Project Evaluation

HASTAC III: Traversing Digital Boundaries

June 29–July 5, 2008
HASTAC III: Traversing Digital Boundaries Conference Organizers
The Third Annual Conference of the Humanities, Arts, Science, and Technology Advanced Collaboratory is hosted by the Institute for Computing in Humanities, Arts, and Social Science (I-CHASS) at the University of Illinois, Urbana-Champaign. The Conference Planning Committee is composed of: Kevin Franklin, Interim Director of I-CHASS, Allison Clark, Research Scientist at the Krannert Center for the Performing Arts, Safiya Noble, Graduate School of Library and Information Science, Tricia Barker, National Center for Supercomputing Applications (NCSA), Alan Craig of NCSA and I-CHASS, and Simon Appleford and Jennifer Guiliano of the Department of History and I-CHASS.

HASTAC III: Traversing Digital Boundaries Extended Workshop Organizers
The Imaging and Image Analyses Workshop is organized by Peter Bajcsy of NCSA and I-CHASS, Anne D. Hedeman of Art History and Medieval Studies at the University of Illinois at Urbana-Champaign, and Karen Fresco of French and Medieval Studies at the University of Illinois at Urbana-Champaign with the assistance of Kevin Franklin, Jennifer Guiliano, Simon Appleford, and Jean Soliday.

The Software Environment for the Advancement of Scholarly Research Workshop is co-organized by Michael Welge and Loretta Auvil of the Software Environment for the Advancement of Scholarly Research at NCSA with the assistance of Deanna Spivey, Jean Soliday, and Jennifer Guiliano.

The Virtual Worlds Visualization Workshop is co-organized by Donna Cox of the emerging Digital Research and Education in Arts Media Institute (eDream) and the Advanced Visualization Laboratory at NCSA, Guy Garnett of eDream, the Cultural Computing Program, and Department of Music at the University of Illinois at Urbana-Champaign, and Kelly Searsmith of eDream with the assistance of Jennifer Guiliano.
Introduction and Goals

The Institute for Computing in Humanities, Arts, and Social Science (I-CHASS) sponsored and hosted the Humanities, Arts, Science and Technology Advanced Collaboratory (HASTAC: www.hastac.org) Third Annual Conference at the University of Illinois at Urbana-Champaign from April 19-21, 2009 with three related workshops, April 22 and April 23, 2009.

A consortium of humanists, artists, scientists, and engineers, of leading researchers and nonprofit research institutions, HASTAC (“Haystack”) is committed to new forms of collaboration across communities and disciplines fostered by creative uses of technology. Primary members are universities, supercomputing centers, grid and teragrid associations, humanities institutes, museums, libraries, and other civic institutions. Since 2003, HASTAC has been working with scholars and technologists developing tools for multimedia archiving and social interaction, gaming environments for teaching, innovative educational programs in information science and information studies, virtual museums, and other digital projects.

Interim Director of I-CHASS, Kevin Franklin is a co-founder of HASTAC and was solicited to host the conference by members of the HASTAC Steering Committee, an advisory panel on which Dr. Franklin also serves. In requesting I-CHASS host the event, Steering Committee members spoke of the work being facilitated by I-CHASS in developing partnerships among HASTAC participants including, but not limited to: University of Illinois at Urbana-Champaign faculty, National Center for Supercomputing Applications technology specialists, HASTAC member universities and their faculties including international groups like York University’s Harriet Tubman Institute and the University of Sheffield (UK), and funding agencies including the National Endowment for the Humanities (NEH: www.neh.gov), National Science Foundation (NSF: www.nsf.gov), the MacArthur Foundation (MacArthur: www.macfound.org).

With the theme of “Traversing Digital Boundaries,” the goal of the main conference was the explorations of new territory and discussions of works that crosses, manipulates, or simply ignores traditional boundaries between the humanities, arts, social sciences, and technology.
Following the main HASTAC conference, the Institute for Computing in Humanities, Arts, and Social Science hosted HASTAC III: Extended Workshops on April 22 and 23, 2009. These concurrent workshops, free and open to all participants, provided hands-on training and discussion of the following topics:

- The Software Environment for the Advancement of Scholarly Research workshop provided informational and training sessions on the text analysis tools being built by NCSA’s SEASR group (SEASR: www.seasr.org).
- The Imaging and Image Analytics workshop brought together representatives from academic institutions in the United States and abroad to present complementary views on topics related to imaging and image analyses of historical objects.
- The Virtual Worlds Visualization Workshop covered an introduction to visualization as well as exploration of the basic elements and techniques for building a virtual world.
Conference Overview

In order to facilitate the simultaneous goals of exploring the intersections between humanities, arts, social science, and technology and training faculty, staff, and students in the use of cutting-edge tools and technology, an open call was distributed via scholarly networks, listservs, blogs, and postings. Ninety-four named participants were selected to present as part of twenty panels, one performance, four sponsored lunches, four technology tours.

Featured conference panels included presentations on such wide-ranging topics as social media, “born digital” scholarship, emerging technologies, high performance computing, conservation of ancient monuments led by a Microsoft representative, developments in the display of geographic data led by a Google representative, and funding opportunities from government agencies and other foundations. I-CHASS was delighted to also be able to facilitate tours of the InterMedia/ CANVAS Gallery at Krannert Art Museum and NCSA facilities including the Virtual Stereo and HD 3-Screen Interactive Performance Theaters, and the Spectral and Tele-Immersive Laboratory. Additionally, conference participants were invited to participate in the launch of the Illinois Emerging Digital Research and Education in Arts Media (eDream) Institute at the Krannert Center for the Performing Arts.

Invitation-only lunches were hosted by:

- The Illinois Program for Research in the Humanities (IPRH: www.iprh.illinois.edu) on the topic of engaging Humanities faculty with advanced computing and technology
- The Department of African American Studies (DAAS: http://www.afro.illinois.edu) on the topic of the African and African American Diaspora and international collaborations
- The Costa-Rica USA Foundation (CRUSA: www.crusa.cr) on the topic of the Advanced Research and Technology Collaborative for the Americas (ARTCA)
- The Institute for Computing in Humanities, Arts, and Social Science (I-CHASS: www.chass.uiuc.edu) on the topic of the Humanities High Performance Computing Collaboratory
All participants were invited to a Corporate Strategies for Humanities, Arts, and Social Sciences lunch led by consultant, John Stevenson. HASTAC Scholars, selected graduate and undergraduate students from HASTAC member institutions, were also provided with the opportunity to conduct their year-ending meeting to reflect on their experiences as emerging scholars.

Conference Participants
The HASTAC III: Traversing Digital Boundaries featured ninety-four invited and selected presenters representing over a dozen disciplinary domains from five countries and twenty-seven states from undergraduate students through tenured faculty. There were 178 attendees pre-registered by April 12, 2009 with an additional twenty-seven on-site registrations. Collectively, these 205 attendees included representatives from:

Brown University  National Endowment for the Humanities  University of Alberta
Clemson University  National University  University of California, Santa Cruz
Colorado State University  Northwestern University  University of California, Irvine
Colorado Technical University  Rice University  University of California, Los Angeles
Connecticut College  Ricoh Innovations  University of California, San Diego
Dartmouth College  National Endowment for the Humanities  University of California
Duke University  Rutgers University  University of California, Berkeley
George Mason University  Stanford University  University of California, Santa Barbara
Google, Inc.  SUNY-Buffalo  University of Kentucky
Hamilton College  University of Wisconsin - Milwaukee  University of Chicago
Hope College  Miami University  University of Illinois at Urbana-Champaign
Illinois State University  Milano Bicocca University  University of Illinois, Springfield
John D. and Catherine T. MacArthur Foundation  University of Maine  University of Kansas
Massachusetts Institute of Technology  University of Mary Washington
### Numerical Breakdown by State

<table>
<thead>
<tr>
<th>State</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>CA</td>
<td>24</td>
</tr>
<tr>
<td>CO</td>
<td>2</td>
</tr>
<tr>
<td>CT</td>
<td>1</td>
</tr>
<tr>
<td>DC</td>
<td>4</td>
</tr>
<tr>
<td>IA</td>
<td>1</td>
</tr>
<tr>
<td>IL</td>
<td>84</td>
</tr>
<tr>
<td>KS</td>
<td>3</td>
</tr>
<tr>
<td>KY</td>
<td>2</td>
</tr>
<tr>
<td>MA</td>
<td>1</td>
</tr>
<tr>
<td>MI</td>
<td>9</td>
</tr>
<tr>
<td>MN</td>
<td>2</td>
</tr>
<tr>
<td>MO</td>
<td>1</td>
</tr>
<tr>
<td>MS</td>
<td>1</td>
</tr>
<tr>
<td>MT</td>
<td>1</td>
</tr>
<tr>
<td>NC</td>
<td>8</td>
</tr>
<tr>
<td>NH</td>
<td>1</td>
</tr>
<tr>
<td>NJ</td>
<td>1</td>
</tr>
<tr>
<td>NY</td>
<td>7</td>
</tr>
<tr>
<td>OH</td>
<td>1</td>
</tr>
<tr>
<td>PA</td>
<td>1</td>
</tr>
<tr>
<td>RI</td>
<td>2</td>
</tr>
<tr>
<td>SC</td>
<td>1</td>
</tr>
<tr>
<td>TN</td>
<td>1</td>
</tr>
<tr>
<td>TX</td>
<td>4</td>
</tr>
<tr>
<td>VA</td>
<td>2</td>
</tr>
<tr>
<td>WA</td>
<td>5</td>
</tr>
<tr>
<td>WI</td>
<td>1</td>
</tr>
<tr>
<td>No Reply</td>
<td>97</td>
</tr>
</tbody>
</table>

---

**US Participants by State**
Conference Participant Feedback

Feedback related to the Conference is being gathered via three main response mechanisms: 1) a written evaluation provided in conference packets; 2) an online-survey replicating the written evaluation that is being distributed to all participants; 3) feedback being gathered from public forums including blogs and online discussions of the conference. Initial feedback has been quite positive with presentations being labeled “fantastic,” “amazing,” “thought-provoking” and “critical” to the future of humanities, arts, social science, and technology intersections. Performances and demonstrations were labeled “captivating” and “kinetic.”

The following post by Megan Osfar, a University of Illinois graduate student, regarding HASTAC III and the launch of eDream was echoed by University of Illinois faculty and students in particular:

“'I'm from the University of Illinois. There's a joking-but-somewhat-true divide between "North Campus" and the rest of the school. Most of the engineering/computerscience/techie stuff is up here. The rest of the school is, well, not up here. Our buildings are older (I'm in Linguistics), our facilities are less shiny and new and fast and powerful, and a lot of people that I know up here aren't sure of the worth of what goes on down there.

You don't always see, out in front, the people who straddle that divide. I saw that last night. And it's wonderful to see how many there really are here and how the belief that all of these disciplines can coexist, and are richer when they do, is really being embraced.

The issues raised thus far for improvement were: the need for more presentations related to use of Global Positioning Systems (GPS), the desire to provide more time for presenters and to recommend to presenters to "eliminate the speechifying", as well as the need to provide more question and answer time. One blogger respondent noted that "HASTAC, at least the sessions I was able to attend, was decidedly not about the practical application of tools and technologies. Instead, it was doing various kinds of theory and criticism with respect to technologies -- doing body criticism of iPhone use, theorizing mind-body-technology relationships, interrogating narrative genres as they appear online."

The same blogger noted concerns regarding the request by HASTAC to have HASTAC Scholars blog on the www.hastac.org site. Over the course of the next 60 days, we anticipate collecting additional feedback via all three response mechanisms.
Conference Outcomes

Outcomes from the Conference for I-CHASS and the University of Illinois include, but are not limited to:

• Agreement between I-CHASS and the National Institute for Computational Sciences (NICS) at Oak Ridge National Lab (University of Tennessee) for NICS to donate One Million CPU hours for use by humanities, arts, and social science researchers.

• Agreement to facilitate international collaborations and grant development with researchers at the University of Sheffield (UK)

• Interest by Mano Marks of Google, Inc. to visit I-CHASS, NCSA, and the University of Illinois to strategize ways to involve humanities researchers in Google tool development, deployment, and evaluations

• Development of an outreach plan and workshop for humanities, arts, and social science researchers on the topic of external funding including public and private grant agencies and corporate fundraising.

• Interest by conference attendees in creating a Humanities, Arts, and Social Science blog for the University of Illinois campus.

• Initiation of discussions with the University of Illinois and University of Michigan Presses to produce a digital publishing initiative for humanities, arts, and social science researchers to be led by I-CHASS

A collection of photographs documenting the HASTAC III: Traversing Digital Boundaries Conference are available at: http://www.flickr.com/photos/peterl/sets/721576171123777262/
Extended Workshop Descriptions

I-CHASS, in conjunction with SEASR, the NCSA Advanced Visualization Group, and the NCSA Image Spatial Data Analysis Group, offered three concurrent workshops at the completion of the HASTAC III: Traversing Digital Boundaries Conference.

Imaging and Image Analyses Workshop led by Peter Bajcsy, Anne D. Hedeman, and Karen Fresco April 22-23, 2009.

Designed to facilitate education, training and information exchange among multiple scientific disciplines, the Imaging and Image Analyses workshop brought together representatives from academic institutions in the United States and abroad and from US museums. Humanists, social scientists, and artists were paired with computer scientists at the workshop in order to present complementary views on topics related to imaging and image analyses of historical objects. The intent of the workshop was to examine the process of going from actual physical objects to digital objects made available via the Internet and the related process of enabling computer assisted learning over large digital collections for education and research. The overarching goal of the workshop was to understand the challenges associated with imaging and image analyses that are inherent in this process, as well as solutions, needs and opportunities for further research. Specific topics covered included: stroke analysis of paintings, historical mapping, emblem books, quilt imagery, multimedia analyses, palimpsest, Virtual Vellum, and manuscripts from the 18th and 19th centuries.

The Software Environment for the Advancement of Scholarly Research Workshop led by Loretta Auvil, April 22, 2009.

The Software Environment for the Advancement of Scholarly Research (SEASR) Workshop, funded by the Andrew W. Mellon Foundation, provides a research and development environment capable of powering leading-edge digital humanities initiatives. SEASR fosters collaboration by empowering scholars to share data and research in virtual work environments. This eases scholars’ access to digital research materials, which currently are stored in a variety of incompatible formats. Developed in partnership with humanities scholars, SEASR enhances the use of digital materials by helping scholars uncover hidden information and connections. SEASR supports the study of assets from small patterns drawn from a single text or chunk of text to broader entity categories and relations across
a million words or a million books. SEASR will support numerical, categorical, text, and audio-based analysis and will continue to evolve to include processing of images and other multimedia data formats. The workshop included informational sessions and hands on sessions for humanities, arts, social science, and technologists including: architecture, installation, tools, technical overviews, and hands-on experimentation.

**The Virtual Worlds Visualization Workshop led by Donna Cox and Guy Garnett, April 22, 2009.**

The Virtual Worlds Visualization Workshop began with an overview of visualization technologies and techniques before concentrating on the creation of a virtual world by participants. Building a virtual world is very complex, requiring significant technical skill. Commercial virtual worlds, such as Second Life, do not support high resolution graphics and real time inputs, and generally impose restrictions on what kind of world can be created. The mWorlds project is developing a framework to support a highly distributed, scalable environment, with distributed simulations and rendering, and a complete gamut of input and display devices, from Wii game controllers to cell phones to tiled HD displays. The workshop was using mWorlds as a testbed to explore new approaches to real-time, interactive, distributed, collaborative creating in-world (i.e., directly in a multiuser virtual world). Current interest in virtual worlds shows the potential of a powerful yet general-purpose environment for many collaborative projects in art, science, technology, commerce, and entertainment. Clearly, these virtual worlds are significant cultural phenomena that offer new and diverse opportunities for creativity, especially collaborative creativity.

The mWorlds project focuses on bringing together artists and computer scientists to make the creation of such virtual worlds easier, more accessible to non-specialists, and thereby unleashing tremendous creative potential, without sacrificing high-quality graphics and interaction. In this HASTAC workshop, we will cover the basic elements and techniques for building a virtual world including such topics as place, motion, user representation, game engines, graphics, physics simulations, AI simulation, world design, multi-player interaction models, and user interface design, persistence, etc., and show how to develop these using our mWorlds virtual world framework. Participants with programming experience, can download software and use it to develop their own virtual world.

Specific topics included: visualization as an art form for museums and digital domes, 3-D high resolution visualizations and stereo, Maya, Partiview Open Source software, Open Source visualization software, and mWorlds.
Extended Workshop Participants
Seventy-four registered and twelve on-site registrations (86 total) included representatives from four countries and seventeen states including undergraduate students, graduate students, and faculty.

Thirty-three pre-registered attendees with six on-site registrations participated in the Imaging and Image Analyses Workshop. Sixteen pre-registered attendees with two on-site registrations participated in the SEASR Workshop. Twenty-five pre-registered attendees with four on-site registrations participated in the Virtual Worlds Visualization Workshop.

**Participants (Illustrated)**

<table>
<thead>
<tr>
<th>International v. Domestic Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canada</td>
</tr>
<tr>
<td>Costa Rica</td>
</tr>
<tr>
<td>United Kingdom</td>
</tr>
<tr>
<td>United States</td>
</tr>
<tr>
<td>Non Responsive</td>
</tr>
</tbody>
</table>
Workshop Participant Feedback

Feedback related to the Workshops are being gathered via three main response mechanisms: 1) a written evaluation provided in conference packets; 2) an online-survey replicating the written evaluation that is being distributed to all participants; 3) feedback being gathered from public forums including blogs and online discussions of the conference.

Initial feedback related to the Imaging and Image Analyses Workshop noted that the workshop was a “good start” in “trying to unite people on our [UIUC] campus” and that “facilities were perfect.” Issues raised include a “variation in the quality of preparation of speakers,” the need for “continued networking opportunities online,” the desire to have future workshops held over a weekend, and a desire for the inclusion of more pre-1800 literature and culture analyses.
Initial feedback for the SEASR Workshop was quite positive with presentations being labeled “outstanding,” “lots of help for specific individuals having specific problems,” and “excellent.” Respondents noted that the individual attention was excellent.

Feedback related to the Visualization Workshop has yet to reach a quantitative mass but on-site qualitative feedback to conference organizers noted that the workshop was a “unique opportunity” for humanities, arts, and social science researchers and students to experiment with technologies that are usually beyond their fiscal or technical reach. A complete summary can be found in Appendix D.

**Workshop Outcomes**

Outcomes from these workshops for I-CHASS include:

- The formulation of four new research groups on Image and Imaging Analyses as well as the establishment of an Imaging Analyses network for humanities, arts, social science, and technology researchers.
- An outreach effort to SEASR workshop participants to aid in the growth of the adoption of SEASR technology by humanities, arts, and social science researchers.
- Use of the conjoined conference and workshop model as there was a significant benefit to participants to have opportunities to participate across workshops.
- Interest by the University of Kentucky in having I-CHASS facilitate and formulate similar workshops in Kentucky for its campus community.

Overall, these workshops were tremendously successful for participants, I-CHASS, NCSA, and the University of Illinois, with all parties forming new partnerships and networks that have exciting potential in the future.
Appendix A: Letters of Welcome

A Welcome from our Conference Hosts

Dear Colleagues,

Welcome to the third annual HASTAC conference, *Traversing Digital Boundaries*, hosted at the University of Illinois at Urbana-Champaign. The theme of this year’s conference is particularly apt for Illinois, which has long worked to traverse the boundaries that exist between disciplines. Among the numerous advances that have been born here are the MRI, the photoelectric cell, the marriage of sound and film, the LED, and the modern web browser. Each of these advances have had a profound impact on human society, but none would have been possible without researchers committed to building bridges across fields of study.

Illinois has long been at the forefront of science and technology discovery in the humanities and arts. The National Center for Supercomputing Applications (NCSA), one of five original academic supercomputing centers in the United States, opened its doors in January 1986 and has been a global leader in hardware and software innovation ever since. Today the center is recognized for its ability to help communities make effective and creative use of high performance computing resources and is a powerful champion and participant of computing in the humanities and arts. A more recent addition to the University of Illinois campus, the Illinois Informatics Institute (I³), further underscores Illinois’ commitment to computing in the humanities, arts, and social sciences. As part of the university’s strategic plan emphasizing informatics, I³ is charged with creating “information environments of the future” and educating “those who will build and use them.” The Institute for Computing in Humanities, Arts, and Social Sciences (I-CHASS) cements and further expands the missions of NCSA and I³ to present path-breaking research,
computational resources, collaborative tools, and educational programming to enhance and showcase the future of the humanities, arts, and social sciences.

*Traversing Digital Boundaries* evokes several important issues surrounding the interface of humanities, arts, and technology scholarship. Computing is revolutionizing the way scholarship, research discovery, and education can be done. Advanced data acquisition, data storage and management, user-friendly data mining and visualization technologies, large-scale modeling and simulation, massive text and visual searches with complex relational analysis—these techniques, not possible a few years ago, are now galvanizing the humanities and arts. Our theme is thus a call to arms, urging us to stretch and transcend the limits of existing technologies to enable new discoveries. But it also challenges us to tackle a different set of boundaries. For new discoveries to be made, we must traverse the boundaries that now exist between institutions, disciplines, individuals, and differing levels of comfort with digital technologies. And then there is the digital divide that exists between the haves and the have-nots, whether here in the United States or between developed and developing worlds, which must be bridged for the promise of technology’s democratizing potential to be fulfilled. By overcoming these obstacles and forging mutually beneficial exchanges of expertise, we can propel the humanities, arts and social sciences into exciting new directions, transforming not only our disciplines but also our society.

We are delighted to welcome a truly diverse group of scholars, researchers, and educators to this campus and hope that you will enjoy a stimulating and evocative conference that inspires you to push the boundaries of digital scholarship into new territories.

Very truly yours,

Richard Herman
Chancellor
for Academic Affairs

Linda Katehi
Provost and Vice Chancellor

Thorn H. Dunning, Jr.
Director, NCSA
A Welcome from the I-CHASS Advisory Board Chair

On behalf of the Institute for Computing in Humanities, Arts, and Social Science, I am delighted to welcome you to the third annual HASTAC conference. The theme of this year’s conference, *Traversing Digital Boundaries*, is intended to suggest a focus on the exploration of new territory and in work that crosses, manipulates, or simply ignores traditional boundaries. I-CHASS was established with the intention of overcoming exactly this type of obstacle; it is envisioned as a nexus of scholarship, creativity, collaboration, outreach, and technical expertise—one hub among others in the growth of a vibrant community that spans both national and international collaborations and encompasses the humanities, arts, and social science disciplines.

Advanced data acquisition, data storage and management, user-friendly data mining and visualization technologies, large-scale modeling and simulation, massive text and visual searches with complex relational analysis are energizing disciplines and they are all topics that will be discussed in talks, panel sessions, and in the HASTAC Extended workshops that follow the main conference. As researchers harness these new capabilities, they must overcome major hurdles.

Although new computational technologies give them access to a number of information sources and allow them to automatically generate data sets from those sources, researchers often struggle with the plethora of available information. Fortunately, the technologies that created the problem of having too much data can also help researchers gain insight and understanding from data resources.

But further obstacles remain. Humanists and social scientists often work by themselves, in isolation. The new digital scholarship requires a different model. Much of the best digital scholarship is done collaboratively, and that is likely to be the way of the future. Collaboration is characteristic of digital scholarship—a point made often in discussions of the impact of new media on the humanities and social sciences. Because the problems one can encounter with networked computers are large and complex, tackling them
often requires cooperation in substantial and coordinated ways.

Until recently, most humanities and even social science research has been cooperative, in the sense that scholars disseminate information in the form of books, articles, and papers—a knowledge flow that is one-way, not a dialogue. But with the advent of networked computing, a new system of collaborative work requires a diverse team to identify a common research theme or scientific problem and plan and carry out a coordinated effort to solve that problem or to create new knowledge. The humanities and social sciences are badly in need of models beyond the monograph and article for the demonstration of excellence, and the scholarship itself is in need of new genres and new strategies for reaching new audiences. It is my hope that the collaborations forged in this conference will be at the forefront of leading the humanities and social science disciplines into the future.

Vernon Burton,
Founding Director and Chair of the I-CHASS Advisory Board
Welcome to the University of Illinois at Urbana-Champaign and to the third annual HASTAC Conference, hosted by the Institute for Computing in Humanities, Arts, and Social Science. The goal of this conference—and more broadly for I-CHASS as well—is to bring together the worlds of advanced computing and humanities, arts, and social science scholarship. I-CHASS believes that these disciplines are essential to modern life and that advanced computing can improve research and teaching by democratizing access to knowledge and learning. We therefore seek to provide resources, both human and computational, to enhance discovery and exploration and offer humanities, arts, and social science scholars access to hardware, computer applications, graphical user interfaces, and other advanced technologies, as well as educational opportunities to train them to best use these resources.

Organizing a conference of this scale is inevitably a collaborative effort and there are many people whose contributions it is my great privilege to acknowledge here. The HASTAC Steering Committee have been diligent in their advocacy of HASTAC and its aims. Without their leadership, none of this would have been possible. The National Center for Supercomputing Applications, the Beckman Center, the Krannert Center for Performing Arts, and the Krannert Art Museum have all opened their facilities for use during HASTAC III: Traversing Digital Boundaries and the extended workshops that follow the main conference. Without the efforts of the local planning team, this conference could not have occurred. I must therefore thank Allison Clark, Safiya Noble, Trish Barker, Mitzi Greene, Alan Craig, Simon Appleford, and Jennifer Guiliano for their tireless efforts on a wide-range of activities that have contributed to the success of this program.

Michael Welge, Donna Cox, Peter Bajcsy, Anne D. Hedeman, Karen Fresco, Loretta Auvil, and Guy Garnett must be thanked for each agreeing to extend the benefits of the main conference by organizing the three workshops that together make up HASTAC III: Extended, while Jean Soliday and Deanna Spivey have given valuable administrative support for these events. The National Science Foundation generously provided funding
Vernon Burton has been working at the forefront of digital humanities scholarship for over twenty years. His support and counsel have been invaluable resources to be able to draw upon and the influence of his vision and initial leadership of I-CHASS ensures that his presence will be felt throughout HASTAC III.

Particular thanks must also be given to Thom Dunning and Danny Powell, whose leadership of the National Center for Supercomputing Applications has long encouraged humanists, artists, and social sciences to explore the potential of high performance computing, and to John Unsworth, Dean of the Graduate School of Library Science and Director of the Illinois Informatics Institute (I²), who is a passionate advocate of the digital humanities. Both NCSA and I² have given invaluable support in the organization of this conference.

Finally, it would be remiss of me not to acknowledge the unwaivering support that the University of Illinois administration has shown to the digital humanities, arts, and social sciences over the last decade. The vision of Chancellor Richard Herman and Provost Linda Katehi has propelled Illinois to the forefront of this burgeoning field and has fostered an environment that enables scholars and researchers from across the world to confront the digital boundaries that currently limit our understanding of human society.

I hope that you enjoy your stay in Champaign-Urbana and that the conference will provide you with an opportunity to meet with like-minded scholars, make connections with technologists developing innovative tools, and to be exposed to work at the bleeding-edge of interdisciplinary research.

Kevin Franklin, Interim Director  
Institute for Computing in Humanities, Arts, and Social Science
Appendix B: HASTAC III Agenda

HASTAC III: Traversing Digital Boundaries Conference Agenda

Continuous Installations
Benjamin Smith, University of Illinois at Urbana-Champaign, “the Logoverse”
1104 NCSA and Krannert Center for the Performing Arts Lobby

John Toenjes, University of Illinois at Urbana-Champaign, and David Marchant, Washington University, St. Louis, Leonardo’s Chimes: Stage-to-Game Development Collaboratory
1104 NCSA

Sharon Daniel, University of California at Santa Cruz, New Media Documentary: Technology for Social Inclusion
1104 NCSA Building

JJ Higgins, University of Kansas, Voyeurism Installation with Tent
1104 NCSA Building

HASTAC Scholar-Blogger: Megan Osfar, University of Illinois at Urbana-Champaign

Sunday April 19th

4:00-11:25 PM IMCFest 2009, Urbana Champaign Independent Media Center, 202 South Broadway, #100, Urbana, IL 61801

5:30 PM Shuttle to IMC Fest from Hampton Inn

7:30-9:30 PM HASTAC Welcome Reception
Crane Alley, 115 West Main Street, Urbana.

9:30 PM Shuttle to the Hampton Inn Hotel from Crane Alley

Monday April 20th

Registration takes place in Room 1005 Beckman Building

7:30 AM 1005 Beckman Building Continental Breakfast (provided)

8:30-8:45 PM 1025 Beckman Building Conference Welcome

Kevin Franklin, Institute for Computing in Humanities, Arts, and Social Science
Danny Powell, National Center for Supercomputing Applications
Ravishankar Iyer, University of Illinois
8:45-10:00 AM  1025 Beckman Building
Craig Wacker, Program Officer, John D. and Catherine T. MacArthur Foundation
Tim Lenoir, Virtual Peace
Suzanne Seggerman, Games 4 Change
Jan Reiff, Hypercities
Ed Bender, Follow the Money
Session Chairs and Moderators: Cathy Davidson, Duke University
HASTAC Scholar-Blogger: Jentery Sayers, University of Washington

10:00-10:15 AM  1005 Beckman Building  Break

10:15-11:30 AM  1025 Beckman Building  Social Media Panel
Svitlana Matviyenko, University of Missouri, Columbia “Identity in the Age of Cybercitizenship: Teaching Intermediate Composition in Second Life”
Christian Spielvogel, Hope College; Laura Ginsberg Spielvogel, Western Michigan University “Traversing the Boundaries of Pedagogy through Curriculum-Based RPGs: The Valley Sim and Marriage of Cultures Prototypes”
Sharon Tettegah, University of Illinois at Urbana-Champaign; Cynthia Calongne, Colorado Technical University; Danielle Holt, Chicago State University, “Identity, Learning and Support in Virtual Environments”
Christine Greenhow, University of Minnesota, “Engaging Youth in Networked News: Connecting the Social, Civic, and Educational through Action-oriented Facebook ‘Publications’”
Session Chair and Moderator: Brendesha Tynes, University of Illinois at Urbana-Champaign
HASTAC Scholar-Blogger: Staci Shultz, University of Michigan

11:30-12:30 pm   1005 Beckman Building   Lunch (provided for registered participants)
Illinois Program for Research in the Humanities Lunch (by invitation only) 4101 NCSA
Invitees: Please proceed directly to 4101 NCSA. Lunch will be provided in the meeting room.
Digitizing the African and African American Diaspora Lunch (by invitation only) 2100 NCSA
Sponsored by the Department of African American Studies, University of Illinois at Urbana-Champaign. Invitees: Please proceed directly to 2100 NCSA. Lunch will be provided in the meeting room.

Corporate Strategies for Humanities, Arts, and Social Sciences Lunch 2004 NCSA
Chaired by John Stevenson, Marketing Consultant, National Center for Supercomputing Applications Consultant (open to all interested participants). Interested participants should pick up a box lunch from 1005 Beckman Building before joining the lunch.

12:30-1:45 PM 1122 NCSA Born Digital Scholarship: New Strategies, Projects and Possibilities
Sharon Daniel, University of California at Santa Cruz
Tara McPherson, University of Southern California
Session Chair and Moderator: Craig Dietrich, University of Maine
HASTAC Scholar-Blogger: Kathleen Smith, University of Illinois at Urbana-Champaign

1:45-2:30 PM 1122 NCSA NCSA Fellows in the Humanities, Arts, and Social Sciences
Anne D. Hedeman, University of Illinois at Urbana-Champaign
Douglas Kibbee, University of Illinois at Urbana-Champaign
Session Chair and Moderator: Trish Barker, National Center for Supercomputing Applications
HASTAC Scholar-Blogger: Peter Leonard, University of Washington

2:30-3:15 PM 1122 NCSA Situated in Time and Space: New Developments in the Display of Geographic Data
Alan Craig, National Center for Supercomputing Applications and the Institute for Computing in Humanities, Arts, and Social Science
Mano Marks, Google
HASTAC Scholar-Blogger: Kathleen Smith, University of Illinois at Urbana-Champaign

3:15-3:30 NCSA Lobby Break
3:30 PM  Transportation to Krannert Art Museum (KAM) from the NCSA Building.

Please note that the bus will depart exactly at 3:45 pm from the front of NCSA (Clark St.)

