



THE INSTITUTE FOR DIGITAL ARTS & HUMANITIES

2019 YEAR IN REVIEW

March 06, 2020

Kalani Craig and Michelle Dalmau
IDAH Co-Directors

ANNUAL THEMES

- **MAKING (2017-2018):** Fabrication, 3D, Born-Digital Creations
 - **MARKING (2018-2019):** Music, Text, Digital Pedagogy
 - **MAPPING (2019-2020):** Narratives, Materials, Discoveries
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- **AMBIENT ALGORITHMS (2020-2021):** Sound, Surveillance, Viruses

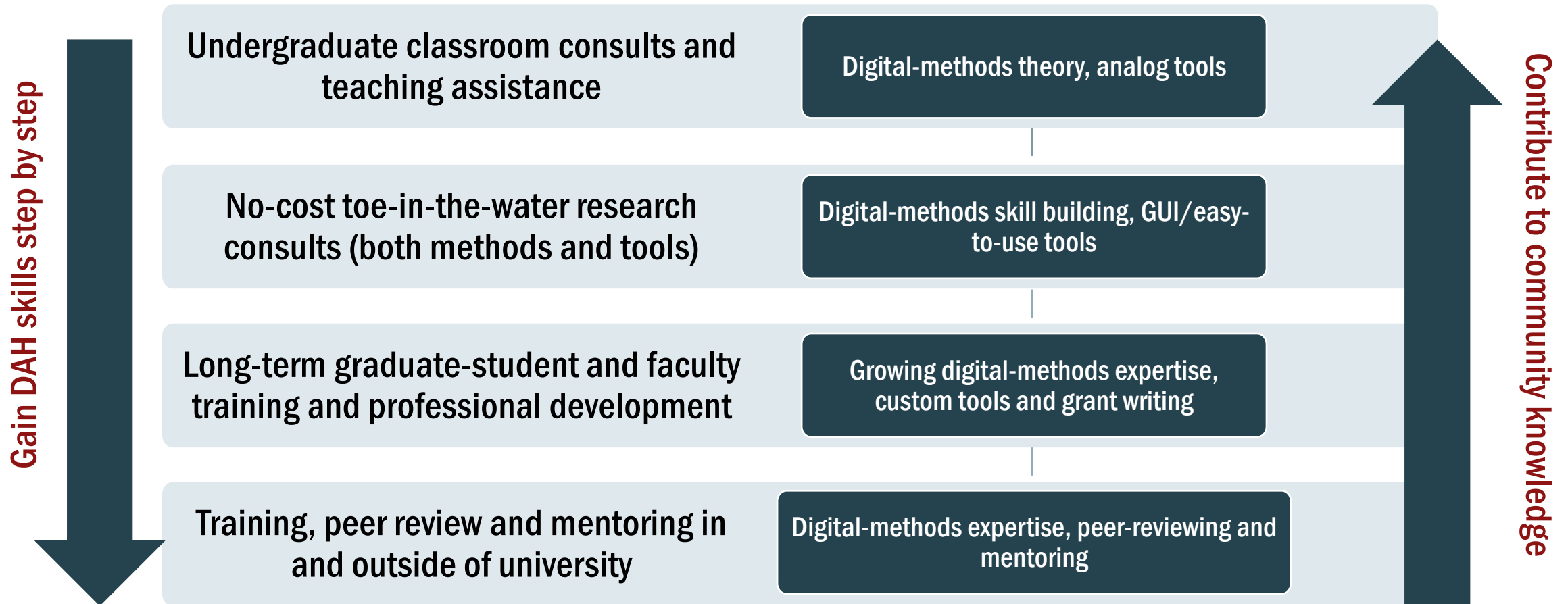


IDAH'S MISSION:

**BUILDING A SUSTAINABLE DIGITAL
A&H RESEARCH PIPELINE**



A PIPELINE MODEL FOR DAH



A PIPELINE MODEL FOR DAH

Undergraduate classroom consults and teaching assistance

Digital-methods theory, analog tools

- In-classroom methods-first activities with sticky-note or blackboards to de-emphasize tool-specific issues.
- Emphasize disciplinary learning goals to highlight existing disciplinary expertise
- Model engagement and accessibility for faculty through undergraduate participation

Training, peer review and mentoring in and outside of university

Digital-methods expertise, peer-reviewing and mentoring

Gain DAH skills step by step

Contribute to community knowledge

A PIPELINE MODEL FOR DAH

Gain DAH skills step by step

Undergraduate classroom consults and teaching assistance

Digital-methods theory, analog tools

No-cost toe-in-the-water research consults (both methods and tools)

Digital-methods skill building, GUI/easy-to-use tools

- Humanities research question first, to emphasize existing expertise
- GUI tools (Voyant, Net.Create) for fast, easy initial encounter with digital method

training, peer review and mentoring in and outside of university

Digital methods expertise, peer reviewing and mentoring

Contribute to community knowledge



A PIPELINE MODEL FOR DAH

- Week- or year-long support with funding, for both support and increased visibility in the affiliate's department
- Transition to more complex (command-line) tools as necessary to support peer review of research.

Long-term graduate-student and faculty training and professional development

Growing digital-methods expertise, custom tools and grant writing

Training, peer review and mentoring in and outside of university

Digital-methods expertise, peer-reviewing and mentoring

Gain DAH skills step by step

Contribute to community knowledge

A PIPELINE MODEL FOR DAH

Undergraduate classroom consults and teaching assistance

Digital methods theory and tools

Extend DAH outreach and knowledge by

- liaising with DAH center experts
- providing mentoring and peer-review expertise at the departmental level
- reviewing DAH work beyond the boundaries of campus

Training, peer review and mentoring in and outside of university

Digital-methods expertise, peer-reviewing and mentoring

Gain DAH skills step by step

Contribute to community knowledge

THE IDAH TEAM

KALANI CRAIG



MICHELLE DALMAU



SARA DUKE

Senior Digital Methods Specialist



VANESSA ELIAS

Digital Methods Specialist



ALLIE MARTIN

IDAH Graduate Fellow



KATE MULLEN

IDAH Graduate Fellow



ELLA ROBINSON

Administrative Coordinator



MAKS SZOSTALO

Digital Methods Specialist

LIBRARY CONSULTING PARTNERS



MICHELLE DALMAU

Head of Digital Collections Services (DCS)



