under the auspice of the Africa and African-American Studies program at Rollins College encouraging students working under faculty direction to investigate issues of race, culture, and place within the local community. Growing from multiple semesters of working on this project, the problem of information abundance and the need to standardize the information to create stable online exhibits to demonstrate outcomes became apparent.

Recognizing that the mobile platform provided the opportunity to bring together multiple tools utilized by students conducting these projects, faculty and instructional technologists reviewed available software. While numerous programs promised some elements of functionality, ultimately, the decision to develop a mobile application that would provide students with a versatile tool for conducting information in the field emerged.

The result was a collaborative effort between faculty, instructional technologists, and a student app developer to design and develop this custom mobile application. We will demonstrate how MARA enables students to collect, annotate, and store media and then easily publish digital artifacts for collaboration and peer learning. We will also share our experiences and lessons learned during the planning, development, testing, and implementation stages for this project and discuss future plans.

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**SEM02, Saturday 8:15am-11:15am, CB1-112**

Games have much to learn from craft, and vice versa. Craft is collaborative, open-ended, creative, meditative, and often focus on visual aesthetic goals. Games can be competitive, strategic or luck-based, and focus on player engagement. This workshop aims to bring these communities closer together by looking at the similarities and differences between craft-play and game-play. We will focus on the lessons that can be learned from each community with a view towards being able to create new kinds of game and/or craft experiences.

This workshop aims to build a community of scholars and practitioners interested in the intersection of games and crafts, and to identify research questions, project ideas, and collaboration opportunities. It builds upon a previous, successful workshop in {Craft, Game} Play at the Foundations of Digital Games conference in 2015, in which participants created new game experiences by adopting craft practices such as scrapbooking, puppet making, and embroidery.

The result of this workshop was a set of innovative games and playable experiences that incorporate craft practices into play. As an example, one group created a game using scrapbook paper and bakers' twine that replicates the interface to the interactive storytelling tool "Twine", in which players are invited to collaboratively build a story by creating fragments themed around the paper's design and then stringing it into the larger communal artifact. An unintended side effect to the workshop was peer learning between participants of different backgrounds. One memorable example of peer learning involved a group of women participants teaching a male computer scientist how to create a friendship bracelet, so that he could realize his game idea.

At HASTAC 2017, we would be aiming to further push the boundaries of Craft Games by drawing participants from the diverse, interdisciplinary backgrounds of the conference attendees. Game design and crafting experience is not necessary! The workshop will be a half-day ""studio"", where participants are actively engaged in brainstorming project concepts and building prototypes for those concepts. We envision running a short brainstorming and group formation session, where we will discuss the overlap between crafts and games and participants' interest in these areas. We will then facilitate group formation, balancing skills and interests of the participants. Using materials we provide, participants will prototype games in their smaller groups, then present them to the workshop participants at the end of the session.

As part of our effort to build a network of scholars working at the intersection of crafts and games, we envision also using the workshop as an opportunity to identify collaboration opportunities between participants. We plan to create a workshop website documenting the games participants create, and invite interested participants to collaborate on an article defining the space of "craft games".

***Jeffrey Suttles, “Humanities Heart”***

**SSA04, Saturday 1:45pm-3:00pm, CB1-308**

This project will examine the power of creativity by challenging students and faculty to raise their voices and talents, while taking a stand for social justice and equality. Our objective is to enlighten our collegiate community, through a digital platform (blog), as we engage students and faculty throughout the tri-state area. This project is designed to examine qualitative research through contemporary creative arts pedagogies. This project was conceived to provide assessments (how our new students feel about social inequality), as well as a therapeutic platform for students and faculty to share through art, literature, and music. Our goal is to provide a creative space for students to present their work, as we incorporate non-traditional pedagogical methods of learning through analysis, synthesis, and evaluation. Strategies such as minor debates, abstract jigsaw puzzles, and problem-based learning will help develop solutions to issues associated with the study of social justice.

HASTAC would be an ideal place to present a 5-8 minute soapbox to broaden the awareness of this project. Although we are based in New York City, we believe that this project will eventually spread throughout the United States of America, and then the world. In our presentation we plan to address issues such as (technology and education, communicating knowledge through publishing, conversations in digital humanities, the power of creative thinking, and building awareness in our communities). My vision is to cultivate creative expression on topics associated with social justice, while creating a digital platform for students and faculty to engage through productive dialogue.

I believe that this project has the potential to provide healing as well as insight to the growing social issues in our society. By providing a voice and a platform for students, we not only encourage constructive ways to deal with frustration, but we empower our students to express themselves articulately through digital humanities. The possibilities for implementing several pedagogical methods through research findings could prove to be a quintessential aspect of this research, as we build awareness in collegiate communities. Finally my passion for this project leads me to this theme, “Create works that ignite emotional power, as we build integrity for the future!

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***Scott Swearingen and Kyoung Swearingen, “Wall-Mounted Level”***

**MA05, Friday-Saturday at 3:30pm, VAB-108**

‘Wall-Mounted Level’ is an interactive, multiplayer computer game that is projected onto a real, physical surface using projection-mapping and digital compositing techniques. Players control their digital characters moving them into, out of and across a tangible landscape as they collaborate towards a shared goal.

The motivation for creating 'Wall-Mounted Level' is twofold: (1) utilizing real, physical surfaces for our environment helps to secure the sense of presence between the players, thereby

increasing opportunities for empathy to exist between them. (2) we can further increase the value of these human-facing interactions by promoting 'meaningful choice' through game-play and shared experiences.