3:30-5:15 PM  Krannert Art Museum (500 E. Peabody Drive)
"Trees You Can't Climb" CANVAS Exhibit, John Jennings and Damian Duffy, University of Illinois at Urbana-Champaign
Grand Text Auto Exhibit, Damon Baker, University of Illinois at Urbana-Champaign and Nick Montfort, Massachusetts Institute of Technology
HASTAC Scholar-Blogger: Veronica Paredes, University of Southern California

3:30-5:15 PM  2000 NCSA  HASTAC Executive Session for Steering Committee Only

5:15 PM  Transportation from Krannert Art Museum (KAM) to Krannert Center for Performing Arts (KCPA) (500 South Goodwin) for Conference Attendees. Transportation from NCSA to Krannert Center for the Performing Arts (KCPA) for Steering Committee Only.

Please note that the Krannert Center for Performing Arts is NOT the same venue as the Krannert Art Museum.

5:30-7:00 PM  edream Institute (Emerging Digital Research and Education in Arts Media) Reception
Krannert Center for the Performing Arts, Main Lobby in Front of Great Hall
Linda Katehi, Provost, University of Illinois at Urbana-Champaign
Michael Ross, Director, Krannert Center for the Performing Arts
Donna Cox, Director edream and Advanced Visualization Laboratory, National Center for Supercomputing Applications

Please note that hor d’oeuvres will be served.

7:00-10:30 PM  Krannert Center for the Performing Arts, Main Lobby Stage
“Bluelights in the Basement” Late Night

6:45 PM  Vox Pop Event at IMC Fest 2009
Joshua McVeigh-Schultz, University of California at Santa Cruz, “Synaptic Crowd: Vox Pop Experiments”

Caitlin Fisher, York University, Canada, “Andromeda2: augmented reality poetry”

Guy Garnett, Robert McGrath, Mary Pietrowicz, B. Smith, University of Illinois at Urbana-Champaign, “Transforming Human Interaction with Virtual Worlds”

Richard Holeton, Stanford University, “Voyeur with Dog”, “Do You Have Balls?”, “Custom Orthotics Changed My Life”

Allison de Fren, Connecticut College, “Disarticulations of Artificial Women”

John Jennings, University of Illinois at Urbana-Champaign, and Hershini Bhana Young, SUNY-Buffalo, “AUCTION BLOCK PARTY”

Ruth Nicole Brown and Claudine Candy Taaffe, University of Illinois at Urbana-Champaign, “I Am Not The Problem! An Embodied Black Girl Photo-Essay-Performance-Poem in Cacophony”

Blue Lights DJ: Edward Moses, HASTAC Scholar, University of Illinois at Urbana-Champaign

Blue Lights Master of Ceremonies: Lisa Dixon, University of Illinois at Urbana-Champaign

10:30 PM Transportation from Krannert Center for the Performing Arts to Hampton Inn Hotel

Please note that the bus will depart exactly at 10:30 pm from the front of the Krannert Center of the Performing Arts (Goodwin Avenue).

**Tuesday April 21st**

Registration takes place in NCSA Lobby; All events in NCSA building unless otherwise noted.

8:00-9:00 AM NCSA Lobby Continental Breakfast (provided)

**Open Laboratory Tours and Displays**

Virtual Stereo: HD and 4K by AVL, Lenticular by Ellen Sandor (art)n

Guy Garnett, University of Illinois at Urbana-Champaign

HD 3-Screen Interactive Performance Theater by AVL

Donna Cox, National Center for Supercomputing Applications

Spectral and Tele-Immersive Laboratories

Peter Bajcsy, Image Spatial Data Analysis (ISDA) group, National Center for Supercomputing Applications
Julie Klein, Nardina Mein, Dr. Anne-Marie Armstrong, and Ian Chapp, Wayne State University, “Advancing Digital Partnerships at Wayne State University: The Digital Learning Objects Sandbox, Digital Humanities Collaboratory, and LUNA”

Poster Sessions  
NCSA Lobby
Paul Gallagher, Wayne State University, “Performance Archive Search Tool: a new means to access Detroit’s cultural history”
Patrick Murray-John, University of Mary Washington, “A Giant Edu-Graph: Removing Boundaries From Courses, Blogs, And Information About Them”
Jason Price, University of California at Berkeley, “Notes and Reflections from The Global Lives Project”
Elizabeth Dorland, Washington University, “Social Media for Information Filtering, Boundary Crossings, and Promoting Educational Change”
Staci Shultz, University of Michigan, “Access, Agency, and Agenda: How Online Fan Fiction Communities Sponsor Participants in Emerging Spaces”
Ramsey Tesdell, University of Washington, “A New Media Ecology in Jordan”
HASTAC Scholar-Blogger: Megan Osfar, University of Illinois at Urbana-Champaign

9:00-10:15 AM 1030 NCSA  
Rapid Fire/Lightning Talks
Max Edelson, University of Illinois at Urbana-Champaign, Robert E. McGrath, National Center for Supercomputing Applications, and Alan Craig, National Center for Supercomputing Applications, and the Institute for Computing in Humanities, Arts, and Social Science, “How to Create a Universal Digital Cartobibliography: Crossing the Boundary From a Sea of Images to a Cartographic Record of American History”
Nick Montfort, Massachusetts Institute of Technology, “Expanding the Literary Potential of Interactive Fiction”
W. Michelle Harris, Rochester Institute of Technology, “Tangible Experience Design: An educational bridge between Industrial Design and Computing”
Abdul Alkalimat, University of Illinois at Urbana-Champaign, “eBlack Studies and the African Diaspora: A revolution in the revolution”


John Johnston, Emory University, “Computer Fictions as Cognitive Models: Layering, Virtualization, and Intra-system Interface”

Jeffrey McClurken, University of Mary Washington, “Uncomfortable, but Not Paralyzed”: Challenging Traditional Classroom Boundaries with Undergraduates and Digital History”

Session Chair and Moderator: Dianne Harris, University of Illinois at Urbana-Champaign

HASTAC Scholar-Blogger: Megan Osfar, University of Illinois at Urbana-Champaign

9:00-10:15 AM  
1040 NCSA  
Emerging Technologies Panel

Julie Klein, Nardina Mein, Dr. Anne-Marie Armstrong, and Ian Chapp, Wayne State University, “Lessons for Teaching with Technology in Humanities and Social Sciences”

Michael Twidale, University of Illinois at Urbana-Champaign, “Patchwork Prototyping an IMLS DCC Collection Dashboard”

Jentery Sayers and Matthew Wilson, University of Washington, “Mapping the Digital Humanities”

Lisa Wymore, University of California at Berkeley, “Traversing Digital Boundaries via Tele-Immersive Environment Exploration of Geographically Distributed Dance Performance”

Alan Craig, National Center for Supercomputing Applications and the Institute for Computing in Humanities, Arts, and Social Science, and Robert E. McGrath, National Center for Supercomputing Applications, “Augmented Reality/Virtual Reality”

Session Chair and Moderator: James Myers, National Center for Supercomputing Applications

HASTAC Scholar-Blogger: Matthew Wilson, University of Washington

10:15-10:30 AM  
NCSA Lobby  
Break
10:30-Noon 1122 NCSA

What’s the Matter with New Arts Media?
A Forum on The Ubiquitous Arts

Anne Balsamo, University of Southern California
Mikel Rouse, composer, director, performer and recording artist
Thecla Shiphorst, computer media artist, computer systems designer, choreographer, and dancer
Session Chair, Moderator, and Participant: Donna Cox, edream and Advanced Visualization Laboratory, National Center for Supercomputing Applications

HASTAC Scholar-Blogger: Veronica Paredes, University of Southern California

Noon-1:00 PM  NCSA Lobby

Lunch (provided)

HD 3-Screen Interactive Performance Theater

Virtual Stereo: HD and 4K by AVL, Lenticular by Ellen Sandor (art)n

Advanced Research and Technology Collaborative

for the Americas Initiative Lunch

Sponsored by the Costa Rica-USA Foundation (by invitation only). Invitees: Please proceed directly to 4101 NCSA. Lunch will be provided in the meeting room.

Humanities High Performance Computing Collaboratory Lunch

Sponsored by I-CHASS (by invitation only). Invitees: Please proceed directly to 2100 NCSA. Lunch will be provided in the meeting room.

1:00-2:30 PM  1122 NCSA

“Show Me the Money”: Foundations Funding Panel

Jennifer Serventi, National Endowment for the Humanities
Camilo Acosta, Costa Rica USA Foundation
Session Chair and Moderator: Melanie Loots, University of Illinois at Urbana-Champaign

HASTAC Scholar-Blogger: Veronica Paredes, University of Southern California

2:30-3:45 PM  1030 NCSA

Community Informatics Panel

Will Patterson, University of Illinois at Urbana-Champaign, “I POWERED-Hip Hop as Information Science”
Bertram (Chip) Bruce, University of Illinois at Urbana-Champaign, “YOUTH, DIGITAL MEDIA AND INFORMATICS”
Angel David Nieves, Hamilton College, “Virtual Heritage in the New South Africa: The Soweto ’76 Archive and Digital Cultural Heritage”
Session Chair and Moderator: Tom Maccalla, National University
HASTAC Scholar-Blogger: Megan Osfar, University of Illinois at Urbana-Champaign

2:30-3:45 PM 1040 NCSA Disciplinary Practices Panel
Katherine Mezur, University of Washington, “New Medium: Ditching the Disciplinary Rules and Founding Tech/Performance”
Aden Evens, Dartmouth College, “Desire and the Mouse”
Session Chair and Moderator: Ann Bishop, University of Illinois at Urbana-Champaign
HASTAC Scholar-Blogger: Kathleen Smith, University of Illinois at Urbana-Champaign

3:45-4:00 PM NCSA Lobby Break

4:00-5:00 PM 1122 NCSA Ubiquitous Learning Panel
Caroline Haythornthwaite, University of Illinois at Urbana-Champaign, “Ubiquitous Learning”
Lisa Nakamura and Rayvon Fouché, University of Illinois at Urbana-Champaign, “Technologies of Race and Identity: Virtual Worlds, Technology Transfer, and East Asia”
Session Chair and Moderator: William Cope, University of Illinois at Urbana-Champaign
HASTAC Scholar-Blogger: Peter Leonard, University of Washington

5:00-6:30 PM 1122 NCSA Conservation of Ancient Monuments
Giovanni Marchetti, Microsoft Corporation
Session Chair: Alan Craig, Institute for Computing in Humanities, Arts, and Social Science
HASTAC Scholar-Blogger: Kathleen Smith, University of Illinois at Urbana-Champaign

6:30-7:00 PM 1122 NCSA Closing: HASTAC Next Steps
Kevin Franklin, Institute for Computing in Humanities, Arts, and Social Science
Cathy Davidson, Duke University
7:00 PM          2100 NCSA         HASTAC Scholars Dinner and Meeting

Sponsored by Cybereducation at the National Center for Supercomputing Applications

7:00-9:00 PM      106 Lincoln Hall   The Mechanical Bride: Full Screening

Allison de Fren, Connecticut College

Sponsored by Gender and Women's Studies

7:30 PM          Krannert Center for Performing Arts         Ronald K. Brown/Evidence,

A Dance Company Performance
Appendix C: Extended Workshops Agenda

HASTAC III Extended Workshop: Imaging and Image Analyses Workshop
Designed to facilitate education, training and information exchange among multiple scientific disciplines, the workshop on Imaging and Image Analyses workshop will bring together representatives from academic institutions in the United States and abroad and from US museums. Humanists, social scientists, and artists will be paired with computer scientists at the workshop in order to present complementary views on topics related to imaging and image analyses of historical objects. The intent of the workshop is to examine the process of going from actual physical objects to digital objects made available via the Internet and the related process of enabling computer assisted learning over large digital collections for education and research. The overarching goal of the workshop will be to understand the challenges associated with imaging and image analyses that are inherent in this process, as well as solutions, needs and opportunities for further research. All experience levels are welcome.

Wednesday April 22nd
Registration takes place in NCSA Lobby; All events take place in NCSA Building unless otherwise noted.
8:00-8:30 AM NCSA Lobby
   Imaging and Image Analyses Workshop Continental Breakfast (provided)

8:30- 9:00 AM 1040 NCSA
   Imaging and Image Analyses Workshop Welcome
   Kevin Franklin, Institute for Computing in Humanities, Arts, and Social Science
   Anne D. Hedeman, Art History and Medieval Studies, University of Illinois at Urbana-Champaign
   Dianne Harris, Illinois Program for Research in the Humanities, University of Illinois at Urbana-Champaign
   Peter Bajcsy, National Center for Supercomputing Applications and Institute for Computing in Humanities, Arts, and Social Sciences

9:30-9:45 AM NCSA Lobby
   Imaging and Image Analyses Workshop Break
9:45-10:45 AM 1040 NCSA
Imaging and Image Analyses Workshop Keynote
David Stork, Open Mind: Rigorous Computer Vision in Humanist Studies of Art

10:45-11:45 AM 1040 NCSA
Imaging and Image Analyses Workshop Panel
Max Edelson, History, University of Illinois at Urbana-Champaign: “The History of Colonial British America and the Atlantic World from Historical Maps”
Mara Wade, Germanic Languages and Literatures, University of Illinois at Urbana-Champaign: “Renaissance Emblem Books”

11:45-12:15 PM 1040 NCSA
Imaging and Image Analyses Workshop Demonstration
Peter Bajcsy, National Center for Supercomputing Applications and Institute for Computing in Humanities, Arts, and Social Sciences, “Tele-Immersive Demonstration”

12:15-1:00 PM NCSA Lobby
Imaging and Image Analyses Workshop Lunch (provided)

1:00-1:30 PM 1040 NCSA
Imaging and Image Analyses Workshop Panel
Bonnie Mak, Graduate School of Library and Information Science, University of Illinois at Urbana-Champaign: “Making Meaning with Digital Images”

1:30-2:30 PM 1040 NCSA
Imaging and Image Analyses Workshop Panel
Narenda Ahuja and Sanketh Shetty, Electrical and Computer Engineering, University of Illinois at Urbana-Champaign: “Analyses of Historical Paintings”

2:30-2:45 PM NCSA Lobby
Imaging and Image Analyses Workshop Break
<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:45-3:45 PM</td>
<td>1040 NCSA</td>
<td>Imaging and Image Analyses Workshop Panel</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Virginia Kuhn, University of Southern California: “Multimedia Analyses”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jodee Stanley, University of Illinois at Urbana-Champaign: “Ninth Letter”</td>
</tr>
<tr>
<td>3:45-4:15 PM</td>
<td>1040 NCSA</td>
<td>Imaging and Image Analyses Workshop Panel</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Peter Bajcsy, National Center for Supercomputing Applications and Institute</td>
</tr>
<tr>
<td></td>
<td></td>
<td>for Computing in Humanities, Arts, and Social Sciences: “Lincoln Papers”</td>
</tr>
<tr>
<td>4:15-4:45 PM</td>
<td>1040 NCSA</td>
<td>Imaging and Image Analyses Workshop Summary Breakout</td>
</tr>
<tr>
<td>4:45-5:30 PM</td>
<td>1040 NCSA</td>
<td>Imaging and Image Analyses Workshop Roundtable Discussion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dianne Harris, Illinois Program for Research in the Humanities, University of Illinois at Urbana-Champaign</td>
</tr>
<tr>
<td>7:00-8:30 PM</td>
<td></td>
<td>Imaging and Image Analyses Workshop Dinner at the home of Workshop Organizer, Anne D. Hedeman</td>
</tr>
</tbody>
</table>

*Directions will be provided to participants at the close of the roundtable discussion.*

**Thursday April 23rd**

*Registration takes place in NCSA Lobby; All events take place in NCSA Building unless otherwise noted.*

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00-8:30 AM</td>
<td>NCSA Lobby</td>
<td>Imaging and Image Analyses Workshop Continental Breakfast (provided)</td>
</tr>
<tr>
<td>8:30-9:30 AM</td>
<td>1040 NCSA</td>
<td>Imaging and Image Analyses Workshop Panel</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Alex Lee, University of Chicago: “Multispectral imaging of the Archimedes Palimpsest and its scholarly applications”</td>
</tr>
</tbody>
</table>
9:30-10:30 AM  1040 NCSA
Imaging and Image Analyses Workshop Panel
Pat Seed, University of California at Irvine: “The Development of Mapping on the West and South Coasts of Africa by Portuguese Navigators and Cartographers from 1434-1504”
Paul Lovejoy, York University: “Maps for Understanding the African Diaspora”

10:30-10:45 AM  NCSA Lobby
Imaging and Image Analyses Workshop Break

10:45-11:45 AM  1040 NCSA
Imaging and Image Analyses Workshop Panel
Susan Noakes, University of Minnesota; Ana Boa Ventura, University of Texas at Austin: “Digitization of Manuscripts for the Study of the Global Middle Ages”

11:45-12:45 PM  NCSA Lobby
Imaging and Image Analyses Workshop Lunch (provided)

12:45-1:45 PM  1040 NCSA
Imaging and Image Analyses Workshop Panel
Michael Meredith, University of Sheffield, UK: “Web-Based Dissemination of Large Image Collections via Virtual Vellum”
Anne D. Hedeman, Art History and Medieval Studies, University of Illinois at Urbana-Champaign: “Analyses of Illustrations in Froissart and Shrewsbury manuscripts”

1:45-2:45 PM  1040 NCSA
Imaging and Image Analyses Workshop Panel
Bob Markley, English, University of Illinois at Urbana-Champaign: “Digitization and Optical Character Recognition of the 18th-Century Connect Manuscripts”
Chatham Ewing, Rare Book and Special Manuscripts Library, University of Illinois at Urbana-Champaign: “Rare Book Imaging”
2:45-3 PM NCSA Lobby
Imaging and Image Analyses Workshop Break

3:00-4:00 PM 1040 NCSA
Imaging and Image Analyses Workshop Summary Breakout

4:00-4:45 PM 1040 NCSA
Imaging and Image Analyses Workshop Roundtable Discussion
Kevin Franklin, Institute for Computing in Humanities, Arts, and Social Science

4:45-5:00 PM 1040 NCSA
Imaging and Image Analyses Workshop Closing

HASTAC III: Extended Workshop: Software Environment for the Advancement of Scholarly Research (SEASR) Workshop
The Software Environment for the Advancement of Scholarly Research (SEASR) Workshop, funded by the Andrew W. Mellon Foundation, provides a research and development environment capable of powering leading-edge digital humanities initiatives. SEASR fosters collaboration by empowering scholars to share data and research in virtual work environments. This eases scholars' access to digital research materials, which currently are stored in a variety of incompatible formats. Developed in partnership with humanities scholars, SEASR enhances the use of digital materials by helping scholars uncover hidden information and connections. SEASR supports the study of assets from small patterns drawn from a single text or chunk of text to broader entity categories and relations across a million words or a million books. SEASR will support numerical, categorical, text, and audio-based analysis and will continue to evolve to include processing of images and other multimedia data formats. Visit http://www.seasr.org for more information. The workshop will include informational sessions and hands on sessions, all of which will take place in the NCSA facilities. All experience levels are welcome.
**Wednesday April 22nd**

*Registration takes place in NCSA Lobby; All events take place in NCSA Building unless otherwise noted.*

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00-9:00 AM</td>
<td>NCSA Lobby</td>
<td>SEASR Continental Breakfast (provided)</td>
</tr>
<tr>
<td>9:00-9:15 AM</td>
<td>1030 NCSA</td>
<td>SEASR Workshop: Introduction</td>
</tr>
<tr>
<td>9:15-10:00 AM</td>
<td>1030 NCSA</td>
<td>SEASR Overview and Workshop Goals</td>
</tr>
<tr>
<td>10:00 AM</td>
<td>NCSA Lobby</td>
<td>SEASR Workshop Break</td>
</tr>
<tr>
<td>10:30-Noon</td>
<td>1030 NCSA</td>
<td>SEASR Application Examples and Demonstrations</td>
</tr>
<tr>
<td>Noon-1:00 PM</td>
<td>NCSA Lobby</td>
<td>SEASR Lunch (provided)</td>
</tr>
<tr>
<td>1:00-2:30 PM</td>
<td>1030 NCSA</td>
<td>SEASR Architecture, Installation, and Tools</td>
</tr>
<tr>
<td>2:30-3:00 PM</td>
<td>NCSA Lobby</td>
<td>SEASR Break</td>
</tr>
<tr>
<td>3:00-4:30 PM</td>
<td></td>
<td>SEASR Humanities: SEASR Tools with Hands on Demo 1030 NCSA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SEASR Developers: SEASR Technical Details 2100 NCSA</td>
</tr>
</tbody>
</table>

*Workshop Documentation: The SEASR group has made audio, video, and presentation materials available to all participants. Please visit: [http://seasr.org/blog/2009/04/22/hastac-extended-workshops-include-seasr/](http://seasr.org/blog/2009/04/22/hastac-extended-workshops-include-seasr/) to view these materials.*
HASTAC III: Extended Workshop: Virtual Worlds Visualization Workshop

Building a virtual world is very complex, requiring significant technical skill. Commercial virtual worlds, such as Second Life, do not support high resolution graphics and real-time inputs, and generally impose restrictions on what kind of world can be created. The mWorlds project is developing a framework to support a highly distributed, scalable environment, with distributed simulations and rendering, and a complete gamut of input and display devices, from Wii game controllers to cell phones to tiled HD displays. We are using mWorlds as a testbed to explore new approaches to real-time, interactive, distributed, collaborative creating in-world (i.e., directly in a multiuser virtual world).

Current interest in virtual worlds shows the potential of a powerful yet general-purpose environment for many collaborative projects in art, science, technology, commerce, and entertainment. Clearly, these virtual worlds are significant cultural phenomena that offer new and diverse opportunities for creativity, especially collaborative creativity. The mWorlds project focuses on bringing together artists and computer scientists to make the creation of such virtual worlds easier, more accessible to non-specialists, and thereby unleashing tremendous creative potential, without sacrificing high-quality graphics and interaction. In this HASTAC workshop, we will cover the basic elements and techniques for building a virtual world including such topics as place, motion, user representation, game engines, graphics, physics simulations, AI simulation, world design, multi-player interaction models, and user interface design, persistence, etc., and show how to develop these using our mWorlds virtual world framework. Participants with programming experience can download software and use it to develop their own virtual world.

Wednesday April 22nd

Registration takes place in NCSA Lobby; All events take place in NCSA Building unless otherwise noted.

9:00-9:45 AM 3100 NCSA
Donna Cox, Advanced Visualization Laboratory, National Center for Supercomputing Applications, overview of “Visualization as an Artform for Museums and Digital Domes”

9:45-10:15 AM 3100 NCSA
Robert Patterson, Advanced Visualization Laboratory, National Center for Supercomputing Applications, “Design and Choreography for 3D high-resolution visualizations and stereo”
10:15-10:40 AM  3100 NCSA
Alex Betts, Advanced Visualization Laboratory, National Center for Supercomputing Applications, “Maya as a visualization art/science tool”

10:40-10:50 AM  Break

10:50-11:15 AM  3100 NCSA
Stuart Levy, Advanced Visualization Laboratory, National Center for Supercomputing Applications, “Stereo techniques and Partiview Open Source software”

11:15-11:35 AM  3100 NCSA
Matt Hall, Advanced Visualization Laboratory, National Center for Supercomputing Applications, “Interactive open source software for Information visualization on Chicago streets”

11:35 AM-noon  3100 NCSA
Jeff Carpenter, Advanced Visualization Laboratory, National Center for Supercomputing Applications, “Editing HD visualizations and Stereo demonstrations”

Noon- 1:00 PM  NCSA Lobby
Virtual Worlds Visualization Workshop Lunch (provided)

1:00-5:00 PM  3100 NCSA
Guy Garnett, eDream, the Cultural Computing Program, and Department of Music, University of Illinois at Urbana-Champaign
## Appendix D: Survey Evaluations

### 1. How would you rate the overall quality of HASTAC III?

<table>
<thead>
<tr>
<th>Rating</th>
<th>Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 (Outstanding)</td>
<td>57.8% (26)</td>
<td>45</td>
</tr>
<tr>
<td>5</td>
<td>2.2% (1)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>0.0% (0)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>2.2% (1)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>0.0% (0)</td>
<td></td>
</tr>
<tr>
<td>1 (Poor)</td>
<td>5.29</td>
<td></td>
</tr>
</tbody>
</table>

Comments: 10

- answered question 45
- skipped question 0

### 2. Conference Welcome

<table>
<thead>
<tr>
<th>Name</th>
<th>Rating</th>
<th>Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kevin Franklin</td>
<td>26.3%</td>
<td>(5)</td>
<td>19</td>
</tr>
<tr>
<td>Danny Powell</td>
<td>26.3%</td>
<td>(5)</td>
<td>19</td>
</tr>
<tr>
<td>Ravishankar Iyer</td>
<td>22.2%</td>
<td>(4)</td>
<td>18</td>
</tr>
</tbody>
</table>

Comments: 2

- answered question 19
- skipped question 26

### 3. Change and Digital Democracy: The HASTAC/Macarthur Foundation Digital Media and Learning Competition

<table>
<thead>
<tr>
<th>Name</th>
<th>Rating</th>
<th>Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craig Wacker</td>
<td>20.0%</td>
<td>(3)</td>
<td>15</td>
</tr>
<tr>
<td>Tim Lenoir</td>
<td>28.6%</td>
<td>(4)</td>
<td>14</td>
</tr>
<tr>
<td>Suzanne Seggerman</td>
<td>33.3%</td>
<td>(5)</td>
<td>15</td>
</tr>
<tr>
<td>Jan Reiff</td>
<td>46.7%</td>
<td>(7)</td>
<td>15</td>
</tr>
<tr>
<td>Ed Bender</td>
<td>38.5%</td>
<td>(5)</td>
<td>13</td>
</tr>
<tr>
<td>Cathy Davidson (Session Chair and Moderator)</td>
<td>35.7%</td>
<td>(5)</td>
<td>14</td>
</tr>
</tbody>
</table>

Comments: 1

- answered question 15
- skipped question 30
### 4. Social Media Panel

<table>
<thead>
<tr>
<th>Name</th>
<th>Rating</th>
<th>Response Count</th>
<th>Average</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Svitlana Matviyenko</td>
<td>3.83</td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christian Spielvogel</td>
<td>5.38</td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sharon Tettegah</td>
<td>5.15</td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christine Greenhow</td>
<td>5.23</td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brendesha Tynes (Session Chair and Moderator)</td>
<td>5.17</td>
<td>16</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 5. Lunch Sessions

<table>
<thead>
<tr>
<th>Name</th>
<th>Rating</th>
<th>Response Count</th>
<th>Average</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Illinois Program for Research in the Humanities</td>
<td>6.00</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Digitizing the African and African American Diaspora Lunch</td>
<td>6.00</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corporate Strategies for Humanities, Arts, and Social Sciences</td>
<td>6.00</td>
<td>13</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Name</th>
<th>Rating</th>
<th>Response Count</th>
<th>Average</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sharon Daniel</td>
<td>5.46</td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tara McPherson</td>
<td>5.50</td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Craig Dietrich (Session Chair and Moderator)</td>
<td>5.62</td>
<td>16</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comments 1

answered question 17

skipped question 28
### 7. NCSA Fellows in the Humanities, Arts, and Social Sciences

<table>
<thead>
<tr>
<th>Rating</th>
<th>Response Count</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 (Outstanding)</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Anne D. Hedeman</td>
<td>12.5% (2)</td>
<td>43.8% (7)</td>
</tr>
<tr>
<td>Douglas Kibbee</td>
<td>18.8% (3)</td>
<td>37.5% (6)</td>
</tr>
<tr>
<td>Michael Welge (Session Chair and Moderator)</td>
<td>18.8% (3)</td>
<td>25.0% (4)</td>
</tr>
</tbody>
</table>

**Comments** 0

### 8. Situated in Time and Space: New Developments in the Display of Geographic Data

<table>
<thead>
<tr>
<th>Rating</th>
<th>Response Count</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 (Outstanding)</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Alan Craig</td>
<td>42.9% (6)</td>
<td>21.4% (3)</td>
</tr>
<tr>
<td>Mano Marks</td>
<td>43.8% (7)</td>
<td>12.5% (2)</td>
</tr>
</tbody>
</table>

**Comments** 2

### 9. eDream Institute (Emerging Digital Research and Education in Arts Media)

<table>
<thead>
<tr>
<th>Rating</th>
<th>Response Count</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 (Outstanding)</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Linda Katehi</td>
<td>20.0% (3)</td>
<td>20.0% (3)</td>
</tr>
<tr>
<td>Michael Ross</td>
<td>33.3% (5)</td>
<td>6.7% (1)</td>
</tr>
<tr>
<td>Donna Cox</td>
<td>26.7% (4)</td>
<td>6.7% (1)</td>
</tr>
</tbody>
</table>

**Comments** 1

**answered question** 15

**skipped question** 30
<table>
<thead>
<tr>
<th>10. &quot;Bluelights in the Basement&quot;</th>
<th>6 (Outstanding)</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1 (Poor)</th>
<th>N/A</th>
<th>Rating Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joshua McVeigh-Schultz &quot;Vox Pop&quot;</td>
<td>20.0% (3)</td>
<td>20.0% (3)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>N/A</td>
<td>53.3% (8)</td>
<td>5.14</td>
</tr>
<tr>
<td>Caitlin Fisher &quot;Andromeda2: augmented reality poetry&quot;</td>
<td>33.3% (5)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>N/A</td>
<td>66.7% (10)</td>
<td>6.00</td>
</tr>
<tr>
<td>Guy Garnett, Robert McGrath, Mary Pietrowicz, B. Smith, &quot;Transforming Human Interaction with Virtual Worlds&quot;</td>
<td>13.3% (2)</td>
<td>0.0% (0)</td>
<td>6.7% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>N/A</td>
<td>80.0% (12)</td>
<td>5.33</td>
</tr>
<tr>
<td>Richard Holeton, &quot;Voyeur with Dog&quot;, &quot;Do You Have Balls?&quot;, &quot;Custom Orthotics Changed My Life&quot;</td>
<td>13.3% (2)</td>
<td>6.7% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>N/A</td>
<td>80.0% (12)</td>
<td>5.67</td>
</tr>
<tr>
<td>Alison de Fren, &quot;Disarticulations of Artificial Women&quot;</td>
<td>14.3% (2)</td>
<td>7.1% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>N/A</td>
<td>78.6% (11)</td>
<td>5.67</td>
</tr>
<tr>
<td>John Jennings &amp; Hershini Bhana Young, &quot;Auction Block Party&quot;</td>
<td>13.3% (2)</td>
<td>13.3% (2)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>N/A</td>
<td>73.3% (11)</td>
<td>5.50</td>
</tr>
<tr>
<td>Ruth Nicole Brown &amp; Claudine Candy Taaffe, &quot;I Am Not The Problem! An Embodied Black Girl Photo-Essay-Performance-Poem in Cacophony&quot;</td>
<td>18.8% (3)</td>
<td>6.3% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>N/A</td>
<td>75.0% (12)</td>
<td>5.75</td>
</tr>
<tr>
<td>Blue Lights DJ: Edward Moses</td>
<td>6.7% (1)</td>
<td>13.3% (2)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>N/A</td>
<td>73.3% (11)</td>
<td>4.50</td>
</tr>
<tr>
<td>Blue Lights Master of Ceremonies: Lisa Dixon</td>
<td>14.3% (2)</td>
<td>14.3% (2)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>N/A</td>
<td>71.4% (10)</td>
<td>5.50</td>
</tr>
</tbody>
</table>

Comments 1

**answered question** 16
**skipped question** 29

<table>
<thead>
<tr>
<th>11. Open Laboratory Tours and Displays</th>
<th>6 (Outstanding)</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1 (Poor)</th>
<th>N/A</th>
<th>Rating Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open Laboratory Tours</td>
<td>35.3% (6)</td>
<td>23.5% (4)</td>
<td>5.9% (1)</td>
<td>5.9% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>N/A</td>
<td>29.4% (5)</td>
<td>5.25</td>
</tr>
<tr>
<td>Poster Sessions</td>
<td>35.7% (5)</td>
<td>28.6% (4)</td>
<td>21.4% (3)</td>
<td>0.0% (0)</td>
<td>7.1% (1)</td>
<td>0.0% (0)</td>
<td>N/A</td>
<td>71.4% (1)</td>
<td>4.92</td>
</tr>
</tbody>
</table>

