ach The Association for Computers and the Humanities

ACH 2024 Conference

November 2024 | Virtual Conference

Conference Agenda

Overview and details of the sessions of this conference. Please select a date or location to show only sessions at that day or location. Please select a single session for detailed view (with abstracts and downloads if available).

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Session Overview

Date: Wednesday, 06/Nov/2024

9:00am-10:15am CT / 10:00am-11:15am ET

#1A: Engaging Communities Through Digital Humanities (Lightning Talks)

Session Chair: **Erica O'Neil**
Session Chair: **Kristen Mapes**

The Art of Social Engagement

Elissa Auerbach
Georgia College & State University, United States of America

Faculty at Georgia College & State University, the state's designated public liberal arts institution, are coming together across college and disciplinary boundaries to produce what may be an unprecedented digital exhibit of artwork on themes of social justice from our permanent collections. Entitled Art of Social Engagement, this exhbit organizes a gallery of more than 100 original prints, photographs, ceramic objects, and paintings by major artists and international collaboratives into eight themes of social justice with special content created by faculty and students that examines the work from multidisciplinary perspectives to showcase our liberal arts mission and the university's digital humanities initiative. The exhibition website, created in Omeka, features contributions in essays, videos, podcasts, data visualizations, and geospatial maps. This talk introduces the exhibit and its unique concept as a model for a project that can be adopted and adapted at other institutions.

Cultural Appropriation in AI-Generated Art

Shuang Xiao
Tsinghua University, China, People's Republic of

This paper delves into the complexities and challenges of cultural and linguistic appropriation within Anglophone AI culture, particularly through the lens of image generation technologies. Building on the work of scholars like Safiyah Noble, Timnet Gebru, Emily Bender, and Joy Buolamwini, who have highlighted algorithmic injustices such as racism, misogyny, and bias in large language models, this study focuses on the misinterpretation and misuse of non-Anglophone cultures, using Chinese calligraphy as a case study.

In Chinese art, calligraphy and painting are deeply interconnected, with calligraphic aesthetics emphasizing elements like "spirit resonance" (气韵) and "use of space" (留白). These critical aspects are often neglected by AI models that rely on edge detection and feature extraction, leading to a significant loss of artistic essence and cultural meaning. The technical challenges of processing text in images, which include dealing with stylized fonts and artistic variations, further complicate the accurate representation of such texts. Consequently, models like Transformers tend to generate text as mere shapes, stripping away the underlying meaning.

A practical example of this issue is observed with the DALL·E plugin in ChatGPT, where symbols generated to represent Chinese characters were neither legible nor understandable. Such inaccuracies, if unchecked, can propagate through social and professional contexts, causing significant cultural misunderstandings and potential harm. Similar issues are noted with Japanese and Korean texts, while Western languages such as English/French/Spanish/Italian are generally represented with fewer errors.

The paper underscores the importance of incorporating diverse cultural perspectives in the training of large AI models. It calls for modifications in attention mechanisms, rigorous output reviews, and the involvement of humanists from various cultural backgrounds to ensure high-quality and culturally sensitive training data. Addressing these issues is crucial for preventing the ongoing harm to cultural preservation and ensuring respectful and accurate representation in AI-generated content.

Migrants and the State: Machine Learning and Digital Access to Government Migration Records

Richard Bryan Zehngut-Willits, Ellen Noonan, Sibyle Fischer
New York University, United States of America

This paper focuses on the interdisciplinary digital history project, “Migrants and the State” (M/S) which is currently in the prototype stage with funding from a NEH Digital Humanities Advancement Grant. M/S harnesses the power of machine learning large image models (LIM) and large language models (LLM) to build a scalable collection of government immigration documents known as A-Files. This paper seeks to introduce the project to the ACH community by providing a brief overview of the technical and intellectual aspects of the machine learning techniques, cataloging structure, and public facing components. We hope to engage the audience regarding the project’s scope, methodology, and progress while probing logistical obstacles and ethical concerns.