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***J.D. Swerzenski, “Interconnecting culture in the ESL classroom: Using smartphones to develop an intercultural approach to second language learning”***

**DP14, Saturday 11:15am-12:15pm, VAB-104**

Currently, 1 in 2 people around the world has some form of internet access, 2.1 billion of whom gain access via smartphone. In a concurrent trend, nearly 1 in 3 people are engaged in some form of English learning, with over 80% of these students residing in the global south. (IDC, 2016) (IALC, 2016) These two figures point to a very new vision of the English as a Second Language (ESL) student, far divorced from outmoded third world tropes toward a more globally connected and tech savvy language learner. While students themselves are adapting, very little has changed about the everyday practice of ESL coursework. (Lotherington & Jenson, 2011) (McClanahan 2014) Skill-and-drill methods prioritizing memorization over meaning still abound. More troublingly, standardized textbooks and learning materials typically emphasize a monolingualistic disinterest in student’s native language and culture, initiating by default a form of cultural imperialism in the classroom. (Arnold and Rixon 2008; Masuhara and Tomlinson 2008) Following the critical pedagogy tradition, a growing body of research attests to the many productive uses devices such as smartphones can have for ESL students, including the ability to engage multiple modes of learning, to allow for out-of-classroom practice, and to legitimize cultural and linguistic knowledge. (Gholami & Azarmi, 2012) (McClanahan, 2014) (Chamberlin-Quinlisk, 2012)

This article focuses on the intercultural approach to ESL learning, a concept suggesting a form of pedagogy that emphasizes, validates and explores the culture, knowledge, and experiences that students bring to it. (Parker, 2013) Working with a group of university-level language students in Bogotá Colombia, the study seeks to place an intercultural approach in classroom practice. Using their personal smartphones, these students were asked to submit short, weekly videos expressing their views on a variety of topics. Following classroom discussion regarding Colombian stereotypes that exist in western media texts, these weekly prompts addressed a common question: what Colombian stereotypes will you, with your language skills, help to overcome? The efficacy of this activity was tested using textual analysis of the students’ videos, framed around metrics including whether the activity led to greater language learning, if the ability to express personal opinions was valued, and if students seemed to forge meaningful connections between their own culture and the second language. The results found the exercise to be effective in these regard, with students using the privacy afforded by recording their speech outside of the classroom environment to express more elaborate and outspoken viewpoints. Perhaps most intriguing was students willingness to go beyond the requirements of the assignments by adding filters, music, and other editing effects to further personalize their videos. Though limited in its scope, the study adds to a growing body of research suggesting the huge benefits offered by smartphones and other devices in developing language and intercultural dialogue.

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*Victoria Szabo and Joyce Rudinsky, "Psychasthenia 3: Dupes"*

**MA19, Friday-Saturday at 3:30pm, VAB-213B**

Psychasthenia 3: Dupes explores the use of the immersive 3D game environment Unity3D as a site for interactive new media artwork. This project is a product of the Psychasthenia Studio collaborative led by Joyce Rudinsky and Victoria Szabo. <http://psychasthenia-studio.com>. As a game-based immersive experience, Dupes instantiates challenging workplace relationships and gamified assessment environments, revealing the ubiquity of data shadow construction, the erosion of personal privacy, and the amplified power of the external instantiation of a avatar self. The game is set in a dystopic, yet banal, workplace environment, where every interaction, whether "in person" or online, is logged and judged against a series of internal evaluation factors.

Each character the user encounters reflects a different type modern day archetype and experience. How the user engages with each character adds to the cumulative judgement of their overall workplace fitness. Scrolling text relevant to each level, along with a changing office decor dependent upon previous interactions, also hint at the ongoing data-gathering taking place within a system increasingly narrowcasting our tchotkes and draperies. During the endgame, these archetypal figures recombine into a modern day tarot, augmenting and illuminating the success index ostensibly compiled from the formal test. The system reveals the characters representing your spiritual twin and your nemesis, with a numerical Success Index derived via our take on the OCEAN Five Factors of Openness, Conscientiousness, Extraversion, Agreeableness, and Neuroticism - but here re-imagined as Gullibility, Grinding, Gladhanding, Subjugation, and Internalization.

The revealed estrangement of the holistic individual from authentic human experience is predicated on the assumption that nothing within the workplace remains outside the evaluatory system. And, as the wide-ranging nature of the avatar interactions suggests, not much outside of that system exists at all. This "human" indirection within the game reveals the extent to which a gamified, logged quotidian experience becomes subject to exploitation and summary judgements reappropriated into an evaluatory matrix. Dupes also ultimately also complicates our ever-more-entangled relationships with computer mediated communication by positioning the game's user in the uneasy position of not being sure whether they themselves are only individuals playing a game, or if they themselves are being logged and judged through their game interactions for the purpose (perhaps) of our future projects as the game's creators. The subject position of the user as a Dupe puts him or her back into the endless regression of surveillance and recuperation, making us as the game's creators also inherently complicit with the system."

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*Emily Tarvin, "'You Look Disgusting': A YouTube Beauty Guru's Response to Comments About Beauty and Ugliness"*

**SSA04, Saturday 1:45pm-3:00pm, CB1-308**

In "The Revolution Will Be Sooo Cute: YouTube 'Hauls' and the Voice of Young Female Consumers," Laura Jeffries expresses her disappointment that young female YouTubers "fail to deliver substantial ideas, show little awareness of global issues and corporate behavior, and glibly extricate themselves from tricky questions about endorsement" (70). Instead, these young women use the platform to showcase the new clothes and makeup products they recently purchased, and Jeffries wishes they would rebel against traditional beauty standards for women and other social pressures. Since the publication of Jeffries' article in 2011, the YouTube beauty community underwent several changes, and while hauls and makeup tutorials are still common videos on the platform, beauty gurus now use their channels to voice opinions about beauty standards and the role of makeup in society.

One example of this is Em Ford's video "YOU LOOK DISGUSTING." The video begins with text telling viewers, "3 months ago I began posting images of myself without makeup on social media. During that time over 100,000 people have commented on my face. The following film contains real comments that were left on those images." Serious music plays in the background as harsh comments such as "I can't even look at her" and "WTF is wrong with her face?" appear next to bare-faced Ford. Almost a minute into the video, Ford begins to apply makeup, and the tone of the comments drastically changes to "You look beautiful." However, as the video continues, the comments begin to criticize Ford for wearing makeup and "false advertising." At the end, Ford wipes off her makeup, and the text tells viewers, "You are beautiful." The video came out July 1, 2015, and currently has over 24 million views.