Comments 2

**answered question** 17
**skipped question** 28
<table>
<thead>
<tr>
<th>Title</th>
<th>Rating Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Max Edelson, Robert E. McGrath, &amp; Alan Craig, “How to Create a Universal Digital Cartobibliography: Crossing the Boundary From a Sea of Images to a Cartographic Record of American History”</td>
<td>5.50</td>
<td>12</td>
</tr>
<tr>
<td>Nick Montfort, “Expanding the Literary Potential of Interactive Fiction”</td>
<td>5.67</td>
<td>12</td>
</tr>
<tr>
<td>W. Michelle Harris, “Tangible Experience Design: An educational bridge between Industrial Design and Computing”</td>
<td>5.60</td>
<td>12</td>
</tr>
<tr>
<td>Abdul Alkalimat, “eBlack Studies and the African Diaspora: A revolution in the revolution”</td>
<td>5.33</td>
<td>12</td>
</tr>
<tr>
<td>Patrick Jagoda, “Network Aesthetics: American Fictions in the Era of Interconnection”</td>
<td>5.17</td>
<td>12</td>
</tr>
<tr>
<td>Letizia Bollini &amp; Valentina Cerletti, “Logical and visual georeferenced search: merging user centered interaction models”</td>
<td>5.67</td>
<td>12</td>
</tr>
<tr>
<td>Peter Leonard, “Marking Up Stone: TEI, GIS and Medieval Runology”</td>
<td>5.50</td>
<td>12</td>
</tr>
<tr>
<td>John Johnston, “Computer Fictions as Cognitive Models: Layering, Virtualization and Intra-system Interface”</td>
<td>5.20</td>
<td>12</td>
</tr>
<tr>
<td>Jeffrey McClurken, “Uncomfortable, but Not Paralyzed: Challenging Traditional Classroom Boundaries with Undergraduates and Digital History”</td>
<td>5.67</td>
<td>12</td>
</tr>
<tr>
<td>Dianne Harris (Session Chair and Moderator)</td>
<td>4.57</td>
<td>12</td>
</tr>
</tbody>
</table>

Comments

answered question 12

skipped question 33
### 13. Emerging Technologies Panels

<table>
<thead>
<tr>
<th>Rating</th>
<th>Response Count</th>
<th>Average</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 (Outstanding)</td>
<td>5</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td><strong>Julie Klein, Nardina Mein, Dr. Anne-Marie Armstrong, &amp; Ian Chapp,</strong> &quot;Lessons for Teaching with Technology in Humanities and Social Sciences&quot;</td>
<td>38.5% (5)</td>
<td>15.4% (2)</td>
<td>7.7% (1)</td>
</tr>
<tr>
<td><strong>Michael Twidale,</strong> &quot;Patchwork Prototyping an IMLS DCC Collection Dashboard&quot;</td>
<td>25.0% (3)</td>
<td>25.0% (3)</td>
<td>8.3% (1)</td>
</tr>
<tr>
<td><strong>Jentery Sayers &amp; Matthew Wilson,</strong> &quot;Mapping the Digital Humanities&quot;</td>
<td>50.0% (7)</td>
<td>14.3% (2)</td>
<td>7.1% (1)</td>
</tr>
<tr>
<td><strong>Lisa Wymore,</strong> &quot;Traversing Digital Boundaries via Tele-Immersive Environment Exploration of Geographically Distributed Dance Performance&quot;</td>
<td>41.7% (5)</td>
<td>8.3% (1)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td><strong>Alan Craig &amp; Robert E. McGrath,</strong> &quot;Augmented Reality/Virtual Reality&quot;</td>
<td>46.2% (6)</td>
<td>7.7% (1)</td>
<td>0.0% (0)</td>
</tr>
</tbody>
</table>

Comments 1

answered question 14

skipped question 31

### 14. What’s the Matter with New Arts Media? A Forum on The Ubiquitous Arts

<table>
<thead>
<tr>
<th>Rating</th>
<th>Response Count</th>
<th>Average</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 (Outstanding)</td>
<td>5</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td><strong>Anne Balsamo</strong></td>
<td>50.0% (7)</td>
<td>14.3% (2)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td><strong>Mikel Rouse</strong></td>
<td>40.0% (6)</td>
<td>26.7% (4)</td>
<td>6.7% (1)</td>
</tr>
<tr>
<td><strong>Thecla Shiphorst</strong></td>
<td>42.9% (6)</td>
<td>14.3% (2)</td>
<td>7.1% (1)</td>
</tr>
<tr>
<td><strong>Donna Cox (Session Chair, Moderator, and Participant)</strong></td>
<td>40.0% (6)</td>
<td>20.0% (3)</td>
<td>0.0% (0)</td>
</tr>
</tbody>
</table>

Comments 3

answered question 15

skipped question 30
15. Lunch Sessions

<table>
<thead>
<tr>
<th></th>
<th>6 (Outstanding)</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1 (Poor)</th>
<th>N/A</th>
<th>Rating Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advanced Research and Technology Collaborative for the Americas Initiative</td>
<td>16.7% (2)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>66.7% (8)</td>
<td>5.00</td>
</tr>
<tr>
<td>Humanities High Performance Computing Collaboratory</td>
<td>30.8% (4)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>69.2% (9)</td>
<td>6.00</td>
</tr>
</tbody>
</table>

Comments 0

- answered question 13
- skipped question 32

16. “Show Me the Money:” Foundations Funding Panel

<table>
<thead>
<tr>
<th></th>
<th>6 (Outstanding)</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1 (Poor)</th>
<th>N/A</th>
<th>Rating Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jennifer Serventi</td>
<td>33.3% (5)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>26.7% (4)</td>
<td>1.82</td>
</tr>
<tr>
<td>Camilo Acosta</td>
<td>26.7% (4)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>20.0% (3)</td>
<td>2.25</td>
</tr>
<tr>
<td>Melanie Loots (Session Chair and Moderator)</td>
<td>25.0% (3)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>33.3% (4)</td>
<td>1.88</td>
</tr>
</tbody>
</table>

Comments 1

- answered question 15
- skipped question 32

17. Community Informatics Panel

<table>
<thead>
<tr>
<th></th>
<th>6 (Outstanding)</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1 (Poor)</th>
<th>N/A</th>
<th>Rating Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Will Patterson, “I POWERED-Hip Hop as Information Science”</td>
<td>23.1% (3)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>69.2% (9)</td>
<td>5.75</td>
</tr>
<tr>
<td>Bertram (Chip) Bruce, “Youth, Digital Media and Informatics”</td>
<td>23.1% (3)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>69.2% (9)</td>
<td>5.75</td>
</tr>
<tr>
<td>Angel David Nieves, “Virtual Heritage in the New South Africa: The Soweto ‘76 Archive and Digital Cultural Heritage”</td>
<td>21.4% (3)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>64.3% (9)</td>
<td>5.40</td>
</tr>
<tr>
<td>Tom Maccalla (Session Chair and Moderator)</td>
<td>23.1% (3)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>69.2% (9)</td>
<td>5.75</td>
</tr>
</tbody>
</table>

Comments 1

- answered question 15
- skipped question 32
### 18. Disciplinary Practices Panel

<table>
<thead>
<tr>
<th>6 (Outstanding)</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1 (Poor)</th>
<th>N/A</th>
<th>Rating Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Katherine Mezur, “New Medium: Ditching the Disciplinary Rules and Founding Tech/Performance”</strong></td>
<td>30.8% (4)</td>
<td>7.7% (1)</td>
<td>15.4% (2)</td>
<td>7.7% (1)</td>
<td>7.7% (1)</td>
<td>0.0% (0)</td>
<td>30.8% (4)</td>
<td>4.67</td>
</tr>
<tr>
<td><strong>Aden Evens, “Desire and the Mouse”</strong></td>
<td>15.4% (2)</td>
<td>15.4% (2)</td>
<td>7.7% (1)</td>
<td>23.1% (3)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>38.5% (5)</td>
</tr>
<tr>
<td><strong>Lev Manovich</strong></td>
<td>8.3% (1)</td>
<td>8.3% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>83.3% (10)</td>
</tr>
<tr>
<td><strong>Ann Bishop (Session Chair and Moderator)</strong></td>
<td>25.0% (3)</td>
<td>8.3% (1)</td>
<td>0.0% (0)</td>
<td>8.3% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>58.3% (7)</td>
</tr>
</tbody>
</table>

Comments: 2

- answered question 13
- skipped question 32

### 19. Ubiquitous Learning Panel

<table>
<thead>
<tr>
<th>6 (Outstanding)</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1 (Poor)</th>
<th>N/A</th>
<th>Rating Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Caroline Haythornthwaite, “Ubiquitous Learning”</strong></td>
<td>30.8% (4)</td>
<td>7.7% (1)</td>
<td>23.1% (3)</td>
<td>7.7% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>30.8% (4)</td>
<td>4.89</td>
</tr>
<tr>
<td><strong>Lisa Nakamura &amp; Rayvon Fouché, “From Analog to Digital: Race, Technology, and Cultural Identity”</strong></td>
<td>42.9% (6)</td>
<td>14.3% (2)</td>
<td>7.1% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>35.7% (5)</td>
<td>5.56</td>
</tr>
<tr>
<td><strong>William Cope (Session Chair and Moderator)</strong></td>
<td>23.1% (3)</td>
<td>15.4% (2)</td>
<td>7.7% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>53.8% (7)</td>
<td>5.33</td>
</tr>
</tbody>
</table>

Comments: 1

- answered question 14
- skipped question 31

### 20. 3D Tomography

<table>
<thead>
<tr>
<th>6 (Outstanding)</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1 (Poor)</th>
<th>N/A</th>
<th>Rating Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Giovanni Marchetti</strong></td>
<td>8.3% (1)</td>
<td>8.3% (1)</td>
<td>8.3% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>75.0% (9)</td>
<td>5.00</td>
<td>12</td>
</tr>
</tbody>
</table>

Comments: 1

- answered question 12
- skipped question 33
### 21. Closing: HASTAC Next Steps

<table>
<thead>
<tr>
<th>Rating</th>
<th>Kevin Franklin</th>
<th>Anne Balsamo</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 (Outstanding)</td>
<td>38.5% (5)</td>
<td>18.2% (2)</td>
</tr>
<tr>
<td>5</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td>4</td>
<td>7.7% (1)</td>
<td>9.1% (1)</td>
</tr>
<tr>
<td>3</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td>2</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td>1 (Poor)</td>
<td>53.8% (7)</td>
<td>72.7% (8)</td>
</tr>
<tr>
<td>N/A</td>
<td>5.67</td>
<td>5.33</td>
</tr>
<tr>
<td>Response Count</td>
<td>13</td>
<td>11</td>
</tr>
</tbody>
</table>

### Comments
- answered question 3
- skipped question 13

### 22. Please rate the following areas

<table>
<thead>
<tr>
<th>Rating</th>
<th>Monday Continental Breakfast</th>
<th>Lunch</th>
<th>Dinner</th>
<th>Breaks</th>
<th>NCSA</th>
<th>Beckman</th>
<th>Online Registration</th>
<th>Program Staff</th>
<th>HASTAC Website</th>
<th>Hampton Inn</th>
<th>Peoria Charter</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 (Outstanding)</td>
<td>18.8% (3)</td>
<td>33.3% (5)</td>
<td>23.1% (3)</td>
<td>26.7% (4)</td>
<td>53.3% (8)</td>
<td>40.0% (6)</td>
<td>33.3% (5)</td>
<td>73.3% (11)</td>
<td>33.3% (5)</td>
<td>33.3% (5)</td>
<td>15.4% (2)</td>
</tr>
<tr>
<td>5</td>
<td>18.8% (3)</td>
<td>33.3% (5)</td>
<td>20.0% (3)</td>
<td>26.7% (4)</td>
<td>20.0% (3)</td>
<td>31.3% (5)</td>
<td>33.3% (5)</td>
<td>53.3% (8)</td>
<td>20.0% (3)</td>
<td>33.3% (5)</td>
<td>15.4% (2)</td>
</tr>
<tr>
<td>4</td>
<td>31.3% (5)</td>
<td>20.0% (3)</td>
<td>15.4% (2)</td>
<td>20.0% (3)</td>
<td>13.3% (2)</td>
<td>13.3% (2)</td>
<td>6.7% (1)</td>
<td>6.7% (1)</td>
<td>13.3% (2)</td>
<td>6.7% (1)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td>3</td>
<td>18.8% (3)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>13.3% (2)</td>
<td>0.0% (0)</td>
<td>6.7% (1)</td>
<td>6.7% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td>2</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td>1 (Poor)</td>
<td>12.5% (2)</td>
<td>0.0% (0)</td>
<td>6.7% (1)</td>
<td>0.0% (0)</td>
<td>6.7% (1)</td>
<td>0.0% (0)</td>
<td>6.7% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>6.7% (1)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td>N/A</td>
<td>4.43</td>
<td>6.7% (1)</td>
<td>4.71</td>
<td>4.57</td>
<td>5.29</td>
<td>4.60</td>
<td>5.29</td>
<td>5.73</td>
<td>4.80</td>
<td>5.36</td>
<td>5.50</td>
</tr>
<tr>
<td>Response Count</td>
<td>16</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>15</td>
</tr>
</tbody>
</table>

### Comments
- answered question 17
- skipped question 28
23. Suggestions for topics or speakers for future programs

<table>
<thead>
<tr>
<th>Response Count</th>
<th>Answered Question</th>
<th>Skipped Question</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2</td>
<td>43</td>
</tr>
</tbody>
</table>

24. How could we improve the program or facilities?

<table>
<thead>
<tr>
<th>Response Count</th>
<th>Answered Question</th>
<th>Skipped Question</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7</td>
<td>38</td>
</tr>
</tbody>
</table>

25. What other programs would be helpful in your areas?

<table>
<thead>
<tr>
<th>Response Count</th>
<th>Answered Question</th>
<th>Skipped Question</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2</td>
<td>43</td>
</tr>
</tbody>
</table>

26. Other comments

<table>
<thead>
<tr>
<th>Response Count</th>
<th>Answered Question</th>
<th>Skipped Question</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4</td>
<td>41</td>
</tr>
</tbody>
</table>

27. Did you attend a HASTAC III: Extended Workshop

<table>
<thead>
<tr>
<th>Response</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes, I attended the SEASR Workshop</td>
<td>19.4%</td>
<td>7</td>
</tr>
<tr>
<td>Yes, I attended the Imaging and Image Analyses Workshop</td>
<td>36.1%</td>
<td>13</td>
</tr>
<tr>
<td>Yes, I attended the Virtual Worlds Visualization Workshop</td>
<td>2.8%</td>
<td>1</td>
</tr>
<tr>
<td>No, I did not attend HASTAC III: Extended</td>
<td>41.7%</td>
<td>15</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Answered Question</th>
<th>Skipped Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>36</td>
<td>9</td>
</tr>
</tbody>
</table>
28. Rate the overall quality of this program

<table>
<thead>
<tr>
<th>Rating</th>
<th>Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 (Outstanding)</td>
<td>57.1% (4)</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>42.9% (3)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td>4</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td>3</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td>2</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td>1 (Poor)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td>N/A</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
</tr>
</tbody>
</table>

Comments

answered question 7

29. Sessions

<table>
<thead>
<tr>
<th>Session</th>
<th>Rating</th>
<th>Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Workshop Introduction</td>
<td>57.1% (4)</td>
<td>5.57</td>
<td>7</td>
</tr>
<tr>
<td>Workshop Overview and Goals</td>
<td>42.9% (3)</td>
<td>5.43</td>
<td>7</td>
</tr>
<tr>
<td>SEASR Application Examples and Demonstrations: AM Session</td>
<td>71.4% (5)</td>
<td>5.57</td>
<td>7</td>
</tr>
<tr>
<td>SEASR Application Examples and Demonstrations: PM Session</td>
<td>71.4% (5)</td>
<td>5.43</td>
<td>7</td>
</tr>
<tr>
<td>SEASR Architecture, Installation, and Tools</td>
<td>57.1% (4)</td>
<td>5.29</td>
<td>7</td>
</tr>
<tr>
<td>SEASR Humanities: SEASR Tools with Hands on Demo</td>
<td>71.4% (5)</td>
<td>5.71</td>
<td>7</td>
</tr>
<tr>
<td>SEASR Developers: SEASR Technical Details</td>
<td>57.1% (4)</td>
<td>5.14</td>
<td>7</td>
</tr>
<tr>
<td>Loretta Auvil</td>
<td>71.4% (5)</td>
<td>5.71</td>
<td>7</td>
</tr>
</tbody>
</table>

Comments

answered question 7

skipped question 38
### 30. Please rate the following areas

<table>
<thead>
<tr>
<th>Area</th>
<th>6 (Outstanding)</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1 (Poor)</th>
<th>N/A</th>
<th>Rating Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday Breakfast</td>
<td>20.0% (1)</td>
<td>20.0% (1)</td>
<td>20.0% (1)</td>
<td>40.0% (2)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>4.20</td>
<td>5</td>
</tr>
<tr>
<td>Wednesday Lunch</td>
<td>40.0% (2)</td>
<td>60.0% (3)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>5.40</td>
<td>5</td>
</tr>
<tr>
<td>NCSA</td>
<td>40.0% (2)</td>
<td>60.0% (3)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>5.40</td>
<td>5</td>
</tr>
<tr>
<td>Pre-Conference Communications</td>
<td>20.0% (1)</td>
<td>40.0% (2)</td>
<td>40.0% (2)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>4.80</td>
<td>5</td>
</tr>
<tr>
<td>Program Staff</td>
<td>40.0% (2)</td>
<td>60.0% (3)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>5.40</td>
<td>5</td>
</tr>
<tr>
<td>Conference Website</td>
<td>25.0% (1)</td>
<td>25.0% (1)</td>
<td>25.0% (1)</td>
<td>25.0% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>4.50</td>
<td>4</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

**Answered Question** 5  
**Skipped Question** 40

### 31. Suggestions for topics or speakers for future programs

<table>
<thead>
<tr>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
</tbody>
</table>

**Answered Question** 1  
**Skipped Question** 44

### 32. How could we improve the program or facilities?

<table>
<thead>
<tr>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
</tbody>
</table>

**Answered Question** 1  
**Skipped Question** 44

### 33. What other programs would be helpful in your areas?

<table>
<thead>
<tr>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
</tr>
</tbody>
</table>

**Answered Question** 0  
**Skipped Question** 45
### 34. Other comments

| Response Count |  
|----------------|---------------
| Answered question | 0            
| Skipped question  | 45           |

### 35. Rate the overall quality of this program

<table>
<thead>
<tr>
<th>Rating</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 (Outstanding)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>50.0% (5)</td>
</tr>
<tr>
<td>4</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td>3</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td>2</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td>1 (Poor)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td>N/A</td>
<td>5.50</td>
</tr>
<tr>
<td>Average</td>
<td></td>
</tr>
<tr>
<td>Rating</td>
<td></td>
</tr>
<tr>
<td>Response Count</td>
<td></td>
</tr>
<tr>
<td>Commented</td>
<td>0</td>
</tr>
</tbody>
</table>

| Answered question | 10 |
| Skipped question  | 35 |

### 36. Sessions

<table>
<thead>
<tr>
<th>Session</th>
<th>Rating</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Workshop Welcome: Franklin, Bajcsy, Hedeman, Harris</td>
<td>16.7% (1)</td>
<td>4.80</td>
</tr>
<tr>
<td>Camilo Acosta</td>
<td>0.0% (0)</td>
<td>5.00</td>
</tr>
<tr>
<td>David Stork: Rigorous Computer Vision</td>
<td>50.0% (5)</td>
<td>5.11</td>
</tr>
<tr>
<td>Max Edelson: Colonial British America</td>
<td>22.2% (2)</td>
<td>4.88</td>
</tr>
<tr>
<td>Mara Wade: Renaissance Emblem Books</td>
<td>30.0% (3)</td>
<td>4.70</td>
</tr>
<tr>
<td>Peter Bajcsy: Tele-Immersive Demonstration</td>
<td>44.4% (4)</td>
<td>5.11</td>
</tr>
<tr>
<td>Bonnie Mak: Making Meaning with Digital Images</td>
<td>0.0% (0)</td>
<td>4.13</td>
</tr>
<tr>
<td>Mark Kornbluh: 19-20th Century Quilt Imagery</td>
<td>0.0% (0)</td>
<td>5.00</td>
</tr>
<tr>
<td>Narendra Ahuja and Sanketh Shetty: Analyses of Historical Paintings</td>
<td>10.0% (1)</td>
<td>4.20</td>
</tr>
<tr>
<td>Virginia Kuhn: Multimedia Analyses</td>
<td>0.0% (0)</td>
<td>3.75</td>
</tr>
<tr>
<td>Jodee Stanley: Ninth Letter</td>
<td>12.5% (1)</td>
<td>4.25</td>
</tr>
<tr>
<td>Peter Bajcsy: Lincoln Papers</td>
<td>33.3% (3)</td>
<td>5.11</td>
</tr>
<tr>
<td>Wednesday Imaging Summary Breakout</td>
<td>0.0% (0)</td>
<td>4.25</td>
</tr>
<tr>
<td>Event</td>
<td>Percentage</td>
<td>Tally</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>------------</td>
<td>-------</td>
</tr>
<tr>
<td>Wednesday Roundtable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Discussion: Harris</td>
<td>25.0%</td>
<td>1</td>
</tr>
<tr>
<td>Michael Toth: Spectral Analyses</td>
<td>60.0%</td>
<td>6</td>
</tr>
<tr>
<td>Alex Lee</td>
<td>66.7%</td>
<td>6</td>
</tr>
<tr>
<td>Pat Seed: West and South Africa</td>
<td>0.0%</td>
<td>0</td>
</tr>
<tr>
<td>Paul Lovejoy: African Diaspora</td>
<td>25.0%</td>
<td>2</td>
</tr>
<tr>
<td>Global Middle Ages: Heng, Noakes, Boa-Ventura</td>
<td>20.0%</td>
<td>2</td>
</tr>
<tr>
<td>Michael Meredith: Virtual Vellum</td>
<td>63.6%</td>
<td>7</td>
</tr>
<tr>
<td>Anne D. Hedeman: Froissart and Shrewsbury manuscripts</td>
<td>41.7%</td>
<td>5</td>
</tr>
<tr>
<td>Bob Markley: 18th-Century Connect Manuscripts</td>
<td>16.7%</td>
<td>2</td>
</tr>
<tr>
<td>Chatham Ewing: Rare Book Imaging</td>
<td>16.7%</td>
<td>2</td>
</tr>
<tr>
<td>Bruno Schulze: Grid Computing</td>
<td>0.0%</td>
<td>0</td>
</tr>
<tr>
<td>Thursday Imaging Summary Breakout</td>
<td>80.0%</td>
<td>4</td>
</tr>
<tr>
<td>Thursday Imaging Roundtable Discussion: Franklin</td>
<td>57.1%</td>
<td>4</td>
</tr>
<tr>
<td>Imaging Closing</td>
<td>75.0%</td>
<td>3</td>
</tr>
</tbody>
</table>

Comments

**answered question**

**skipped question**
### 37. Please rate the following areas

<table>
<thead>
<tr>
<th>Area</th>
<th>Rating Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Wednesday Breakfast</strong></td>
<td>5.00</td>
<td>7</td>
</tr>
<tr>
<td><strong>Wednesday Lunch</strong></td>
<td>5.50</td>
<td>8</td>
</tr>
<tr>
<td><strong>Wednesday Dinner</strong></td>
<td>6.00</td>
<td>6</td>
</tr>
<tr>
<td><strong>Thursday Breakfast</strong></td>
<td>5.11</td>
<td>9</td>
</tr>
<tr>
<td><strong>Thursday Lunch</strong></td>
<td>5.11</td>
<td>9</td>
</tr>
<tr>
<td><strong>Breaks</strong></td>
<td>4.89</td>
<td>9</td>
</tr>
<tr>
<td><strong>NCSA</strong></td>
<td>5.67</td>
<td>9</td>
</tr>
<tr>
<td><strong>Pre-Conference Communications</strong></td>
<td>5.10</td>
<td>10</td>
</tr>
<tr>
<td><strong>Program Staff</strong></td>
<td>5.80</td>
<td>10</td>
</tr>
<tr>
<td><strong>Conference Website</strong></td>
<td>5.25</td>
<td>9</td>
</tr>
</tbody>
</table>

Other (please specify): 2

#### 38. Suggestions for topics or speakers for future programs

Response Count: 6, answered question: 6, skipped question: 39

#### 39. How could we improve the program or facilities?

Response Count: 6, answered question: 6, skipped question: 39
### 40. What other programs would be helpful in your areas?

<table>
<thead>
<tr>
<th>Response Count</th>
<th>Answered Question</th>
<th>Skipped Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>5</td>
<td>40</td>
</tr>
</tbody>
</table>

### 41. Other comments

<table>
<thead>
<tr>
<th>Response Count</th>
<th>Answered Question</th>
<th>Skipped Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>6</td>
<td>39</td>
</tr>
</tbody>
</table>

### 42. Rate the overall quality of this program

<table>
<thead>
<tr>
<th>Rating</th>
<th>6 (Outstanding)</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1 (Poor)</th>
<th>N/A</th>
<th>Rating Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.0%</td>
<td>0.0% (0)</td>
<td>100.0% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>5.00</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>0.0%</td>
<td>0.0%</td>
<td>0.0%</td>
<td>0.0%</td>
<td>0.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Comments</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Answered Question</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skipped Question</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>44</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### 43. Sessions

<table>
<thead>
<tr>
<th>Rating</th>
<th>Average</th>
<th>Response Count</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 (Outstanding)</td>
<td>100.0% (1)</td>
<td>6.00</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Workshop Introduction</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Donna Cox, overview of “Visualization as an Artform for Museums and Digital Domes”</td>
<td>100.0% (1)</td>
<td>6.00</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert Patterson, “Design and Choreography for 3D high-resolution visualizations and stereo”</td>
<td>100.0% (1)</td>
<td>6.00</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alex Betts, “Maya as a visualization art/science tool”</td>
<td>100.0% (1)</td>
<td>6.00</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stuart Levy, “Stereo techniques and Partiview Open Source software”</td>
<td>100.0% (1)</td>
<td>6.00</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Matt Hall, “Interactive open source software for Information visualization on Chicago streets”</td>
<td>100.0% (1)</td>
<td>6.00</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jeff Carpenter, “Editing HD visualizations and Stereo demonstrations”</td>
<td>100.0% (1)</td>
<td>6.00</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guy Garnett</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>100.0% (1)</td>
<td>0.00</td>
<td>1</td>
</tr>
</tbody>
</table>

#### Comments
- answered question 1
- skipped question 44

### 44. Please rate the following areas

<table>
<thead>
<tr>
<th>Rating</th>
<th>Average</th>
<th>Response Count</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 (Outstanding)</td>
<td>100.0% (1)</td>
<td>6.00</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wednesday Breakfast</td>
<td>0.0% (0)</td>
<td>100.0% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
</tr>
<tr>
<td>Wednesday Lunch</td>
<td>100.0% (1)</td>
<td>6.00</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NCSA</td>
<td>100.0% (1)</td>
<td>6.00</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pre-Conference Communications</td>
<td>100.0% (1)</td>
<td>6.00</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program Staff</td>
<td>100.0% (1)</td>
<td>6.00</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conference Website</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>100.0% (1)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>0.0% (0)</td>
<td>4.00</td>
</tr>
</tbody>
</table>

#### Other (please specify)
- answered question 1
- skipped question 44
<table>
<thead>
<tr>
<th>Question</th>
<th>Response Count</th>
<th>Answered Question</th>
<th>Skipped Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>45. Suggestions for topics or speakers for future programs</td>
<td></td>
<td>0</td>
<td>45</td>
</tr>
<tr>
<td>46. How could we improve the program or facilities?</td>
<td></td>
<td>0</td>
<td>45</td>
</tr>
<tr>
<td>47. What other programs would be helpful in your areas?</td>
<td></td>
<td>0</td>
<td>45</td>
</tr>
<tr>
<td>48. Other comments</td>
<td></td>
<td>0</td>
<td>45</td>
</tr>
</tbody>
</table>
Appendix E: HASTAC III Blogging

Pre-Conference Blogging:
Submitted by jonathan.tarr on April 19, 2009 - 2:53pm.

Welcome to Urbana-Champaign! Our hosts at the University of Illinois, especially the Institute for Computing in the Humanities, Arts, and Social Science (ICHASS), have an exciting and multifaceted agenda planned. And for the members of our community that are joining us virtually, welcome to one of the online spaces where we will chronicle the Traversing Digital Boundaries conference over the next three days. Stay tuned also to our Twitter account and the ICHASS website for additional conference coverage.

As HASTAC’s project manager, I have had the privilege of attending each of our annual conferences and absorbing the innovative and interdisciplinary thinking that is presented here. Much of this has been in the form of completed research, with its authors moving on to the phase of presenting and publishing. However, a good deal of what we have heard at these gatherings takes the form of nascent thinking, pliable and influenced by the official responses and corridor conversations provided by other attendees. As we begin our third annual conference, I think a road map of where we have been is in order.

************************************************

2007: Electronic Techtonics: Thinking at the Interface
Our inaugural international conference was held in Durham, North Carolina on April 19-21, 2007. Keynotes by John Seely Brown, James Boyle, and Rebecca Allen set the stage for our inquiries into the many interfaces that humanists, scientists, artists, and others encounter as we enter a ubiquitous technological realm. You can see the many ideas presented at the conference in our online proceedings with video of selected sessions. Among the provocative ideas I took away from the conference were: Anna Everett’s challenge to how we conceive of the digital divide, Rebecca Allen’s early design work on the One Laptop Per Child project, and Sarah Sweeney’s consideration of wayfinding on the web through the framework of urban planning undertaking and deciphering our physical structural environment. These are only a few examples of the many interfaces considered, reconsidered, and reconfigured in our time together in Durham. For lighter but still quite stimulating viewing, I also recommend the very large (12 person!) panel led by Anne Balsamo, At the Interface of Everything.

2008: TechnoTravels/TeleMobility: HASTAC in Motion
I want to start at the end for this one. In his closing remarks on May 24, 2008, David Theo Goldberg proposed that our theoretical moment called for “a mobile humanities” that will allow us to respond to the questions of humanistic inquiry in whatever form they take. The physical context for his statement was also important: on the campus of UCLA for
Day 3, when Days 1 and 2, on May 22-23, had taken place at UC-Irvine. We traversed that distance with a 2.5 hour bus tour of as many neighborhoods as we could, led by historian of Southern California Norman Klein. The tour emphasized the mobility (or lack thereof) of people, job centers, neighborhoods, boundaries, and even houses that is exemplified by communities from Newport Beach to Echo Park to Bel Air. In the earlier days of that conference, we heard of some of the technologies that enable our understanding of moving places and shifting boundaries. One in particular was the T-RACES project (Testbed for the Redlining Archives of California’s Exclusionary Spaces, led by David Theo Goldberg and Richard Marciano), an overlay of historical real estate redlining information in 8 California cities with current Google Earth images of those areas (see my liveblog of that presentation for more information). Also, Curtis Wong, Howard Rheingold, and Brenda Laurel shared stories of the technological roads they traveled, from the institutions of Atari and Microsoft, through virtual communities like The WELL, and scuba diving and gardening in between. For accounts of their talks, see Allison Dame-Boyle’s wrap-up of the conference.

2009: Traversing Digital Boundaries
With all that we’ve seen, I look forward to the explorations we will undertake at HASTAC III. Since our last conference, HASTAC has branched out in many ways. We have collaborated with the John D. and Catherine T. MacArthur Foundation on a second year of the Digital Media and Learning Competition, with the next cohort of winners launched on Thursday in Chicago. Notably, we began the HASTAC Scholars program, a group of students from across the nation (and some stationed in the EU and the Middle East, too) reporting on their work crossing the boundaries of technology, the arts, humanities, and social sciences. You can see the forums they have initiated and contribute to their current forum on blogging and microblogging in academia. I look forward to meeting the Scholars that will be with us in Urbana-Champaign over the next few days, and everyone can see their contributions on the aforementioned forum and in other blogs about the conference.

Submitted by matthew-w-wilson on April 13, 2009 - 1:51pm.
In my dissertation research, I am interested in the mappings of Seattle neighborhoods, conducted by local residents, facilitated by a Seattle nonprofit organization, using mobile technology originally developed by a foundation in New York City. More diffusely, I write about ‘technologies’ as both the material hardware and software that grew to prominence in the late 1990s alongside the development of social technologies: indicators that measure quality-of-life, broken windows theories of crime and urban decay, and the training of residents to view their streets in replicable ways.

In relating to the conference theme, Traversing Digital Boundaries, I feel my work is less about ‘new territories’ than about how the digital enacts boundaries. Therefore, my writing is less about traversing -- as in crossing -- boundaries, and more about tracing -- walking -- boundaries themselves. Perhaps others are thinking traversing along these lines?
Curators Braxton Soderman and Justin Katko discuss how their art show Inappropriate Covers traverses digital boundaries. They write, “Inappropriate Covers includes multi-media works by eleven established and emerging artists, chosen for the aesthetic tensions they generate through acts of appropriation, reconfiguration, and erasure.” I’d also like to thank director Jo-Ann Conklin and the rest of the staff at the David Winton Bell Gallery at Brown University for allowing me to film there. Inappropriate Covers is open until May 29.