JULIE HARDESTY

Metadata Analyst, Library Technologies and DCS



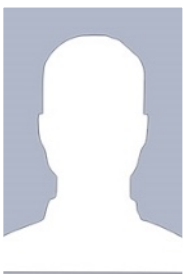
NICK HOMENDA

Digital Initiatives Librarian, Library Technologies & DCS



THERESA QUILL

Map and Spatial Science Librarian, GIMMS



KARA ALEXANDER

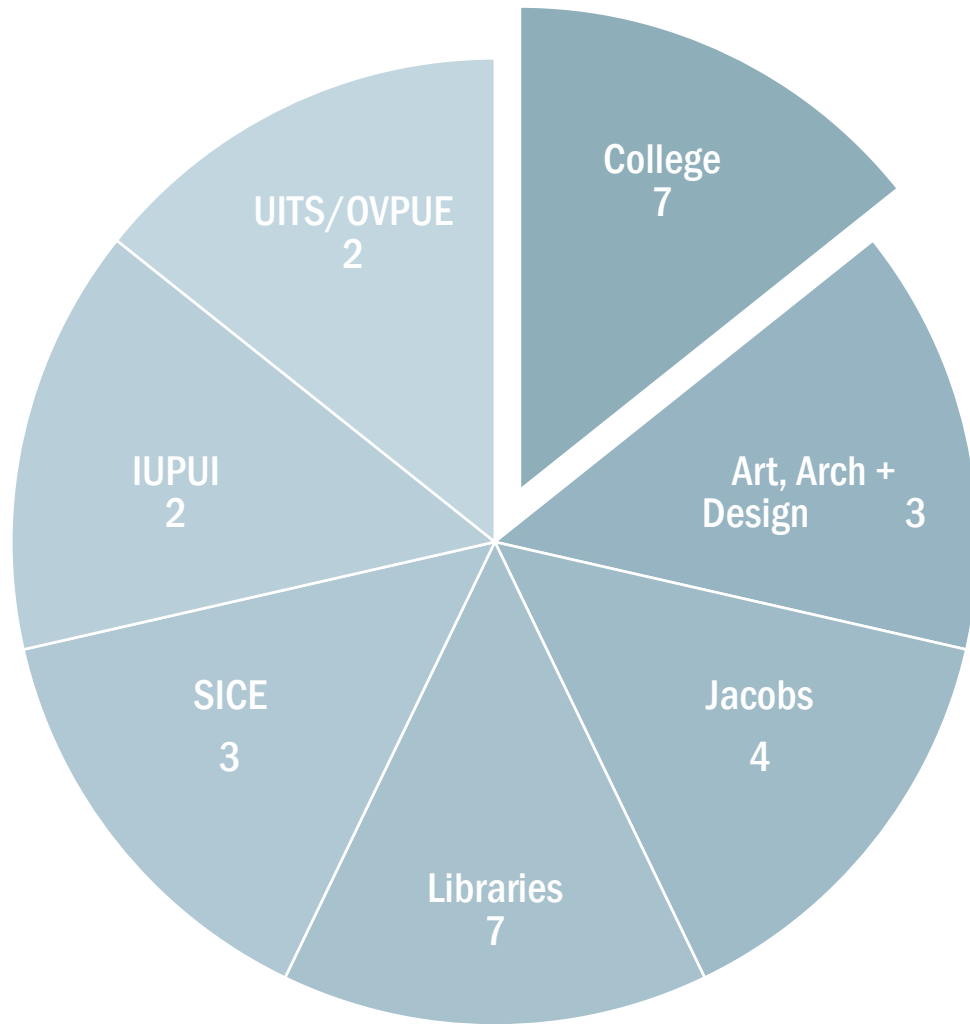
Digital Media Specialist, DCS



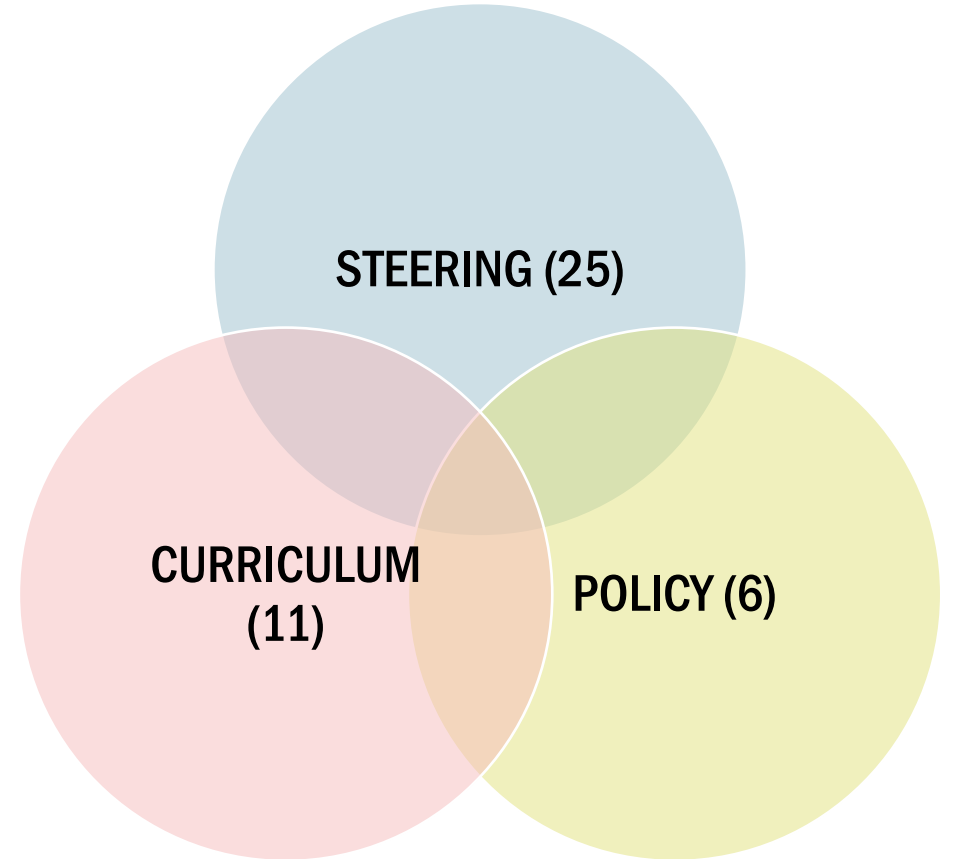
CAITLYN HASTINGS

Digital Imaging Specialist, DCS

IDAHO GOVERNANCE



30
INDIVIDUAL
MEMBERS



IDA H PARTNERSHIPS

FUNDING

- OVPR
- College of Arts & Sciences
- IU Libraries
- School of Informatics, Computing, and Engineering
- UITS

PARTNERS

- UITS Research Technologies: AVL & CyberDH
- Social Sciences Research Center
- Center for Research on Learning & Technology
- IU Makes
- Center for Research on Race and Ethnicity in Society
- Center for History of Music Theory and Literature
- IU Network Institute (IUNI)

IDA H FACULTY FELLOWS

2018-2019

Allen Hahn	Theater & Drama
Cara Caddoo	History & Media Studies
Nicolas Valazza	French & Italian
Ellen Wu	History

2019-2020

Patricia Amaral	Spanish & Portuguese
Fritz Breithaupt	Germanic Studies
Cordula Grewe	Art History
Justin Hodgson	English
Massimo Ossi	Musicology

2020-2021 Applications due March 15, 2020
idah.indiana.edu/project-support/fellowship/index.html



BANNED BOOKS
An Exhibition at the Lilly Library, Indiana University
Bloomington, April 2019

Introduction

France & England, 17th-18th Centuries

"Outrage aux bonnes mœurs"

Prose, France, 19th Century

Poetry, France, 19th Century

Prints, France, 19th Century

France, 20th Century

Obscenity Laws in the United States, 19th-21st Centuries

Europe and the United States, 20th Century

The Kinsey Case

Poster

Banned Books and Prints in Europe and the United States, 17th–20th Centuries. Works from the Lilly Library and the Kinsey Institute Collections

All the works exhibited here have been considered offensive by someone.



André Gill, "Madame Anastasie", *L'Éclipse*, n. 209, 1874

Introduction

"We can prevent reading; but in the decree that forbids reading there will be still read something of the truth that we would wish never to be read."


Italo Calvino, *If on a Winter's Night a Traveler*

Just like any consumer good, a book is planned, designed, produced, registered, distributed, sold, bought, consumed (read), lent, given, resold, and so forth; but it can also be forged, smuggled, incriminated, banned, and burned. In fact, a significant area in the history of the book trade concerns precisely in the illegal publication and circulation of forbidden volumes. As the book historian Robert Darnton has exemplarily shown, the most influential "philosophical" books of the Enlightenment, which contributed to spread pre-revolutionary ideas in France and the United States, such as Voltaire's *Lettres philosophiques* [*Letters on the English*] (1733), Denis Diderot's *Pensées philosophiques* [*Philosophical Thoughts*] (1746), Jean-Jacques Rousseau's *Discours sur l'origine de l'inégalité* [*Discourse on Inequality*] (1755), and David Hume's *Dialogues Concerning Natural Religion* (1779), were illegally published, clandestinely circulated, banned, and sometimes burned in public squares.

INDIANA UNIVERSITY
BICENTENNIAL

SCREEN ECOLOGY PROJECT I

STEPHANIE DEBOER, ASSOCIATE PROFESSOR, IDAH FELLOW & PROJECT CURATOR AND STUDENTS FROM MSCH-F204 (SCREEN CULTURES COURSE, SPRING 2019)



Screens and their screening situations make up both the historical and contemporary ecologies of the university campus. This iteration of Stephanie DeBoer's *Screen Ecology Project* brought public library screens in contact with IU's considerable archival film and video collections. In the spring of 2019, students of MSCH-F204 Screen Cultures examined various public screens on campus, explored films from IU's significant Educational Film Collection (which spans from the 1930s to 1960s), and reflected upon and re-edited their themes, genres, and techniques for public display today.

As a culmination of the course, the work of four student groups from MSCH-F204 was displayed in the Herman B Wells Library in March and April of 2019. Films were shown both on the interactive touch screens in the Wells Library Lobby, as well as on the large display screens in the West Tower Commons.

VIEW THE FILMS AT GO.IU.EDU/SCREENS

A WOMAN'S HOME IN A MAN'S WORLD: AN EDUCATIONAL STORY

Not but seventy years ago, educational films presented the idea of men and women in contrast to each other. Two genders, two different places in society. The project presented the idea of how to show the value of the home production, as well as the role of the woman in it. By Carol Curtis, David Thompson, Arlene Taylor, and Cecily Powell.

SPECTACLES IN EDUCATIONAL FILMS

Educational films often feature "spectacles" - scenes and events that could not otherwise be brought to a classroom setting. How is spectacle distributed in educational films? Compelling scenes from eight films using many different media, we illustrate the different purposes of spectacles and how they enhance the learning experience. By Lucie Corbett, Heidi Corbett, Matt Fadden, and Jacob Schuppert.

EDUCATIONAL FILMS & THEIR USE IN UNDERSTANDING LIFE WITH DISABILITIES

Our video looks to the history of educational films as a teaching tool - in the classroom and the public sphere. People living with disabilities are functioning members of society deserving of respect and dignity. IU's long-standing tradition of educational films is a testament to the importance of these educational films as they were produced in the 1930s. By Taylor Davis, Mark Fadden, and Chase Martin.

THE EVOLUTION OF SCIENTIFIC FILMS

Scientific films, as a genre of educational films, have evolved over time in terms of their visual and learning strategies. The way scientific concepts and experiments are presented shifts between the years of 1930-1960. In a timeline comparison, we highlight major changes in learning strategies as well as animation. By Christopher Decker, Oliver Gray, Jake Ruppberg, and Sebastian Thurner.