Ford's video "YOU LOOK DISGUSTING" demonstrates that the beauty community on YouTube does discuss the pressures women face to meet beauty ideals and how they are regularly criticized for both striving to reach those standards and not trying to. My "soapbox" talk will use Ford's video as a case study of how gender and beauty standards function in the YouTube beauty community, and I will explore how "YOU LOOK DISGUSTING" compares to the Doves Campaign for Real Beauty. I will also connect the video to how society uses the concepts of beauty, ugliness, and disgust, using works such as Mary Douglas's "'Purity and Danger: An Analysis of Concepts of Pollution and Taboo'" and Sara Halprin "'Look at My Ugly Face!': Myths and Musings on Beauty and Other Perilous Obsessions with Women's Appearance.'" My presentation will demonstrate how gender, beauty standards, and identity function in digital cultures, such as YouTube."

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***Jessica Taylor, “Mapping property boundaries and Indian trails in the Chesapeake”***

**SSA03, Saturday 1:45pm-3:00pm, CB1-309**

In response to the indigenous cultures and digital humanities and identity themes for HASTAC 2017, I propose a short soapbox presentation about uncovering indigenous landscapes and movements via English property records, maps, and Google Earth. Historians have referred to “Great Warrior Paths” or “Indian trails” in the abstract, when in fact for the English colonists they provided concrete points of reference on plat maps and in property descriptions. The mention that “the Nanzaticoe path” bounded John Aston’s Virginia estate means little without context, but taken alongside his contemporary neighbors’ boundaries, we can determine orientation and connections between roadways that facilitated everyday communication. Who accessed these paths, and how? What might have been its primary destination, and how did its purpose change over time? Did the new “King’s Road” and the old “Nanzaticoe path” ever intersect? A more exact reconstruction of these paths not only reveals geographic patterns and overlaps in early Indian and English movements, but to provide a methodological breakthrough useful to historians and archaeologists who could then, for their own research purposes, thoroughly reexamine areas mapped by colonial surveyors. Further, historians and history buffs alike often visualize Anglo-Indian interactions through maps depicting encroaching English settlement on Indian homelands. GIS can demonstrate that Indians continued to live along landscapes familiar to them in “colonized areas,” offering visually powerful evidence that locally, these borders meant little. Indians may not have shared our reverence for property boundaries but they certainly valued and defended as sacred the sovereign borders of their domains. Thus, plotting property boundaries—ironically, symbols of legal dispossession—will bring us closer to understanding the English-occupied Chesapeake from an Indian perspective.

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***Patricia Thomas, “Trick Effects: Female Cybersecurity Professionals & Gendered Semiotic Circuitry In Popular News Media, A Case Study”***

**SSA04, Saturday 1:45pm-3:00pm, CB1-308**

A recent TIME.com article, “The national security issue no one is talking about,” (Slaughter & Weingarten, 2016) suggests that the dearth of female cyber security professionals puts the nation at risk. This article is an important example of how popular news media is socializing the concept of women working in the field of cybersecurity. But gendered semiotics within the article undercut the authors’ argument. Viewing this particular media element as a whole—the TIME article along with visual and verbal content reached by following eleven embedded links—surfaces a counterproductive knowledge construct about female cybersec professionals.

As both a certified systems security professional working in industry and a student in UCF’s Text & Technology Doctoral Program, I trace each of the article’s embedded links to articles, press releases, and industry studies. I argue that rather than supporting the population it seeks to advocate for, the article produces a semiotic circuitry that undermines female cybersec professionals working in the field. I will demonstrate that rather than proving that the shortage of women working in the field of cybersecurity (10%) puts the nation at risk, the resulting gendered

semiotic circuitry produces a faulty profile of the female cybersec professional that overdetermines women as victims and then essentializes the value they bring to the field of cyber security to this state of victimicity. Moreover, this faulty profile overshadows linked quantitative data on the gendered inequities that discourage women from working in the field.

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*Mia Tignor, "Critical Cataloging: Examining LCSH as Text"*

**DP03, Saturday 11:15am-12:15pm, VAB-104**

There has been a significant body of research devoted to the structure and often problematic nature of Library of Congress Subject Headings (LCSH). LCSH is a controlled vocabulary used to organize materials about a specific subject under one heading in order to facilitate user searches, but many critics have highlighted the fact that LCSH subject headings are not neutral, and in fact often enforce "dominant ideas about bodies and identities", in this case those of "white, propertied, Protestant men" (Adler, 2016, p. 632). Beginning in earnest in the 1970s, 'critical catalogers' like Sanford Berman and Hope Olson have advocated for the changing of racist, sexist, and homophobic subject headings, but critical theorists also worry that 'fixing' the subject headings obscures the ideologies that are the very foundations to LCSH (Adler, 2013, Knowledge Organization, 46; Drabinski, 2013, Library Quarterly: Information, Community, Policy, 83). In addition, there is little focus on LCSH as text outside the field of knowledge organization (KO) and there is a lack of understanding of how subject headings are created and/or changed (Adler, 2013; Koford, 2017, Journal of Critical Library and Information Studies, 1; & Drabinski, 2013). Drabinski (2013) proposed the application of Queer theory and pedagogy in order to disrupt the dominant ideologies and to use any incorrect subject headings as a learning opportunity to create a critical dialogue between public service librarians and library users. A mini-review of the literature reveals two major questions:

How can the function of LCSH as text be made apparent to stakeholders both inside and outside of the discipline?

And;

How can Knowledge Organization (KO) professionals document changes and the push to update LCSH in a critical way that will allow for dialogue and instruction between professionals in the field (librarians) and library users?

In order to answer the above questions, the author created Critical Cataloging: Examining LCSH as Text, an interactive visualization that is focused on making two points more visible to those outside of the KO field: 1.) the history of critical cataloging activists like Sanford Berman, Hope Olson, Joan Marshall, and Ellen Greenblatt who have worked to correct problematic subject headings and advocate for a greater understanding of the ideologies that shape them; and 2.) specific historical changes to LCSH that concern marginalized subjects in order to promote the reading of these headings as a text that can be engaged with critically and help users "understand the bias of [LCSH] hegemonic schemes" (Drabinski, 2013, p. 107).