My dissertation topic is a cultural history of artists and their activities from the oldest and largest Korean diasporic communities, exploring in particular the ways in which they express self and construct identity. I focus specifically on artists who participated in large-scale controversial exhibitions including the 2002 Kwangju Biennial’s There: Sites of the Korean Diaspora and the subsequent 2004 Korean Diaspora and Arts Symposium in Tokyo. What I have found is that even as the dissertation brings light to multiple identity, indicating how the nation-state is increasingly challenged by globalization, the paradox of diasporic art is that there are those artists who reinforce monocultural or singular conceptions of national culture or state affiliation for diasporic subjects. In other words, activities of diasporic artists, their cultural production, and subsequent cultural networks characterize increasing formations of transnational interactions and trans-state connections that evoke loyalties and solidarities that both undermine and support traditional allegiances such as kinship ties and ethnic relations that are part of territorial nation-states.

Since the countries where overseas Korean artists produce their artwork are far-flung, from Almaty (Kazakhstan), Sao Paolo, Yanji (China), and Frankfurt to other cities in Japan, the U.S. and Europe, a web-based platform for display and discovery becomes all the more compelling. Access through the web anticipates a continued collaboration with artists, curators, and others involved in this project who have lent time and energy to provide the material, energy, and thus sustenance to formations of diasporic activities. Also, the digital component is one that allows for the visualization of these works and facilitates communication, juxtaposition, and interaction, aiding our discovery of otherwise hidden...
relationships (see moowheel visual). Depending on which attributes end-users emphasize, they will inevitably reconfigure diasporic artists’ identities, therefore manifesting how complicated their histories, experiences, and expressions are. “Traversing digital boundaries” as a junior scholar in Asian studies (particularly as a Koreanist) has made apparent other structural boundaries that are inherent in our practices as humanists in academia. For example, as the digital components of my own work have progressed in the past several years, I have continually been challenged by the boundaries among disciplines (not just resistance in social sciences and humanities, but also the boundaries b/t or among humanists, computer sciences, and designers, many of whom are working together for the first time), generational boundaries between junior and senior scholars, technological boundaries between those who do and do not have web access, cultural boundaries between English and non-English speaking academic/diasporic communities, boundaries among political agendas, and others. Such issues may not be the focus of HASTAC III’s panels, presentations, and workshops, and perhaps my concerns seem regressive juxtaposed to the exciting projects and innovations presented at HASTAC this year, but certainly the HASTAC Scholars’ forum have addressed and discussed some of the above issues that must be overcome so that hopefully in the future, we will no longer need to signify the “digital” in digital humanities because it will unquestionably be relevant to academic pursuits in the social sciences and the humanities.

Submitted by Joshua McVeigh-... on March 7, 2009 - 11:49pm.

On April 19th I’ll be presenting a version of my project, Synaptic Crowd: Vox Pop Experiments, for the HASTAC III conference, Traversing Digital Boundaries, at the University of Illinois (Urbana-Champaign).

I’m interested in understanding how identity performance adapts to the contextual uncertainty of online media where audiences are distributed unpredictably across
space and time. The Synaptic Crowd: Vox Pop Experiments project represents a series of performative explorations in which I attempt to mediate remotely distributed audiences as collaborative agents in the here-and-now of a public interview space. In my current design model, remote participants collaboratively nominate and vote on questions which get relayed via mobile phone during a vox pop (“on the street”) interview.

I’ve always been fascinated by the vox pop interview as a kind of oddly evocative performance space. There is something bizarre about walking up to a stranger with a camera in hand. For me, the experience is an odd combination of artifice and exhilaration — a tension that seems to emerge out of the dance of solicitation, as the camera-operator tries to persuade a potential interviewee to offer up the gift of testimonial. In this state of provocation, the interviewee will sometimes demand more context by asking the interviewer “what is this for?”

The question not only points to the here-and-now of the interview context, but also points to a there-and-then of future addressees — a mysterious audience which is both present and not-present at the same time. A camera-operator’s answer to this question is likely to be only half of the story. Potential interviewees must also resolve the question of context on their own by playing detective. How is the camera-operator dressed? Do I trust their face? How official does the equipment look? Seizing upon these clues, the interviewee can attempt to orient themselves to their non-present audience.

But let’s return for a moment to the interviewee’s plea for context: “What is this for?”

I’m interested in how the answer to this question has evolved with the emergence of new models for distribution and appropriation, so that there is no longer a single straightforward answer to questions of exhibition context. For users of video sharing or social networking sites, questions about the nature of ‘address’ are increasingly complicated, as users struggle to account for fluid boundaries between multiple audiences and conflicting expectations about intimacy, professionalism, and exposure. In short, digital media tends to bleed from one context to another, complicating notions of audience and ‘self.’

“What is this for?” now seems like an inadequate framework to encapsulate the way that media objects travel, transform, and outlive their baptismal moments of exhibition. This shift in the media landscape has fueled my interest in exploring new technologies for mediating distributed audiences. I draw from Michael Wesch’s notion of ‘context collapse’: the experience of performative experience — often associated with video blogging — where one’s audience is both everyone and no one at the same time.

My work aims to reposition this kind of unstable performativity outside the proverbial bedroom, posing the question: What happens to context collapse when a remotely
distributed audience is mediated in the real-time of a public interview encounter? How does context get built on the fly in these sorts of interactions? Such questions complicate the camera operator’s role as mediator in a vox pop interview and point to new possibilities for distributed audiences to intervene as collective agents in public space.

In my performative experiments, I walk up to potential interviewees with both camera and phone in hand. I call a number and a TTS voice relays the question that a distributed group of participants have written and collaboratively selected. When I’m inevitably asked “what is this for?” I tell them (honestly) “I don’t know yet.”

Submitted by whitneyt on February 26, 2009 - 12:00am.

About four months ago -- back when my ramblings about ars combinatoria and digital poetry and text-generating volvelles from the seventeenth century amounted to little more than a messy KeyNote file -- I decided to write my Masters thesis for the web. Here’s how I described it at the time on my research blog:

I’m about 63% decided that I’m going to do my thesis as some kind of multimedia web-based essay. The biggest reason? This thing is damn hard for me to write linearly.

Normally when I sit down to write about a topic I know pretty well, the ideas just kind of . . . fall into place. Quotes know where they want to be, sections know where they want to be divided, and thoughts follow a natural progression. If this isn’t happening for me, I know it’s time to step back and learn a little more about the topic.

Yet, I know my thesis topic -- I’ve presented it at least four times -- and still, the ideas aren’t falling into place. I’ve spent two weeks writing seven pages, a glacial pace even for me. I’m starting to think my problem is the topic itself. All the thinkers or poems I’m writing on are networked in weird ways [...] I also want to pull in large chunks of text from other work (like some of Italo Calvino’s novels), and do some close reading of unrelated artwork from the period. But . . . how?

But by the end of the post, I had talked myself into it.

The case for doing something digital: I can pull together disparate but topically related elements together without explicitly making connections between them. [...] In this way, I can also connect close readings of digital poetry to some of the text generators, without making stupid analogies or overstating my case (“look, they both generate text, they’re the same!”). I could maybe even pull in some video clips of digital poets talking about their work, alongside my own close reading of a seventeenth-century proteic poem. Lots of possibilities.
In my head, I see the screen split into two halves, almost like the leaves of an open book. Different links embedded within the text change one or the other side of the screen.

I think one of the best arguments for doing my thesis like this is that it enacts the same kind of relationship to language as the work I’m analyzing. In other words, I could take the idea of ars combinatoria seriously, breaking my thesis down into a collection of different “topics” that can be permuted (placed side by side, combined with different elements) to generate new meaning.

Now, four months later, I’ve traversed the digital boundary, and stepped knee-deep in a hot sloppy mess of PHP, CSS files and reconstituted jQuery code. What (I often ask myself, as I stare at yet another incomprehensible tutorial) is a bookworm lit major with minimal programming experience doing here?

I’ve always been fascinated by experimental scholarly writing. When I first encountered Marshall McLuhan, particularly The Gutenberg Galaxy, I was taken with how he composed his ideas, weaving together disparate fragments of texts. Who cares (I thought) if his arguments are reductive or deterministic? His form brilliantly insulates his content from all criticism. In fact, his cryptic style -- the very thing that his opponents despise -- is also the very thing that makes him relevant today, and is perhaps why we still force media studies 101 students to wrestle with his writing.

Love him or hate him, McLuhan understood what most scholars today still don’t: that the medium we use to convey our thoughts bear as much, if not more, weight than the thoughts themselves. While nearly universal for undergraduate English course, the twenty-page, 12-point double-spaced essay (written in Times-New-Roman with 1.25” margins, of course) is not always conducive to literary interpretation; nor is a 70-page thesis (three chapters, intro, conclusion, we’re told) the best way to convey the results of a years’ worth of research on any and all topics. In fact, for most projects, it just plain sucks. Colleagues in my program are writing on games and television shows; how will the journey from the screen, to another screen, to a printed page transform the evidence they pull from the text? Or (another way of asking the same question) how will the limitations of the medium they’re writing in constrain what they choose to discuss about video games or television shows? Maybe so much work on digital media deals with cultural or historical aspects (rather than textual interpretation) because it’s just too difficult to do a close reading of a video game in a printed essay.

So, here I am, trying to write something on the relationship between seventeenth-century experimental poetry, text generation, cabbalism, linguistic theory, moving parts in early modern books, cut-up methods, dadaism, digital literature -- in short, something on ars combinatoria across the ages. I could either cut that list in half, confining my work to, say, seventeenth-century experimental poetry; or I could let it explode in as many directions as it
wants to go, in the same way Tristan Tzara chopped up tightly-bound books into a confetti of words that flew from his hat. As I mention above, I chose to let it explode.

Once that decision was made, it became painfully clear I couldn’t do three chapters, an introduction and conclusion. So I started working on a website design. Here was the first, inspired in part by a book spread:

![Book Spread](image)

Each side of the screen contains a short essay on one topic, such as cabalism. Links embedded in each essay open related essays on the opposite side of the screen, while letters (variables) at the top of the screen open a random text. In this way, the reader can swing back and forth between different ideas, “combining” them even as they read about the art of combination.

This design works well in some respects; it utterly fails in others. So I created a new one that employs four blocks (instead of 2), with each block containing links that branch off to its two neighboring blocks. Unlike the previous design, this one does not allow scrolling within the blocks, so that only around 150 words can be read at a time before the reader is forced to click something or quit reading. This is the basic template (the small gray bars representing where the links would be):

![Website Design](image)

In other words, I’m quite literally writing my thesis 150 words at a time -- and I’ve never written more quickly. I can shape one concept into a neat little paragraph and move onto the next one without worrying about how to make disparate ideas flow together smoothly, since the links will do the talking (the “combining”) for me. And while I realize that artificial transitions, summaries and synthesizing are a big part of the Scholarly Writing Process, it doesn’t have to be. Why do we privilege the (often unnecessary) sweat that goes into picking the right place for a “therefore” or the perfect introductory sentence? What is our obsession
with appropriate segues? It’s 2009, we have access to Twitter and blogs and CSS tutorials -- in other words, we don’t have to write like that anymore if we don’t want to. In fact, most of the time it rubs against how we think.

It takes just as much mental manipulation to pick the right links to connect my separate paragraphs -- it just doesn’t feel as forced or contrived. Instead, it’s actually kind of (dare I say it) . . fun!?

Obviously, this design works in part because it intimately reflects the content of my work. Digital media just makes it easy to do.

... Which isn’t to say traversing digital boundaries has been easy. Libraries haven’t yet developed ways to archive student work that isn’t printed out on an 8.5”x11” sheets of paper; and, while I tell myself that my classmates still will struggle with unwieldy printers or formatting in Word, the truth is I’ve spent significantly more time designing and programming the technical component than I would have if I chose to go the traditional route. I also hoped to have something publishable come out of my thesis, but now that will only be possible on the few journals that accept web essays. In short, I may have crossed some kind of boundary, but I’m still expected to play by the rules on the other side. At least for now.

Submitted by manuelb on February 19, 2009 - 8:12pm.

I have struggled for the past week or so trying to figure out how to best approach ‘traversing digital boundaries.’ You see, I think I tend to find myself in the awkward situation where my personal interests seem much more enmeshed with ‘digital boundaries’ than my ‘academic interests’ try as I may to suture and consolidate them.

Take for example a normal day in my life: I am currently a sporadic blogger (http://ablognextdoor.blogspot.com), an addicted facebooker and an avid iPhone user (never have I felt any electronic device be so much of an appendage than Apple’s touch-screen phone!) yet my academic interests don’t explicitly cross-sect with any conversations regarding about ‘digital boundaries’ (though one has to wonder how I’d be able to write up papers about PIXAR, surrealist films and post-modern drama that evokes Hollywood without such easily accessible digital archives/services such as youtube.com and Netflix Watch Now?). That said, upon closer inspection I don’t know how I would write a paper without being able to online search on JSTOR or MLA, without being able to double check a quote on Google books or double check a film credit on imdb.com. Trivial as these things may seem (especially to the generation on my heels) the level of easy access to certain information makes our job as academics endlessly faster, but it also demands a keener attention to the ways in which these new technologies affect our reading practices. What does it mean to
import those practices we are now so seamlessly using in our personal ‘web space’ into the classroom and research desk? I’m sure these questions will be addressed much more eloquently and persuasively argued at the conference and I’m looking forward to hearing what the presenters and attendees have to say.

Submitted by Kathleen on February 12, 2009 - 11:27am.

As I was reminded during the recent forum on the future of the digital humanities, the field of “digital humanities” does not represent a break with “traditional” methods or forms of scholarship; it offers instead a new set of tools, and new ways of thinking, in addressing the questions raised by research in the humanities. Perhaps within the next few years the term “digital humanities” will come to be seen as old-fashioned and outdated, much in the same way that the name “horseless carriage” reflected old ways of framing and perceiving innovative technology. After all, this term indicated that the new invention would be judged according to the current situation without understanding how revolutionary that new invention would become. Here I am reminded of a quote about how at the turn of the 20th century a reasonably astute person could have predicted that the invention of the car would have a big impact on American society, and a brilliant person could predict the development of the interstate highway system as a result, but only a science-fiction writer could have predicted traffic. I think that these new paradigms offered by “digital humanities” will open up amazing highways and avenues for thought, but since I’m not a writer of science-fiction I will leave the contemplation of “traffic” for others.

I am amazed by the possibilities offered by new techniques of literary analysis, such as Professor Franco Moretti’s fascinating (and funny) analysis of lengthy book titles and what can be learned from a systematic overview of an entire corpus for a specific time period, possible only with the aid of computers, in his keynote address at the Digital Humanities conference here in Champaign-Urbana in 2007 (http://www.digitalhumanities.org/dh2007/). I learned a great deal from this conference, and I’m really looking forward to the upcoming HASTAC conference here in April. Conferences like these ones are such a great way to learn about work in other areas--to “traverse” disciplines in search of innovation.

My own work as an American scholar in the field of Germanic literature, combined with my background in library science, constantly requires me to traverse certain types of boundaries (geographic, for example--there is a great deal of primary source material available online, but the bulk of my research will still require on-site archival work in Germany).

Currently I’m working on a dissertation topic based on early modern women in German-speaking lands who collected texts—I’m necessarily using works that deal with the broader western European context of collecting, gender roles, and means of representation. I’m interesting in exploring how these women viewed their own activities as collectors and
how they have been represented in the literary tradition. For example, Sophie Eleonore von Stolberg-Stolberg (1669-1745), assembled a collection of over 40,000 Leichenpredigten (funeral sermons), yet she is not given credit as a collector in her own right. These funeral sermons contain a wealth of genealogical information about the period and this collection is very important, yet this woman’s conscious act of amassing this amazing resource is instead portrayed as “accidental” as though she could not possibly have understood what she was doing.

My work reminds me that other, more complicated boundaries still exist. Many of the intelligent and capable early modern women I am studying are still viewed as amateurs in the shadow of male family members rather than as important collectors and patrons of culture in their own right. Much has changed since their time, yet there is still room for improvement. For example, I would argue that my position as a female graduate student in a department in which the majority of professors are female (and many have young children) is quite unusual; in many professions women are still forced to choose between career advancement and family. I’m curious why there are so few women in top-level management positions in general, let alone professions in which women are well-represented (library science and the humanities, for example)? Will the “interstate highways” and avenues offered by innovative tools for humanities scholarship open these doors a little wider in the future?

Submitted by Angela Kinney on February 8, 2009 - 10:44am.

si enim sunt futura et praeterita, volo scire ubi sunt. quod si nondum valeo, scio tamen, ubicumque sunt, non ibi ea futura esse aut praeterita, sed praesentia [...] ubicumque ergo sunt, quaecumque sunt, non sunt nisi praesentia.

For if the future and the past exist, I want to know where they are. But if I am not yet capable of such knowledge, I still know that wherever they are, they are not there as future or past, but as present [...] Therefore wherever they are and whatever they are, it is only by being present that they are.
(Augustine, Confessions 11.18)

The fields of classics & medieval studies are often considered to be as uninnovative as it gets. The study of antiquity is taken by many people - including some within these fields - to be antiquated by nature. Yet I think that historically these fields have traversed boundaries. The study of ancient thinkers was the core around which the early universities were founded, universities in which students and professors across disciplines debated and collaborated. The development of the printing press opened previously inviolable texts to the public, allowing words once shrouded in mystery and (in some sense) idolized as relics to be resurrected. The unread, unchallenged word is dead; through demystification and diffusion,
the word lives and thrives to propagate. And so, modern technology and the Internet have transformed the study of the classics in astounding ways - and I hope that this progress will continue. Despite the stereotype of the Luddite Greek professor, the field of classics was actually one of the first humanities disciplines to use digital technology in research. The work of David Packard Jr. produced electronic versions of ancient texts in the 1970s and Gregory Crane’s continued devotion to digitizing classical texts completely changed the way classicists do research. Additionally, scientific technology such as multispectral imaging has enabled scholars to read severely damaged and otherwise illegible texts. So all of this is to say that while we study antiquity, there is no reason to assume the methods are antiquated!

I continue to encourage my colleagues to imagine & experiment with modern technology not only serve as an effective outreach tool, but also enhance - even transform - one’s own research. One boundary I am endeavoring to traverse involves the use of technology to present ancient and medieval manuscripts to those who otherwise would never be able to see them. Why is this important? I think the easiest way to explain is to describe my own experience (while hoping that this entry doesn’t become too long or discursive):

As an undergraduate at the University of Chicago, I ended up taking an intermediate Latin course taught by Michael I. Allen (the I is for Idomir, by the way). He was adamant that young students interact with the ancient manuscripts in their physical form; his belief in the “mystical experience” of seeing and holding these texts was so strong that he held our Latin class in the library Special Collections room. It was this experience – viewing the text as it was originally written, reading the tiny marginalia and doodles in the margins, experiencing the color, texture, even the smell (like lapsang souchang tea) of the parchment – that kindled a passionate love of the classics and the medieval tradition. I can say that until I had that experience, I had never felt such a strong connection to the Latin we were reading in class.

I went on to study unpublished manuscripts in Spain & England, and ultimately went to graduate school to work further on neglected texts – of which there are many. Why are these texts neglected? There are a number of reasons: because the texts are late manuscripts (so not early enough to be of interest to classicists), or because they haven’t been translated (sadly, this is a deterrent for many in both classics & medieval studies), or because they were written by an unknown/anonymous author, or because an early critic deemed them unworthy of further study... etc. But as one who has worked with a number of discarded/neglected texts – they can be incredible! Often the reasons for neglecting these historical documents are entirely subjective or even objectively false. For example, a saint’s life that a 19th-century scholar deemed “a late forgery” has almost entirely been written off by the scholarly community because That Man Said So. But his argument is full of holes – and the document contains intriguing political and meteorological events (which are documented in other texts as well). So I hope to traverse not only the boundaries of time but also the
stodgy weight of Someone’s Sacred Opinion by engaging – and when necessary, defending – maligned texts such as these.

Clearly, interacting with manuscripts changed my view of history. I discovered that what we consider “the text” was a living, changing being. Watching the metamorphosis of a work as it passes through the hands of various scribes evoked a peculiar feeling of community - not just among the various hands altering a work, but among those scribes, their commentaries, the text, and myself. The act of reading itself inducted me into a community of scholars stretching back for centuries.

With regard to the presentation (and dissemination) of manuscripts via the Internet, there is much work to be done in this realm. Precious few libraries have allocated time and money to high-quality digitization projects. While some scholars believe these projects are somewhat rote or mundane – thus, not worth the research funds, I would say that such projects could assist the humanities in further crossing boundaries:

1. Presentation of manuscripts on the Internet would allow for students at manuscript-poor universities to see what these texts look like – including marginalia and tiny details of the parchment/papyrus. U.S. students would especially benefit from this, as our universities did not come with medieval manuscripts already installed. Generally, if a scholar can’t see a manuscript in person, he/she must purchase the microfilm and then find a microfilm reader to pursue the document. A high-quality digital picture would be better by far (and would allow for color variants). Before I went to England, I had seen microfilm of a particular manuscript; since the work did not contain any illuminations, I had no idea that the text was vibrantly colored until I saw it in person.

2. Think of the time, money, and resources that could be saved if scholars could check certain paleographical aspects through digital pictures instead of being required to use blurry microfilm or visit in person.

3. As far as outreach, boundaries of class and even educational attainment would be moot. No special credentials are needed to access manuscripts online – but those wishing to see them in person may need a letter, student standing, etc. The texts would be – as they ought – the property of the public.

4. Texts with color and complicated layout would be unmitigated by printers. As it stands, complicated medieval layouts can be difficult to reproduce in a printed edition. Generally marginalia are never reproduced. The worst part of this is that the student never learns that the text breathes a history entirely its own. It does not necessarily exist as a fixed, permanent creation – the manuscripts help tell the story with their variants, crossed out bits, emendations, interpolation, the debates in the margin – all of these give us indelible information about the past that is irrecoverable in the transition to a printed text. Even the
particular arrangement contributes to a distinct experience of reading – paging through a medieval encyclopaedia will reveal that alphabetical order was not, in fact, the way earlier generations organized information. There is something very organic – rather proto-HASTAC, really – about the boundaries traversed by ancient and medieval scholars, especially in terms of their topical approach to the organization of data.

5. At this point, technology cannot bring to students the full experience of working with ancient manuscripts. The smell is lost, the texture, the physicality – all elements which contribute greatly to a glorious reality of a document. There are scholarly inquiries that can only be solved by viewing the manuscript and its binding in person. But I do think that investing in high-quality, public archives of special collections can translate some essence of the experience.

6. Such archives would preserve images of manuscripts/papyri in the case of catastrophe. Countless manuscripts have been lost, stolen, vandalized, damaged, destroyed, eaten by bugs, or simply altered by the passage of time. Digital archives should never replace original documents – but they can provide some security that a particular work (and its unique variants) will not necessarily pass into oblivion if something happens to the original.

This is far too long already! I will stop for now, and perhaps pick up on the theme of traversing boundaries later. There are so many different ways to engage this thought-provoking topic! I will close with just a few links to delightful online manuscripts – I'll try to come back and add more (either in this post or in a subsequent one). Please feel free to leave a comment about what it was like to view some of these documents as they originally appeared. Did anything surprise or interest you?

The Aberdeen Bestiary (includes translations, commentary, and other information)  
http://www.abdn.ac.uk/bestiary/contents.hti

Ms. Digby 23 Project (includes Plato’s Timaeus in the Latin translation by Calcidius, and the Old French Chanson de Roland).  
http://timaeus.baylor.edu/ (requires creation of a free user account)

Early Manuscripts at Oxford University (many different sorts)  
http://image.ox.ac.uk/

Collection of beasts from various bestiaries (not a single manuscript, but it’s too lovely not to share):  
http://bestiary.ca/beasts/beastalphashort.htm (click on one to view description, allegories, & one picture; then click on “gallery” to view many other pictures of the beast from various bestiaries)
Boundaries...kinda boring, huh? Why not act in such a way that “crosses, manipulates, or simply ignores traditional boundaries,” as HASTAC III suggests?

Boundaries...I don't like them. Here are a few random thoughts on boundary-smashing, some related to the digital world and technology, some not.

Boundary #1: Why I chose linguistics

One of the reasons I got into linguistics is that I hate making up my mind. I had one major after another picked out in my undergraduate education. First it was biology, then psychology, then computer science. I picked up an English minor along the way. If I hadn't run out of money, it would have been a second major. Later on, I got trained and nationally certified as a yoga instructor.

Please don’t ask me to make up my mind.

As I was flopping around like a fish out of water in the world of software engineering, I started looking into graduate school, but I had no...freaking...clue of what I’d go for. Psychology? Creative writing (but that would have looked like I was copying my ex-husband, so no good there)? Human-computer interaction? Linguistics? Transportational logistics? Nutritional science? Environmental engineering? Yes, I actually thought about all of these. I chose linguistics. Not only is it fascinating to me, but no one asks me to make up my mind.

I don't mean that linguistics aren't focused people. However, it’s a remarkably cross-disciplinary field and I love that about it. I have a part-time gig in the Illinois Phonetics and Phonology Lab: it’s a great place to bust out some Matlab routines and record people making funny sounds. I’m taking a course “Language and the Brain” -- it’s co-listed under the Linguistics, Speech and Hearing Science, and Psychology departments. I’m interested in the role of language in emotions and will be taking some related sociolinguistics courses while I’m here. I still program sometimes and may eventually take a course in computational linguistics or natural language processes. I currently have a class in the Beckman Institute (which you’ll get to see if you come to HASTAC III...) where I can put my head into a big electromagnetic box and record the movement of my tongue, jaw, lips, and more!

On one hand, I made up my mind by choosing to go into linguistics instead of the others. On the other hand, I’ll never really have to: I picked a discipline that ignores boundaries.

Boundary #2: Beckman Institute

Speaking of...The Beckman Institute for Advance Science and Technology was created as a cross-disciplinary institute. They do some amazing stuff there. They have the
aforementioned electromagnetic-head-box-machine I’m jazzed to be using this semester (real name: AG500 or EMA). I can’t really list off all the amazing stuff they work on there, so surf on over with the link if you’re interested in awesomeness.

A number of the linguistics faculty are affiliated with the Beckman, something that I especially like about Illinois’ linguistics program.

Boundary #3: Phonecalls from Germany
This happens routinely these days, but it was novel to me at the time.
While working face-to-face is still ideal to me, my team back at IBM worked closely with a group of folks in Boeblingen, Germany, and another in Poughkeepsie, NY. Part of our team was in Tuscon, AZ. We didn’t really have a viable video-conference solution back then (this was a good seven years ago or thereabouts), so it was all over the phone. We actually did software and interface design this way. You just get used to emailing each update back and forth, on each end of the call, and going off of that. And it was surprisingly effective.

Boundary #4: ILLS 1: LOL
The Linguistics Student Organization here at Illinois is putting together an online conference. We have keynote speakers from Sweden and London. It would be essentially impossible to do something like this if we had to fly people in (bakesale dollars only go so far . . .). We don’t have to swing the money for plane tickets, so we can do a really pimpin’ conference on the cheap-er (still not cheap, but what is these days?).
Here, the digital technology is really breaking a money barrier down for us. It’s gone from impossible to possible which, as I think about it, is a pretty amazing thing.
This also makes it possible for students to get their work seen. I know I’ve not applied for a couple of conferences because I knew I couldn’t afford to get myself out there. Speaking of . . . there’s a call for papers out for ILLS 1 and the deadline has been extended by a couple of weeks (mid-Feb now). Have something you want to show off? Submit your abstract here!

Boundary #5: HASTAC III
Exactly! See below.

Boundary #6: Shoveling the driveway
Think about shoveling the driveway for a moment. What comes to mind? My first thoughts are, “I hate the stupid driveway. This is going to hurt.” But I’m talking mental pictures. So, you probably think of a person, all bundled up, with a shovel. And he/she takes the shovel and goes from one edge of the driveway to the other, pushing and throwing the snow.
Except that I didn’t do this last time it snowed. I shoveled the sidewalk (be nice to pedestrians) and then I shoveled half my driveway. I shoveled the half behind my side of the garage. The car on the other side (the unshoveled side) can’t drive in the snow anyway. I’m making my own damned boundary and getting my hot cocoa that much faster.
Hello! My name is Staci Shultz, and I am a PhD candidate at the University of Michigan in the Joint Program for English & Education. I'm taking this opportunity to blog about my work and how it relates to the theme of Traversing Digital Boundaries.

I situate my work within the so-called “public turn” in composition and literacy studies that asks instructors and scholars to connect students’ writing to everyday texts, events, and practices. This effort to capitalize on students’ knowledge and experiences offers students more intrinsic motivations for their writing by helping them see broader purposes or audiences for their work. Moreover, it facilitates more attentive, relevant, and engaging college composition curriculum that acknowledges the work students do beyond the boundaries of classroom while also further preparing them to participate in dynamic emerging rhetorical spaces.

In response to this turn, I examine college students’ participation in online fan fiction communities. (Fan fiction describes the process of fans taking media narratives and pop culture icons as inspiration for creating their own texts.) Historically, fans have used a variety of media and technology to facilitate communities and practices. The Internet has expanded and complicated these practices by providing more opportunities for fans to network, interact with the texts, and develop their writing skills. As Henry Jenkins (2008) notes, digital technologies have made media consumption and literacy practices “profoundly social” processes, and indeed, the emerging “props” (James Gee, 1992) available on the Internet, such as tools, technologies, and systems of representation, have re-shaped the practice and the ways fans (as well as producers and critics) participate.

However, in examining these emerging networks and props, it seems important to note the ways fans’ literacies are expanded but also suppressed. Deborah Brandt (2001) defines sponsors of literacy as “any agents, local or distant, concrete or abstract, who enable, support, teach, or model, as well as recruit, regulate, suppress, or withhold literacy—and gain advantage by it in some way” (p. 2). These sponsors might include printing presses, governments, churches, prisons, schools, and workplaces. I suggest that online fanfiction communities can be placed in this tradition of sponsorship – that they function not only as Discourse communities (Gee, 1996) but also as culturally relevant sponsors of literacy in which participants are recruited, regulated, and suppressed. I have begun examining how various fanfic communities serve as sponsors; for instance, how a site manages communication between writers and readers and the rating systems that censor writers in various ways.

Rebecca Black (2008) argues that online fanfiction provides clear examples of youth learning to use new tools and technologies to develop communities and practices in ways that “traverse traditional boundaries of time, space, and linguistic differences” (p. 98).
it's not only youth who traverse digital boundaries but also teachers, scholars, critics and television networks. Not only do fans (consumers) become producers but also corporate networks like Fox (producers) become consumers of fans' work, even co-opting grassroots practices to encourage more participation and loyalty but also, and importantly, to exert control.

Thus, understanding online fanfic communities as sponsors might productively unpack issues of access, agency, and agenda in the digital era. Examining such issues of power, in turn, might help writing instructors better prepare students to be more rhetorically aware – to help them not only be aware of how they are pursuing literacy but also how literacy is “in pursuit” of them (Brandt, p. 24). A socially responsive composition pedagogy that is attentive to emerging sponsors and, in particular, to the ways online communities position participants that may alternately empower or dis-empower them is essential in preparing student writers to more successfully traverse across in a variety of spaces.

Continuous Installations

Benjamin Smith, University of Illinois at Urbana-Champaign, “the Logoverse”

1104 NCSA and Krannert Center for the Performing Arts Lobby

John Toenjes, University of Illinois at Urbana-Champaign, and David Marchant, Washington University, St. Louis, Leonardo’s Chimes: Stage-to-Game Development Collaboratory

1104 NCSA

Sharon Daniel, University of California at Santa Cruz, New Media Documentary: Technology for Social Inclusion

1104 NCSA Building

JJ Higgins, University of Kansas, Voyeurism Installation with Tent

1104 NCSA Building

HASTAC Scholar-Blogger: Megan Osfar, University of Illinois at Urbana-Champaign

Blogger Documentation: Submitted by megosfar on April 22, 2009 - 5:48pm.

Okay, so this was strangely captivating. You walk up to a computer and you’re this little i-beam icon. You can type a few simple commands in to make your little i-beam tiny, small, regular, or big. You can do a “jump,” which sends your i-beam flying up, then down again. You can “home” and go back to the starting point.
The other thing you can do is type messages and change their colors, shapes, stretch them, squish them, make them enormous, and so on.

Guy had two computers (I think it was two) in Krannert and one (at least) in the NCSA lobby. I played with the one at Kranner last night during the eDream Reception. So you have a couple of other people doing this, too. Or not. At times, I think I was alone.

Common messages seen typed out? Typos. There were a lot of “jump” and “tiny” and “color” words floating around. You needed a backslash before the commands to get them to, well, do the command. If you forgot it (which I did too, of course), your little mistakes were floating all over the screen.

The coolest thing, though, was a sudden floating “anyone there?” coming from a little purple i-beam. I couldn’t resist writing “over here.” However, that was as far as the conversation went.