SPECIAL THANKS TO IU LIBRARIES (LIBRARY TECHNOLOGIES, THE LEARNING COMMONS, AND THE SCHOLARS' COMMONS), THE MEDIA SCHOOL, THE INSTITUTE FOR DIGITAL ARTS & HUMANITIES, AND IN PARTICULAR THE MOVING IMAGE ARCHIVE

FACULTY FELLOWS HIGHLIGHTS

- **Stephanie DeBoer:** Screen Ecologies Project, interactive exhibit in Wells Library, Spring 2019
- **Nicolas Valazza:** online Banned Books exhibit at bannedbooks.indiana.edu
- **Patricia Amaral:** New Frontiers grant
- **Cordula Grewe:** UPenn Senior Fellow

IDA HASTAC SCHOLARS

2018-2019

Joanna Chromik	English
Seth Adam Cook	Digital Art
Sara Duke	ILS
Khadijah Edwards	AAADS
Olivia Wikle	ILS
Daniela Gutierrez-Lopez	Gender Studies
Lino Mioni	French & Italian
Sydney Stutsman	History & Chemistry
Eric Ware	History
Alexis Witt	Musicology

2019-2020

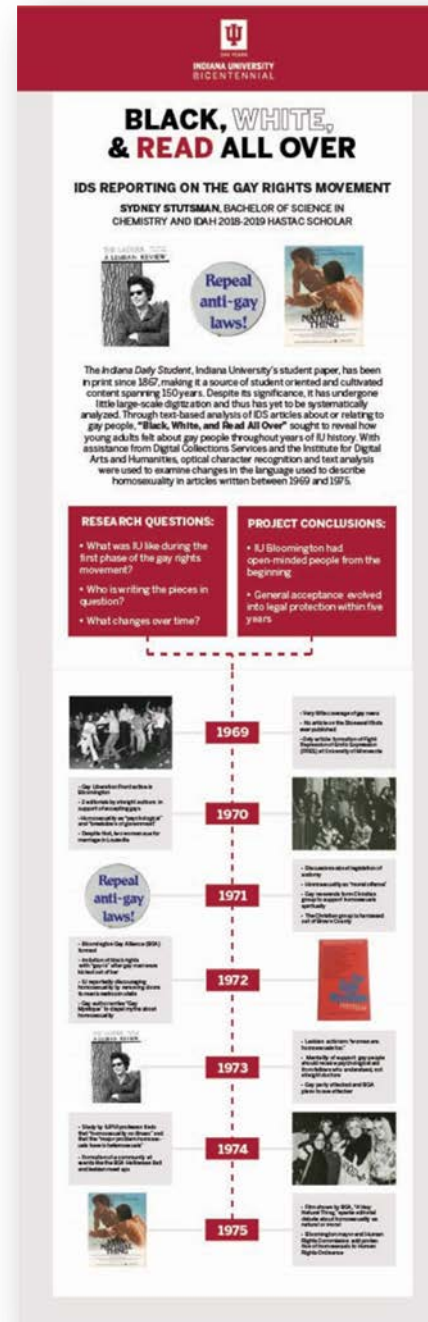
Lizzy Bartelt	School of Public Health
Kelly Bosworth	Ethnomusicology & History
Guillermo Lopez Prieto	Spanish & Portuguese
Jason Michalek	Rhetoric
Heather Sloan	ILS
James Henry Smith	ILS
Suisui Wang	Gender Studies
Alexis Whitacre	Geography
Admiral Wieland	History
Devon Fisher	Digital Art

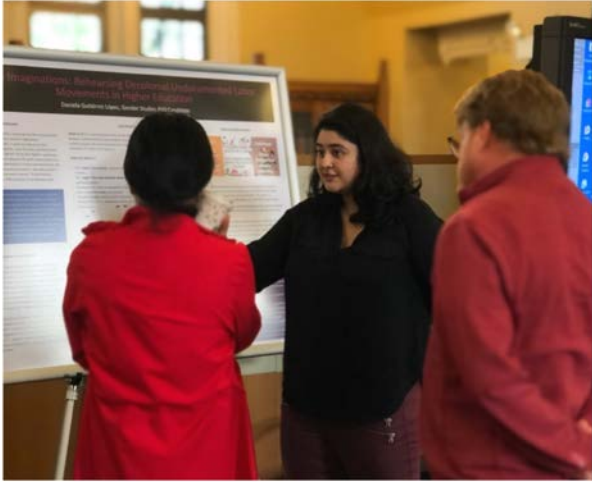
2020-2021 Applications due April 15, 2020

idah.indiana.edu/project-support/fellowship/index.html

HASTAC HIGHLIGHTS

- **Sydney Stutsman:** newspaper display at Bicentennial Expo
- **Mary Borgo Ton:** successful dissertation defense and graduation, accepted job offer at UIUC
- **Olivia Wikle:** graduation from MLS program and placement at University of Idaho
- **Allie Martin:** contingent job offer from Dartmouth College and Kansas DH forum paper prize
- **HASTAC Graduate Fellowship:** new for 2019-2020; Kate Mullen and Allie Martin





SPRING SYMPOSIUM 2019

- Annual event acts as culmination of Fellowship and Scholarship year
- 14 scholars presented (1 undergraduate, 9 graduate, 4 faculty)
- Spotlight presentation from Stephanie DeBoer, former Faculty Fellow
- Hosted in partnership with the Social Science Research Commons

SUMMER INCUBATOR 2019

- June 10-14, 2019
- \$18,000 in funding awarded
- 4 faculty:
 - Heather Milam
 - Jason McGraw
 - Dina Okamoto
 - Michelle Moyd
- 3 graduate students:
 - Hai Hu
 - JiHae Koo and Minchul Kim




“I never would have been able to get started [on my project] without this week forcing me to carve out time to do it.”

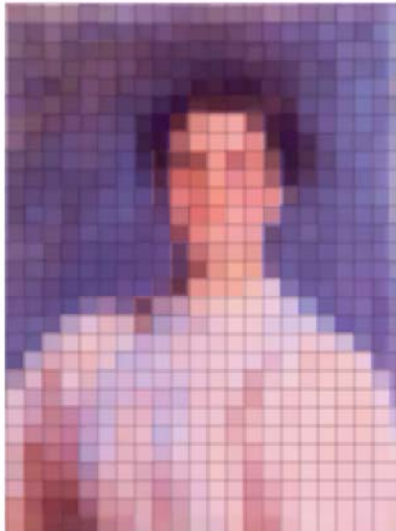
FEMINIST DATA SET WORKSHOP //

TUE FEB 26 / 9:30 AM / WELLS E159

Artist and researcher, Caroline Sindors, will lead a workshop with the Feminist Data Set project at the core. The workshop will investigate varying methods for creating a feminist data set. What is feminist data inside of social networks, algorithms, and big data? A feminist data set queers the archive, the spreadsheet, and the data set. It moves beyond a white and male space, forcing the technology to reflect the community. A feminist data set acts as a means to combat bias and introduce the possibility of data collection as a feminist practice, aiming to produce a slice of data to intervene in larger civic and private networks. Exploring its potential to disrupt larger systems by generating new forms of agency, the session asks: can data collection itself function as an artwork? How can we create data to be an act of protest against algorithms?

REGISTER AT [TINY.CC/FEMINISTDATA](https://tiny.cc/feministdata)

PRESENTED BY THE INSTITUTE FOR DIGITAL ARTS
& HUMANITIES AS PART OF THE 2019 MARKING THE ARTS & HUMANITIES SPEAKER 



RESEARCH DRIVEN ART //

MON FEB 25 / 9:30 AM / WELLS E159

Caroline Sindors is an artist and researcher exploring how new kinds of data sets, be it emotional data, traumatic data, or political data can then affect algorithms. How can these outputs be actualized as an art piece? Can the creation of a data set help create equity in digital spaces? Her work explores the intersections of critical design, data, and AI as art. This talk will explore the methodology she's created to guide both her art and research practice, called "research driven art." Inspired by photojournalism, critical design, and open source software, research driven art is a process driven artistic methodology, focusing on question answering and question exploring, and how a research process can be an artistic practice as well as an artistic output.

REGISTER AT [TINY.CC/RESEARCHDRIVENART](https://tiny.cc/researchdrivenart)

 HAMILTON LUGAR
SCHOOLS OF SOCIAL AND INTERNATIONAL STUDIES
Center for the Study of Global Change

 CENTER OF EXCELLENCE FOR
WOMEN IN TECHNOLOGY

 PRESENTED BY THE INSTITUTE FOR DIGITAL ARTS
& HUMANITIES IN PARTNERSHIP WITH CLEWIT
AND THE COSC

MARKING THE ARTS & HUMANITIES (SPRING 2019)

February 25-26, 2019

CAROLINE SINDERS, ARTIST &
MACHINE LEARNING DESIGNER

- Feminist Data Set Workshop
- Research Driven Art

MAPPING THE ARTS & HUMANITIES (FALL 2019)

OCTOBER 2019: Identity through Objects (IU History Harvest)

- Exhibit upcoming in March 2020!
- Co-sponsored by the Center for Research on Race and Ethnicity in Society



**MAKE HISTORY
YOURS.**

**IDENTITY THROUGH OBJECTS
AT IU FIRST THURSDAY**

OCT 3 / 5 - 8 PM / NEAR WOODBURN HALL

Not everything that's important in our history makes it into museums or gets preserved. Do you have something—an object, a memory, a place—that reflects your identity and sense of belonging, and how that connects you to your home, to your family, or to IUB? Bring your objects and the stories that go with them to First Thursday near Woodburn Hall. We'll help you preserve it in digital form, ask you a few questions about your contribution, and add it to a collection of items that help tell the story of IUB from many different perspectives.