This digital poster will detail the background of LCSH changes, the creation of the narrative visualization, and pedagogical possibilities for using the visualization as a portion of a library

instructional research session or digital humanities curriculum. In addition, the poster will serve as a conversation starter and highlight the need for increased interdisciplinary conversations between KO professionals, marginalized communities, and humanities scholars in order to continue to update LCSH.

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***Brad Tober, “Sign My Book: A Multimodal System for Mediating Collaborative Semiotic Authorship”***

**MA17, Friday-Saturday at 3:30pm, VAB-108**

In his article, “Ghost in the Machine: Distributing Subjectivity,” design writer Andrew Blauvelt notes, “Today’s world of open source computing, social networking, crowdsourcing, user-generated content, app store platforms, and other manifestations of the participatory culture of Web 2.0 suggest systems that are more radically open in nature, soliciting input from and empowering creation by many users. Although the rhetoric of decentralized authority pervades these endeavors, the question of control as an expression of authority (and design’s role in it) lingers. It is not simply a question of no control or no design, but rather a question of where control and design happen in an open system.” Sign My Book is an interactive experience, proposed for exhibition at HASTAC 2017, that explores this issue of control in the context of (digital) publishing, while simultaneously questioning conventional author / reader and written-word / printed-page relationships.

Sign My Book consists of two closely integrated components: a mobile iOS app and a series of print volumes. As parts of a multimodal system, these components only work when used together — they do not function on their own. The pages of a Sign My Book print volume are keys to content that is stored online and accessible only through the mobile app. By using the app to scan the specially encrypted QR codes present on each page, users can view and edit others’ contributions (subject to a predetermined edit delay after any changes are made to a page), as well as submit their own content.

In its mediating role, Sign My Book establishes a framework for facilitating semiotic authorship, a creative activity that is structurally reflective of a process of constructing signs. In semiotics (the study of how meaning is made), a sign is a unit of meaning consisting of a signifier (the form / vehicle of the meaning) and the signified (the concept / idea behind the meaning). This structure is reflected in Sign My Book, where the print volumes alone model the role of a signifier and the user-generated content accessed through the mobile app represents the signified. Together, these two components “sign” the book.

Users can participate by downloading the Sign My Book app to their iOS devices (one should search the Apple iOS App Store for “Sign My Book”). After the app has been downloaded, users are ready to interact with the Sign My Book print volumes that are featured as part of the exhibition.

For images and other information, please visit <http://www.bradtober.com/work/sign-my-book/>.



The mobile app is downloadable at <https://itunes.apple.com/us/app/sign-my-book/id1025567022/>.

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***Lynn Tomlinson, “Digital Puppetry: KENDRA Crab”***

**MA13, Friday-Saturday at 3:30pm, VAB-108**

KENDRA (Kinetically Engineered Networked Digitally Reactive Arthropod), the Digital Puppetry Crab is an animated character controlled by an iPad touch screen interface, allowing live interaction, improvisation, and the ability to rehearse and devise scenes, all things that the animation process doesn't usually allow. She is a modern update on Winsor McCay's Gertie the Dinosaur, a character controlled live in real time, somewhat like a digital marionette, who can respond to, or mischievously disobey, commands and audience suggestions. The app and the subsequent performances were created through collaboration between new media artist and animator Lynn Tomlinson and puppetry artist Colette Searls, who worked with a team at UMBC's Imaging Research Center to create the iPad app. For Light City 2016, Baltimore's inaugural festival of lights, Tomlinson and Searls combined their digital puppet and street performance in Kendra's Bay, a short piece featuring an actor/Master of Ceremonies interacting in real time with audiences and the crab character Kendra, who is controlled by an experienced puppeteer at the back of the audience. In a fun, lighthearted way, Kendra's Bay points to the paradox of modern manufacturing of cheap goods in an era of environmental concern. It plays with the irony of how the plastic souvenirs and other cheap things we so casually acquire -- things we'll soon pass along or throw away -- are destined to permanently reside in overfilled landfills or in the environment. Kendra Crab is doing her best to clear the clutter in the bay, but her plight is overwhelming as she tries to throw things away: they can't biodegrade, and ultimately, there is no "away." Kendra has also appeared in a gallery exhibition, a puppet slam, and can be used as a tool to create short films. As an animated digital puppet, she has the appeal of a cartoon with the spontaneity of a live puppet. Tomlinson and Searls have collaborated for several years on the development of the digital puppet app at the root of this project. This project incorporates Lynn Tomlinson's unique clay-on-glass animation style and colorful collaged backgrounds with a digital interface programmed in Unity. Rather than using a full-body controller like the Kinect, the goal here was to create a puppet controlled by several fingers on both hands. The project is a colorful, playful, and innovative combination of tactile approaches and new media technologies, used to investigate the complex problem of the overproduction of plastic and its impact on the environment, as well as a means to begin investigating consumerism, hoarding, and other responses to the overproduction of cheap goods: Kendra the crab covets and gathers stuff – the odd cast-off detritus she finds in her underwater world.

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***Barbara Truman and Francisca Yonekura, “Immersive Worlds of Possibility – Bootstrap Your Digital Heritage”***

**SSA13, Saturday 3:15pm-4:15pm, CB1-112**

Ever dreamed of getting or adapting a tattoo? Horrified at the thought? It is more manageable than you think. The pain and cost of permanent imprint can be avoided. Come see a demo of an open source platform in which art, modeling, and experiences can be designed. Building appreciative culture is possible through sharing perspectives across disciplines and distance. Attendees are invited to play and explore what it takes to express selfhood, enact dialogue, and create lasting memories using virtual environments. These spaces can also be enhanced with artifacts made digital to provide greater authenticity of historical significance. Sharing immersive creations are more fun with colleagues, friends and family members who contribute to interactivity. Don't settle for any reality. Learn how to bootstrap your own!