Maybe new hor d‘oeuvres came out at that moment.

John Toenjes
Leonardo’s Chimes Interactive

This was a telemersive environment that served as a musical instrument. Cameras projected your image onscreen, where floating white bars surrounded you (well, the “you” on the screen), ringing out as they hit you. This sounds violent, but wasn’t. You could reach out and “strike” them, too, if you wanted to drop the passivity from your role in the instrument. A Nintendo Wii was involved: gotta love the Wii.

I don’t know much about tuning things. In fact, I know pretty much nothing about tuning things. I do know it sounded really beautiful, though.

JJ Higgins
Voyeurism Installation with Tent

I’m still trying to wrap my head around this one. You have a clear tent. There are either two or three mini TVs in there, playing various things – not tv TV, but I’m not sure if they were made for this or taken from elsewhere. I’m guessing they were made for this. There was a box of Nilla Wafers (mmm…), a number of books, a flickering “fire log” (obviously not actually heated), and other things that conjured up a childhood sort of atmosphere, although not entirely. A lot of the books had things stacked over the titles, but I’m not sure if it was intentional.

I may be overusing the word, but captivating is appropriate here, too. I wanted to root
around and uncover stuff, but had that gosh darn tent in the way! I think that’s true of voyeurism, too, though: you’re peeking in, but it’s partially on someone else’s terms.

This is not to say that I’m a creepy stalker, although I do love Flickr.

Monday April 20th
8:45-10:00 AM  1025 Beckman Building
Craig Wacker, Program Officer, John D. and Catherine T. MacArthur Foundation
Tim Lenoir, Virtual Peace
Suzanne Seggerman, Games 4 Change
Jan Reiff, Hypercities
Ed Bender, Follow the Money
Session Chairs and Moderators: Cathy Davidson, Duke University
HASTAC Scholar-Blogger: Jentery Sayers, University of Washington
Blogger Documentation: Submitted by megosfar on April 22, 2009 - 5:26pm.
Tim’s talking about America’s Army, which I blogged about earlier this year. If you’re unfamiliar with it, it’s a video game that doubles as a training environment for soldiers.

They saw another possibility with this, and I love the direction he’s taking with it, where instead of blowing the bejeezus out of “enemy combatants,” he’s using the Unreal engine to create “Virtual Peace,” which uses the same platform to create a 3D virtual environment where the players can practice R&D, natural disaster recovery, and negotiation.

Interestingly, the army has used games for this before, but they were text-based, and not as captivating as the shiny, exciting shoot-em-up counterparts. This project really capitalizes on the effectiveness of 3D game environment to train for the other (hopefully as important) side of military training. Supercool.

Blogger Documentation: Submitted by megosfar on April 22, 2009 - 5:23pm.
Craig Wacker’s talk: themes, bits and pieces
How are young people changing as a result of their exposure/immersion in technology?
“geeking out”
program for migrant workers in l.a.
- internet access to provide for documenting daily life
Black Cloud project
- 40 sensors across the world, at least 5 in Chicago (Illinois, represent)
- they collect information about CO2, noise, heat, and light
- they sent out kids to collect this information
- not only the raw data was collected, but cellphone pictures of the brochures, of the buildings, research on the buildings


Today’s first session, “Innovations in Participatory Learning, Social Change, and Digital Democracy,” at HASTAC III started the conference (which, per Cathy Davidson’s introduction to the session, is the biggest HASTAC conference yet) with some brief introductions of, and examples from, four 2008 Digital Media and Learning competition winners. Here, I just want to provide a quick glimpse into each presentation and project and, in light of what was said and shown in the session, list a few questions that I’ll be ruminating on for the balance of the conference.

Craig Wacker, Program Officer for the John D. and Catherine T. MacArthur Foundation, opened the session with the history of the Digital Media and Learning competition, stressing an investment in not only evidence building in digital media projects, but also theory and field building. Wacker referenced Pew Internet and American Life Project research that suggests that young people tend to play games in a social way—not in isolation, or as a “basement” activity. He also pointed to the fact that the Digital Media and Learning competition winners and projects span the globe, including countries such as South Africa and Mexico.

At one point, Wacker raised a question that is unpacked by a number the competition’s winning projects: How, if at all, are young people changing because of their experiences with new media? As an audience member, I appreciated the force of this question, namely because it stresses the experiential character of new media and becomes a gateway into inquiries about media culture and everyday practices, as well as neurology and multimodal learning.

Next was Timothy Lenoir, who presented on behalf of “Virtual Peace,” a collaboration between the Duke-UNC Rotary Center, Virtual Heroes (a North Carolina game company), and the Visual Studies Initiative at Duke. Lenoir focused on the Humanitarian Assistance Simulator, which uses a 3D environment to foster adaptive thinking, policy studies, conflict resolution, skill negotiation, challenge navigation, and leadership training simultaneously for up to 32 players. In this environment, instructors and stakeholders can facilitate after-action review and offer commentary on student interactions. Lenoir used the line “turning swords into ploughshares” to describe the aims of the project.

Connecting in a number of ways with today’s third session, “Born Digital Scholarship,” Lenoir posed the question of how projects like “Virtual Peace” can foster learning by doing.
Following Lenoir was Suzanne Seggerman, who presented on behalf of Games 4 Change (G4C). Attending to how serious games can enable social change, G4C supports the emerging field of social issue gaming (referred to by ABC Nightly News as video games that do good) by bringing together educators, non-profits, and game developers and providing resources and opportunities for collaboration between them. Seggerman pointed the audience to a downloadable toolkit featured on the G4C website and demoed it. Of note, the toolkit includes some great video of talks as they relate to six steps—urge, concept, design, production, distribution, and evaluation—toward using digital games for social-issue driven missions and outreach.

The third presentation, by Jan Reiff, explored an example from Hypercities --- “PDUB Youth Narratives: The Insiders’ Guide to HiFi” (or Historic Filipinotown). Situating her talk in her History 191D course at UCLA, Reiff discussed how Hypercities aims—through creation and re-creation—to blend mapping (both historical and contemporary) with participatory learning, digital video production, collaboration, social technologies, civic engagement, and university-community partnerships. In this blend, what I found particularly interesting was Reiff’s emphasis on “cumulative knowledge” and the “iterative development” of projects. As the conference progresses, this emphasis on process (over end-product) is coming to the fore.

The session’s final presentation was by Ed Bender, on Follow the Money, which started as a one-year project to digitize and follow money in state politics. Follow the Money not only compiles data on how state money circulates; it also provides reports and visual analyses. At one point, Bender referred to the tools that Follow the Money offers as “monetary competitiveness tools” that allow audiences to see who donates funds to political candidates all the way down to the aggregate level. Bender also demoed “Sleuth, ” an online, video tutorial. In the future, the project hopes to include some user-generated content (composed by, say, high school students) and continue to pressure a fantastic question:

How does data tell a story?

More soon...

10:15-11:30 AM 1025 Beckman Building Social Media Panel

Svitlana Matviyenko, University of Missouri, Columbia “Identity in the Age of Cybercitizenship: Teaching Intermediate Composition in Second Life”
Christian Spielvogel, Hope College; Laura Ginsberg Spielvogel, Western Michigan University “Traversing the Boundaries of Pedagogy through Curriculum-Based RPGs: The Valley Sim and Marriage of Cultures Prototypes”
Blogger Documentation: Submitted by Staci Shultz on April 20, 2009 - 3:21pm.

Hi from UIUC!
I'm blogging about the second panel, Social Media. Below I offer highlights from each panelist's talk, followed by questions and conversation points the talk generated for me (and for the wider HASTAC community). At the end, I summarize the brief Q&A. Enjoy!

(Session Chair and Moderator: Brendesha Tynes (University of Illinois at Urbana-Champaign)

1. Christian Spielvogel (Hope College) and Laura Ginsberg Spielvogel (Western Michigan) presented “Traversing the Boundaries of Pedagogy through Curriculum-Based RPGs: The ValleySim and Marriage of Cultures Prototypes.”
   - Christian described ValleySim, a interactive game that strives to provide an accurate depiction of the Civil War (which involves countering romanticized views of Civil War combat) as it engages students in activities that encourage multiple perspectives related, for example, to gender and race while also providing the war's dispossessed with agency. Students can read character profiles, meet in chatrooms, respond to opinion polls, read original articles from archives, and publish their own articles in the daily interactional newspapers.
   - Laura described the game “A Marriage of Cultures,” where undergrads study Japanese culture by anonymously playing characters involved in an upcoming Japanese wedding. Rather than reading a textbook on Japanese culture, students assume more central and active roles by playing characters like the corporate matchmaker, mother of the bride, and so forth. The interactive experience fosters cross-cultural recognition and the kind of “thick description” (Geertz, 1973)) not typically available to undergraduate students. The game is not meant to serve as a replacement for going abroad but rather as a pre-requisite for students going abroad – to address exaggerated stereotypes and promote tolerance.
   - In both RPGs, instructors are actively involved: playing characters, moderating discussions
online and offline.

• Questions:
  - I wonder what other disciplines/classes lend themselves to RPGs?
  - How might the role of the instructor vary across disciplines and games?

2. In “Identity Learning and Support in Virtual Environments,” Sharon Tettegah (University of Illinois at Urbana-Champaign) and Cynthia Calonge (Colorado Technical University, presenting from within Second Life) showcased the ways we can traverse boundaries vis-à-vis Second Life, merging physical material classrooms and virtual worlds.
  • Sharon demonstrated the use of text-based interfaces, media-text images, and individual applications embedded in LMS within Second Life, and noted that users engage in cooperative learning, differentiated instruction, and learning as a process. She noted that instructors have to be creative in how they engage students in constructive learning in virtual environments, and that instructors have to have a sense of their pedagogical goals for having students participate in virtual environments: “Learning and instruction using Second Life basically becomes a question of whether curricular goals and objectives can be effectively promoted in this environment.”
  • Cynthia (as her Second Life avatar, Lyr Lobo) offered examples of class projects in Second Life. For instance, how high school students participating in a courtroom in Second Life and debated whether George (Of Mice and Men) is guilty of murder. It is another example of virtual worlds enhancing (rather than replacing) classroom learning.

• Questions:
  - Sharon also noted that such virtual worlds require particular bandwidth and other capabilities – capabilities not available to all students, instructors, and institutions. How do we work toward equal access to emerging learning environments like RPGs and Second Life? Can we ensure equal access without further widening the participatory gap Jenkins has described?

3. Christine Greenhow (University of Minnesota), in her talk “Engaging Youth in Networked News: Connecting the Social, Civic, and Educational through Action-oriented Facebook ‘Publications,’” shared her project that aims to engage young people in news-sharing spaces. She notes that young people are the least likely demographic to get news on any given day, and the aim of Hot Dish, a news-sharing community around global warming located on Facebook, is to provide access to for this particular demographic. More broadly, she is interested in examining:
  - Engage youth in news around an issue (e.g. climate change)
  - Develop users’ knowledge about current events
  - Build community
  - Generate real world impact (e.g. online and offline behaviors)
  - Promote reading and writing practices (e.g. new literacies)
Like the RPGs and Second Life discussed earlier in the panel, Hot Dish is an interactive space. Grist.org provides the articles, and users can post stories from other sites, publish their own stories, upload videos, and interact with each other. "Action challenges" encourage different kinds of participation by using a point system: Users receive points according to how they participate – writing stories vs. singing a petition vs. partnering with business in their communities to promote awareness.

Questions:
- Christine noted that this project emerged out of conversations with colleagues across a variety of disciplines, all interested in news sharing spaces. I remain especially interested in how these conversations take place across universities since, as many of you know, I am establishing an interdisciplinary group at the University of Michigan aimed at facilitating these very kinds of conversation and projects. Are there other examples that people can share?
- Are there other projects aimed at studying Facebook and its users? What are the aims of such projects – do they align with some of Christine’s?
- I study LiveJournal and FanFiction.net as sponsors of literacy (Brandt, 2001), and I wonder what other research there is on emerging spaces as alternately enabling and suppressing literacies?

4. In her talk “Identity in the Age of Cybercitizenship: Teaching Intermediate Composition in Second Life,” Svitlana Matviyenko (University of Missouri, Columbia) notes that she is teaching in Second Life and also teaching about Second Life. She has her students participate in Second Life and also asks them to think critically about the space. Indeed, she argues that it is important to see Second Life as a venue, not just a game – and I would guess that the other panelists would agree with this assessment. Included in the many questions she has her students pursue in her class, Identity in the Age of Cybercitizenship, is this question: “MySpace, Facebook, Second Life: How do we obtain our citizenship in these domains?” Students’ projects from the class represent their interdisciplinary interests; the projects range from the fields of education (“Teaching Rhetoric in Second Life”) to medicine (“Disability in Second Life”) to arts and entertainment (“A Short Social Commentary on Dancing in Second Life.”)

Questions:
- Svitlana’s work in particular highlights the importance of having students think critically about emerging platforms and spaces, something I am asking my students to do in my research on fanfic writers. What are the limitations and advantages associated with a particular space?
- As we and our students transgress the boundaries of the screen and transition from the human to the post-human – “a pre-cyber self” or “the idea of the self”; “a cyber self” or “the digital representation of the self” – what are the implications on learning and identities for students?
Q&A:

Q1. “There is research on how students take aspects of their academic life into their virtual lives. Are we seeing how they take their virtual identities into their real lives – i.e. do we see examples of the reciprocal occurring? Is the flow bi-directional?”
- Sharon noted that her experiences with a diverse group of people within Second Life taught her humility, and definitely saw the learning as bi-directional.
- Laura observed that the flow is reciprocal, citing as an example that students become more sympathetic in real life when they take on a character.
- Svitlana emphasized the ability to “become someone” highlights the complexities of self, and that we need to continue studying and discussing this act of taking up identities.

Q2. “When you run into an administrator and he asks, ‘How is this doing the student body good,’ how do you answer that?”
- Laura and Christian responded that they are working on articulating objectives and then determining how to measure those objectives.
- Sharon responded that we need to engage in longitudinal studies to see if users can apply what they learn in these spaces, and that we need to figure out ways to measure this learning.

Overall, a terrific panel highlighting the exciting work going on in social media!

12:30-1:45 PM 1122 NCSA Born Digital Scholarship: New Strategies, Projects and Possibilities

Sharon Daniel, University of California at Santa Cruz
Tara McPherson, University of Southern California
Session Chair and Moderator: Craig Dietrich, University of Maine
HASTAC Scholar-Blogger: Kathleen Smith, University of Illinois at Urbana-Champaign

Blogger Documentation: Submitted by Kathleen on April 21, 2009 - 2:27am.

Tara McPherson (University of Southern California) began by describing her own “escape” from her former identity as a literary scholar, emphasizing the need for humanities scholars in the field of computing. She advocated a more involved approach in which the humanities scholar moves beyond the role of “content provider” towards collaborative efforts and new forms of authorship; ideally, the digital humanities scholar “should write AND visualize theory” rather than perpetuating old conventions.

With the multinational potential of scholarship in the digital humanities, the impetus is on us as scholars to think about what we want to do and what kinds of audiences we hope to reach. As editor of the journal Vectors (http://www.vectorsjournal.org/), McPherson
deals with innovative projects that could not exist in traditional print formats, such as the collaborative work “Killer Entertainments” by Jennifer Terry and Raegan Terry that displays video produced by soldiers in Iraq in an interactive interface. “Killer Entertainments” (http://www.vectorsjournal.org/index.php?page=7&projectId=8)

Wendy Chun (Brown University) described her concept of a new theory within media studies, “running theory,” that modifies Lovink and Wark’s argument for “theory on the run” (a theory that travels along the same media vectors as the material it engages) and recasts theory as the site of an alliance in which theoretical and technological questions are merged. Her project “Programmed Visions” plays with the idea of race as origins, as some form of programmability similar to software. “Programmed Visions” (http://www.vectorsjournal.org/index.php?page=7&projectId=8)

Craig Dietrich (University of Maine) focused on effective management of resources, including servers, code, server farms, electricity, oil, but also people (programmers, writers and scholars), in his thoughts about digital humanities projects. Collaborations between people in different fields can ideally create projects are distributed and networked in innovative ways. His project “Thoughtmesh” provides a way for scholars to generate their own tags linking their work to the work of others to create new networks.

Another project currently being developed at the University of Maine deals with the problem of archiving online projects and material; by working with artists and creators to develop collaboration and documentation of their projects, Dietrich hopes to document the ways in which culture can be preserved. “Thoughtmesh” (http://thoughtmesh.net/)

Sharon Daniel (University of California at Santa Cruz) views herself as a “context-provider” rather than a “content-provider.” Her work on “Public Secrets” and the upcoming project “Blood Sugar” expand the definition of who constitutes the public, traversing the boundaries between inside and outside, public and private. “Public Secrets” reveals the secret injustices of the penal system through an interactive interface of over 600 linked and interconnected statements by female prisoners. “Blood Sugar” is the result of many hours of conversation with drug users who use the needle exchange offered by an HIV education and prevention program; the conversations are preserved intact, unlike “Public Secrets,” and are linked through “parasitic connections and the space they inhabit.” “Public Secrets” (http://www.vectorsjournal.org/index.php?page=7&projectId=57)

During the Q&A session that followed, one audience member asked about the friction between the work produced and the ways in which it is evaluated in academia, as well as
the idea of scholarship as practice rather than as representation.

McPherson noted that there are fields in which different models for evaluation exist, such as screenwriters who are evaluated for screenplays that never got produced as well as for those that did, and architects who are evaluated for their models or plans. For her, the question of producing new mechanisms is reinforced by humanities’ awareness of its own waning relevance.

Daniel mentioned that while she feels lucky to inhabit a type of hybrid space since artists not pressured to publish scholarship, born-digital works are rarely exhibited in museums and commercial galleries.

For Chun, collaboration and networking is the key. The idea of alliance and the need for projects to be in contact with each other is pivotal, since change will not happen from just one group alone.

1:45-2:30 PM 1122 NCSA  NCSA Fellows in the Humanities, Arts, and Social Sciences

Anne D. Hedeman, University of Illinois at Urbana-Champaign
Douglas Kibbee, University of Illinois at Urbana-Champaign
Session Chair and Moderator: Trish Barker, National Center for Supercomputing Applications
HASTAC Scholar-Blogger: Peter Leonard, University of Washington

Blogger Documentation: Submitted by pleonard on April 20, 2009 - 3:33pm.
Anne D. Hedeman, UIUC, Douglas Kibbee, UIUC, Sharon Tettegah, UIUC
Session Chair and Moderator: Michael Welge, NCSA

The NCSA Fellowship Program is 10 years old. Began with release time, funding for grad students and post-docs, new equipment for UIUC faculty. Now funding faculty from different institutions, including nationally.

Anne Hedeman is an art historian and a medievalist. Specializes in the ways that images shape readings of texts about the past. History of the book, how books are made and used.

Understanding book production through analysis of visual images. Variation in copying images.

Virtual Vellum - corpus of Froissart’s chronicles. Auto-recognizing artists’ hands by
computational image analysis.

Doug Kibbee studies standardized languages. Seeks to understand prescriptive grammar. Rather than pouncing upon absurd rules (split infinitives, whom, etc) but instead extracting a dataset from a prescriptive grammar. Types of sources, social contexts, categories of errors, etc. How is prescription phrased? Must? Can? Should? And is there any measurable change in behavior in the target audience for these grammar guides? This replaces the stereotypical analysis of prescriptivism that has hitherto dominated linguistics.

Sharon Tettegah works on simulations of multicultural teaching. Produced a prototype of storytelling vignettes in the classroom. Discovered that ‘empathy’ was under-researched as tool for managing multicultural classrooms.

2:30-3:15 PM 1122 NCSA Situated in Time and Space: New Developments in the Display of Geographic Data

Alan Craig, National Center for Supercomputing Applications and the Institute for Computing in Humanities, Arts, and Social Science
Mano Marks, Google
HASTAC Scholar-Blogger: Kathleen Smith, University of Illinois at Urbana-Champaign

Blogger Documentation: Submitted by Kathleen on April 21, 2009 - 1:09am.

As a self-described “former historian” with a M.A. in History, Mano began with an overview of the history of maps, pointing out that humans have been making maps for a very long time. He cited John Snow’s 1854 map of the cholera outbreak in London (http://www.ph.ucla.edu/epi/snow/snowmap1_1854_lge.htm) as an early example of the use of geospatially-located data, making the point that “people have already been doing what we think of as revolutionary for a long time.” Another example, a 1907 Rand McNally guidebook with pictures and maps giving turn-by-turn directions for travel, works in much the same way as the “Directions” feature of Google maps.

Turning to the functions and applicability of Google Earth, Mano mentioned that while many people see it as a good way to spy on their neighbors, it’s better to view it as a platform for displaying geographic data, which is its intended purpose. Some of the new features of Google Earth 2.0 include bathymetric data (ocean views), touring capabilities that allow the user to script his or her own presentation using Keyhole Markup Language (KML), views of Mars, and the inclusion of historical imagery (allowing the user to overlay historical maps or images onto the map).

Mano then showed some demonstrations of how these technologies help us to see how people visualize the world, noting that these features are particularly useful for ecological

Other applications include explorations of urban spaces such as Singapore or Peachtree, Georgia. Peachtree’s Interactive Web Map allows the user to view layers highlighting the locations of crimes during a certain period (such as golf cart theft), locations of fire hydrants, and other data.

3D Singapore Explorer
http://www.eartsg.com/3dsingapore/
Peachtree City GIS Interactive Web Map
http://maps.peachtree-city.org/google/index.html

During the Q&A session following his talk, Mano was asked about the licensing problems that might arise in collaborative “mash-ups” between different organizations or data-generating entities. In his response, he noted that determining the source of information is a major issue and fortunately there is a lot of publicly available data (some of it more or less accurate!); Google’s basic idea as far as licensing issues is that if you make the map readily available to everyone, then you can use the programs.

3:30-5:15 PM  Krannert Art Museum (500 E. Peabody Drive)
“Trees You Can’t Climb” CANVAS Exhibit, John Jennings and Damian Duffy, University of Illinois at Urbana-Champaign
Grand Text Auto Exhibit, Damon Baker, University of Illinois at Urbana-Champaign and Nick Montfort, Massachusetts Institute of Technology
HASTAC Scholar-Blogger: Veronica Paredes, University of Southern California

Blogger Documentation: Submitted by vaparedes on April 21, 2009 - 6:53pm.
As part of the HASTAC III: Traversing Digital Boundaries Conference, a group of conference participants were allowed a special glimpse of the current exhibitions at the Intermedia/CANVAS gallery at the Krannert Art Museum at UIUC. It was a kinetic, fast-paced tour of an exhibition of works from members of the group blog Grand Text Auto. Led by Damon Loren Baker (Art, Design, and Technology Curator at the Intermedia Gallery) and accompanied by Nick Montfort (Digital Media, MIT/ Grand Text Auto), the tour brought up a lot of interesting questions about traversing the boundaries of form and reception, in writing and in the museum space.

Here’s a look into our journey in the Intermedia Gallery: http://www.youtube.com/watch?v= RmbrevK4GEU&feature=player_embedded
Nick Montfort was available to give context for the projects on exhibition, in the video excerpt below he talks about the aims of Grand Text Auto.
http://www.youtube.com/watch?v=mvtXh97HTIY&feature=player_embedded

Damon Baker also spoke about his curatorial choices with the Intermedia Gallery and how Grand Text Auto fits in.
http://www.youtube.com/watch?v=mUoenD3lwUM&feature=player_embedded

The group was also able to enjoy a good amount of time playing Michael Mateas and Andrew Stern's Facade, a one-act narrative. This playable interactive drama provides some delightfully awkward exchanges.
http://www.youtube.com/watch?v=wv3AzFi7fr4&feature=player_embedded

The exhibition will be up until July 26th. Do visit! The CANVAS will be up soon and thanks for Damon and Nick for the great tour!

5:30-7:00 PM edream Institute (Emerging Digital Research and Education in Arts Media) Reception
Krannert Center for the Performing Arts, Main Lobby in Front of Great Hall
Linda Katehi, Provost, University of Illinois at Urbana-Champaign
Michael Ross, Director, Krannert Center for the Performing Arts
Donna Cox, Director edream and Advanced Visualization Laboratory, National Center for Supercomputing Applications
Please note that hor d’oeuvres will be served.

Blogger Documentation: Submitted by megosfar on April 22, 2009 - 5:28pm. No comments on any one specific thing said, but I came away with one thing last night.

I’m from the University if Illinois. There’s a joking-but-somewhat-true divide between “North Campus” and the rest of the school. Most of the engineering/computerscience/techie stuff is up here. The rest of the school is, well, not up here. Our buildings are older (I’m in Linguistics), our facilities are less shiny and new and fast and powerful, and a lot of people that I know up here aren’t sure of the worth of what goes on down there.

18 ptYou don’t always see, out in front, the people who straddle that divide. I saw that last night. And it’s wonderful to see how many there really are here and how the belief that all of these disciplines can coexist, and are richer when they do, is really being embraced.

7:00-10:30 PM Krannert Center for the Performing Arts, Main Lobby Stage
“Bluelights in the Basement” Late Night
Joshua McVeigh-Schultz, University of California at Santa Cruz, “Synaptic Crowd: Vox Pop Experiments”
Caitlin Fisher, York University, Canada, "Andromeda2: augmented reality poetry"
Guy Garnett, Robert McGrath, Mary Pietrowicz, B. Smith, University of Illinois at Urbana-Champaign, “Transforming Human Interaction with Virtual Worlds”
Richard Holeton, Stanford University, ”Voyeur with Dog”, “Do You Have Balls?”, “Custom Orthotics Changed My Life”
Allison de Fren, Connecticut College, “Disarticulations of Artificial Women”
John Jennings, University of Illinois at Urbana-Champaign, and Hershini Bhana Young, SUNY-Buffalo, “AUCTION BLOCK PARTY”
Ruth Nicole Brown and Claudine Candy Taaffe, University of Illinois at Urbana-Champaign, “I Am Not The Problem! An Embodied Black Girl Photo-Essay-Performance-Poem in Cacophony”
Blue Lights DJ: Edward Moses, HASTAC Scholar, University of Illinois at Urbana-Champaign
Blue Lights Master of Ceremonies: Lisa Dixon, University of Illinois at Urbana-Champaign

Blue Lights summary: The Blue Lights in the Basement panel combined some of the more performative submissions received by the HASTAC program committee. It encompassed music, spoken word and poetry, narrative fiction and comics, documentary film, and interactive vox pop. It leveraged technologies from high-speed network connectivity and augmented reality tagging to PowerPoint and Keynote. The event could not have been so successful without the collaboration between NCSA and the Krannert Center for Performing Arts on the new networking capability and without the generous support of KCPA technical staff, who helped ensure that everyone ran smoothly.

Participant feedback
Thank you so much for the opportunity to perform at HASTAC. It was great fun! -- Claudine Taaffe and Dr. Ruth Nicole Brown

Thanks again Trish (and Simon for the great tech support), and it was terrific to be included in this line-up with y’all. -- Rich Holeton

Yes, it was a great line-up and brilliantly organized, presented, and emceed. Thank you for the opportunity to be part of such a fun event! -- Allison de Fren

Thanks to you Trish! I had a wonderful time, and I appreciate all the effort you put into making it possible. -- Joshua McVeigh Schultz
Yes, a really fun night … It was an honour to be included in the line-up with all of you +
thanks so very much to the organizers. -- Caitlin Fisher

Tuesday April 21st

8:00-9:00 AM NCSA Lobby Continental Breakfast (provided)

Open Laboratory Tours and Displays

Virtual Stereo: HD and 4K by AVL, Lenticular by Ellen Sandor (art)n 2103 NCSA
Guy Garnett, University of Illinois at Urbana-Champaign

HD 3-Screen Interactive Performance Theater by AVL 1005 NCSA
Donna Cox, National Center for Supercomputing Applications

Spectral and Tele-Immersive Laboratories

Peter Bajcsy, Image Spatial Data Analysis (ISDA) group, National Center for Supercomputing Applications

Julie Klein, Nardina Mein, Dr. Anne-Marie Armstrong, and Ian Chapp, Wayne State University, “Advancing Digital Partnerships at Wayne State University: The Digital Learning Objects Sandbox, Digital Humanities Collaboratory, and LUNA”

Poster Sessions NCSA Lobby

Paul Gallagher, Wayne State University, “Performance Archive Search Tool: a new means to access Detroit’s cultural history”

Patrick Murray-John, University of Mary Washington, “A Giant Edu-Graph: Removing Boundaries From Courses, Blogs, And Information About Them”

Jason Price, University of California at Berkeley, “Notes and Reflections from The Global Lives Project”

Elizabeth Dorland, Washington University, “Social Media for Information Filtering, Boundary Crossings, and Promoting Educational Change”

Staci Shultz, University of Michigan, “Access, Agency, and Agenda: How Online Fan Fiction Communities Sponsor Participants in Emerging Spaces”


Ramsey Tesdell, University of Washington, “A New Media Ecology in Jordan”

HASTAC Scholar-Blogger: Megan Osfar, University of Illinois at Urbana-Champaign
I got out of the poster sessions today and I have one huge complaint: they were captivating and I didn't want to leave. I had trouble going from one to the other, all for good reasons. There was only an hour for the whole segment, which would have been fine, had they not all been stellar.

So, because I don’t think I’ll have time to pay adequate service to each of these, I’ll talk about Jason Price’s poster “Notes and Reflections from the Global Lives Project,” which fascinates me.

The main idea is that they take ten people from ten different countries and film a full 24 hours for each. The result is 240 unedited hours of life, through a single eye. I keep wanting to say that it brings human life up to the level of art, but that’s not it at all. It shows, I think, that life is art all along and we’re just usually too involved in it or busy or mentally/physically/emotionally entangled in it to see that.

They’ve done everything so far on almost no money at all. It’s an enormous undertaking being done by a ton of committed, hard-working, rather selfless volunteers. It’s kind of amazing. Jason joked that his major sponsors so far were Mastercard, Visa, and American Express, although he also raised some money for the Malawi project (which he’s leading, and you can find it on Facebook) by running a 25k.

They’ll be serving this up in a really cool installation. There will be ten private viewing rooms, running each of the ten separate movies. There will also be a circular viewing chamber where all will be running simultaneously. Again, cue the amazing volunteers.

They’re still completing the shoots, but are planning on premiering it later this year. If I’m lucky enough to be within driving distance of a U.S. installation, you can bet I’ll be there.

Max Edelson, University of Illinois at Urbana-Champaign, Robert E. McGrath, National Center for Supercomputing Applications, and Alan Craig, National Center for Supercomputing Applications, and the Institute for Computing in Humanities, Arts, and Social Science, “How to Create a Universal Digital Cartobibliography: Crossing the Boundary From a Sea of Images to a Cartographic Record of American History”

Nick Montfort, Massachusetts Institute of Technology, “Expanding the Literary Potential of Interactive Fiction”

W. Michelle Harris, Rochester Institute of Technology, “Tangible Experience Design:”
An educational bridge between Industrial Design and Computing"
Abdul Alkalimat, University of Illinois at Urbana-Champaign, “eBlack Studies and the African Diaspora: A revolution in the revolution”
John Johnston, Emory University, “Computer Fictions as Cognitive Models: Layering, Virtualization, and Intra-system Interface”
Jeffrey McClurken, University of Mary Washington, “Uncomfortable, but Not Paralyzed”: Challenging Traditional Classroom Boundaries with Undergraduates and Digital History”
Session Chair and Moderator: Dianne Harris, University of Illinois at Urbana-Champaign

HASTAC Scholar-Blogger: Megan Osfar, University of Illinois at Urbana-Champaign

Blogger Documentation: Submitted by megosfar on April 22, 2009 - 5:41pm.

Max Edelson
The Cartography of American Colonization Database (CADC)
The big question: How do I take notes on a map? How do I link it to other maps? How do I store this information and join it so I can use it in scholarly research?
What is he hoping to have? A system that can:
1. link to high-res images, extensive text alongside
2. search feature
3. put them all on a timeline for historic context
4. georeference the maps, displaying them on an internet 3D mapping platform (MS Mapcruncher)
Why do this? What’s the value?
1. tracking toponym shifts
2. getting the information available/usable for scholars and teachers
3. you can learn more with the maps together than you can with them singularly
Comment: I love Google Maps. Street view is insane. I'm moving to Seattle for the summer and have virtually “walked” around the neighborhood I'll be living in a number of times. You can find all the coffee shops within a whatever-mile radius from any point you've clicked on. What could be better?

Nick Montfort
Interactive Fiction
The big question: How do you combine an interactive video game and a narrative into interactive fiction...and how do you make money off of it? Why do we care?

What he's envisioning/coding/currently rocking out on:

- goes beyond Cave environments.
- a limited simulation of a "microworld"
- multiple realities for multiple characters (IF Actual World Model)

How do we get what we like about narratives into this format?