A-files contain a wide variety of documents—often transnational and multilingual in scope. Each file serves as a portfolio generated by the state for migrants who enter the U.S. and encounter immigration agencies. They are specific to mmigrant, while reflecting mechanisms of state power international migration bureaucracies. These documents provide insights into individual and community migrant stories, the administrative state, the U.S. and international migration bureaucracies, immigration policy, and global mechanisms of surveillance and control. They offer exceptional potential for humanities research and community history projects.

There are over ninety million A-Files held by the U.S. immigration bureaucracy. Every five years, the United States Citizenship and Immigration Service deposits hundreds of thousands of A-files that enter the public domain with National Archive and Record Administration (NARA). Minimal catalog information renders the contents of A-files opaque, and only a tiny fraction of them have been digitized and made available publicly through NARA’s website. Obtaining individual digitized A-files is possible, but only through cumbersome and costly individual requests. M/S aims to make A-Files available to researchers and community stakeholders so they can gain power over the rich information these records contain.

Teaching Digital Communication in a Super Maximum Security Prison

Maxwell Schnurer
Cal Poly Humboldt, United States of America

Cal Poly Humboldt has launched a four-year BA in Communication at the highest security yard in Pelican Bay State Prison in rural northern California. The program includes a junior-level Digital Communication course as part of the curriculum. What are the complications and opportunities facilitating a Digital Humanities/Digital Communication course at a prison with severe limitations on student digital access and research/expression opportunities? How do digital communication tools, methods and practices potentially amplify incarcerated student voices and weave abolitionist threads?

This is a facilitated roundtable discussion that will pose several questions and talk honestly about the experience of working in Pelican Bay State Prison with digital resources. The purpose is to learn and share insights about best practices and strategies to support student engagement and learning.

Building Community and a Sustainable Connection Between the Digital Humanities Initiative and the Department of English and Comparative Literature at San Diego State University

Joey King
San Diego State University, United States of America

This paper documents an ongoing project by a graduate student, with support and guidance from faculty, which aims to bolster the role of Digital Humanities within the Department of English and Comparative Literature at San Diego State University. This project was conceived when said graduate student participated in a seminar introducing them to Digital Humanities, while also serving as a writing tutor in the English department's long-established Writing Center. The project has reimagined and expanded the role of the MA Writing Tutor, to also serve as a hub for departmental resources, writing and digital scholarship tutoring. With more faculty teaching DH-related content and courses, but without a specific point of contact for Digital Humanities in the English department, MA Fellows in the former Writing Center, rebranded as The Center For Digital Scholarship, now support the development of a conversation across the department and the sharing of resources. Revamping the Writing Tutor into a 21st Century Digital Scholarship Fellowship now offers graduate students experience tutoring while also learning through service about writing in the digital age and about digital writing. This fellowship is designed to become a desired research position and academic work-experience opportunity for English MA students at SDSU. Fellows are appointed for a year-long term during which they carry out the pre-established primary objectives, ultimately integrating the position within the department, serving as a bridge between the various initiatives in the department and also beyond it, with a particular focus in using Digital Humanities to bring people together.

Working with undergraduates to identifying social hierarchies in Medieval London

John McEwan
University of Kansas

Cities are entities made of people and of buildings. Those buildings leave traces in the ground that archaeologists can uncover, but the networks of people are less tangible, and thus difficult to recover from historical sources. Nonetheless, to understand how a medieval city functioned, we need to understand both its built environment and its social networks. The aim of this new project is to engage undergraduate students in digital humanities research and medieval history by involving them in the construction of a linked open data project for Medieval London. The project, which was piloted in the spring semester of 2024 with a team of four undergraduate students, aims to reconstruct social networks among the people who lived in the immediate vicinity of London's Saint Bartholomew's Hospital in the later middle ages. The core of the project involves extracting data from property records and then joining it with information from other sources, including tax records, judicial materials, civic administrative records, and sigillographic sources. Methodologically, the project builds on the data modeling and information system design work of John Bradley (King's College -- 2005, 2013, 2014) and the more recent pedagogical innovations of Maryanne Kowaleski (Fordham University -- https://medievallondoners.ace.fordham.edu/). Prospographical research provides undergraduate students with exceptional opportunities to learn digital skills, as it involves them in the active construction of research datasets. However, coordinating multiple inexperienced researchers in prosopographical research is challenging, in large measure because of the problem of nominal record linkage. In this presentation, the project's distinctive approach to nominal record linkage, through controlled and scaffolded data entry, will be presented and evaluated. Undergraduate students can make a meaningful contribution to linked data project that explore medieval social networks.