MORE INFO: [HISTORYHARVEST.INDIANA.EDU](https://historyharvest.indiana.edu)



CO-SPONSORED BY THE CENTER FOR RESEARCH ON RACE AND ETHNICITY
IN SOCIETY AND THE INSTITUTE FOR DIGITAL ARTS & HUMANITIES

APPROACHES TO PUBLIC DATA & ARCHIVES

MAPPING AS A FORM OF ACTIVISM
NOV 14 / 10 AM / WELLS E159

Public discourses toward the Mexico-United States borderland and its communities have continuously altered history, social dynamics, culture, among other things that are part of this region. Meanwhile, by using digital technologies such as digital maps, it is possible to contest to these kind of narratives that established borderlands' dynamics. According to Anela Lucero, "The power of mapping is that there is so much power in it. It doesn't necessarily have to be oppressive. It can be liberating. It can be healing. It can be empowering, especially when it's being used by people who have been historically oppressed" ("Mapping VOICES" 2020). By taking into consideration Lucero's argument, this workshop will work in a hands-on experience with archival material and public data to create maps that challenge traces, discourses and counter-cultural research. Taking into consideration projects such as Borderlands Archives Cartography and Form Agent / Separado, this workshop will go over the creative process of activism projects through the use of mapping technology. Participants will work with archival material and public data, will gain ethical and critical skills to the incorporation of humanities studies with digital companion, as well as collaborative and interdisciplinary approaches to create activism mapping resources. This workshop is presented by Sylvia Fernandez and Maira Alvarez, founders of the Borderlands Archives Cartography project.

REGISTER AT [GO.IU.EDU/ACTMAP](https://go.iu.edu/actmap)



PRESENTED BY THE INSTITUTE FOR DIGITAL
ARTS & HUMANITIES



ALTERNATIVE CARTOGRAPHIES //
DISMANTLING BORDERS' TOXIC DISCOURSES
AND COLONIAL CULTURAL RECORDS

NOV 13 / 12 PM / WELLS E159

While cartography is a colonialist product, when represented individuals or communities often and recreate these tools they serve to contest a colonialist cultural record. With respect to U.S. Mexico borderlands, these discourses have continuously altered its history, social dynamics, culture, local and transnational relationships. This presentation brings to the forefront initiatives that create alternative cartographies that challenge colonialist discourses such as Borderlands Archives Cartography (BAC), a transborderlands project dedicated to locate, map and facilitate access to transborderlands and near-borderlands. U.S. Mexico borderlands newspapers and Form Agent / Separado, a multidisciplinary project that intervenes in the United States' immigration debate with data narratives illuminating the effects of the government's policy of separating families and the infrastructure sustaining immigration enforcement. These initiatives use GIS tools to interpret data and archival material in new ways, enabling us to see patterns otherwise invisible in static maps, BAC and Form Agent digital maps and visualizations pose new questions, contest established narratives, create alternative forms of mapping, and activate a knowledge production shaped from the ground up. With this in mind, these alternative cartographies function as a historical and cultural record of the present and become resources to resist oppression in the future.

REGISTER AT [GO.IU.EDU/GISKEY](https://go.iu.edu/giskey)



FRI NOV 15 / 9:30 AM / WELLS E159



PRESENTED BY KATHLEEN FITZPATRICK
DIRECTOR OF DIGITAL HUMANITIES AND PROFESSOR
OF ENGLISH, MICHIGAN STATE UNIVERSITY

Working in public, and with the public, can enable scholars to build vital, sustainable research communities, both within their fields, with other scholars in different fields, and with folks off-campus who care about the kinds of work that we do. By finding ways to connect with a broad range of publics, in a range of different registers, and in ways that allow for meaningful response, we can create the possibilities for far more substantial public participation in and engagement with the humanities, and with the academy more broadly. This workshop will focus on ways of envisioning the publics with whom we work and the questions that public engagement surfaces.

REGISTER AT [TINY.CC/GENEROUSTHINKING](https://tiny.cc/generousthinking)



SPONSORED BY THE COLLEGE ARTS & HUMANITIES
INSTITUTE AND HOSTED BY THE INSTITUTE FOR
DIGITAL ARTS & HUMANITIES

WORKING IN PUBLIC

A WORKSHOP ON GENEROUS THINKING

MAPPING THE ARTS & HUMANITIES, CONTINUED

NOVEMBER 13-14, 2019

MAIRA ALVAREZ & SYLVIA FERNANDEZ,
FOUNDERS OF THE BORDERLANDS ARCHIVES
CARTOGRAPHY PROJECT

- Alternative Cartographies (GIS Day Keynote)
- Approaches to Public Data & Archives

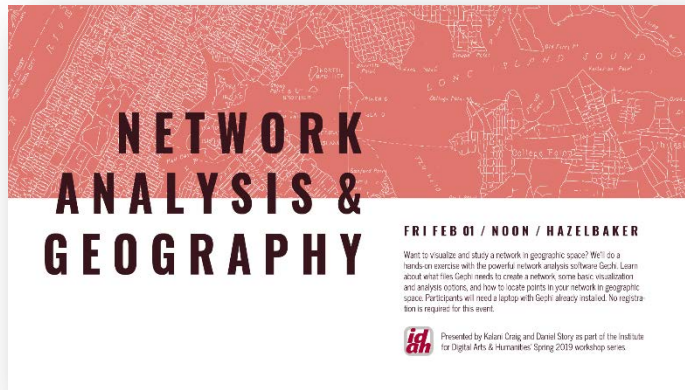
NOVEMBER 15, 2019

**KATHLEEN FITZPATRICK, DIRECTOR OF DIGITAL
HUMANITIES AT MSU**

**Co-sponsored with the College Arts & Humanities
Institute**

SPRING 2019 WORKSHOPS


NETWORK ANALYSIS SERIES JAN 25 & FEB 1, 2019

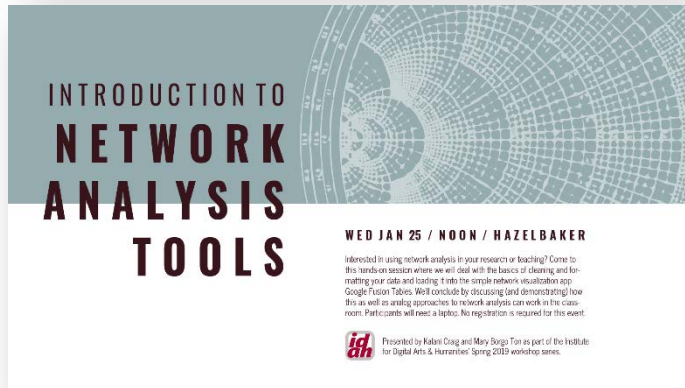


NETWORK ANALYSIS & GEOGRAPHY

FRI FEB 01 / NOON / HAZELBAKER

Want to visualize and study a network in geographic space? We'll do a hands-on exercise with the powerful network analysis software Gephi. Learn about what the Gephi needs to create a network, some basic visualization and analysis options, and how to locate points in your network in geographic space. Participants will need a laptop with Gephi already installed. No registration is required for this event.


 Presented by Kaitlin Craig and Daniel Story as part of the Institute for Digital Arts & Humanities' Spring 2019 workshop series.



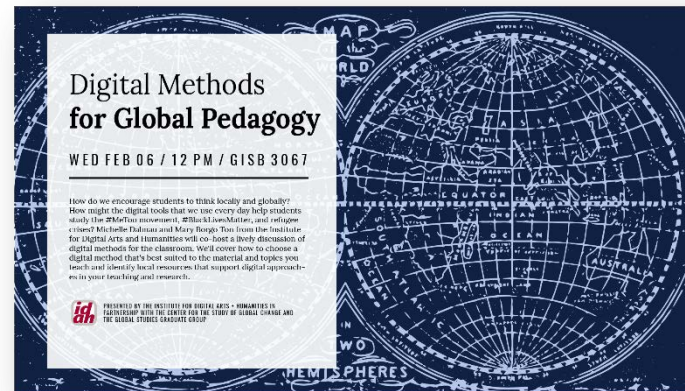
INTRODUCTION TO NETWORK ANALYSIS TOOLS

WED JAN 25 / NOON / HAZELBAKER

Interested in using network analysis in your research or teaching? Come to this hands-on session where we will deal with the basics of cleaning and formatting your data and loading it into the simple network visualization app Google Fusion Tables. We'll conclude by discussing and demonstrating how this as well as analog approaches to network analysis can work in the classroom. Participants will need a laptop. No registration is required for this event.

 Presented by Kaitlin Craig and Mary Bergeon as part of the Institute for Digital Arts & Humanities' Spring 2019 workshop series.


GLOBAL PEDAGOGY FEB 6, 2019



Digital Methods for Global Pedagogy

WED FEB 06 / 12 PM / GISB 3067

How do we encourage students to think locally and globally? How might the digital tools that we use every day help students study the #MeToo movement, #BlackLivesMatter, and refugee crises? Michelle Folin and Mary Bergeon from the Institute for Digital Arts and Humanities will co-host a lively discussion of digital methods for the classroom. We'll cover how to choose a digital method that's best suited to the material and topics you teach and identify local resources that support digital approaches in your teaching and research.