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## V

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*Amy Vanschaik, "Exploration of touch in an electronic environment"*

**MA15, Friday-Saturday at 3:30pm, VAB-213B**

This interactive art piece explores the use of non-traditional tangible interaction with a digital interface. The piece encourages the user to interact with plush felt objects (soft tangibles) to interact with and manipulate a digital display. The art piece is contained within a square wooden cigar box with a digital display screen mounted to the lid. The Raspberry Pi, Arduino, circuit board, and battery pack are hidden within the box. The interactive visual program (Python script) is launched upon boot eliminating the need for mouse and keyboard. The user only experiences the felt controllers to manipulate the abstract art graphics on the screen. Each of the four felt objects are embedded with a sensor to collect analog data. The decorative felt objects provide the user with a different tactile experience in interacting with digital output and visualization. The stitched decorative designs on the felt, where a user will touch the felt object, provide an additional enhanced physical texture response as well as replicate a pattern of the abstract art graphic on the screen to tie the sensor and visual together. Each felt object can be touched but only one controls the action of the current state of the visual on the screen. For example, one felt object is embedded with a pressure sensor requiring the user to grasp and squeeze the felt object to manipulate the graphic on the screen. The user can play with this before moving on to the next screen by applying varying levels of pressure on the felt object causing the abstract art graphic to expand and contract. Once the maximum level of analog input is applied to the sensor the visual on the digital screen transitions to the next phase and activates one of the other felt objects for analog input. While this art piece is purely an abstract design to explore interactions through non-traditional digital input (hard surfaces such as keyboards, mouse, game controllers, etc.), my interest is in the use of e-textiles and tangible objects to create analog inputs for digital visualizations and games to assist in methods of learning, play, and experimentation. This piece uses interdisciplinary research by incorporating computer programming, electronics, graphic design, and hand-crafting techniques to explore new methods in creating interactive media.

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***Mary Lindsay Van Tine, “Why is Gale Shrinking America? Or, Sabin’s Bibliotheca Americana and the Database’s (National) Limits”***

**SSA01, Saturday 1:45pm-3:00pm, CB1-318**

This “soapbox” talk will offer a genealogy of the Gale database Sabin Americana 1500-1926, tracing its origins through an earlier Readex microprint project to Joseph Sabin’s *Bibliotheca Americana*, a monumental 29-volume “Dictionary of works related to America” begun in 1868 and completed in 1937. While Bonnie Mak, Ian Gadd, and others have explored the bibliographic roots of much-used digital resources like the ESTC and EBO, the category of Americana has a distinct bibliographic tradition whose digital implications have not been examined. While many contemporary databases derive from earlier bibliographic projects organized by language or nation, “Americana” was for Sabin and his contemporaries a transnational and multilingual category that understood “America” as the entire Western Hemisphere. Sabin and other nineteenth-century bibliographers of “Americana” ultimately produced works with an implied teleological view of a New World history that began with “discovery” and culminated in the emergence of the United States; nevertheless, they conceived of the early history of the hemisphere as a shared one, and their work emerged from an extended scholarly network that encompassed not only the Anglophone but also the Hispanophone world.

While Gale’s database borrows Sabin’s name and title, it is otherwise strikingly vague on the exact nature of its relationship to the original print bibliography. A close examination reveals that, although the structuring logic of the database is not dissimilar to Sabin’s alphabetic schema and indexing, its selection principles and framing radically redefine America as the United States. Unlike the original bibliography, the vast majority of the works included are in English, with few in Spanish and even fewer in indigenous languages. The search interface offers “subject” options that uncritically sort the entire span of New World history into U.S.-based periodizations: colonial era, early republic, antebellum, postbellum, and so on. These silent omissions both assume and reinforce the conflation of “America” and “United States.” When a database that claims to be “drawn from Joseph Sabin’s famed bibliography” and, like it, to “cove[r] four centuries of life in North, Central, and South America, and the West Indies,” returns overwhelmingly English-language sources from the “colonial era,” or fails to produce a single hit for one of the most prominent Mexican historians of the nineteenth century while returning dozens for his U.S. counterpart, the effect is not just inaccurate but deeply pernicious. I will argue that this dramatic shift is not so much a function of digital remediation as of a changed scholarly infrastructure that cannot accommodate the capaciousness of “Americana” in its earlier bibliographic sense. The logic of nineteenth-century *Bibliotheca Americanas*, I suggest, invites us to think otherwise, offering an alternate bibliographic framework that might inform the development of non-proprietary digital systems for bibliographic control.

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***John Venecek, Christian Beck, John Raible, Sarah Norris and Lily Flick, “Open Humanities: Strategies for Creating Open Access Course Materials”***

**SSM10, Saturday 10:00am-11:00am, CB1-120**

As textbook affordability and access to information become important topics on university campuses and within the population more generally, finding ways to decrease book costs in a humanities classroom while providing the best possible resources for students emerges as a multi-disciplinary strategy that requires cooperation across campus. Open Access texts are a way to offer content for free, but humanities assembling this type of text in the humanities is often restricted by copyright and intellectual property. Utilizing materials found in public domain or with a Creative Commons license, however, provides an opportunity to create Open Access texts. In spring 2016, a literature professor, humanities librarian, scholarly communication librarian and adjunct, and an instructional designer at the University of Central Florida (UCF) collaborated to create a full literature course anthology based on this principle. While the project has an air of simplicity, the group had to overcome many obstacles before the text was ready to use in class. In this roundtable, we will discuss how we navigated the multi-faceted world of Creative Commons licenses, permissions, translations, and textual formatting to deliver a cohesive open text to students free of charge. We will also discuss issues related to platforms, access, and the scalability of creating open access materials in the humanities. We will provide insight and strategies for creating a digital anthology of open access texts that can be utilized and distributed to students in a humanities course. By highlighting the pedagogical, archival, and technological necessities of this project, we will deliver key information for reproducing and individuating a similar project. In the end, this session will demonstrate how a project of this nature can serve as a model for creating open access materials in the humanities, while addressing textbook affordability and student reception.

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***Tony Vieira, “Strathroy Stories***

**MA06, Friday-Saturday at 3:30pm, VAB-SVAD Faculty hallway**

“Growing up in Strathroy was like growing up anywhere else. Drinking beer, fishing, murder, suicide, drinking beer.”