- It's a function of the Expression vs. Content divide: interesting expression can make boring content entertaining.
- We can vary tense, mood, and voice.

How do we change the old format into this vision?

Most important factors in the program flow:

1. narrator
2. world models,
3. a plan for narrating

Wanna see it for yourself? http://curveship.com

Comment: Does anyone else remember Choose Your Own Adventure books? Hot. And, okay, as someone who was obsessed with Zork as a child, this is a delight.

W. Michelle Harris
Tangible Experience Design: An education bridge between Industrial Design and Computing

Big question: How do you combine the Information Technology and Industrial Design? Can we get HCI out of the software-only view? How can we make something tangible, that interacts with people and all their five senses?

To work on answering this, Harris created a Tangible Experience Design course. The idea? She has her students:

1. Study people in a particular context.
2. Decide how they want to change the experience for those people in that context.
3. Design something that can do that.
4. Build a prototype, test it, refine it, and so on.

She's still working to get the right balance: how much electronics, programming, which theories, how deep to go into each of these?

Comments: She spoke about two challenges she's given her classes, the second being "The Forest Challenge," or how to bring an environment to people. Supercool. Reminds me of a lot of the telemersion stuff that's going on here done in a more physical manner.

Abdul Alkalimat
eBlack Studies and the African Diaspora: A revolution in the revolution

Q: What can we do about the divide (community, spacial, racial, class) that's being created/furthered by digitization? How can we use digitization to decrease inequalities?

He's come up with the D7 Model on Digitization:
D1: define the problem
D2: data collection
D3: digitization (now we can de-spacialize, can collaborate in real-time)
D4: discovery
D5: design of the results
D6: dissemination (who’s your audience?)
D7: difference (evaluating results)
The big challenge? We need to create the “citizen scientist.” We need to get the data to the public.
Some solutions he’s offering:
Cyber-Church.us
eBlackStudies.org
Patrick Jagoda
Network Aesthetics: American Fictions in the Era of Interconnections
Q: How are networks changing the world? When did this all start?
A: He’s focusing on post-WWII as the time of the largest push. Some of the main ideas:
• “Global village” and “globalization” was used as far back as the late 1960s to early 1970s.
• Networks are everywhere, and are responsible for our global linkage, but carry no worthy affects.
• Network aesthetics have been seen in postmodern fiction, experimental fiction, movies (Syriana, The Matrix), tv shows (24, The Wire), comics, interactive fiction.
What do we need? We need a trans-disciplinary approach to study networks, their effects and meaning.

Peter Leonard
Marking up Stone: TEI, GIS, and Medieval Runology
Q: How do we use these technologies to traverse digital boundaries in the same way analog boundaries have been traversed?
A: Peter presented two main functions here:
1. Take the GIS location to map the content of the rune against its location. We can then place them in the context of the religious migration, teaching ust more about the migration and giving us more information about the runes themselves.
2. We can use XSL to mark up corrections in carving errors and put modern date formats in place of the runic ones, without losing the original information.
Comment: Peter said that most people in the room were far more familiar with TEI than with runes and what they were. Invert that statement and you have me. Runes rock.

John Johnston
Computer Fictions as Cognitive Models
Q: What do we see in current computer fictions?
A: These works are everywhere and have some common threads:
• no unifying agency
• characters are closed systems
• themes of hostile digital takeover of a character’s life
• entanglement: singular events can no longer happen, because everything is part of a network
• no event is meaningless or random: it all fits somewhere

Jeffrey McClurken
Uncomfortable, but Not Paralyzed

Question: How do we teach digital history to undergraduates?

Answer: The following are necessary:
• Digital literacy/fluency must be central to our methods
• Emphasize creativity
• Get rid of the term paper, as it’s not relevant to post-school jobs.

Other points:
• The idea of “digital natives” isn’t useful: many people are “natives” to digital technology, but aren’t at all fluent with it.
• Start engaging undergrads instead of avoiding/ignoring them.

Uncomfortable, but not paralyzed: fear and the pushing of boundaries is good and necessary within education, but we don’t want people to freeze and turn off totally.

Comments: I’ll echo something here that he stated: this is also important outside of a school setting. I had a manager (well, I’ve had many, but this one was a good one) who said that he wanted employees who failed, because it meant they were actually taking risks in their work. Obviously it’s important to learn from one’s mistakes, but you get the idea.

9:00-10:15 AM 1040 NCSA Emerging Technologies Panel

Julie Klein, Nardina Mein, Dr. Anne-Marie Armstrong, and Ian Chapp, Wayne State University, “Lessons for Teaching with Technology in Humanities and Social Sciences”

Michael Twidale, University of Illinois at Urbana-Champaign, “Patchwork Prototyping an IMLS DCC Collection Dashboard”

Jentery Sayers and Matthew Wilson, University of Washington, “Mapping the Digital Humanities”

Lisa Wymore, University of California at Berkeley, “Traversing Digital Boundaries via Tele-Immersive Environment Exploration of Geographically Distributed Dance Performance”

Alan Craig, National Center for Supercomputing Applications and the Institute for Computing in Humanities, Arts, and Social Science, and Robert E. McGrath,
This Tuesday morning panel, chaired by James Myers, NCSA, featured Julie Klein, Ian Chapp, Anne-Marie Armstrong, and Nardina Mein overviewing digital initiatives at Wayne State University, Michael Twidale and Richard Urban discussing their prototyping of an exploratory system for navigating library collections at the University of Illinois, Jentery Sayers and myself (Matthew Wilson) discussing their efforts in the development and implementation of a digital humanities course at the University of Washington, Lisa Wymore overviewing her teleimmersion projects at UC Berkeley, and Alan Craig demonstrating his efforts (with Robert McGrath) at NCSA to create applications for augmented reality.

At the view from “10,000 feet” (thank you, Michael Twidale and Richard Urban), this panel represents a diversity of technologies as they are employed in learning contexts, whether for supporting faculty and students across the university, in a specific classroom, on the stage, or for the individual media user.

In “Lessons for Teaching with Technology in Humanities and Social Sciences”, Julie Klein, Ian Chapp, Anne-Marie Armstrong, and Nardina Mein, overviewed Wayne State’s Digital Humanities Collaboratory, Digital Library Collections, the LUNA project for digital asset management, and the Digital Learning and Development Sandbox. Of note, for the audience, is their notion of ‘learning objects,’ launching in September, which creates a testable object for researchers, educators, and students.

In “Patchwork Prototyping an IMLS DCC Collection Dashboard”, Michael Twidale and Richard Urban discuss their work to address the problem of skimming over a large number of collections (500+) housed in the library system at the U. of Illinois – of providing a user an Internet-based dashboard to read at a distance across the collection: geographically, semantically, lexically. They are using a prototyping process with diverse users to see what kinds of information widgets should be available to those perusing the collections.

In “Mapping the Digital Humanities”, Jentery Sayers and Matthew Wilson (myself) presented their/our efforts in developing and implementing digital humanities curriculum at the U. of Washington. They discussed three emphases that guide their project: practices and processes rather than products and effects, the materiality of digital objects, and forces and
affects rather than points and representations. The course is structured around practices of mapping: using a class blog and a collaborative Google Map. Students are asked to code (using XHTML and CSS), collect objects focusing on the everyday, practice distant reading, and texturize their digital encodings.

In “Traversing Digital Boundaries via Tele-Immersive Environment Exploration of Geographically Distributed Dance Performance”, Lisa Wymore, from UC Berkeley, discussed the use of teleimmersion in dance performance. Here, she is interested in how these digital technologies enable a new choreographic method and allow new forms of expression. Her interest is in the embodiment of virtual realities wherein our bodies enter into the digital landscape as opposed to be represented through avatars.

In “Augmented Reality/Virtual Reality”, Alan Craig, NCSA demonstrated an augmented reality system, whereby texts can be augmented using a system of images that, when recognized by a webcam, creates on the user’s computer screen an additional, 3D image.

10:30-Noon 1122 NCSA What’s the Matter with New Arts Media? A Forum on The Ubiquitous Arts

Anne Balsamo, University of Southern California
Mikel Rouse, composer, director, performer and recording artist
Thecla Shiphorst, computer media artist, computer systems designer, choreographer, and dancer

Session Chair, Moderator, and Participant: Donna Cox, edream and Advanced Visualization Laboratory, National Center for Supercomputing Applications
HASTAC Scholar-Blogger: Veronica Paredes, University of Southern California

Blogger Documentation: Submitted by vaparedes on April 25, 2009 - 2:53am.
With a title that might cause pause, this thought-provoking panel brought up many compelling issues on the topic of “new arts media.” First of all, notice “new arts media” rather than “new media arts,” a turn in focus that puts the “new” on the artistic practice rather than the form or the media. Of course, the term “new” is endlessly debatable - but it’s an interesting use. Focusing on the ubiquitous arts, the panelists spoke on the aesthetics, epistemologies, ontologies, phenomenologies of artistic practices using the technologies that surround, fascinate and confound us.

Coming from a background in performance and computing forms, Thecla Shiphorst's recent work focuses on sense making and experience modeling through physical computing. Shiphorst is a Media Artist/Designer and Faculty Member in the School of Interactive Arts and Technology at Simon Fraser University. Drawing inspiration from
the concept of “somaesthetics” and the work of Rudolf Laban, her work explores the possibilities of framing experience as skill, of extending beyond artistic practice, and of valuing epistemologies that exist outside of an academic framework. It is through these possibilities that she arrives at four concepts to emphasize in her consideration of the ubiquitous arts: materiality, experience, aesthetics, and collaboration.

Highlighting these topics, while moving chronologically through her recent works, Schiphorst talked about three projects. Whisper[s] is a collaborative project that builds/explores “a wearable, handheld, intimate, sensory, personal, expressive, responsive system.” As Schiphorst described the project, whisper[s] involved a series of experiments into understanding gesture, awareness, and wearability; understanding the body as device and as “devicing.” Experiments included: using the stethoscope as a receiving and giving device, rather than surveyor of the body; and wearing shirts sown together, connecting subjects in unfamiliar ways. Exhale posits breath as empathic, poses the act of listening to someone’s breath as information retrieval, and forwards using technology to create spaces of intimacy, curtailing traditional senses of trust towards something else, towards a different experience of collaboration. soft(n) conceives of these themes in relationship to limb-like, yet welcoming plush, lumpy objects.

Mikel Rouse followed in the panel’s order; he shared some of his work and experiences of art practice in more theatrical and musical registers. Showing some of his contemporary operas, Rouse began with Dennis Cleveland - describing it as “opera staged as TV talk show.” The opera was a significant installment in a trilogy of contemporary operas, but also began his collaboration with the University of Illinois and the Krannert Center for the Performing Arts at UIUC, specifically. It is here that Rouse staged a redesigned version of the production in 2001, and where he also began to glimpse the technological innovations coming from NCSA, technologies seeming “beyond [his] paygrade and skillset.” Coming from an independent art background in NYC, Rouse was more familiar with the make-do approach, but inspired by the high-tech advances he saw at UIUC, he developed a project that used StereoTV - which acted as an impetus for the latest opera in the trilogy, The End of Cinematics. From what Rouse showed of this project, I was quite enamored. Using a somewhat “low-tech” alternative to stereoscopy and 3D, The End of Cinematics cleverly used rear and front projection to create a lush production of simultaneous perceptual richness and instability.
Rouse also talked about his project Gravity Radio, an interactive piece that attempts to use audio in ways that recapture the ‘magic of radio,’ and about his homage to the collaborations between John Cage and Merce Cunningham that used iPods set to shuffle to deliver different sequences of a score for every audience member. Determined to not let the technology leave the artist behind, while still retaining an eccentric approach that engages the surreal, the corporate, the popular, and the magical - Rouse's career continues to inspire and challenge.

Next up was Anne Balsamo, Professor and Associate Chair at the Interactive Media Division at USC's School of Cinematic Arts. As her career has spanned many different professional configurations that one can imagine to explore the relationships between technology and culture – being a scholar, researcher, new media designer, and entrepreneur—she is uniquely positioned to address varied issues surrounding the ubiquitous arts. Balsamo's recent book Designing Culture: The Technological Imagination at Work (Duke, forthcoming) explored innovation's connections to imagination, specifically as a quality of mind to think through technology. Balsamo asks what are some of the ways that we can think about collaboration and aesthetics as it is expressed in the performance of innovation? She forwards that a certain sense of improvisation is required to make future world making possible. This also leads to her latest work, which explores the concept and practice of “tinkering” as a mode of knowledge construction.

Balsamo described a shift in her formerly analyzing the cultural practices of the (now) elite class of technologists in Silicon Valley to more recently mapping diffuse and scattered, yet embodied spaces for participatory communities of learning. Balsamo's very cool presentation was made with the beta version of a new presentation tool called Prezi (a zooming presentation editor) and it nicely, and quite literally, mapped out a broader understanding of innovation. Balsamo's presentation can be viewed at this link. I highly recommend exploring the presentation, as it welcomes re-readings, re-playings and re-visiting.
The last presenter was also the session chair and moderator - Donna Cox, director of the Advanced Visualization Laboratory at the National Center for Supercomputing Applications (AVL) and the Illinois Emerging Digital Research and Education in Arts Media Institute (edream); Cox also serves as the first Michael Aiken Endowed Chair and as Professor of Art + Design. Cox’s work is interested in unpacking, but also most importantly creating with our digi-epistemologies and visu-phors – which is to say she’s engaged with how we see things and how these are endlessly in dialogue with our cultural dispositions. In her time at AVL, the lab has fashioned novel ways to represent data, treating data cinematically, “transforming data into artful animations that provide insights into complex systems.” Throughout her presentation it was clear that AVL has had an impact on the visualization of scientific data for a very large audience. Cox forwarded the possibilities and opportunities of such a wide-ranging audience, asking how do we bring our culture with us in how we envision the workings of the universe? How might we repurpose this data and how does it already inform our forms of entertainment, and vice versa?
As the viewers of Nova, or AVL's other data visualizations for NASA and other scientific projects, share and re-circulate these representations of natural phenomena, how are they themselves co-authors in these conceptions of science that compose, construct and surround our world? What about when these technologies reach down into nanotechnology? These are some of the questions Cox posed and engaged in her compelling presentation, all in front of a background projecting some of the amazing animations that have been created at AVL over the years.

In the duration of the Q&A session, many other interesting topics were raised:

- It seems that a newer generation of artists don’t feel as compelled to call themselves cross-genre because it’s become more acceptable and less necessary to defend such a position. What high/low culture divide? Rouse named NY-based Punch Brothers specifically as an instructive example.
- Is this a really new generation thing? Or is it just an ideology that’s been hard to put to rest? One, that of the lone creator, that still persists despite our best efforts. We need to put more of an emphasis on collaboration – a characteristic that it’s mentioned is key to tinkering.
- What about the notion of the human? (Not remembering what the segue was here...) And our Western constructions/ assumptions that plague us so stubbornly? What are some alternatives? The panel answer to this was to go to “perspective” as an often used example: specifically in 3D modeling program Maya, why have to view through Cartesian perspective? What about isometric?
- On this thread, Cathy Davidson pointed the audience to the work of Shin Mizukoshi. As she described it, his work directly challenges an impulse to archive – staging elaborate productions that are documented in the process, only to be immediately destroyed.
- Another thread of inquiry developed around DIY biotechnology. I'm including a video of Shiphorst’s answer to a question on the topic (posed by Jentery Sayers)…
- Thecla Schiphorst response at HASTAC III, 21 April 2009 from 412 on Vimeo
- Constance Penley replied to this thought with a Freudian position that rationalized the telepathic as a subjective construction of meaning making.

The Q&A session ended with inquiry into the methods of evaluation for tinkering, which drew Balsamo to conclude that she conceives of tinkering not as an institutional modality, but as an evolutionary imperative. It is a practice embodied in the people and communities that practice it, instead of belonging to the institutional structure. All in all, the panel pressed its audience to consider the “matter”—the practices, the tactility, and the communities—of “New Arts Media” in original and exciting ways.

1:00-2:30 PM 1122 NCSA “Show Me the Money”: Foundations Funding Panel

Jennifer Serventi, National Endowment for the Humanities

Camilo Acosta, Costa Rica USA Foundation
As it turns out, I was never trained as a journalist...and it’s showing, as my turn around time for blogging is one week rather than two hours. What can I say? Liveblogging is not my thing. All those disclaimers aside, the panel I signed up to cover on that second day of the HASTAC conference considered a lot of information that is well worth thinking about after the conference has officially ended. The participants of “Show Me the Money”: Foundations Funding Panel gave very helpful and informative accounts of their foundations and their processes of funding projects.

Melanie Loots moderated the panel and it began with Jennifer Serventi from the Office of Digital Humanities at the National Endowment for the Humanities. Serventi talked about the different types of grants that the Office of Digital Humanities offers, while also providing examples of past winners. She explained that the goal of the office is to make explicit the work of funded projects, publicizing their successes, but also paying mind to their failures - as obviously both are instructive.

Serventi described the various types of grant programs offered by the Office: Start-Up Grants, Transatlantic Digitization Collaboration Grants, Digging into Data, and Institutes for Advanced Topics in the Digital Humanities. She talked about past projects, including: Crowded Page, InPho, History Browser, Electric Broadway and Ashes 2 Art. Serventi revealed that the funding ratio is 10% as the bar is high for all approaches to scholarship, but it’s important to keep in mind that NEH is not the only funder. NEH actually collaborates with some of these other funders for some of the grants listed above. These categories and their processes are elaborated on in more detail in Serventi’s slides, which she has been nice enough to let me host on Slideshare for this blog post, check it out here. The Office of Digital Humanities will be announcing its new awardees in the first week of June.

Next, the inimitable Cathy Davidson talked about the Digital Media Learning competition, administered by HASTAC and supported by the MacArthur Foundation through an initiative launched in 2006. The 2009 awardees were recently announced (Ramsey’s blog provides a great account of the events)! Davidson told the story of HASTAC’s beginnings, which involved David Theo Goldberg and Davidson bonding over their similar responses during a traditional humanities conference, in which technology was posed as a horrible problem and threat. Started from that meeting in 2003, HASTAC knows that the issues that scientists face are far too big to leave only to scientists. Now with the DML competition, projects following along in this spirit, with very diverse approaches and interpretations, are being
funded and rewarded. The topic for the next competition will be released in mid-August and applications will be due mid-October.

The next presenter was Camilo Acosta, talking about the Costa Rica USA Foundation (CRUSA). CRUSA is a private, independent, non-political and non-profit Costa Rican foundation that funds projects that aim towards the development of Costa Rica. Acosta told a history of how CRUSA was founded and under what conditions. As USAID withdrew from Costa Rica in 1996, there was a need to create a new model and also to collaborate between these two nations, along with the elements left behind by USAID. Since then, CRUSA funds have increased against the odds and the foundation has evolved, changing its models of funding. CRUSA has now partnered with Amigos of Costa Rica and continues to fund initiatives taking place in Costa Rica.

During the Q&A session, Liz Dorland joined the panelists in fielding questions about funding resources. Issues that came up included the Humanities Resource Center Online, the importance of resubmitting and good writing for a successful application, not taking criticism too personally, not standing out in a pool for the wrong reasons, and making proposals that are most suited to a grant’s prompt and its aims.

The session was ended with Dorland showing an in-depth tour of how to search for past NSF awards on the NSF website. The Report of the NSF Task Force on Cyberlearning released in June of last year was also suggested as some helpful reading.

2:30-3:45 PM 1030 NCSA  Community Informatics Panel

Will Patterson, University of Illinois at Urbana-Champaign, “I POWERED-Hip Hop as Information Science”

Bertram (Chip) Bruce, University of Illinois at Urbana-Champaign, “YOUTH, DIGITAL MEDIA AND INFORMATICS”

Angel David Nieves, Hamilton College, “Virtual Heritage in the New South Africa: The Soweto ‘76 Archive and Digital Cultural Heritage”

Session Chair and Moderator: Tom Maccalla, National University
HASTAC Scholar-Blogger: Megan Osfar, University of Illinois at Urbana-Champaign

Blogger Documentation: Submitted by megosfar on April 22, 2009 - 5:44pm.

The monitor, Tom Maccalla, brought it straight from the dome. Or so Will said.

Will Patterson
I POWERED-Hip Hop as Information Science
Where does the value of culture come in? When it starts connecting people and moving
communities forward. To do that in hip hop, we need honesty, we need people who are actually willing to bring their truth to the stage. Will just went over about a bazillion ways he’s brought this into the Champaign-Urbana area. It’s an understatement to say the list and effect these have are impressive. A few of them:

- All Girls Radio
- I-Power
- Our Journey
- Youth Media Network

Chip Bruce
YOUTH, DIGITAL MEDIA AND INFORMATICS
Why are kids dropping out of school? Maybe, Chip says, because school’s not bringing anything of relevance to students. It’s not real. We need to find ways to make learning connect to real life, of value to real life. Education needs to be fixed.

What’s one guiding principle? Education needs to start with the learner.
What seems to work? Getting kids involved in GPS-enabled photography, creating materials for community “libraries,” get them out in the world. We can’t rely on community technology centers anyway; we need to bring these things to the communities where kids can use them out where the learning is.

What should the goal of education be?
1. learn how to connect with the world
2. learn how to act responsibly
3. learn how to transform the world and give back

Comments: On having a real education where tangible effects are seen: “They want to make mud pies and stack up blocks.” This statement really resonated with me. I think it’s why I’m enjoying phonetics research so much now and why I liked biology and physics and chemistry in high school (and college).

Angel David Nieves
Virtual Heritage in the New South Africa
I was really looking forward to this. Unfortunately, things were behind schedule and I had to leave for work. Boo hiss. I believe materials will be online, though, so if I can find them, I’ll link to them.

2:30-3:45 PM 1040 NCSA Disciplinary Practices Panel

Katherine Mezur, University of Washington, “New Medium: Ditching the Disciplinary Rules and Founding Tech/Performance”

Aden Evens, Dartmouth College, “Desire and the Mouse”

Session Chair and Moderator: Ann Bishop, University of Illinois at Urbana-Champaign
This panel featured Katherine Mezur (University of Washington) presenting “New Medium: Ditching the Disciplinary Rules and Founding Tech/Performance” and Aden Evens (Dartmouth College) presenting “Desire and the Mouse.” The third scheduled speaker, Lev Manovich (University of California at San Diego), was unable to attend.

Katherine Mezur (University of Washington) and two University of Washington students, Eunsu Kang and Diana Garcia Snyder, who collaborated on an interactive dance performance called “PuPaa” joined us via webcam from Washington to discuss their work. Mezur’s presentation focused on the conceptualization of a new media, its presentation, aesthetics, and practices, which explores image play and the interaction between human bodies and technology.

Mezur is interested in looking at how digital art coalesces into transitional space from three perspectives: that of the witness, the choreographer, and the media artist. For her, one of the primary characteristics of technology is its slippery and elusive nature. Attempts at incorporating technology into traditional performances leads to rigidity of stage and screen, forcing bodies and technologies into weird compromises in which human and technology barely acknowledge one another.

The repeatability of media necessitates pushing the borders of the possible: “We need to think big. We need to get rid of forms, sequences, protocol. For a while I thought that engineers should dance and dancers should take a math class. Now I want a visual consciousness that unites.”

Her example of a way in which we can experience a new media is the 2008 performance of “PuPaa” (http://kangeunsu.com/pupaa/documentation.htm). In this work, directed by Kang and choreographed by Snyder, the slow movements of the Butoh style of dance combine with the cameras and lights situated on the bodies of the dancers to communicate with the audience in a new way. (Another site: http://dxarts.washington.edu/~eskang/pupaa)

Eunsu Kang described her experience with the project by explaining her background as a media artist interested in the post-human media body. She had previously experimented with mobile sound projection systems, but when she tried them, they did not convey the impression of merging into the human body but rather remained a device that the individual was wearing, rather than a part of him or her.

This was not her experience with “PuPaa.” Initially the dancers in “PuPaa” were afraid of moving around with the devices and cords, but then they began to sense it as a part of their body, as augmentation. Later they felt sad when they took off the devices (for example, they would say “See you later!” to their machines) and they gave their equipment names. In
addition to incorporating the bodies of the performers, “PuPaa” also involved the audience: At the end of the show, one of the dancers is wearing a camera on her wrist and she points it at the audience, which is then projected onto a screen formed from the skirt of one of the performers.

During the Q&A, a member of the audience asked about the future of this type of performance and about the questions raised by preserving it digitally. Mazur responded by emphasizing that video recording is another kind of performance, but it is not THE performance experienced in the space by performers and audience. Dynamic kinds of recording such as 3D offer possibilities but live bodies are still essential.

Aden Evens (Dartmouth College) explored the nature of human-computer interaction in a different way by focusing on the mouse-based interface and its position in the expression of desire. The mouse is a narrow, restricted interface that mediates between the material and the abstract by translating human desires through a sequence of elementary commands. Although a single click is a complex act that involves hundreds of muscles and computer elements, it comes down to a binary opposition: either the button is pressed or it is not.

The mouse operates on differential mathematics, recording its numbers to the computer 1500 times per second, and excludes facets of touch (namely, it doesn’t matter how hard the button is clicked). The materiality of the mouse is coded binary, as though the computer reaches out through it to interact with the human body. Thus the user’s body also becomes digitized and oriented towards the interface, translating human desires into a single binary act.

The digital world is not the material world, but a world generated by processes of abstraction in which touch is curtailed because what you are touching does not actually touch you back. The icon thus functions as the complement to the mouse click because it becomes “whatever can be clicked.” Even in the simplest case, the icon for a file does not resemble that file: it functions as a handle rather than a signifier. For Evens, this abstract nature is precisely that which makes the computer so powerful.

During the Q&A session, Mazur asked Evens about whether he has considered the emotional connection felt by the user: when she deletes an icon, she has an emotional reaction to her action. She wondered what happens to the user who interacts with the interface?

Evens discussed the potential of Mazur’s work to understand how the hybrid form of human and technology changes the way bodies work. Rather than simply working towards a more efficient input device, we should consider what it means and what is actually happening.
Appendix F: Biographical Statements

Camilo Acosta is the Senior Program Officer for Science and Technology of the Costa Rica-United States of America Foundation for Cooperation (CRUSA Foundation). In his past lives, before entering the not-for-profit world almost ten years ago, his relationship to the technology world began as part of the Team who launched the first technology call center in Costa Rica, Acer Computers. Shortly after this, he joined the Team who launched the Costa Rica operation of Intel Corporation, as Dedicated Technical Trainer. During the past four years he has helped promote the concept of grid technology within Costa Rica and is currently CRUSA’s representative in the Steering Committee of the Advanced Research and Technology Collaboratory for the Americas (ARTCA) Initiative.

Abdul Alkalimat (Gerald McWorter) was born in Chicago’s Cook County Hospital and first lived in the Cabrini projects. He was educated at Edward Jenner Elementary School, Marshall High School, the University of Illinois at Navy Pier, Roosevelt University, and the University of Chicago (PhD). He has worked as chairman of the Chicago Friends of SNCC (Students Non-violent Coordinating Committee), founder and chair of OBAC (Organization of Black American Culture), and founder of Timbuktoo Bookstore. He is the editor of several websites—Malcolm X: A Research Site, Cyberchurch, and eBlack Studies. He authored the Ford Foundation report on Information Technology and Black Studies (2006) and is recognized in Barber’s Black Digital Elite. He edits the largest listserv in Black Studies, H-AFROAM. Currently he is Professor of Library and Information Science and African American Studies at the University of Illinois at Urbana Champaign. His latest book is The African American Experience in Cyberspace: A Resource Guide to the Best Websites on Black Culture and History (2003).

Simon Appleford received a Masters of Arts in Modern American History and a Masters of Literature from the University of St. Andrews, Scotland before joining NCSA in 2005. His interests in digital technologies and American history have led to several publications including articles in CTWatch Quarterly and Toward the Meeting of the Waters: Currents in the Civil Rights Movement in South Carolina (University of South Carolina Press, 2007.) Simon was the principal organizer of e-Science for Arts and Humanities Research: Early Adopters Forum (2007), Spatial Thinking in the Social Sciences and Humanities (2006), and Computing in Humanities, Arts, and Social Science (2005). He is currently completing his Doctorate of Philosophy in History at the University of Illinois while serving as Project Manager at I-CHASS.

Anne-Marie Armstrong is Instructional Designer in the Office for Teaching and Learning at Wayne State University and a member of the NEH-funded Sandbox team. She has had extensive
experience building instruction in higher education, museum, business and military settings, and is particularly skilled in the design and development of learning objects and learning objectives.

**Peter Bajcsy** received his Master of Science in Electrical Engineering from the University of Pennsylvania and his Doctorate in Electrical and Computer Engineering from the University of Illinois. His research draws from the computer science of pattern recognition, machine learning, data mining, computer vision, image processing, and artificial intelligence. Peter and his group at the National Center for Supercomputing Applications (NCSA) have been investigating and developing solutions to real life problems in the application areas of scanned and contemporary document understanding, electronic record preservation, indoor real-time 3D imaging and advanced sensor environments, outdoor scene modeling from multi-spectral and synthetic aperture radar (SAR) imagery, remote and airborne imaging, geo-spatial information systems (GIS), bio-informatics and health informatics, and microscopy and medical image processing. Working to automate information processing of repetitive, laborious and tedious analysis tasks and building user-friendly decision-making systems that operate in automated or semi-automated mode in a variety of applications, Bajcsy has received grants from, but not limited to: the National Institutes of Health, the National Archives and Records Administration, the National Science Foundation, the National Aeronautics and Space Administration, the Office of naval Research, the United States Department of Defense, the Navy, the State of Illinois and multiple industrial corporations. He is currently employed in multiple positions at the University of Illinois: as the Associate Director for Data Analytics and Pattern Recognition at the Institute for Computing in Humanities, Arts, and Social Science, as Adjunct Assistant Professor in the Electrical and Computer Engineering and Computer Sciences Departments, and as a Research Scientists in Image Spatial Data Analysis (ISDA) at the National Center for Supercomputing Applications.

**Anne Balsamo** is a revolutionary scholar, new media designer, and entrepreneur concerned with the relationship between culture and technology. At the University of Southern California, she serves as Professor of Interactive Media in the School of Cinematic Arts and of Communications in the Annenberg School of Communications. In 2002, she co-founded Onomy Labs, Inc. a Silicon Valley technology design and fabrication company that builds cultural technologies. Her first book, Technologies of the Gendered Body: Reading Cyborg Women (Duke UP, 1996) investigated the social and cultural implications of emergent bio-technologies. Her new book project, Designing Culture: The Technological Imagination at Work, examines the relationship between cultural reproduction and technological innovation.

**Trish Barker** is the senior public information officer at the National Center for Supercomputing Applications, where her responsibilities include writing, editing, web development, event
planning, tours, media relations, and coloring books. Before joining NCSA, Trish was a newspaper editor and reporter; she has an MS in journalism from the University of Illinois at Urbana-Champaign and a BA in communication and political science from Illinois State University.

Beckman Institute for Advanced Science and Technology The Beckman Institute for Advanced Science and Technology at the University of Illinois at Urbana-Champaign is an interdisciplinary research institute devoted to leading-edge research in the physical sciences, computation, engineering, biology, behavior, cognition, and neuroscience. The Institute's primary mission is to foster interdisciplinary work of the highest quality, transcending many of the limitations inherent in traditional university organizations and structures. The Institute was founded on the premise that reducing the barriers between traditional scientific and technological disciplines can yield research advances that more conventional approaches cannot. More than 600 researchers from 40 University of Illinois departments as far-ranging as psychology, computer science, and biochemistry, comprising 14 Beckman Institute groups, work within and across these overlapping areas. The building is magnificent and offers more than 200 offices; specialized, state-of-the-art laboratories and other facilities; and meeting areas. The 313,000 square foot building was made possible by a generous gift from U of I alumnus and founder of Beckman Instruments, Inc., Arnold O. Beckman, and his wife Mabel M. Beckman, with a supplement from the State of Illinois. Additionally, the Arnold and Mabel Beckman Foundation provides ongoing financial assistance for various Institute and campus programs.

**Edwin Bender** is executive director of the Institute on Money in State Politics, a position he assumed in August 2003 after serving as the Institute's research director since its creation in 1999. In that role, he led the research functions of the Institute, directing both the development of campaign finance databases and analyses of those databases. A former journalist, Bender also worked for seven years as research director for the Money in Western Politics Project of the Western States Center. As a journalist, he won awards for his reporting on impeachment proceedings against the Alaska governor, for stories on sexual abuse by teachers in schools and drug abuse programs resulting from teen suicides, and was key to a successful open-meetings challenge to the Havre city police commission. HASTAC/MacArthur 2007 Digital Media & Learning competition winner: http://www.followthemoney.org/

**Alex Betts** has served as an AVL research programmer since 2002. Before joining AVL, he worked as a research programmer at UIUC’s Beckman Institute and at the School of the Art Institute of Chicago. He has contributed computer animation to art installations and performances at SIGGRAPH, Ars Electronica, ISEA, IRCAM, and Columbia University.