 PRESENTED BY THE INSTITUTE FOR DIGITAL ARTS & HUMANITIES IN PARTNERSHIP WITH THE CENTER FOR THE STUDY OF GLOBAL CHANGE AND THE GLOBAL STUDIES GRADUATE GROUP

COLLECTIONS AS DATA APR 19, 2019



COLLECTIONS AS DATA // TEXT ANALYSIS WITH VOYANT

FRI APR 19 / 11.00AM / WELLS W138

The Indiana University Libraries has a gold mine of digital collections that can be used for computational analysis. This workshop is focused on using all you learn on library collections. You will learn how to prepare those texts for analysis with a focus on remote analysis using Voyant. No prior experience is required. Presented by Michelle Folin and Dana Drake as part of the Collections as Data workshop series.

REGISTER AT [TINY.CC/VOYANT](http://tiny.cc/voyant)

COMMUNITY ENGAGEMENT FEB 13, 2019



LOOKING UNDER THE HOOD OF COMMUNITY ENGAGEMENT

TUE FEB 13 / WELLS E174 / 1.00 PM
DR. REBECCA WINGO, DIRECTOR OF PUBLIC HISTORY (UNIVERSITY OF CINCINNATI)

This workshop extends Dr. Wingo's talk on "A Tale of Two Projects" and explores the different communities these projects form: classroom, campus, and community. All of these were necessary for a successful project. We'll use an ongoing CIBES community engagement project in Southern Indiana in which to root some of the ethical considerations for digital community engagement. We'll also workshop a list of best practices for community engagement as we consider what "digital" changes about that type of engagement.

REGISTER AT [TINY.CC/PUBLICHISTORY](http://tiny.cc/publichistory)

 SPONSORED BY THE ARTS & SCIENCES UNDERGRADUATE RESEARCH EXPERIENCE (AURE), THE LIBRARY OF MUSEUMS AND HERITAGE (LMH), THE UNIVERSITY OF CINCINNATI (UO), AND THE RESEARCH AND INNOVATION (RI) DIVISION OF THE UNIVERSITY OF CINCINNATI




A TALE OF TWO PROJECTS: Successes and Failures in Community Engagement

A TALE OF TWO PROJECTS: Successes and Failures in Community Engagement

TUE FEB 13 / HAZELBAKER (WELLS E159) / 10 AM
DR. REBECCA WINGO, DIRECTOR OF PUBLIC HISTORY (UNIVERSITY OF CINCINNATI)

Community engagement in the digital realm is always a careful balance between giving community members control of their own history and bringing academic expertise into the community. That balance isn't always the same from project to project. Dr. Wingo will draw on her experiences with two similar projects that had very different outcomes: an ongoing community-led project to build the history of Roselle with the African American community in St. Paul, Minnesota, and a community history project with the Cherokee in Minnesota that has so far failed to get off the ground. She'll share with the audience through best practices for thoughtful, considerate digital community engagement that ac knowledge and privilege local community goals.

 SPONSORED BY THE ARTS & SCIENCES UNDERGRADUATE RESEARCH EXPERIENCE (AURE), THE LIBRARY OF MUSEUMS AND HERITAGE (LMH), THE UNIVERSITY OF CINCINNATI (UO), AND THE RESEARCH AND INNOVATION (RI) DIVISION OF THE UNIVERSITY OF CINCINNATI

FALL 2019 WORKSHOPS

WHY USE DIGITAL METHODS IN ARTS + HUMANITIES RESEARCH?

FRI SEP 06 / 12 PM / WELLS E159

Digital image manipulation, social network analysis and data mining can change our perceptions of the world around us, but they also require careful, critical use. This presentation will take arts & humanities practitioners through mapping, data mining, network analysis, data visualization, 3D rendering, computationally aided vision and other digital methods in a variety of disciplines and tackle some of the critical issues for digital arts & humanities practitioners. We'll also provide a clear list of 10 resources that can support these efforts. Finally, we'll engage in a practical white-board-based activity that doesn't require digital tools to demonstrate how analog methods can enhance understanding of some of these digital-methods applications in a variety of environments (including the classroom).

REGISTER ONLINE AT tiny.cc/DHResearch



PRESENTED BY THE INSTITUTE FOR
DIGITAL ARTS & HUMANITIES

FRI SEP 27 / 12 PM / WELLS E159

While we often think about the end form—website, digital journal, online resource—when we talk about digital scholarly communications, the work of digital arts and humanities publishing starts at the very beginning of a project. We will walk participants through what digital publications are (moving behind articles and monographs to peer-reviewed datasets and visualizations), how to present these in peer-review and promotion settings, and how to craft a project that takes these publication types and needs into account during the early, mid, and late-research stages. From practical data-management and storage concerns to the more intellectually challenging questions of how to frame the disciplinary outcomes of digital projects to our readers and peers, we will send participants home with a project plan and a set of campus resources to support that plan.

REGISTER ONLINE AT tiny.cc/DHCommunicate



PRESENTED BY THE INSTITUTE FOR
DIGITAL ARTS & HUMANITIES

SCHOLARLY COMMUNICATIONS IN DIGITAL ARTS + HUMANITIES

FRI SEP 13 / 12 PM / WELLS W138

We're all buried in the digital world when we work on our own arts & humanities projects—whether it's reading the digital copy of an article, snapping smartphone photos of related work, or collaborating with editors over email. When these digital environments are harnessed thoughtfully and critically, we can use digital methods to showcase the research and creative work we do every day in our classrooms. This workshop will explore classroom-based digital activities that provide students with hands-on experience using mapping, data mining, network analysis, data visualization, and 3D rendering to support arts & humanities questions. We'll also engage participants in several white-board and sticky-note versions of these activities that use analog methods to enhance understanding of the digital world in which our students move.

REGISTER ONLINE AT tiny.cc/DHClassrooms



PRESENTED BY THE INSTITUTE FOR
DIGITAL ARTS & HUMANITIES

WHY USE DIGITAL METHODS IN ARTS + HUMANITIES CLASSROOMS?

DATA FOR DIGITAL ARTS + HUMANITIES RESEARCH

FRI SEP 20 / 12 PM / WELLS E159

Digital methods such as mapping, data visualization and network analysis offer opportunities to interrogate, explore, and answer research questions. What underlies each of these digital methods are data and the processes required to translate arts and humanities evidence into manipulable data structures. In this workshop, we will explore the concept of "collections as data" and the implications of data normalization to facilitate computational based research or creative outputs. We will discuss the types of decisions you'll encounter when representing your humanities evidence in a digital environment and best practices for structuring your research data for use in a number of digital tools.

REGISTER ONLINE AT tiny.cc/DHData



PRESENTED BY THE INSTITUTE FOR
DIGITAL ARTS & HUMANITIES

DIGITAL A&H MINOR AND CERTIFICATE

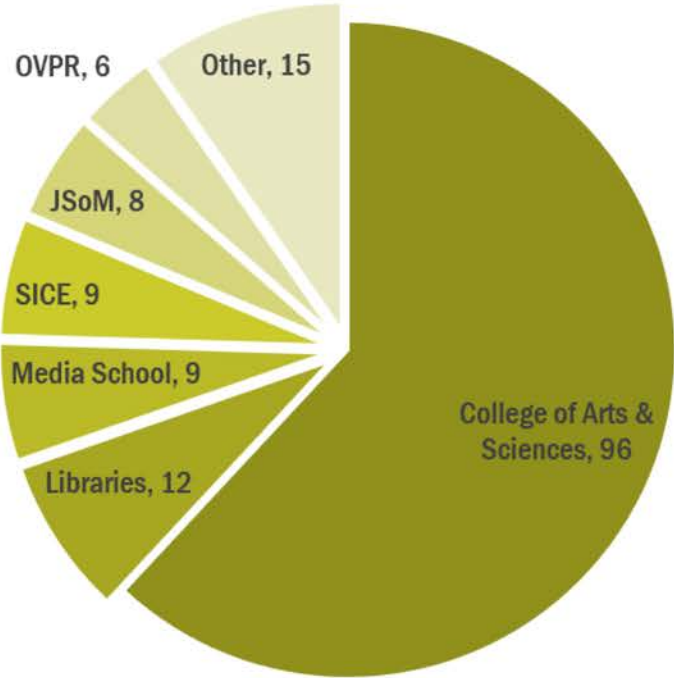
CURRICULUM BUILDING

- 7 orientation visits (Art History, Fine Art, French & Italian, Spanish & Portuguese, English, History, Graduate Mentoring Center)
- Plans to expand orientation efforts in 2020