Strathroy Stories is an immersive, spatialized sound piece that explores ideas of space and place through a series of adolescent and teenage memories of people, places, and events. This work examines the notion of memory as a dynamic, malleable construct that falls somewhere between archival and living narrative.

Guided by the memories of a small-town boy, the listener will explore sites and events ranging from the prosaic; swimming at the town pool and hanging out at the arcade, to the aberrant; Turkey Festival murder and an ice fishing party gone wrong. Created as a locative listening piece, the end user is encouraged to listen, as they would a music playlist, while they walk to work, ride transit, clean the house, or walk their hedgehog.

This piece is intended to enable a hybrid listening experience where the listener will be at times unable to distinguish real from virtual, thus creating a sort of schizophrenic low-tech AR experience.

Users will be asked to download a free mobile app (Minatures for Mobiles) that will enable them to listen to sound pieces as they navigate The University of Central Florida campus. This locative listening experience will allow conference attendees, and anyone who has downloaded the app, to experience Strathroy Stories that will be mapped to The University of Central Florida campus as an overlay of the town of Strathroy, Ontario.

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## W

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***Lori Walters, Robert Michlowitz and Michelle Adams, “Closing The Loops: Using Iteration To Document A Structure’s Life History And Create Realistic Virtual Recreations”***

**FSM04, Friday 10:00am-11:00am, PSY-228B**

One constant exists with humanity is wherever people have extended their domains, they have built structures. From the early humans leaving wood structures, to Egyptian pyramids, to the palace at Versailles, to the Tokyo Tower, and to Eero Saarinen’s TWA Terminal at New York’s John F. Kennedy International Airport, humans have erected structures as a mark of civilization at a particular moment. While each of these structures conveys information about the society that constructed them, only the most recent have living representatives to testify to the thoughts of the community when they were erected.

The ChronoPoints initiative documents Post World War II structures which afford the opportunity to speak with those who were involved with a building’s development and can provide unique stories that record the structure’s “life history.” This is akin to Deep Mapping which is principally used to create archives of disparate information about a particular location. ChronoPoints aims to deploy these assets to create more realistic entities for virtual recreations. The life history informs beyond the capture of a structure’s physical evolution but also addresses its communal evolution. This assists in demonstrating how a community saw itself and how that vision changed over time.

To capture accurate representations of a selected structure, we utilize a laser scanner and conduct extensive photography. This data is then combined with traditional materials, such as historic photographs and blueprints, to digitally recreate a place (as many no longer exist or have been extensively modified) to use in virtual environments and augmented applications. This allows us today to see a building at what might have been the zenith of its glory. Oral histories, personal photographs, artifacts, and ephemera enable researchers to gain a sense of place in the community and human history for such structures.

The digital reconstruction process is multi-phased and iterative and uses collected materials to elicit additional memories and refine models. This allows the capture of a continually improving

understanding of the structure's history and where a community was and its evolution. Using this process, we start with laser scanning a structure with terrestrial and/or aerial equipment. This provides a point cloud to base a model from, using either the precise measurements collected or meshing the point cloud into a model comprised of polygons.

After building a basic model, iterative use of available photos, blueprints and most importantly reflections of people who provided life to the structure allow for increasing levels of detail, as the model closes in on the tangential reality of the past. Through the loops of iterative development, contributors who are elicited to supply their memories can slowly be drawn into the recreated structure by viewing it on a monitor and later experiencing it using head mounted devices like the HTC Vive or Microsoft HoloLens. Using this process, the virtual recreations benefit by being higher quality, while gathering a wealth of information about their significance.

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***Jacque Wernimont and Kim Knight, "The Wearable and Tangible Worlds of DH Exhibition"***

**SEM04, Saturday 8:15am-12:15pm, VAB-222**

1. Black Ribbon for Mourning (Kim Knight, Jessica Murphy, Dale MacDonald)
2. Embodisuit: A Wearable Platform for Embodied Knowledge (Sophia Brueckner and Rachel Freire)
3. The Future Past of Wearable Tech (UC Davis Critical Wearables Group)
4. Counting the Dead: AZ's Forgotten Pandemic (Jacqueline Wernimont and Elizabeth Grumbach)
5. Biological Watch (Elwyn Crawford)

At HASTAC 2016 we took part in a Wearables and Tangible Computing Research Charrette, where "charrette" was used in order to signal a session that was collaborative and participatory with the goal of shaping and extending how we engage with concepts around wearable technologies. We are now proposing for HASTAC 2017 an exhibition of work on the same topics. In addition to having several of the groups/people who attended the 2016 event on hand to show work that has emerged in the last year, we plan to make an open call for participation in this exhibition. We anticipate a maximum of 10 projects for this exhibition and interaction session.

Building on the enthusiasm for recent Debates in Digital Humanities anthologies such as *Making Things* and *Drawing Boundaries* (which addresses the role of "making things" in the Humanities) and *Bodies of Information* (which addresses topics of feminist concern in DH), the works in this curated exhibition will collectively suggest that one of the possible worlds of DH is material, embodied, and grounded in feminist approaches that are attentive to issues of gender, race, class, ability, sexuality, class and their intersections. With this exhibition we will highlight innovative new work that thinks differently about the media in which we do "big data" visualizations, the kinds of biohacking and modding we want to see in the world, and the ways that media making and archaeologies encourage us to recognize that the past, present, and futures of tangible computing are material and can be ethical.