**Ann Peterson Bishop** is an Associate Professor and Co-Director of the Community Informatics
Letizia Bollini holds a degree in Architecture and a Doctorate in Industrial Design and Multimedia Communication from Politecnico di Milano. Since 1995 she has been involved with web interface design, multimedia publishing and visual design. She is active as professional consultant, theoretical and methodological researcher, teacher and editor. She published in leading journals and attended international workshops and conferences. Academic experience includes appointments as a teacher at Politecnico di Milano and Bologna University, consultant with Consorzio Nettuno (Italian Ministry for the Education); Tv lecturer for the “e-learning for the Web Design”; visiting fellowship at San Francisco State University. At present she is assistant professor at Communication & Psychology and Theory and Technology of Communication, Università degli Studi Milano Bicocca. Since 1999 she has been General Secretary of the AIAP - Italian Association for Visual Design; confirmed as National Board Member in 2002 and 2005 and Italian Representative at ICOGRADA - International Council of Graphic Design Associations. Principal research interests are MUI, Multimodal directing, information architecture and visual design for new-media.

Ruth Nicole Brown is an assistant professor at the University of Illinois Urbana-Champaign in Educational Policy Studies and Gender and Women’s Studies. She also holds a zero-time appointment in the Department of Theatre. Dr. Brown has recently completed her first book, Black Girlhood Celebration: Toward a Hip Hop Feminist Pedagogy (Peter Lang, 2008).

Bertram (Chip) Bruce is a Professor in Library & Information Science, Curriculum & Instruction, Bioengineering, the Center for Writing Studies, and the Center for East Asian & Pacific Studies at the University of Illinois at Urbana-Champaign. During 2007-08, he held a Fulbright Distinguished Chair at the National College of Ireland in Dublin. Professor Bruce’s research goals include contributing to a conception of democratic education, meaning both the development of critical, socially-engaged citizens and of learning environments (schools, universities, libraries, museums, community centers, workplaces, ...), which are themselves democratic. Aspects of this work include research on community inquiry through collaborative community-based work, the theory of inquiry-based learning, drawing especially upon scholarship of the American pragmatists and the
history of Progressive Education, and research on the affordances and constraints of new media for learning, encapsulated by the term technology-enhanced learning.

**Cynthia Calongne**, also known as Lyr Lobo in Second Life, joined Colorado Technical University’s Computer Science Department in 1996. Her doctoral research focused on building an immersive, PC-based virtual reality system and designing a new user interface for it. For thirteen years, she worked as a software engineer in support of Air Force Space Command and on Capitol Hill in Washington, D.C. She has taught 12+ classes on usability and interaction, futuring and innovation, robotics and game design in Second Life. She mentors 400+ 8th grade students at Ramapo on Second Life’s Teen Grid and researches games, simulations and virtual worlds. In 2005, she completed an artificial intelligence project for San Juan College and the National Science Foundation.

**Valentina Cerletti** holds a degree in Communication Theory and Technology Milano Bicocca University. She has specialized in Information Architecture and User Centered Design.

**Ian Chapp** is a Systems Integrator and graduate student in the IMLS Art Librarianship program at Wayne State University’s Library and Information Science department and Wayne State’s 2008-2009 HASTAC Scholar. His background in Art History has led to research in both the US and abroad on topics ranging from the use of microscopy in the Detroit Murals of Diego Rivera to a Viennese Expressionist’s use of a fetish doll. Chapp is a proponent of the democratization of information and is interested in the arcana of material culture and the opening and reframing of collections in light of the digital realm to enable new modes of research, collaboration and teaching.

**Allison Clark** is a research scientist at the University of Illinois at Urbana-Champaign. Dr. Clark explores the feasibility of using technology to create self-sustained interdisciplinary communities of collaboration involving artists, humanists, social scientists, technologists from around the world. Her research interests involve the creation and examination of culturally specific approaches and tools as intervention strategies for the creation of digital literacy and equity.

**Donna Cox** is a pioneer in advanced scientific visualization for public engagement and a leading light in the field. At the University of Illinois at Urbana-Champaign, she directs the Advanced Visualization Laboratory at the National Center for Supercomputing Applications (AVL) and the Illinois Emerging Digital Research and Education in Arts Media Institute (edream). She serves as the first Michael Aiken Endowed Chair and as Professor of Art + Design. Recent project collaborators include the Chicago Museum of Science and Industry, Jennifer Monson of Dance at Illinois, Argonne National Laboratory, Adler Planetarium, California Academy of Sciences, The Cyprus Institute, NASA Goddard Space Flight Center, and National Geographic.
Alan Craig has focused his career on the interface between humans and machines. He has been involved in many different capacities related to scientific visualization, virtual reality, data mining, multi-modal representation of information, and collaborative systems during his twenty-two year career at the National Center for Supercomputing Applications. Dr. Craig is co-author of the book Developing Virtual Reality Applications: Foundations of Effective Design, published by Morgan Kaufmann Publishing, and author of the forthcoming book, Using Virtual Reality. He currently serves as the Associate Director for Human-Computer Interaction at the Institute for Computing in Humanities, Arts, and Social Sciences.

Sharon Daniel is an artist whose research involves the use and development of information and communications technologies for social inclusion. Daniel engages in the production of “new media documentaries” -- building online archives and interfaces that make the stories of technologically disenfranchised communities available across social, cultural and economic boundaries. Daniel’s work has been exhibited internationally at museums and festivals including, Transmediale 08, the ISEA/ZeroOne festival, the Dutch Electronic Arts Festival, Ars Electronica, the Lincoln Center Festival, the Corcoran Biennial and the University of Paris I, as well as on the Internet. Her essays have been published in books and professional journals including Database Aesthetics (Minnesota University Press 2007), the Sarai Reader and Leonardo. Daniel is also a Professor of Film and Digital Media and Chair of the Digital Arts and New Media MFA program at the University of California, Santa Cruz where she teaches classes in digital media theory and practice.

Cathy N. Davidson’s work for the last decade has focused on the role of technology in the twenty-first century. In 2002, she co-founded HASTAC and currently administers the annual HASTAC/MacArthur Foundation Digital Media and Learning Competition, part of the MacArthur Foundation’s $50 million Digital Media and Learning Initiative. Her MacArthur research (with another HASTAC co-founder David Theo Goldberg) will be published as The Future of Learning by MIT Press in 2009, and Davidson blogs regularly as Cat in the Stack at www.hastac.org. Davidson served as Vice Provost for Interdisciplinary Studies at Duke and helped create Duke’s Center for Cognitive Neuroscience. Her next book, The Rewired Brain: The Deep Structure of Thinking in the Information Age is forthcoming from Viking Press. Davidson is the author or editor of some eighteen books on wide-ranging topics including technology, the history of reading and writing, literary studies, travel, Japan, Native American writing, electronic publishing, and the future of learning in a digital age. Her Revolution and the Word: The Rise of the Novel in America (Oxford UP) is a widely-praised study of mass literacy and the rise of American democracy. She is currently the Ruth F. DeVarney Professor of English and the John Hope Franklin Humanities Institute Professor of Interdisciplinary Studies at Duke University.
Allison de Fren is a film/media scholar and digital practitioner whose work focuses on issues around embodiment and gender in relation to technology. She is currently a Mellon Postdoctoral Fellow in the Ammerman Center for Arts & Technology at Connecticut College. She has a Masters in digital media production from the Interactive Telecommunications Department at New York University’s Tisch School of the Arts and a Ph.D. from the Critical Studies Department in the School of Cinematic Arts at the University of Southern California. Her dissertation, which examines representations of artificial female bodies in literature, art, and cinema, was written in tandem with the production of the feature-length documentary, The Mechanical Bride.

Craig Dietrich is a new media artist traversing interactive media, databases, videos, and installation. A staffer of the Vectors Journal, Craig teams with scholars and designers on projects solving creative and information challenges. Craig is also an Assistant Professor in the University of Maine New Media Department where he develops culturally sensitive software systems with the Still Water lab and teaches project development. His recent collaborations include the Mukurtu Archive and Plateau People’s Web Portal content manager based on Aboriginal cultural protocols, ThoughtMesh, a semantic online publishing system, Iowa City Senior Center Television Online!, and the Dynamic Backend Generator, a MySQL-based relational data writing canvas. Craig presents often on new media, project development, and globalization and has recently exhibited at ZeroOne, San Jose and Legion Arts, Cedar Rapids.

Lisa Gaye Dixon has worked professionally across the country and around the globe. She began her professional career with the Steppenwolf Theatre Company in Chicago, and has also been seen on the stages of the Royal Shakespeare Company and the New Globe Theatre in London, and regionally at the Attic Theatre (Detroit), Performance Network (Ann Arbor), Lost Nation Theatre (Vermont), The Kitchen Theatre (Ithaca), Illinois Shakespeare Festival, and Milwaukee Shakespeare. At the University of Illinois at Urbana-Champaign, Lisa has directed several popular traditional and non-traditional pieces for the Department of Theatre, all dealing with a range of social and political issues, all addressing the common threads of humanity, and the universality of experience across race, culture, class, economic and gender lines. Her areas of interest are: New Plays/Playwrights, Dance/Theatre/Music Collaborative pieces, Hip-Hop Theatre, and Shakespeare

Elizabeth Dorland is currently an education specialist at Washington University in St. Louis. She supports faculty and Science Outreach staff in curriculum, and grants development and in adopting new technologies for teaching and learning. Liz taught general and organic chemistry in a dozen community colleges and universities around the USA for over 35 years, from 1985 to 2006 in the Maricopa County Community College District in Arizona. She reviews frequently for the National Science Foundation and was a chemistry program officer in the NSF Division of
Undergraduate Education, Directorate of Education and Human Resources (2003-2004). Areas of expertise include immersive virtual environments, social media, faculty development, and research-based applications of visualization and history/philosophy of science in teaching. She presents frequently at conferences and workshops. In 2007 Liz was elected chair of the Gordon Research Conference on Visualization in Science and Education for 2011 (vice-chair for 2009).

**Damian Duffy** is a PhD candidate in UIUC Graduate School of Library and Information Science. He is a comics writer and letterer whose first published graphic novel, The Hole: Consumer Culture, created with artist John Jennings, was released by Front 40 Press in 2008. Along with Jennings, Duffy has curated two comics art shows, Other Heroes: African American Comics Creators, Characters, and Archetypes and Out of Sequence: Underrepresented Voices in American Comics. His research interests include comic's art informatics and critical race theory.

**S. Max Edelson** is Associate Professor of History at the University of Illinois at Urbana-Champaign. His first book, Plantation Enterprise in Colonial South Carolina (Harvard, 2006), examines agriculture, economy, and environment in the making of the Carolina Lowcountry’s early plantation landscape. His current research investigates cartography and empire in eighteenth-century British America. In collaboration I-CHASS at the National Center for Supercomputing Applications at Illinois, he received an NEH Level I Digital Humanities Start-Up Grant to create the Cartography of American Colonization Database (CACD).


**Chatham Ewing** works as the Curator of Special Collections at the University of Illinois Rare Book & Manuscript Library. He has worked at libraries across the country in the capacity of either a curator or a digital librarian.

**Caitlin Fisher** holds a Canada Research Chair in Digital Culture in the Department of Film at York University, Toronto. A co-founder of York’s Future Cinema Lab, her research investigates the future of narrative through explorations of interactive storytelling and interactive cinema in Augmented Reality environments. Caitlin completed York’s first hypertextual dissertation in 2000 and her hypermedia novella, These Waves of Girls, won the Electronic Literature Organization’s 2001 Award for Fiction. Her augmented reality poem, Andromeda, was awarded the 2008 International
Vinaròs Prize for Electronic Literature. Most recently she co-edited an issue of PUBLIC on digital confession and narrative.

Rayvon Fouché is an Associate Professor of History at the University of Illinois at Urbana-Champaign. His work explores the multiple intersections and relationships between cultural representation, racial identification, and technological use. His first book Black Inventors in the Age of Segregation (Johns Hopkins University Press) created a broader textured understanding of black inventive experiences. He has co-edited Appropriating Technology: Vernacular Science and Social Power (University of Minnesota Press) and edited the four volume Technology Studies (Sage Publications). He is currently working on two projects. The first examines what happens to communities when the technologies that define their existence change from analog to digital. The second is a study of the ways sport governing bodies construct thresholds of authenticity by legislating technological use.

Kevin D. Franklin received degrees in Psychology and Education from Old Dominion University and holds a Doctorate of Education in Organization and Leadership from the University of San Francisco. Formerly Executive Director of the University of California System-Wide Humanities Research Institute (UCHRI) and Deputy Director of the University of California San Diego Supercomputer Center (SDSC), Franklin was appointed as Executive Director (and later Interim Director) of the University of Institute for Computing in Humanities, Arts, and Social Science, Research Professor, Educational Policy Studies, Adjunct Associate Professor, Department of African American Studies, University of Illinois, and Senior Research Scientist for the National Center for Supercomputing Applications. Franklin is a principle co-founder of the Humanities, Arts, Science and Technology Advanced Collaboratory (HASTAC) and founder of the HASSgrid, a distributed Cyberinfrastructure supporting humanities, arts and social sciences data preservation and archives. Franklin is co-chair of the HASS Research Group for the Open Grid Forum (OGF), and a member of the Worldwide University Network (Grid Advisory Board. In May 2007, Franklin co-guest edited Cyberinfrastructure Technology Watch [14] for the issue “Socializing Cyberinfrastructure: Networking the Humanities, Arts, and Social Sciences”. Franklin is also the HASS Editor for Grid Today and HPCWire. In addition to his United States HASS Cyberinfrastructure work, Franklin leads a number of international research activities including the Advanced Research and Technology Collaborative for the Americas (ARTCA) which he co-founded in 2007. He is a Special Advisor to the Costa Rica-United States Foundation (CRUSA) and the Centro Nacional de Alta Tecnologia (CeNat).

Paul Gallagher is a student with Wayne State University’s Library and Information Science Program and a member of the WSU Libraries Digital Initiatives Team for New Media and
Information Technology. As part of an Institute of Museum and Library Services grant project titled “Educating the 21st Century Fine and Performing Arts Librarian,” Paul has created an innovative new tool for cultural institutions to manage and display their archival materials online. He is currently working with both the Michigan Opera Theatre and the Detroit Symphony Orchestra to catalog and make accessible their archival collections and to preserve Detroit’s cultural history. Paul has nearly ten years experience in Information Technology, including work in technology instruction, application development, and systems administration.

Guy Garnett serves at the University of Illinois at Urbana-Champaign as Associate Professor of Music, Director of the Cultural Computing Program, and Associate Director for Research of edream (Illinois Emerging Digital Research and Education in Arts Media Institute). His research focuses on cultural computing (innovating creative technologies to create a positive impact) and especially on creating art in virtual worlds, as well as composition, interactive computer performance, music theory, analysis, aesthetics, and their confluences. Prior to his appointment at U Illinois, Garnett held research appointments at Stanford University’s CCRMA and the Yamaha Corporation. He taught electronic music at the University of California-Berkeley, where he also served as Director of Music and Technology at the Center for New Music and Audio Technologies (CNMAT). In addition to writing for conventional instruments and ensembles, Garnett writes for technologically extended or augmented instrumental performance and has composed a number of works in this medium that have been performed in Europe, Asia, and North and South America.

Christine Greenhow is a postdoctoral researcher in Learning Technologies and former researcher in the Digital Media Center at the University of Minnesota. She completed her doctorate from Harvard University where she was a Larsen Fellow. In 2008, she won the University of Minnesota’s Outstanding Postdoctoral Scholar award for extraordinary scholarly achievement. With interests that cross disciplinary boundaries, including education, communications, and new media studies, her research focuses on how people learn, teach, and collaborate using emerging social digital technologies. She is especially interested in contributing research, designs and practices that help prepare all young people for participation in the shaping of a democratic culture. She has authored numerous journal articles, book chapters and conference proceedings around these topics. Her most recent research on adolescents’ learning, literacy, and interactions in online social network sites has been featured in local, national, and international news media. She is the Principal Investigator on the Youth and Social Media Project funded by the John S. and James L. Knight Foundation. In partnership with NewsCloud, a community-driven news aggregator and an open source solutions provider for social media, this research and development project is examining new ways to engage youth in news and information, build action-oriented community, and generate real world impact by launching two issue-oriented social media publications on the
popular social network site Facebook. Greenhow is also the founding chair of the Social Networks Research Collaborative (http://socialnetresearch.org/), the originator and co-chair of the Networks and Neighborhoods in Cyberspace Symposium (www.networksincyberspace.org), and co-founder of the award-winning educational nonprofit, Admission Possible (www.admissionpossible.org). More information about Christine Greenhow can be found on her website: www.cgreenhow.org

Stephen M. Griffin is a Program Director in the Information Integration and Informatics (III) cluster in the National Science Foundation's Division of Information and Intelligent Systems. For the period 1994-2004, Mr. Griffin managed the Special Projects Program which included the Interagency Digital Libraries Initiatives and the International Digital Libraries Collaborative Research and Applications Testbeds program. Prior to joining the Division of Information and Intelligent Systems, Mr. Griffin served in several research divisions, including the Divisions of Chemistry and Advanced Scientific Computing, the Office of the Assistant Director, Directorate for Computer and Information Science and Engineering, and staff offices of the Director of the NSF. He has been active in working groups for Federal high performance computing and communications programs, and serves on numerous domestic and international advisory committees related to digital libraries and advanced computing and networking infrastructure. In 2004-2005 he was on special assignment to the Library of Congress, Office of Strategic Initiatives, to assist with the National Digital Information and Infrastructure Preservation Program. His educational background includes degrees in Chemical Engineering and Information Systems Technology. He has additional graduate education in organizational behavior and development and the philosophy of science. His research interests are in topics related to interdisciplinary research and scholarly communication. He has been active in promoting cultural heritage informatics and computing and the humanities and arts. Further information on current and past projects funded through his programs can be found at: http://www.dli2.nsf.gov/ and http://www.nsf.gov

Jennifer Guiliano received a Bachelors of Arts in English and History from Miami University (Ohio), a Masters of Arts in History from Miami University (Ohio), and a Masters of Arts in American History from the University of Illinois before becoming ABD in History at the University of Illinois. Her interests are varied and include: American and American Indian History, Critical Sport Studies, Cultural Hybridity, and Digital Technologies. She currently serves as an assistant at I-CHASS, working on grant and project development, while completing her dissertation, "Native Americans on the Field: Sports Mascots and the Consolidation of an American Empire," which traces the appropriation, production, dissemination, and legalization of Native American images as sports mascots in the late 19th and 20th centuries.

Matt Hall has served as an AVL visualization software developer since 1999. He received a
Bachelor's in Math from Oberlin College and a Master's of Science in Math from the University of Illinois. His research interests include multi-grid volume rendering algorithms, interactive visualizations, and visualization system design.

**W. Michelle Harris** is an assistant professor in the College of Computing at Rochester Institute of Technology, working with primarily with students in New Media, Information Technology, and Game Design & Development programs. Her teaching focuses on helping students grow their voice, skills, and user empathy as they create websites, applications, games and tangibles. Harris is also a media artist who freely mixes digital immaterials (code, multimedia, and electronics) with found and crafted objects in a variety of textures. Before becoming a professor, she worked as a software interaction designer and multimedia developer, moonlighting occasionally as a singer and dancer. She received her BS in Computer Engineering from Carnegie Mellon University in Pittsburgh, and a MPS in Interactive Telecommunications from New York University's Tisch School of the Arts in New York City. http://people.rit.edu/wmhics

**Dianne Harris** is Director of the Illinois Program for Research in the Humanities and Professor of Landscape Architecture, Architecture, Art History, and History at the University of Illinois at Urbana-Champaign where she teaches courses in landscape history. She holds a BA in Landscape Architecture, a Master’s in Architecture, and a PhD in Architectural History from the University of California, Berkeley. Her publications include the co-edited volumes Villas and Gardens in Early Modern Italy and France (Cambridge University Press, 2001), and Sites Unseen: Landscape and Vision (University of Pittsburgh Press, 2007), and she is the author of The Nature of Authority: Villa Culture, Landscape, and Representation in Eighteenth-Century Lombardy (Pennsylvania State University Press, 2003) which won the Elisabeth Blair MacDougall Award from the Society of Architectural Historians in 2006. She is also the author of Maybeck's Landscapes: Drawing in Nature (William Stout Publisher, 2005). Professor Harris served as guest-editor for a special issue of Landscape Journal devoted to the topic of “Race and Space,” that appeared in May of 2007 and that received a 2008 Communications Honor Award from the American Society of Landscape Architects. She is currently writing a book that focuses on ordinary postwar houses and gardens in the United States from 1945-1960 that will be published by the University of Minnesota Press, and she is editor for a multidisciplinary volume on the Pennsylvania Levittown that will be published by the University of Pittsburgh Press. Professor Harris is currently the First Vice-President for the Society of Architectural Historians, and a series editor for the University of Pittsburgh Press. Her book series focuses on politics, social justice and histories of the built environment. She is the recipient of a 2006 Iris Foundation Award for outstanding scholarly contributions in the history of art, decorative arts, and cultural history.
An ongoing reinvention, jj higgins is a cacophony in the dialectic of life-altering experience and the everyday will never be the same. In a previous lifetime jj was employed in an institutional setting and had access to students who became research assistants. Through her teaching she gave that world a new way of seeing. jj higgins is an emerging new media artist, whose work is formed through the concepts of architecture and social space in constructing installations that become recontextualized spaces for audience examination and intervention. A graduate of the Kansas City Art Institute and with an MFA from the University of Florida, jjs interests collide at the intersection of social behavior, etiquette, surveillance and the psychological spaces that embody memory and experience. Within an interdisciplinary practice that includes visual culture, language, theory, sound, video, performative and interactive elements, the composite is both overwhelming and accessible to its audience, whose engagement with the work is critical. jjs interests hover around the way spaces are constructed: the nonlinear methodologies of time and place, through consumerism, homogenous spaces, the non-place and its reference to non-culture, in the uses of public and private space, and reconstructing the tools of language to bridge the space between text and image. Site specificity and the non-gallery aesthetic are components of her work, which is an attempt at bridging the gallery and the community at large through a common language system. http://randomversion.com/

Richard Holeton's fiction and electronic literature have appeared in many venues including the Indiana Review, Mississippi Review, ZYZZYVA, and The Electronic Literature Collection vol. 1, and he is author of the hypertext novel _Figurski at Findhorn on Acid_ (Eastgate, 2001, new edition forthcoming 2009). He is currently Associate Director of Academic Computing at Stanford University, where he previously taught for 11 years in the first-year writing program and English Department, and coordinated the Computers and Writing Project.

Dáñiellé Holt is currently a Doctoral of Education student at Chicago State University where her Master of Science in Education thesis was the first thesis to incorporate the development and implementation of an online assessment tool for the purposes of gathering and analyzing data related to student outcomes. Dáñiellé coordinates, tailors, hosts and communicate community outreach, social networking, media service services and events with a multitude of diverse communities in addition to collaboratively applying analytic techniques of assessment, planning and research which provide answers to questions of assessment and research as they relate to social networking and pedagogical constructs.

The Urbana-Champaign Independent Media Center is a grassroots organization committed to using media production and distribution as tools for promoting social and economic justice in the Champaign County area. We foster the creation and distribution of media, art, and narratives
emphasizing underrepresented voices and perspectives and promote empowerment and expression through media and arts education. To this end, the UCIMC owns and operates a Community Media and Arts Center housed in the historic downtown Urbana post office building located at 202 S. Broadway Ave at Elm Street. The center includes a stage, radio station, production studios, art studios, library, and meeting spaces. We are part of the Indymedia network - an affiliation of over 200 media centers across every continent.

Ravishankar K. Iyer serve as the Vice Chancellor for Research at the University of Illinois, Urbana-Champaign. Previously Director of the Coordinated Science Laboratory (CSL) at the University of Illinois at Urbana-Champaign, Iyer is the George and Ann Fisher Distinguished Professor of Engineering. He holds appointments in the Department of Electrical and Computer Engineering, the Department of Computer Science and he is Co-Director of the Center for Reliable and High-Performance Computing at CSL. His research interests are in the area of reliable networked systems. He currently leads the Chameleon-ARMORs project at Illinois, which is developing adaptive architectures for supporting a wide range of dependability and security requirements in heterogeneous networked environments. Professor Iyer is a Fellow of the IEEE, ACM, and an Associate Fellow of the American Institute for Aeronautics and Astronautics (AIAA). He has received several awards including the Humboldt Foundation Senior Distinguished Scientist Award for excellence in research and teaching, the AIAA Information Systems Award and Medal for “fundamental and pioneering contributions towards the design, evaluation, and validation of dependable aerospace computing systems,” and the IEEE Emanuel R. Piore Award “for fundamental contributions to measurement, evaluation, and design of reliable computing systems.”

Patrick Jagoda is an English PhD candidate at Duke University who specializes in twentieth century literature, critical theory, and media studies. His dissertation, “Network Aesthetics: American Fictions and the Culture of Interconnection,” explores literature that stages affective encounters with network architectures. By turning to structures such as threatening terrorist networks, volatile economic markets, and vulnerable computer systems, the project charts the structural terror that accompanies global interconnectivity. In addition to his work in English, Patrick has an interdisciplinary graduate certificate in Information Science and Information Studies. Related to his new media work, he is interested in video game studies, the culture of online synthetic worlds, media theory, speculative literature, electronic fiction, and cyberpunk novels.

John Johnston is Professor of English and Comparative Literature at Emory University, where he teaches Literature and Science, Theory of Technology, and Media Theory. He is the author of Carnival of Repetition, Information Multiplicity, and The Allure of Machinic Life, as well as the editor of literature, media, information systems.
Linda Katehi is the Provost and Vice Chancellor for Academic Affairs at the University of Illinois at Urbana-Champaign and Professor of Electrical and Computer Engineering. She holds a joint appointment with the Program of Gender and Women Studies at the University of Illinois at Urbana-Champaign. Prior to joining the University of Illinois, she served as the John A. Edwardson Dean of Engineering and Professor of Electrical and Computer Engineering at Purdue University, West Lafayette, IN and the Associate Dean for Academic Affairs and Graduate Education in the College of Engineering and Professor of Electrical Engineering and Computer Science at the University of Michigan, Ann Arbor, MI. For more information please visit: http://provost.illinois.edu/about/staff/katehi/index.html

Douglas A. Kibbee is Director, School of Literatures, Cultures and Linguistics and Professor of French at the University of Illinois at Urbana-Champaign. His work has focused on the history of the French language and the history of linguistic theories. In recent years, these have been combined with an interest in how humanistic research informs and is informed by public policy. This has led to a detailed study of the history of language legislation in France, from the period when Latin was competing with Gaulish through the latest battles against anglicisms. He has have published books on the history of the teaching of French in England and on language legislation and linguistic human rights. His current research focuses on the nature of prescriptivism in linguistic behavior. In collaboration with scholars in France and the UK, he is creating databases of prescriptive materials, from the 17th into the 21st century in order to study what is prescribed or proscribed, how these attitudes are justified and disseminated, and their effectiveness.

Julie Thompson Klein is Professor of Humanities in Interdisciplinary Studies/English and Faculty Fellow in the Office for Teaching and Learning (OTL) at Wayne State University. She founded and directs the Digital Humanities Collaboratory and is Co-PI with Nardina Mein of Wayne State’s current NEH Digital Humanities grant.

Krannert Art Museum, located on the campus of the University of Illinois at Urbana-Champaign and a unit within the College of Fine and Applied Arts, opened its doors in 1961, establishing a permanent home for the University’s existing collection of fine art. In 1988 a new wing was dedicated, the Kinkead Pavilion, nearly doubling the building’s size to 48,000 square feet and making Krannert Art Museum the second largest art museum in the state of Illinois. A significant part of the Museum’s permanent collection of 9,000 works of art is displayed in ten galleries, ranging from ancient Egyptian art to contemporary photographs. In addition, the Museum presents 12-15 changing exhibitions each year, bringing works of art from other museums and collections, both nationally and internationally, to the community. Educating the public about a range of art from all periods, and providing an instructional laboratory for students and instructors,
Since 1969, **Krannert Center for the Performing Arts** has served as one of the nation’s premier educational and professional performing arts complexes. The setting for over 300 performances each year, Krannert Center nurtures excellence and innovation in the performing arts through education, presentation, community service, and research. Above all, it is a place for education. Each season, Krannert Center features performances and productions by students and faculty in the University’s School of Music, the Department of Theatre, and Dance at Illinois. Made possible by the generous gift of the late industrialist and University of Illinois alumnus Herman Krannert and his wife, Ellnora, Krannert Center continues their vision of “education through participation in culture.”

**Alex Lee** is a Ph.D. student in the Department of Classics at the University of Chicago. He is currently writing a dissertation on the interplay of storytelling and dialectic in Plato. Recently he has been pursuing his interests in both Greek mathematics and digital humanities through his work as associate editor of transcriptions in the digital publication of the Archimedes Palimpsest.

**Tim Lenoir** is University Professor and Kimberly Jenkins Chair for New Technologies and Society at Duke University. In addition to publishing several books and articles on the history of biomedical science from the nineteenth century to the present, he has also been involved in digital archiving and web-based collaborations, including projects with Stanford University, MIT, and the NSF-sponsored Center for Nanotechnology in Society at UC Santa Barbara. He is currently a collaborator in the Duke Center for Environmental Impacts of Nanotechnology. His current research centers on the use of text-mining and visualization tools for mapping innovation, particularly in emerging areas of bio-and nanotechnology. Lenoir is also interested in using game and virtual worlds technologies for creating training simulations and learning environments in support of peace and conflict resolution as well as policy instruments for evaluating the societal and environmental impact of work in nanotechnology. With funding from the MacArthur Foundation, Lenoir has just completed Virtual Peace (http://www.virtualpeace.org) a project that implements a 3D virtual world training simulation for students in the field of humanitarian assistance. For more information and links to recent work: http://www.jhfc.duke.edu/jenkins/tim.php HASTAC/MacArthur 2007 Digital Media & Learning competition winner: http://virtualpeace.org

**Peter Leonard** is a doctoral candidate in Scandinavian Literature at the University of Washington, Seattle. He spent 2007-2008 as a Fulbright Fellow at Uppsala University, Sweden, where he studied Runology. From 1998-2003 he worked as an educational technologist at Columbia University. He received his BA in Art History from the University of Chicago in 1997.
Stuart Levy has worked as an AVL senior research programmer since 1997. He has developed and contributed to the development of the group's software tools for imaging and 3-D graphics, and configures and maintains Linux workstations and systems software. In a past life, he worked with mathematical visualization at the Geometry Center (University of Minnesota).

Thomas Maccalla received a Bachelor’s of Social Science (1951) and Master’s of Arts in Educational Administration (1954) from Fairfield University in Connecticut; earned a Doctorate in Curriculum and Comparative Education from the University of California, Los Angeles, School of Education with a specialization in American Literature from the School of Humanities (1964). He completed postdoctoral studies in Social and Regional Planning at UCLA’s School of Architecture and Urban Planning (1976). Currently, Dr. MacCalla is Executive Director of the National University Community Research Institute and National University Vice President (2000 to Present). Formerly he served as NU Vice President for Multicultural Affairs (1991-1999) and was the Senior Administrator of the Oakland Bay Area and San Diego Campuses, and Regional Dean of the Las Vegas, Nevada campus (1984-1990). He was Vice President for International/Intercultural Studies at United States International University in San Diego and Professor of Leadership and Human Behavior, chairing over fifty doctoral dissertations in the social and behavioral sciences. He also served as the Assistant Superintendent for Urban Educational Services for the Oakland Public Schools and English Language Arts Curriculum Coordinator for the San Diego County Office of Education in California.

Bonnie Mak is Assistant Professor in the Graduate School of Library and Information Science and the Program for Medieval Studies at the University of Illinois, where she teaches manuscript studies and book history. She has been the recipient of grants from the Social Sciences and Humanities Research Council of Canada, the Andrew W. Mellon Foundation, the Newberry Consortium for Renaissance Studies, and the Huntington Library. Mak has recently published on the history of books and libraries, and a monograph tracking the development of the page as interface through two millennia, entitled How the Page Matters, is forthcoming from the University of Toronto Press. She is currently serving a second term on the Committee for Electronic Resources of the Medieval Academy of America.