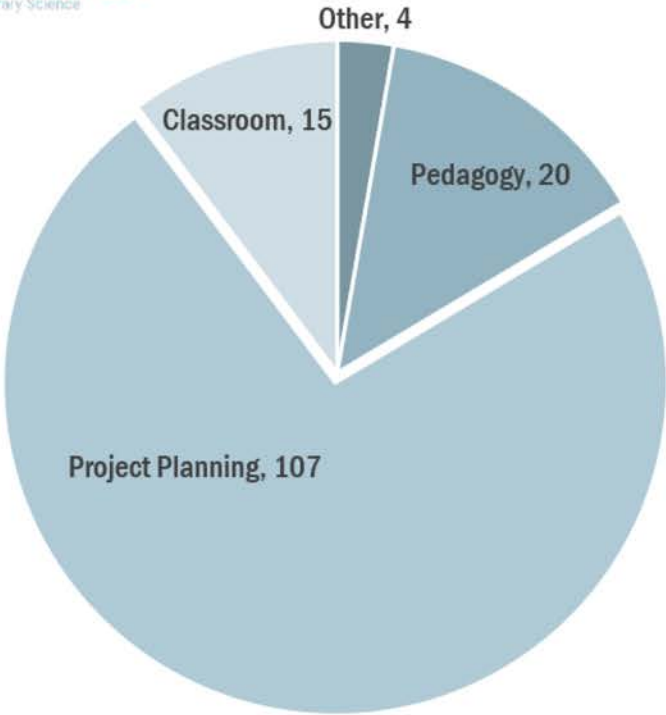
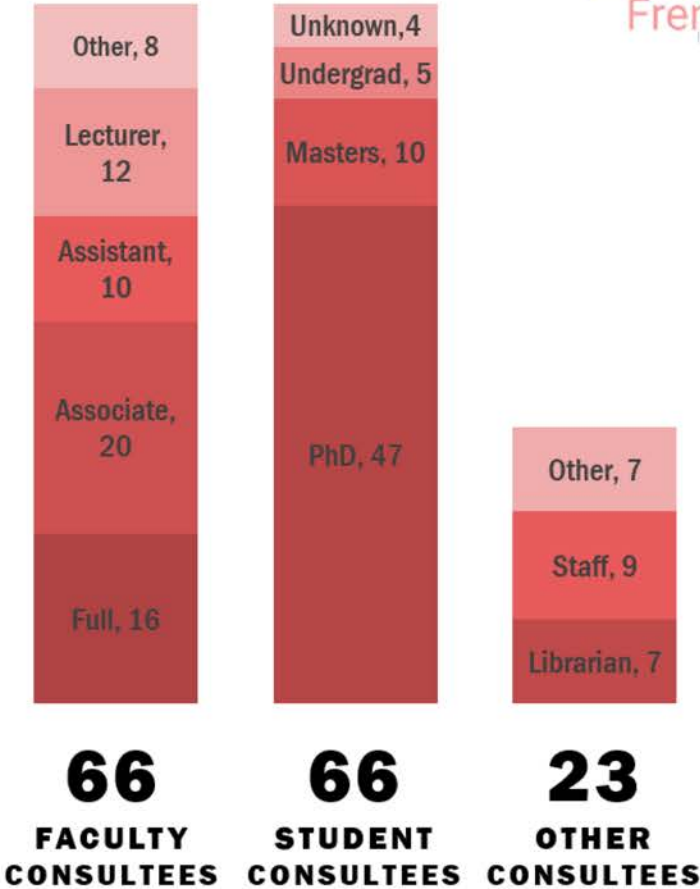
CREDENTIALING

- Awarded 1 minor and 1 certificate
- 5 new students have declared their intent to enroll in a certificate or minor
- 4 certificates in progress
- 4 minors in progress