Further, we anticipate that the exhibition can function as a space in which some of the questions and contradictions of DH are articulated and contested. For instance, the projects will likely hold in tension the practices of hack and yack, often cited as one of the fundamental dichotomies in Digital Humanities. Sayers, et. al. suggest that physical computing intervenes in the opposition of these practices, making explicit the fuzziness of boundaries between mind/hand, hand/machine, maker/user (“Between Bits and Atoms” 4). We also suspect that many of the projects will be built upon technologies such as those addressed by many of the thought pieces in the GO:DH working group in Minimal Computing. These technologies facilitate novice engagements and rapid prototyping, and can be actualized with minimal financial and spatial resources, allowing for a greater variety of maker-participants. We anticipate that the projects will further bring together hardware and soft-wear, analog and digital, computing and craft, in the join between computing practices and the textile-based practices of sewing, knitting, and so forth. This assemblage has the potential to make explicit the ways that feminism and women’s labor might be cooked into our practices of DH making. As Wernimont notes, “a cooked in feminism is visible in the way that nutmeg is in a cookie — if you’re looking, you’ll find it” (“Whence Feminism?”). We hope the encounter with tangible and wearable objects will help the exhibition’s audience look for it.

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***Stephanie Wheeler, Amanda Hill and Elizabeth Horn, “I am UCF Digital Storytelling Database Panel Presentation”***

**SSM06, Saturday 8:15am-9:45am, CB1-307**

I Am UCF is a cross-disciplinary effort to create digital stories representing the diverse narratives of the University of Central Florida’s (UCF) campus body. As a digital narrative initiative it works to create a digital archive of personal digital stories created by UCF students that reflect the diversity on UCF’s campus. Spearheaded by faculty in the Theatre, Digital Media, and Writing and Rhetoric degree programs and the Social Justice and Advocacy center, students share their unique story through digital storytelling, a medium that fuses together writing, audio, visual, digital, and performative elements. Collectively, these stories will be made available online to provide a virtual campus map to promote a greater appreciation of the breadth of student perspectives at UCF. The panelists each approached the project from different perspectives: writing, theatre, and digital media. They will discuss their unique viewpoints on the creation process and the product including benefits and areas of opportunity for growth.

The I Am UCF digital archive showcases the voices and creations of the students and additionally will create a visual and sortable campus map for users to view the digital narratives. I Am UCF asks: In what ways do the multiple disciplines (writing, digital media, and theatre) influence one another and the digital storytelling process? How does the project address the need for greater accessibility and inclusion on campus? What is the “second life” of these stories as they are shared through social media? Through this project we seek to create a visual online exhibition featuring diverse student voices that can help students see their own experiences reflected back to them in a way that is empowering and reassuring.

We believe sharing diverse stories such as those collected in I Am UCF will help to establish a broader campus narrative that enables all students to see themselves within this community. Keeping students engaged and engendering an atmosphere of support is key to student retention, success, and well-being. Through this project students collaborated with interdisciplinary faculty and staff to help create this online repository of support and affirmation. These digital narratives were initially developed within select groups of students and classrooms, but we aim to create a model that can be used by various classes and campus organizations, allowing the diverse body of students to self-advocate by having their stories represented on this public digital archive. Sharing our digital archive in a project demonstration would help us advocate for this important campus tool and spread the word to inspire further participation and partnership.

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*Susan Wiesner, Rommie Stalnaker, Stephen Ramsay and Brian Pytlik Zillig, “From Score to Film: Reimagining the Dance of Irmgard Bartenieff”*

**SSA07, Saturday 1:45pm-3:00pm, CB1-105**

This proposed performative event (a filmed performance of Schrifftanz zwei/Chinese Ballad) combines archival research, dance choreography, music composition, animation creation, and video production with the goal to highlight the place of the Arts in the archive and digital world. Four researchers across three time zones and 3000 miles, have collaborated using social media and the negotiation of four personal processes in order to reconstruct/re-imagine a dance score created in 1927 (see image) by Irmgard Bartenieff, founder of the Laban/Bartenieff Institute of Movement Studies, and a rare text by Rudolf Laban published in 1926: *Choreographie*. Schrifftanz Zwei builds upon two previous Digital Humanities projects conducted by the collaborators: ARTeFACT (which strives to enable the automatic recognition, tagging, and retrieval of movement-based data) and Indigo (a program developed to perform command-line stop-motion animation using Scalable Vector Graphics). Yet although Schrifftanz Zwei began as a digital humanities exercise, the reconstruction/reimagining of the 1927 score also supports the creative possibilities inherent in archival research. Thus, score, translation, transmission, and traces can be integral elements in encountering dance through its artifacts.

Schrifftanz zwei is admittedly an interdisciplinary artistic collaboration, but we would argue that the production of a work of art does not preclude the use of the digital; and indeed, Schrifftanz zwei includes born-digital elements (music and animation) intertwined with the born-human components of choreography and the hard copy written/archived texts. Also, this collaboration between Digital Humanities scholars is possible because of the prior work of the collaborators as it reflects the early phases of the ARTeFACT Project and research on the production of animation from digitized musical scores (Indigo). This project is intended to create a Whole, where all voices and art forms share equal value with the supporting technologies, without privileging any one element. To accomplish this, we must negotiate within Digital Humanities AND the Arts. In fact, through this collaboration we have been made even more aware of the conversations surrounding definitions of the Digital Humanities, a topic we keep returning to during our collaboration. To wit: what is the place of the Arts in the Digital Humanities and what is required of a project to be aligned with the Digital Humanities? As DH artists as well as producers and users of digital technologies (e.g. Indigo, ARTeFACT, IDMove, etc.), we hope



this performance will provoke discussion and perhaps inspire others to find ways to access other ‘outlier’ disciplines through collaborative activities. Finally, as this collaboration constantly reminds us: “As technology and machines consume more and more of life, perhaps theater [read: dance] can help us remember what it means to act like a human.”

(<http://www.chronicle.com/article/Why-Theater-Majors-Are-Vital/235925?cid=cp79>).

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*Rachel Winter, “Bernie Sanders’ Dank Memes: Digital Humanities and Political Activism”*

**FSM05, Friday 11:15am-12:15am, CB1-307**

Memes have played an increasing role in political rhetoric, providing an opportunity for digital humanities analysis. In 2016, Bernie Sanders campaigned for the Democratic nomination for President of the United States. His campaign was notable for many reasons, not least among them his reliance on grassroots support and funding. While most candidates’ super PACs fund advertisements, travel, and events, Bernie Sanders received his funding from his supporters at an average of \$27 per donation. Sanders’ call for grassroots support also manifested in unexpected ways, such as the production and dissemination of pro-Bernie Sanders memes, particularly those posted by members of the Facebook group Bernie Sanders’ Dank Meme Stash (BSDMS).