Robert Markley is Professor of English and at the University of Illinois, and had previously taught at Georgia Tech, West Virginia University, and the University of Washington. The editor of the interdisciplinary journal The Eighteenth Century: Theory and Interpretation, he is the author of some seventy-five articles in eighteenth-century studies, science studies, and digital media. His books include Crises of Representation in Newtonian England, 1660-1740 (1993), Virtual Realities and Their Discontents (1996), Dying Planet: Mars in Science and the Imagination (2005), and The
Far East and the English Imagination, 1600-1730 (2006). He is co-director of 18thConnect and coeditor of the scholarly DVD series, Mariner10, published by the University of Pennsylvania Press.

Mano Marks has a Masters in History, and a Masters in Information Management and Systems. He is a Developer Advocate at Google, where he works to help people display their data in Google geo technologies, such as Google Earth and Maps.

Svitlana Matviyenko is a PhD candidate, a former Fulbright fellow, studying visual and media theory and Lacanian psychoanalysis (with Prof. Ellie Ragland) at the University of Missouri. Her research focuses on photography, early cinema, experimental film, and cyberculture. Svitlana curates a series of experimental performance, launched at the Ukrainian Institute of America in New York.

Jeffrey McClurken worked on the Valley of the Shadow online project at UVA for 15 months before earning a Ph.D in American History from Johns Hopkins University in 2002. His first book, Take Care of the Living: Reconstructing the Confederate Veteran Family in Virginia, is due out this fall from University of Virginia Press. Although his content area is based in the 19th century US, he is particularly interested in his teaching in the intersection of history and the digital world. He is Associate Professor and Chair of History and American Studies at the University of Mary Washington, in Fredericksburg, Virginia.

Robert E. McGrath has developed advanced distributed systems for more than twenty years. In his fifteen years at NCSA, he has collaborated in many projects and worked with many user communities, public (including NASA) and private. He currently provides expertise in advanced cyberinfrastructure for a variety of I-CHASS projects. Dr. McGrath participates in the Cultural Computing thrust of the Institute for Advanced Computing Applications and Technologies (IACAT) and the Cultural Computing Initiative. Dr. McGrath co-authored the book Web Server Technology (Morgan Kauffman 1996), as well as dozens of technical papers and reports. McGrath has a BA in Anthropology, an MS in Psychology, and a PhD in Computer Science.

Tara McPherson teaches courses in television, new media, and popular culture in USC’s School of Cinematic Arts. Before arriving at USC, Tara taught at MIT. Her Reconstructing Dixie: Race, Gender and Nostalgia in the Imagined South (Duke UP: 2003) received the 2004 John G. Cawelti Award for the outstanding book published on American Culture and was a finalist for the Katherine Singer Kovacs Book Award from the Society for Cinema and Media Studies. She is co-editor of the anthology Hop on Pop: The Politics and Pleasures of Popular Culture (Duke UP: 2003). Her writing has appeared in numerous journals, including Camera Obscura, The Velvet Light Trap,
Discourse, and Screen, and in edited anthologies such as Race and Cyberspace, The New Media Handbook, The Visual Culture Reader 2.0, Virtual Publics and Basketball Jones. She is a member of the Academic Advisory Board of The Academy of Television Arts and Sciences Archives, has served as an AFI juror, and is on the boards of several journals.

**Joshua McVeigh-Schultz** is an artist, scholar, and experimental documentary filmmaker whose work plays between the boundaries of documentary and performative genres. In both practice and scholarship he explores the kinds of ruptures that occur when voices of intimacy interject themselves into more public or professional spaces. He received an MA in Asian Studies from UC Berkeley where he researched testimony and identity management in the Japanese social networking site, mixi. He is currently in the Digital Arts and New Media program at UC Santa Cruz where he is developing a mobile interface that crowd-sources the traditional vox pop interview.

**Nardina Mein** is Director of New Media and Information Technology and oversees the Technology Resource Center of the University Library System. She is PI of Wayne State’s NEH Digital Learning and Development Sandbox Start-Up grant aimed at developing a prototype for a systematic approach to digital learning using image repositories.

**Michael Meredith** is a research associate based in the Humanities Research Institute at the University of Sheffield, UK. His early research focused on 3D computer character animation, virtual reality, mechanics and biomechanics, which resulted in a successful PhD thesis titled “Adapting and Reconfiguring Human Figure Motion Capture Data through the Application of Inverse Kinematics and Biomechanics-Based Optimisation”. After this work he was given the opportunity to work on the e-Science project Virtual Vellum under the principle investigator Professor Peter Ainsworth of the French department at the university. This initiated a very fruitful inter-disciplinary relationship that has continued through into the Kiosque (DTI funded), Online Froissart (AHRC funded) and Pegasus (EPSRC funded) projects. The latter research projects have centered on the Froissart chronicles, making the texts and digitized manuscript images more widely available. This has included developing software tools to interact with this content for both scholarly and general-public; this can be used either online over the web or locally on a standard desktop computer. The use of Grid technologies (access and data grids) have also been addressed and utilities in these software tools, including the most recent research project, Pegasus, that aims to deliver virtual exhibitions using such technologies. The work developed by the Froissart team (content and software tools) was recently showcased during an exhibition at Leeds Royal Armouries, UK, called “The Chronicles of Froissart”. Homepage: [http://www.shef.ac.uk/french/staff/meredith](http://www.shef.ac.uk/french/staff/meredith)

**Nick Montfort** is assistant professor of digital media at the Massachusetts Institute of Technology.
Montfort has collaborated on the blog Grand Text Auto, the sticker novel Implementation, and 2002: A Palindrome Story. He writes poems, text generators, and interactive fiction such as Book and Volume and Ad Verbum. Most recently, he and Ian Bogost wrote Racing the Beam: The Atari Video Computer System (MIT Press, 2009). Montfort also wrote Twisty Little Passages: An Approach to Interactive Fiction (MIT Press, 2003) and co-edited The Electronic Literature Collection Volume 1 (ELO, 2006) and The New Media Reader (MIT Press, 2003).

Edward Moses is a 7-year resident of the University of Illinois, where he has finished a dual Bachelor’s degree in Broadcast Journalism and English Literature, and is finishing a Master’s in Educational Policy Studies. In his spare time, he is the graduate chair for Urbana-Champaign Hip-Hop Congress, one of Champaign-Urbana’s most widely recognized hip-hop artists, and one half of the local DJ duo The Ruckus. Edward was made a HASTAC Scholar in 2008, directing his course-based research in the diffusion of hip-hop and urban culture in the digital humanities. He has presented his research as part of lectures at Illinois State University, Southern Illinois University, the University of Illinois at Chicago, and various high schools in and around the Chicago area.

Javed Mostafa is an associate professor at the University of North Carolina at Chapel Hill, USA, with a joint appointment in information science and in the Biomedical Research & Imaging Center (a medical school entity). He is the Assistant Director of Clinical Data Management at the Translational Clinical Sciences Institute and he is the Director of the Laboratory of Applied Informatics Research – both are based in UNC. His main area of research is information retrieval, with a particular focus on developing effective computational functions for analysis, visualization, and personalization of biomedical information. He is also involved in developing educational programs in health informatics and digital libraries. He serves on the advisory board of the Annual Review of Information Science and Technology and he is an associate editor of the ACM Transactions on Information Systems.

Patrick Murray-John is a former faculty member in University of Mary Washington’s English Department, teaching Medieval Literature. He is now an Instructional Technology Specialist, also at UMW. He spends a lot of time with Drupal installations, building SIMILE Exhibits, and working with faculty on ways to represent knowledge online. His particular research interest is using Semantic Web technologies to improve teaching and learning.

James D. Myers received his B.A. in Physics from Cornell University (1985) and his Ph.D. in Chemistry from the University of California at Berkeley (1993). He currently leads the Cyberenvironments and Technologies Directorate at the National Center for Supercomputing Applications (NCSA) at the University of Illinois, Urbana Champaign. Dr. Myers has more than
a decade of experience developing collaboratories and distributed e-Science systems and is the lead architect for the Mid-America Earthquake Center’s MAEViz hazard risk management cyberenvironment and the Office of Naval Research (ONR) funded Digital Synthesis Framework for Virtual Observatories. He is a member of the Network for Earthquake Engineering and Simulation (NEES) Board of Directors and an advisor on cyberinfrastructure for the NEON, OOI, and WATERS Network environmental observatories. Open source software developed by Dr. Myers and his colleagues include the Cybercollaboratory portal, Cyberintegrator workflow system, Electronic Laboratory Notebook (ELN), and the CORE2000 real-time collaboration environment.

**Lisa Nakamura** is the Director of the Asian American Studies Program, Professor in the Institute of Communication Research and Media Studies Program and Professor of Asian American Studies at the University of Illinois at Urbana-Champaign. She is the author of Digitizing Race: Visual Cultures of the Internet (University of Minnesota Press, 2008), Cybertypes: Race, Ethnicity and Identity on the Internet (Routledge, 2002) and co-editor of Race in Cyberspace (Routledge, 2000). She has published articles in Critical Studies in Media Communication, PMLA, the Women’s Review of Books, Camera Obscura, and the Iowa Journal of Cultural Studies. She is editing a collection with Peter Chow-White entitled Digital Race: An Anthology (Routledge, forthcoming) and is working on a new monograph on Massively Multiplayer Online Role playing games, the racialization of labor, and avatars and operations in a “postracial” world.

The **National Center for Supercomputing Applications** (NCSA), located at the University of Illinois at Urbana-Champaign, provides powerful computers and expert support that help thousands of scientists and engineers across the country better understand our world. With the computing power available at NCSA, researchers simulate how galaxies collide and merge, how proteins fold and how molecules move through the wall of a cell, how tornadoes and hurricanes form, and other complex natural and engineered phenomena. NCSA—established in 1986 as one of the original sites of the National Science Foundation’s Supercomputer Centers Program—is supported by the state of Illinois, the University of Illinois, the National Science Foundation, and grants from other federal agencies. The center is part of the Illinois Institute for Advanced Computing Applications and Technologies. For more than 20 years, NCSA has been a leader in deploying robust high-performance computing resources and in working with research communities to develop new computing and software technologies. Building on this history of leadership, NCSA and its partners are at work on the Blue Waters project, which will provide the national research community with a sustained-petaflop supercomputer that is many times more powerful than the current resources available for non-classified scientific research.

**Angel David Nieves**, B.Arch., M.A., Ph.D. is an associate professor of Africana Studies at Hamilton
College, Clinton, N.Y. He has also taught in the School of Architecture, Planning, and Preservation at the University of Maryland, College Park, from 2003-2008. Dr. Nieves completed his Ph.D. in architectural history and Africana Studies at Cornell University in 2001. His co-edited book, ‘We Shall Independent Be:’ African American Place-Making and the Struggle to Claim Space in the U.S. (University Press of Colorado, June 2008), examines African American efforts to claim space in American society despite fierce resistance. Dr. Nieves has published essays in the Journal of Planning History; Places Journal: A Forum of Design for the Public Realm; International Journal of Media and Cultural Politics; Safundi: The Journal of South African and American Studies; and in several edited collections, most recently in Black Geographies and the Politics of Place on Africadian (Afro-Canadian) forced removals. His digital research and scholarship have also been featured on MSNBC.com and in Newsweek. Nieves' scholarly work and community-based activism critically engages with issues of memory, heritage preservation, gender and nationalism at the intersections of race and the built environment in cities across the Global South from New Orleans to Johannesburg, South Africa.

**Safiya Umoja Noble** is currently in the University of Illinois Graduate School of Library and Information Science MS program and entering the Ph.D. program next fall. She is focusing her work in GSLIS on Community Informatics to better leverage technology as a tool for working in under-served communities. She is especially interested in the preservation of knowledge and wisdom in communities and examining technology use and innovation from the perspective of the marginalized. She is most interested in technology stratification and its implications in the emerging knowledge economy. Safiya spent her professional career in multicultural marketing and community engagement and has worked close to 20 years on public-private partnerships between grassroots organizations, universities, companies, and African-American and Latino communities. She plans to refine her research skills in Human Computer Interaction and Community Informatics in an effort to understand the implications of race, class and gender on technology innovation. She holds a B.A. from California State University, Fresno in Sociology with a minor in Ethnic Studies and did two years of graduate work at San Jose State University in Sociology with an emphasis on Critical Race Theory and Gender Studies.

**Megan Osfar**, after trying out various careers (such as: software engineer, Registered Yoga Teacher, and assistant manager at Taco John's), re-entered the academic world as a University of Illinois graduate student of Linguistics. She's currently working for the Illinois Phonetics and Phonology Laboratory, studying Russian as a FLAS fellow, and taking cool classes that involve hooking people up to machines and making them talk...all in the name of science.

**Veronica Paredes** is a PhD student in an interdivisional graduate program called Media Arts +
Practice (iMAP) at the University of Southern California’s School of Cinematic Arts. At USC, she works as a research and teaching assistant for the Institute for Multimedia Literacy. Her research interests include digital scholarship, audio culture and the relationships between subjectivity, race, technology, labor and gender.

**Robert Patterson** works as AVL’s art director and serves as Associate Director for Production of the edream Institute (Emerging Digital Research and Education in Arts Media). For nearly twenty years, he has collaborated with scientists and technologists to produce scientific visualizations for scientific research and popular science education. The visualizations Patterson has choreographed and the art he has directed have appeared in NOVA, PBS, Discovery Channel, IMAX, and digital planetarium productions. Patterson is also the co-creator of Virtual Director, a virtual reality tool that enables voice- and gesture-controlled navigation and camera choreography for analyzing simulation data and collaboratively designing visualizations. He has used Virtual Director in combination with other technologies to cinematically present scientific data and concepts in astrophysics, astronomy, networking, atmospheric science, and oceanography in stereo and ultra-high resolution display formats for both scientific communities and informal science education.

**William M. Patterson** is the Associate Director of the Bruce D. Nesbitt African American Culture Center and an Adjunct Assistant Professor in the Department of African American Studies at the University of Illinois, Urbana-Champaign. Dr. Patterson is also a Faculty Fellow in the Academy of Entrepreneurial Leadership as well as founder and co-director of the Youth Media Workshop, a collaborative initiative with WILL. A self described indigenous scholar, Dr. Patterson was nurtured and influenced by indigenous leaders such as John Lee Johnson, Bud Johnson, Reverend William B. Keaton, Walter Clifton, his sister Dr. Nina Patterson-Caldwell, and Fannie Taylor, his mother. He is a 2000 graduate of the Department of Educational Policy Studies at the University of Illinois, Urbana-Champaign. His research, course development, and instruction concentrate on engaging students of the post-civil rights era, i.e., the Hip Hop generations. Black Leadership Development, Service Learning from a Hip Hop Perspective, KRS: Hip Hop Artistry and Social Activism, C.R.E.A.M. (Cash, Rules, and Everything Around Me), and Hip Hop and Social Entrepreneurship are courses he has developed and taught. Dr. Patterson is currently conducting research to develop the course I-POWERED: popular urban youth culture as information science. Dr. Patterson is married to Lori Gold Patterson and the father of three children, Maya, William Jordan, and Donovan.

**Danny Powell** is the Executive Director of the National Center for Supercomputing Applications (NCSA) at the University of Illinois at Urbana-Champaign. He manages the day-to-day operations of NCSA and is responsible for the administrative and business management of a diverse, 230+ person scientific computer services, and multi-disciplinary / multi-institutional R&D operation.
NCSA, which has been in operation since January 1986, recently received an award from the National Science Foundation to build the first sustained petascale computing system for open research in the world. NCSA has a top ranked academic/industrial program and a very active international partners program, and serves as a world leader in applied high performance computing, grid technology, information technology, visualization, cybersecurity, and data management/analytics. NCSA has contributed significantly to the birth and growth of the worldwide cyberinfrastructure for science and engineering, operating some of the world’s most powerful supercomputers and developing the software needed to efficiently use these systems (for example, NCSA Telnet and, in 1993, NCSA Mosaic™, the first readily available graphical Web browser). Powell has more than 22 years of experience managing academic IT research programs. He came to NCSA in 2001 after serving as associate director of the Rice University and Los Alamos Computer Science Institute and as associate director of Rice’s Center for High Performance Software Research. Before those positions, Powell worked as associate director at two other Rice research centers: The NSF Science and Technology Center for Research on Parallel Computation, and the Computer and Information Technology Institute. Prior to coming to academia, Powell worked for 15 years in the construction and engineering services industry. He graduated from Rice University in 1973 with a BA in biology and psychology.

**Jason Price** works in documentary video and social anthropology. At HASTAC, he is presenting notes and reflections on his work with The Global Lives Project (www.globallives.org) for which he produced and directed the Malawi segment and crowd-sourced a community of expatriate Malawians through Facebook to participate in post-production. His short documentary, “The Professor” (www.jasonjprice.com) is distributed by Documentary Educational Resources.

**Jan Reiff** has published Structuring the Past: The Use of Computers in History (1992), edited, with Helen Hornbeck Tanner, Dirk Hoerder, Henry Dobyns, and John Long, The Settling of North America: The Atlas of the Great Migrations into North America from the Ice Age to the Present (1995) and, with James R. Grossman and Ann Durkin Keating, the prize-winning The Encyclopedia of Chicago (2004). The online version of the Encyclopedia of Chicago (http://www.encyclopedia.chicagohistory.org/) was launched in 2005 as joint project of the Chicago Historical Society, the Newberry Library, and Northwestern University. She has also published numerous articles on a variety of different topics. Currently, Reiff is finishing a manuscript tentatively entitled Industrial Towns, Suburban Dreams, Urban Realities: Pullman’s Communities, 1880-1981. Reiff teaches a variety of courses at UCLA. She was a member of the teaching staff for the “Sixties” GE cluster and now coordinates “LA: the Cluster,” a class that makes use of Hypercities. She has also taught American social history, U.S. since 1960, the U.S. survey, and various undergraduate seminars about cities. Among the graduate seminars she has offered are U.S. Urban History, U.S. Since 1930,
U.S. Social History, and Hypermedia and History. This quarter she is teaching a course entitled “Creating and Recreating Historic Filipinotown,” a seminar being taught in partnership with Hypercities’ partner Public Matters that brings UCLA students together with high school students from Historic Filipinotown. HASTAC/MacArthur 2007 Digital Media & Learning competition winner: http://hypercities.com

Mike Ross became the sixth director of Krannert Center for the Performing Arts in 1997. He came to the Center from the Miller Theatre at Columbia University in New York City, which under his direction was recognized by The New Yorker as “the city’s hottest hotbed of innovative programming.” Deeply committed to embracing the art of the past as well as the art of our time across disciplines, aesthetic sensibilities, and cultural legacies, Mike views the Center simultaneously as a potent blending of classroom, laboratory, and public square. He is an active board member of numerous local, state, and national arts organizations, including the Association of Performing Arts Presenters, the American Arts Alliance, and the Illinois Arts Alliance. He was also recently appointed to the Illinois Humanities Council Board of Directors and was made the chair of the Association of Performing Arts Presenters Executive Board. He attributes his experience as a professional classical, jazz, and rock musician and his interest in the literary and visual arts and broader cultural history as major influences on the creative and collaborative nature of his work in arts administration.

Jentery Sayers is a PhD candidate in English at the University of Washington (UW), the recipient of the 2008 /Kairos/ Teaching Award for Graduate Students and Adjuncts, a 2008-09 HASTAC Scholar, a 2008-09 UW Huckabay Teaching Fellow, and a 2009 UW Science Studies Network Fellow. His dissertation is on the influence of sound reproduction technologies on Anglo-American literature, and he teaches computer-integrated courses situated in the digital humanities and science and technology studies. With Curtis Hisayasu, he recently published, “Geolocating Compositional Strategies at the Virtual University,” in Issue 12.2 of Kairos: A Journal of Rhetoric, Technology, and Pedagogy.

Staci Schultz is a PhD candidate in the Joint Program in English & Education at the University of Michigan. She examines college students’ extracurricular literacy practices and, in particular, their participation in online fan fiction communities. She is interested in the ways fan writers negotiate and participate in the various levels of sponsorship at work in these online communities and also the ways recognizing extracurricular literacy practices can inform and enhance composition practice and theory.

Suzanne Seggerman is President and Co-Founder of Games for Change. Before G4C, Suzanne
was a Director at NYC-based think tank Web Lab, where she oversaw a variety of cross-media projects. At Web Lab, she co-curated the show Provocations for the 2002 Florida Film Festival, the first national exhibition featuring digital games about social-issues. Her background in online media includes community-oriented interactive environments and the design of non-traditional games, which earned her awards from New Voices New Visions and Communications Arts. Before her involvement with new media technologies, she worked as a documentary film producer for PBS, including on Ken Burns/Stephen Ives PBS series The West and as Co-producer of Race For Life, a humanitarian aid and documentary film about Eastern Europe. Suzanne received a BA from Kenyon College and a Masters from NYU's Interactive Telecommunications Program. HASTAC/MacArthur 2007 Digital Media & Learning competition winner: http://www.gamesforchange.org

Jennifer Serventi is a senior program officer in the Office of Digital Humanities (http://www.neh.gov/odh/) at the National Endowment for the Humanities. Prior to joining the Office in 2007, she served in the NEH's Division of Research Programs and the Division of Education Programs. Before coming to the Endowment in 1994, she was member of the staff at the Institute of Museum [and Library] Services. She received her B.A. in history and government from Claremont McKenna College in Claremont, California.

Kathleen M. Smith is a PhD student in the Department of Germanic Languages and Literatures at the University of Illinois at Urbana-Champaign. She holds a bachelor’s degree in English Literature and Germanic Studies from the University of Colorado at Boulder and a master’s degree in Library and Information Studies from the University of Texas at Austin. Her research interests include early modern literature and the history of the book, and her dissertation examines early modern German women who assembled large or culturally-significant book collections between 1600-1800.

Christian Spielvogel is Associate Professor of Communication at Hope College in Holland, Michigan, where he teaches courses in rhetoric and culture, digital media, and conflict resolution, and conducts research on how public discourse and serious games can be used to critique enmity, violence, and war. His research has appeared in national journals in the fields of communication studies and American history, and his forthcoming book, Interpreting Sacred Ground (University of Alabama Press), examines representations of violence, race, and gender at national Civil War parks and battlefields. Spielvogel has received numerous grants and a resident fellowship at the University of Virginia to create Serious Sims, a platform to support collaborative, curriculum-based role-playing simulations, and the Valley Sim, a simulation prototype on the Civil War based on primary documents from the award-winning Valley of the Shadow digital archive.
Laura Ginsberg Spielvogel, Associate Professor of Cultural Anthropology at Western Michigan University, works on issues of gender, popular culture, and globalization in contemporary Japan. In her book, Working Out in Japan: Shaping the Female Body in Tokyo Fitness Clubs (Duke University Press, 2003), Spielvogel takes the Japanese fitness club as the institutional lens through which to view the symbolic construction of the female body, intersections between local and global interpretations of health and sport, and the changing complexions of work and leisure in late-capitalist Japan. She has recently designed and piloted A Marriage of Cultures, an online role-playing simulation that helps students of anthropology, women’s studies, and sociology to better experience how cultural role identities are learned and enacted through everyday social and institutional encounters. Spielvogel is currently writing an ethnographic novel that explores a cross-cultural friendship between an American mother and the wife of a Japanese graduate student.

John Stevenson received his BS in Math and his MBA in Industrial Marketing from the University of Illinois. He had a very successful career at AT&T attaining the level of VP of Marketing in their Consumer Products company. In that capacity he was responsible for over $2 Billion in annual revenue generation and had over 15,000 employees. He worked closely with Olivette in Europe to help bring AT&T into the computer market after AT&T’s divestiture. In 1985 he accepted an offer from the University of Illinois and Dr. Larry Smarr to help develop an Industrial Program at NCSA that would meet the NSF’s directed mission to use high performance computing improve the competitiveness of American Industry. John designed and managed a Private Sector Program that developed relationships with over 100 major corporations. He signed NCSA partnership agreements with 20 Fortune 200 companies that added over $100 million in revenue and stimulated directed research projects that resulted in each company attaining major competitive breakthrough results. The partnerships also stimulated specific science and engineering advancements in fields such as computational chemistry, data mining, virtual reality, knowledge management and massively parallel architectures. John is now working with several scientific communities at NCSA to help them develop marketing plans that will help generate significant outside funding support.

Claudine Candy Taaffe is a doctoral student in the department of Educational Policy Studies at the University of Illinois at Urbana-Champaign. In her dissertation research she is focusing her attention on the ways in which middle-school aged African American girls in Urbana, IL, who are identified as “problematic” negotiate decision-making, self-esteem and community-building. Central to her work is the use of a photo-voice methodology which allows her and the girls to use photography as a way to document their perspectives and experiences and share those narratives broadly with others.
**Ramsey Tesdell** is a graduate student at the University of Washington, Seattle. He is interested in social media for emancipatory and collective action uses, particularly in the formerly colonized areas of the world. He grew up in Iowa, and now splits his time between Ramallah and Amman.

**Sharon Tettegah** is currently a faculty member at the University of Illinois in the department of Curriculum and Instruction, Math, Science, and Technology Division. She is also a faculty in the Department of Educational Psychology, Cognitive Science in Teaching and Learning. In addition she is a faculty member at The Beckman Institute for Advanced Science and Technology’s Bio-Intelligence Group, Cognitive Neuroscience. She was a faculty fellow for 2 years at the National Center for Supercomputing Applications. Her research focuses on the use of various technologies (e.g. social simulations, virtual environments) to measure empathy and empathic dispositions. She teaches courses on human development and learning with technologies, and the use of virtual environments for teaching and learning.

With a range of experience in cultural preservation and US Government technical programs, **Mike Toth** provides management, systems integration and strategic planning for the study, preservation and display of cultural objects for museums and libraries. This includes planning and managing spectral imaging of the Waldseemuller 1507 World Map and the Gettysburg Address at the Library of Congress, the Archimedes Palimpsest and other manuscripts at the Walters Art Museum, and other technical studies. Mr. Toth brings extensive experience in program management, strategic planning and systems integration with his work on advanced information and space systems and national policy issues. During his 28 years of US Government service, Mike managed the development, integration and operation of imagery and geospatial information collection, processing, dissemination and storage systems around the globe. He continues to work as a consultant on a range of national security issues.

**Craig Wacker** is a Program Officer in Digital Media and Learning, part of the John D. and Catherine T. MacArthur Foundation’s program on Human and Community Development. Before joining the Foundation, Craig worked as an analyst in the Office of Management and Budget (OMB) in Washington, DC, focusing on K-12 education policy. He has also served as a Congressional Fellow on Senator Edward Kennedy’s staff; as a Research Associate at the Carnegie Foundation for the Advancement of Teaching; and on secondment to the World Bank Institute (WBI) of the World Bank Group. The MacArthur Foundation’s Digital Media and Learning Initiative aims to determine how digital media are changing the way young people learn, play, socialize and participate in civic life. Answers are critical to education and other social institutions that must meet the needs of this and future generations.
Mara R. Wade (University of Illinois at Urbana-Champaign) is Professor and Head of Germanic Languages and Literatures. She has published on early modern German and Scandinavian women writers, court festivals, and emblematics. She has been a guest professor at the University of Göttingen and the Hochschule für Musik und Theater, Hannover; the latter as the Maria Goeppert Mayer named professor of women’s and gender studies. She is the chair of the International Society for Emblem Studies, and serves on the editorial board of the journal Emblematica and Spektrum, the monograph series of the German Studies Association. She is the representative to the Renaissance Society of America for Emblem Studies. Her digital projects include: German Emblem Project: http://images.library.uiuc.edu/projects/emblems OpenEmblem Portal: http://media.library.uiuc.edu/projects/oebp/ Among her books, the ones most pertinent to this group are the following (co-)edited volumes: Digital Collections and the Management of Knowledge: Renaissance Emblem Literature as a Case Study for the Digitization of Rare Texts and Images. Salzburg: DigiCULT, 2004. http://www.digicult.info/downloads/dc_emblemsbook_highres.pdf (with Gerhard F. Strasser) Die Domänen des Emblems: Außerliterarische Anwendungen der Emblematik. Wolfenbütteler Arbeiten zur Barockforschung, Vol. 39. Wiesbaden: Harrassowitz, 2004. (with Simon McKewon) The Emblem in Scandinavia and the Baltic. Glasgow: Glasgow Emblem Studies, 2007. (=Glasgow Emblem Studies, Vol. 11).

Matthew W. Wilson is currently a PhD candidate in the Department of Geography at the University of Washington. His research is situated across political, feminist, and urban geography as well as science and technoculture studies, interfacing these with the more specified field of ‘critical geographic information systems’. He is interested in how geographic information technologies enable particular neighborhood assessment endeavors, and how these kinds of geocoding activities mobilize notions of ‘quality-of-life’ and ‘sustainability’. His dissertation research concentrates at the intersections of several phenomena, namely the energies with which nonprofit and community organizations approach neighborhood quality-of-life issues, the increased role that geographic information technologies have in addressing this kind of indicator work, as well as the increased geocoding of city spaces more generally. In his fifth year as an instructor with the University of Washington GIS Certificate program, he lectures on principles of cartography and cartographic critique. He also serves as the editorial assistant for a journal, Social & Cultural Geography. He has been named a HASTAC Scholar and a Huckabay Teaching Fellow, for his collaborative role in developing interdisciplinary pedagogies for the digital humanities.

Lisa Wymore began her graduate study at the University of Illinois, Urbana-Champaign, where she was awarded a Creative and Performing Arts Fellowship, an Outstanding Achievement Award, and a Moe Family Award for her creativity. After graduating with an M.F.A. in Dance in 1998, she moved to Chicago and began her career as dancer, choreographer, and teacher. She was a faculty
member within the Northwestern University Dance Program from 2000 to 2004, where she was the Faculty Advisor for the Northwestern University Dance Ensemble, the touring and outreach company of the Dance Program, and twice was the Co-Artistic Director of Danceworks, the annual Northwestern University faculty choreographed concert. For her choreography, Lisa has been twice awarded Illinois Arts Council Fellowships, and has been awarded several Community Arts Assistant Program Grants from the Chicago Department of Cultural Affairs. In January 2004, she was invited to travel to Vietnam to work on a project entitled Artistic Voices Across Cultures in Collaboration. Wymore is the Co-Artistic Director of Smith/Wymore Disappearing Acts; a dance-theater-performance group based in San Francisco. The company’s work has been presented by numerous national and international festivals including: the Chicago Museum of Contemporary Art Summer Solstice Celebration; Dance Chicago; the Performing Arts Chicago PAC/edge Festival; the Dublin Fringe Festival, in Dublin, Ireland; the Minneapolis Spark Festival; the Earagail Arts Festival in Donegal, Ireland; and the [Kon.[Text]] Symposium in Zurich, Switzerland. Smith/Wymore Disappearing Acts has won numerous awards including Best Interdisciplinary Performance and Best Use of Technology at the Chicago PAC/Edge Festival 2004 and was nominated for two 2006 Isadora Duncan awards (San Francisco Dance Awards) for Best Choreography and Best Design. Her most current project is entitled The Resonance Project. It involves a team of choreographers, computer engineers, and visual and sound artists who are investigating 3-D presence/co-presence and corporeal and code interactivity within live and media based performance. Lisa recently directed Panorama - Muti-Media Happening, presented by Cal Performances, in November 2008. Panorama was a multi-media performance event, bringing together dancers, choreographers, visual artists, scientists, engineers, roboticists, and digital game makers to create an evening of interactive theater. Lisa has been working with Ruzena Bajcsy, and her Tele-Immersion lab on the UC Berkeley campus, since 2006.

**Alex Yahja** works on the interface between technologies and the humanities, arts and social science as an Assistant Director for Modeling at the Institute for Computing in Humanities, Arts, and Social Science. He received his PhD in computation, organizations and society and two Masters of Science degrees, one in engineering and public policy and one in robotics, from Carnegie Mellon University. His current research interests include spatial pattern learning, dynamic networks, and modeling and simulation.
Appendix G: Conference Sponsors

Platinum Sponsors

- National Center for Supercomputing Applications
- The University of Illinois at Urbana-Champaign
- Illinois Informatics Institute
- Costa Rica-USA Foundation
- Krannert Art Museum
- Emerging Digital Research and Education in Arts Media Institute
- Advanced Research and Technology Collaborative for the Americas

Bronze Sponsors

- Office of the Vice Chancellor for Public Engagement University of Illinois at Urbana-Champaign
- Gender and Women’s Studies University of Illinois at Urbana-Champaign

Sponsors

- Department of African American Studies University of Illinois at Urbana-Champaign
- Illinois Program for Research in the Humanities
- Cybereducation Division of the National Center for Supercomputing Applications
- Urbana-Champaign Independent Media Center
Appendix H: Conference Flyer

HASTAC III: Traversing Digital Boundaries
April 19-21, 2009
University of Illinois

HASTAC III: Extended Workshops
April 22-24, 2009

http://www.chass.uiuc.edu/hastaciii/

HASTAC

ICHASS