CONSULTATIONS

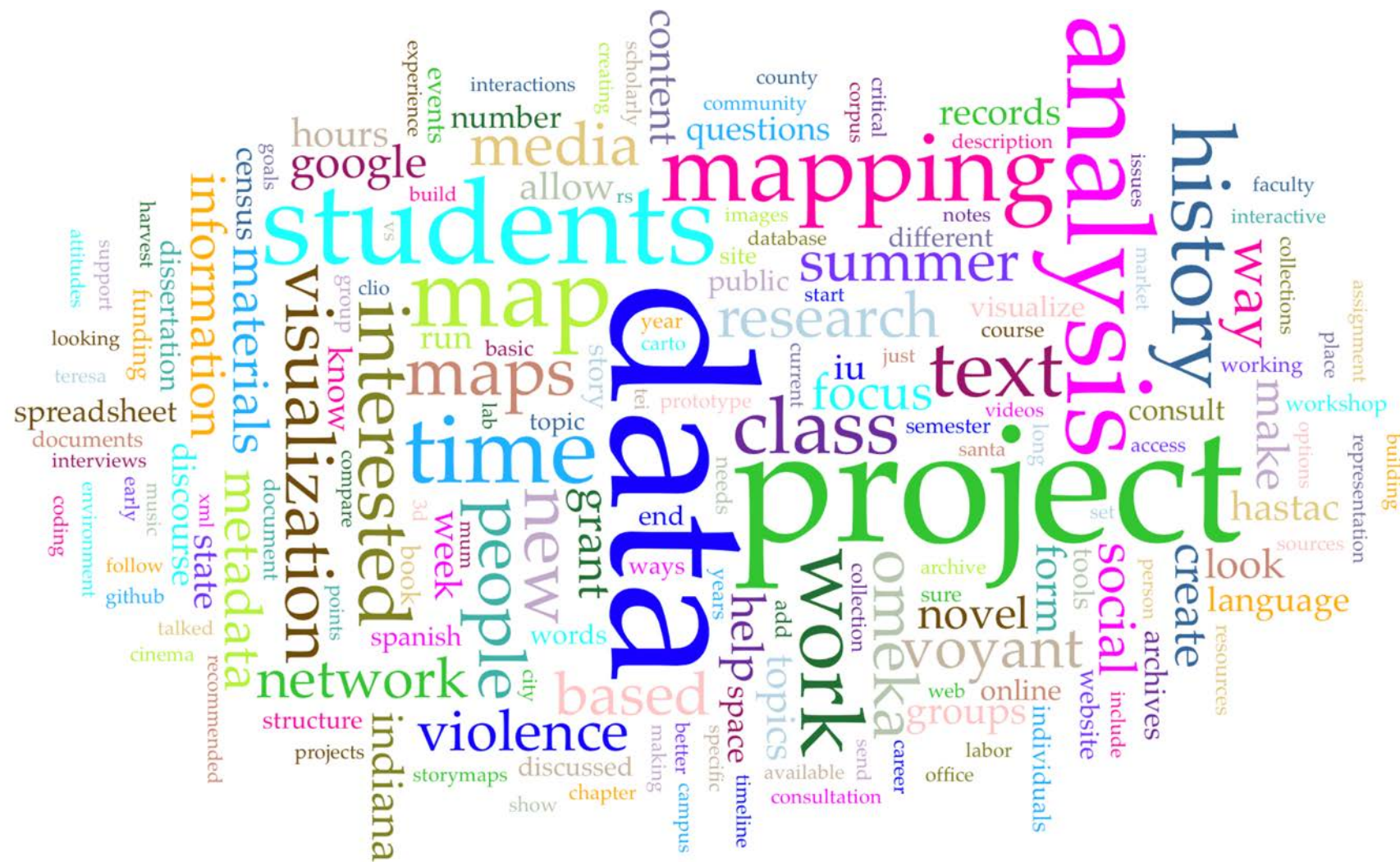


CONSULTEES BY SCHOOL

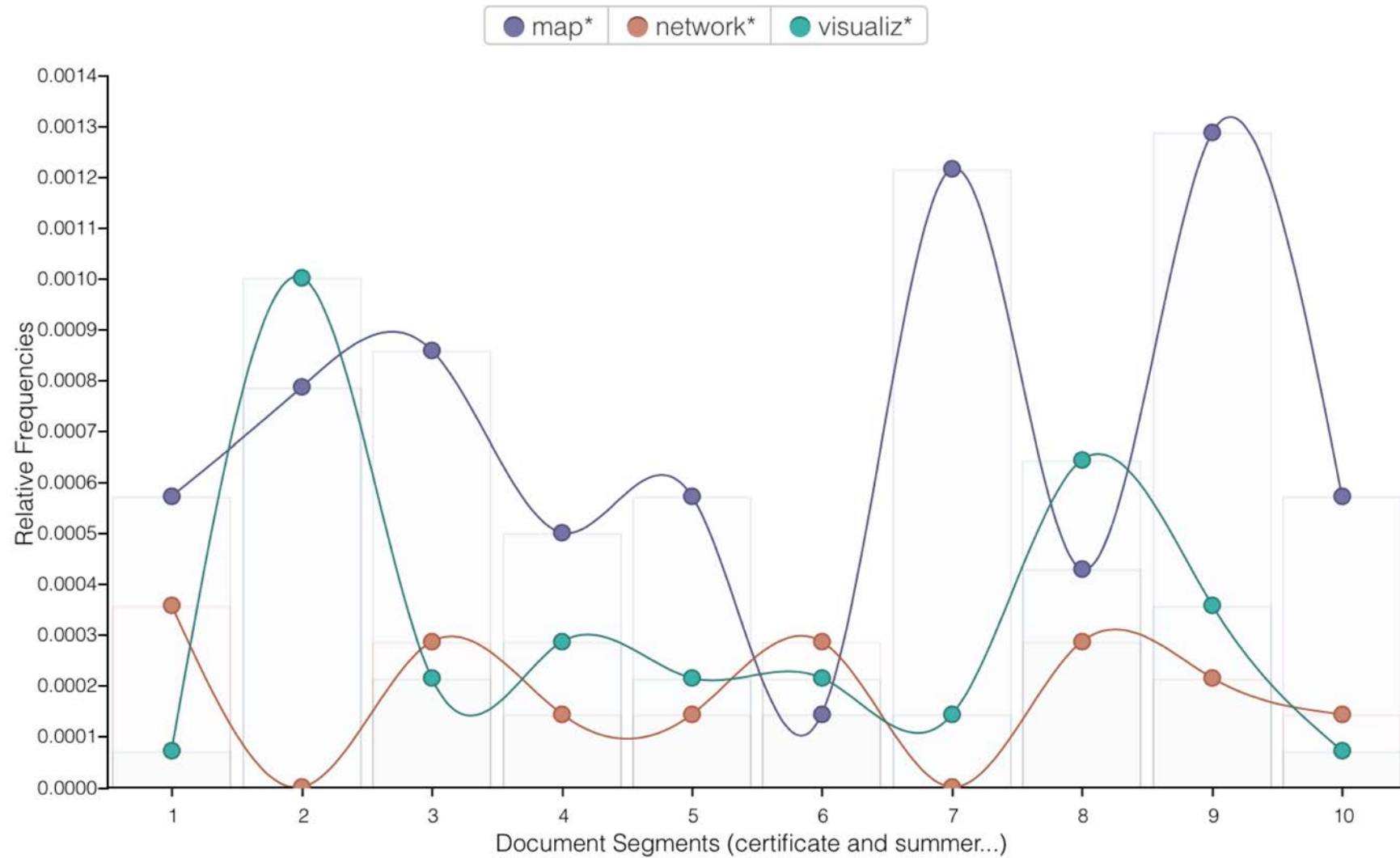


CONSULTATION TYPE

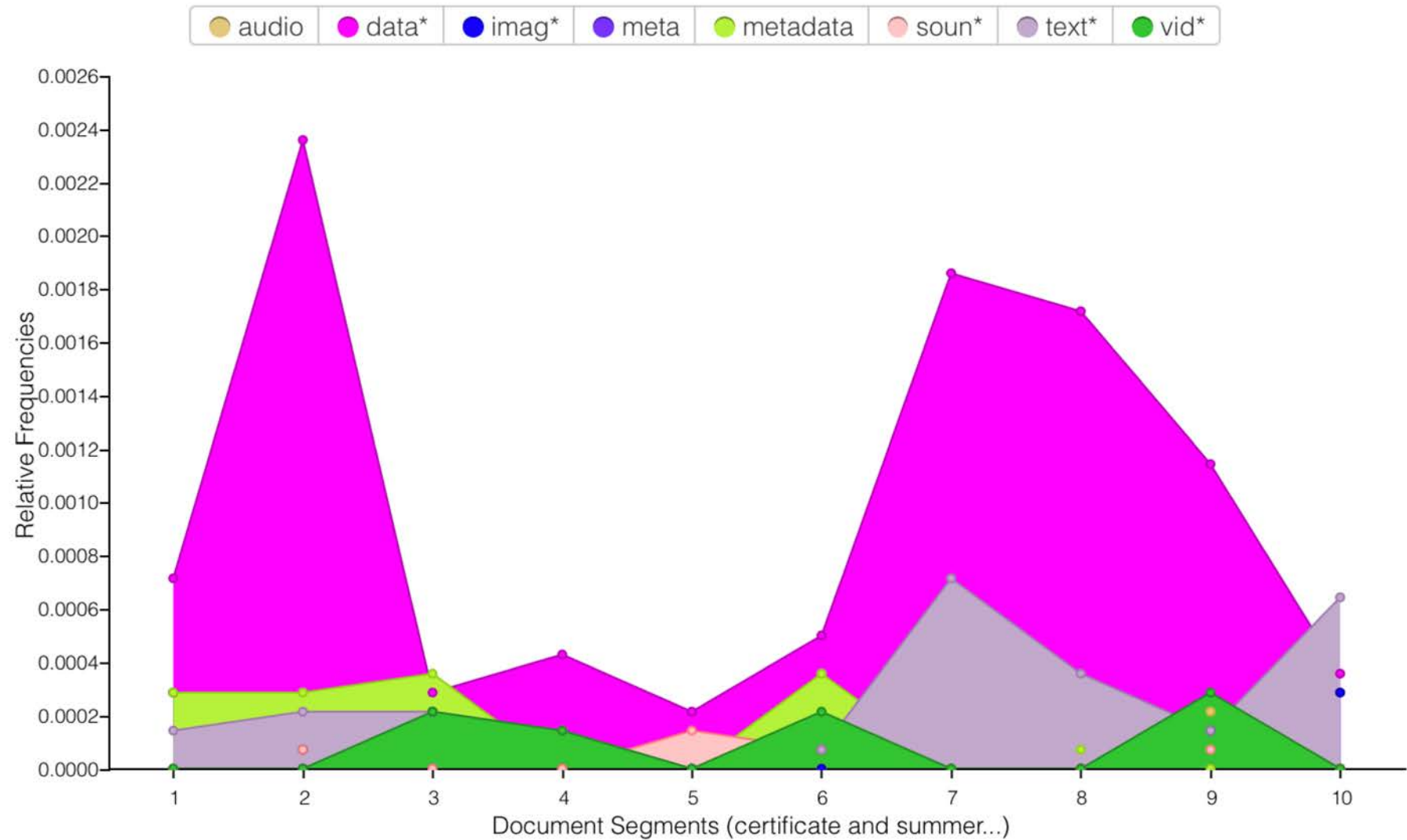
CONSULTATIONS

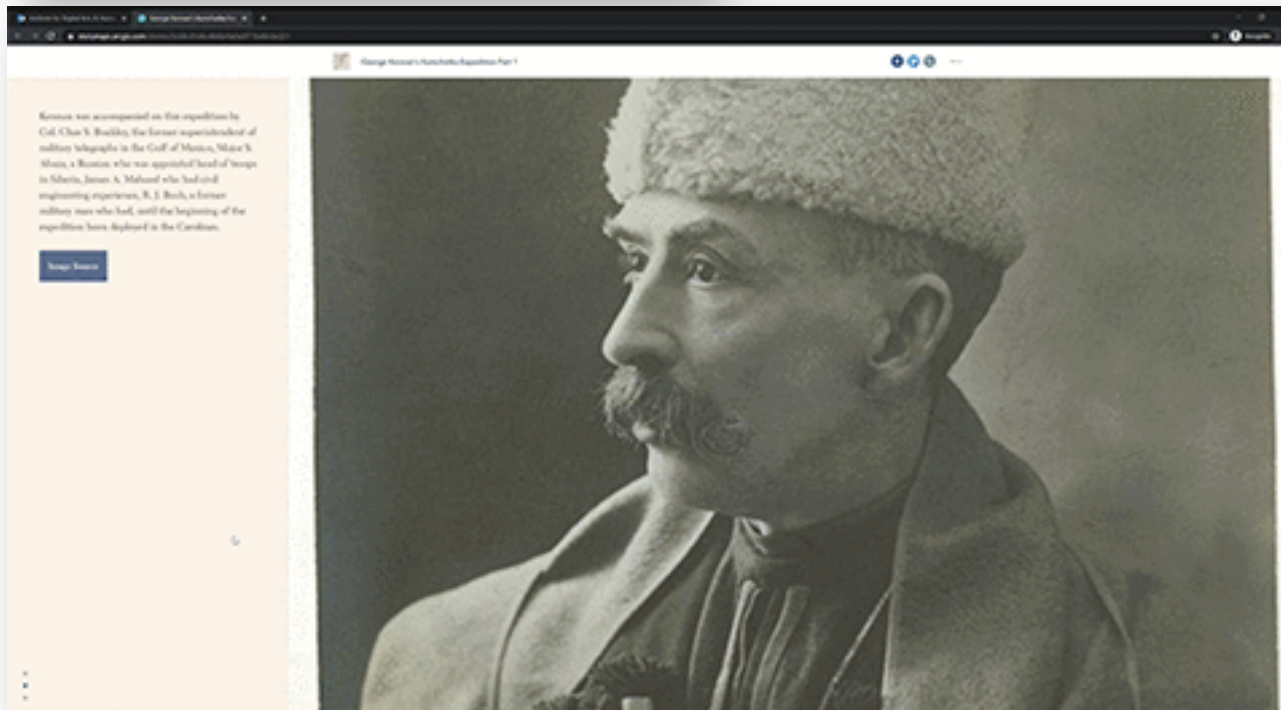


CONSULTATIONS



CONSULTATIONS





PEDAGOGY CONSULTS & CLASS VISITS

- 15 classroom visits in 2019
- 20 pedagogy planning consults in 2019
- At capacity for classroom interventions in 2020 (can only support three semester-long digital projects)
- Working with mapping, board games, critical editions, photo essays
- Ongoing projects, including research* with:
 - Sean McKinnon & Steven Alcorn *
 - Mary Bowden
 - Colin Elliot *
 - Ke-Chin Hsia
 - Tatiana Saburova
 - Eric Sandweiss
 - History Harvest (Kalani Craig) *



NATIONAL REACH

- Visit and consultation with St. Louis University's Center for Digital Humanities
- Net.Create workshop at University of California Santa Cruz
- Invitations to speak in Delaware, at Baylor University, and at Illinois State University (scheduled for 2020)
- Job placements at UC Santa Cruz (Daniel Story), Dartmouth (Allie Martin), University of Idaho (Olivia Wikle), UIUC (Mary Borgo Ton)
- Twitter mentions with Yale and MIT!



Tweet



Kristen N. O'Connor
@kno_way

Do you know of any groups involved with digital heritage and/or humanities in the US?