Some criticize social media-based activism as ineffective and, specifically, argue that the memes produced and shared by BSDMS have no message other than that Bernie is “cool” (Dewey, 2016). However, the large number of group members (460,000 members as of March 3, 2017) of BSDMS, its coverage by The Washington Post, Motherboard, and Slate and the widespread sharing of BSDMS memes indicates that the group has significance beyond mere amusement. Noam Gal, Limor Shifman, and Zohar Kampf (2016) argue that memes can provide means for negotiating cultural norms (1700); although memes often reflect social norms and attitudes, they can also convey the creator’s/sharer’s response.

Stephanie Vie (2014) argues that memes “can have significant impacts in off-line behaviors.” The use of memes in recent political campaigns and movements attests to the power of these cultural artifacts in uniting individuals around a common cause. For instance, the American Occupy Wall Street movement was coordinated by the digital participation of “millions of ordinary people” (Shifman, 2014, p. 128), which then resulted in a massive demonstration. Notably, Barack Obama’s 2008 campaign also made use of memes. His campaign is considered the first “Web 2.0 campaign” in which users generated a massive number of politically-oriented memes and other digital content (Shifman, 2014, p. 120). The use of digital media helped motivate his supporters to contribute in myriad unexpected ways (Shifman, 2014, p. 122). Xavier Martinez-Rolan and Teresa Pineiro-Otero (2016) label Obama the “memecrat par excellence” (p. 147, their emphasis) due to his use of digital content for political communication. Thus, memes have already demonstrated their relevance in influencing political realities.

The potential of Web 2.0 technologies to facilitate grassroots participation and influence political and social realities represents an important field of inquiry for digital humanities. My research focuses on three specific BSDMS memes, each notable for receiving coverage in publications beyond the Facebook platform on which they were shared. My analysis of the “I’m Not Kidding,

Maddie,” “Bernie or Hillary,” and “Bernie Would Have Won” memes revealed that each meme levies a specific argument about then-Presidential candidate Hillary Clinton, the Democratic Party, or Senator Bernie Sanders. The creators’ manipulation and dissemination of memes intended to support Sanders’ campaign constitute grassroots activism and reveal the potential for digital media to influence events in offline culture.

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*Xin Xun Wu, Ling Jiang and Lanlan Kuang, “Technological Environment of New Media and Open-Ended Training Pattern for Creative Media Talents”*

**SSM13, Saturday 10:00am-11:00am, CB1-309**

The practices in the media and cultural and creative industries (CCIs) suggest that an integrative trend in the totality of media network, including integrations in the modes of information production, communication channels and terminals, and the appearance of prosumers, is revolutionizing information environment and the way of being. This is particular true when considering the full-fledged prevalence of mobile videos in the media networks thanks to the development and application of 4G and 5G broadband technologies. The 4G technology, in this sense, ushers in a new “Era of Moving Images”. Meanwhile, the new media technologies also create a need for new types of talents and pose great challenges to the traditional pedagogical principles and modes in training media and CCI talents, necessitating a strong need to reexamine and reflect on the past experiences. This article explores diachronically the interplay between the disciplinary evolution of journalism and communication studies and the ICTs (information and communication technologies), identifies the new features of human innovations under the new media circumstances, especially in the Era of Moving Images, and elaborates on the cutting-edge solutions adopted by the profession and academia of international journalism and communication in coping with the changes in the media ecosystem. Besides, it also takes “The Rookie’s Innovation Platform” developed by Shanghai Center of Innovations in Social Sciences and the Institute on Cultural Prosperity and New Media Development under Shanghai University as a case study to unveil the efforts Chinese academia has made to innovate the training pattern under new media circumstances.

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**Y**

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*Setsuko Yokoyama, “What’s in a Name? Users, the Generalized Others”*

**PP01, Saturday 11:15am-12:15pm, VAB-111**

Every industrial user experience (UX) designer starts with user research. Through surveys, interviews, and contextual inquiries, UX designers first investigate their client’s explicit, and

often latent, needs. UX designers are then set to analyze their findings with a goal of inventing design solutions. Some such analyses include an examination of case scenarios and a development of user profiles, aka, personas. The latter, of course, is where my interest lies, as the personas are both the best estimates of user types and the cultural constructs a forthcoming interface design reinforces and, if successful, instills.

It is no surprise that industrial UX designers must work with the intended user groups in mind. After all, users' "successful" interactions with the purposefully designed products and services validate the work of UX designers. I wonder, however, whether the term "users" can adequately describe the kinds of communities and relationships the educational and cultural institutions seek to serve and foster through their developments of open, online platforms. Not only the term "users" denotes commercialism our technological infrastructure is saturated in, but it also negates the very idea of a democratizing enterprise through which we seek to empower our fellow citizens.

For instances, Trevor Owens in his *Designing Online Communities* (Peter Lang, 2015) addresses how the otherwise celebrated user-centric designs are nothing but the cultural scripts written by the developers and administrators of the online communities based on their notion of ideal user types. The aforementioned example of UX designers inventing personas is no exception to this--in the words of Owens--constitution of "generalized others" (121). Benjamin Bratton in his *The Stack: On Software and Sovereignty* (MIT 2016) situates users on top of five infrastructural layers of a global computing and governing apparatus--earth, cloud, city, address, and interface--not because users champion their sovereignty but because they are conditioned by the socio-political constitutions, behave according to the platform's protocols, and may even internalize their limited agency mediated by the interface (253).

If we, at the educational and cultural institutions, work daily to develop, manage, and preserve online platforms for the public good, how should we mitigate the inherent power structure of our digital, technological infrastructure? What may be the alternative ways to address to our audiences and communities in a more capacious and empowering manner than by referring to them as users? My poster will explore the instances of how the technocratic hegemony manifests itself in the construction of users, and invite a collective thinking of a more ethically attuned, alternative name, as a means of envisioning a world where we treat each other as informed fellow citizens.

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## Z

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