They could be affiliated with a university, private companies, specific research projects, etc.

(i.e. [@IDAH_IU](#), [@YaleDHLab](#), [@DigitalHumMIT](#), [@archimedigital](#))

Please share! Thank you!



GRANTS

Received -
External

In Progress

Pending/Rejected

Received -
Internal

\$286,436

- ***Peripheral Manuscripts: Digitizing Medieval Manuscripts in the Midwest.*** Digitizing Hidden Special Collections and Archives (CLIR/Mellon). Michelle Dalmau with Elizabeth Hebbard (IU), Sarah Noonan (St. Mary's College) and Ian Cornelius (Loyola)

\$299,661

- **Net.Create** (NSF/EAGER) Kalani Craig, Joshua Danish, Cindy Hmelo-Silver. Funded through July 2020

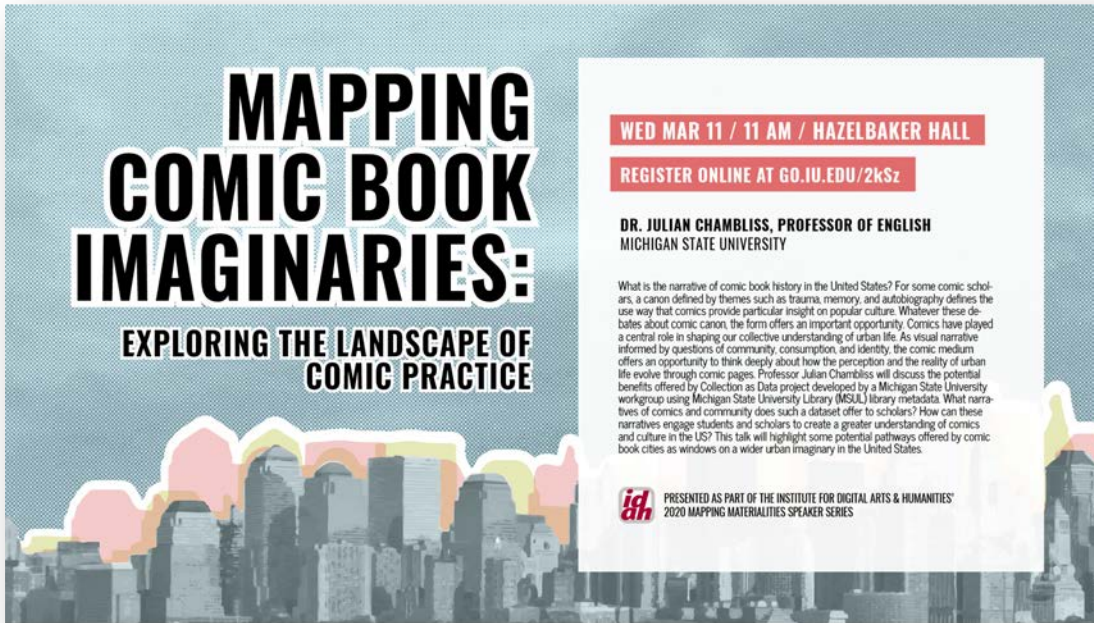
\$519,913

- **HathiTrust Research Center Postdoctoral Fellowship in Data Curation for African American and African Studies** (CLIR) John Walsh & Michelle Dalmau
- **Net.Create** (NEH) Kalani Craig & Ann McCranie (IU Network Institute)

\$139,552

- Patricia Amaral, "The company words keep" New Frontiers in Creativity and Scholarship
- John Walsh, "The Swinburne Project" New Frontiers in the Arts and Humanities
- Hai Hu, "Research on Translationese" Remin University-IU Seed Funding

SPRING 2020 SNEAK PEEK




MAPPING COMIC BOOK IMAGINARIES:

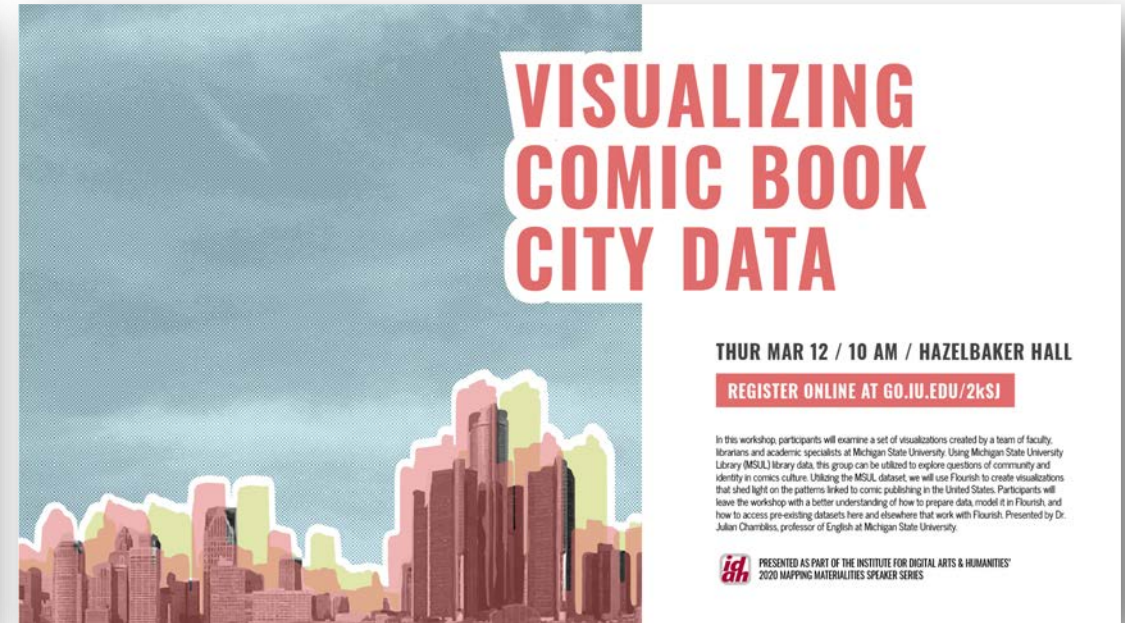
EXPLORING THE LANDSCAPE OF COMIC PRACTICE

WED MAR 11 / 11 AM / HAZELBAKER HALL
REGISTER ONLINE AT [GO.IU.EDU/2kSz](https://go.iu.edu/2kSz)

DR. JULIAN CHAMBLISS, PROFESSOR OF ENGLISH
MICHIGAN STATE UNIVERSITY

What is the narrative of comic book history in the United States? For some comic scholars, a canon defined by themes such as trauma, memory, and autobiography defines the use way that comics provide particular insight on popular culture. Whatever these debates about comic canon, the form offers an important opportunity. Comics have played a central role in shaping our collective understanding of urban life. As visual narrative informed by questions of community, consumption, and identity, the comic medium offers an opportunity to think deeply about how the perception and the reality of urban life evolve through comic pages. Professor Julian Chambliss will discuss the potential benefits offered by Collection as Data project developed by a Michigan State University workgroup using Michigan State University Library (MSUL) library metadata. What narratives of comics and community does such a dataset offer to scholars? How can these narratives engage students and scholars to create a greater understanding of comics and culture in the US? This talk will highlight some potential pathways offered by comic book cities as windows on a wider urban imaginary in the United States.


 PRESENTED AS PART OF THE INSTITUTE FOR DIGITAL ARTS & HUMANITIES'
2020 MAPPING MATERIALITIES SPEAKER SERIES



VISUALIZING COMIC BOOK CITY DATA

THUR MAR 12 / 10 AM / HAZELBAKER HALL
REGISTER ONLINE AT [GO.IU.EDU/2kSJ](https://go.iu.edu/2kSJ)

In this workshop, participants will examine a set of visualizations created by a team of faculty, librarians and academic specialists at Michigan State University. Using Michigan State University Library (MSUL) library data, this group can be utilized to explore questions of community and identity in comics culture. Utilizing the MSUL dataset, we will use Flourish to create visualizations that shed light on the patterns linked to comic publishing in the United States. Participants will leave the workshop with a better understanding of how to prepare data, model it in Flourish, and how to access pre-existing datasets here and elsewhere that work with Flourish. Presented by Dr. Julian Chambliss, professor of English at Michigan State University.

 PRESENTED AS PART OF THE INSTITUTE FOR DIGITAL ARTS & HUMANITIES'
2020 MAPPING MATERIALITIES SPEAKER SERIES

DR. JULIAN CHAMBLISS
MARCH 11-12, 2020

CHART KEY

- Program strength (out of 3)
- Developed, complete, persistent
- ▨ Developing, partial, occasional
- Not a current activity priority

1

MISSION

How does this activity support IDAH's core pillars?

SUSTAIN. PIPELINE COMMUNITY CURRIC.

2

WELCOMING

Who does this activity involve, and how involved are they?

NOVICE INTER. ADVANCED AUDIENCE CONNECT PARTNER CONNECT

3

ENGAGING

How does this activity involve its participants?

INTRODUCE CONNECT ENCOURAGE EXECUTION FUNDING DEV EXPAND NETWORK

4

LEARNING

What practical skills will participants take away from this activity?

TECH SKILLS WORKFLOW DEV BEST PRACTICES PROJECT MGMT NEW IDEAS

OUTREACH



COLLABORATION



CURRICULUM



PUBLISHING