Bradley, John. 2014. "Silk Purses and Sow's Ears: Can Structured Data Deal with Historical Sources?" Journal of Humanities & Arts Computing

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No Tech For Apartheid Memory

Zelda Montes
No Tech For Apartheid, CUNY Graduate Center

The Big Tech industry finds itself incompatible with public interest and is deeply entrenched in reinforcing oppressive structures. As workers, it is our collective responsibility to ensure our labor respects human life over profit at all times. In the face of heavy repression, we must continue to engage in labor organizing for the sake of transforming technology into a benefit to our society. Building digital memory archives can serve as an act of labor resistance to oppose mainstream capitalist articulations of tech's history in grappling with the violent reality of our work.

The 2023 - 2024 Google NYC Digital Memory Archive (notechforapartheidmemory.com), is a project centering the worker narrative in tech labor struggles in the wake of the ongoing genocide of the Palestinian people, rooted in my personal experiences as an organizer with No Tech For Apartheid while working as a Software Engineer at Google. This project draws inspiration from the labor-focused digital memory project Memory Work Los Angeles, and many digital counter-archives such as Moleculas Malucas, the Nakba Archive, and the Cyberfeminism Index. In presenting the project, I hope to reflect on the following questions: How have Google workers engaged in labor organizing through No Tech For Apartheid (NOTA) in 2024? How can we archive, build upon, and share our learnings using technology to engage in labor organizing within the wider tech industry through memory counter-archives? How does collective worker action introduce new liberatory potential of technology built by, for, and alongside the public?

9:00am-10:15am CT / 10:00am-11:15am ET

[CANCELLED] #1B: "Intankáveis contra o Bostil": racism, misogyny, and antisemitism in Telegram chats (2020-2023) (Panel)

Session Chair: **Katina Rogers**

"Intankáveis contra o Bostil": racism, misogyny, and antisemitism in Telegram chats (2020-2023)

Leonardo Fernandes Nascimento[1], Letícia Cesarino[1,2], Paulo Fonseca[4], Rosana Moore[1], Tarssio Barreto[1,3], Juciane de Jesus[1]

[1]Digital Humanities Lab at Federal University of Bahia, Brazil; [2]Federal University of Santa Catarina, Brazil; [3]BitAnalytics, Brazil; [4]Federal University of Bahia, Brazil

The panel will present findings on the impact of social media architecture, particularly Telegram, on the dissemination of hate speech in Brazil. The aim is to present and analyze the narratives and values expressed in five Brazilian Telegram chats that promote hate against women, Black people, Indigenous people, and Jews. Using computational techniques for data collection and analysis combined with socio-anthropological reflections, the authors implemented a Python solution to manipulate the Telegram API, allowing real-time collection of textual, audiovisual, and image data. The methodological approach includes topic modeling using BERTopic to identify and classify messages by semantic similarity. The study reveals the prevalence of misogynistic, racist, and anti-Semitic discourses, highlighting how these narratives intertwine to form a hateful vision of Brazil. The term "Bostil" emerges as an expression of contempt for the country, associating its woes with its ethnic and social composition. Group members refer to themselves as "intankáveis," reflecting resistance to the emancipation of minorities. The analysis underscores the need for more effective content moderation measures and an interdisciplinary approach to combating hate speech on the Internet.

9:00am-10:15am CT / 10:00am-11:15am ET

#1C: Approaches to Data Curation (Papers)

Session Chair: **Amanda Regan**
Session Chair: **Jewon Woo**

The Unscalable Miscellaneous

Jewon Woo
Lorain County Community College

Built upon the recent studies of digital humanities and Black print culture, this paper examines how unscalable archives reveal instability of preexisting data and demand constant revision of data as an evolving system through scrutiny. With the case of early Black newspapers, many of which have been categorized as “miscellaneous” and excluded from data structures that perpetuate the scarcity of the Black press even in the digital space, I illuminate the significant disruption of these “miscellaneous” newspapers to data. In this vein, I argue that the apparent lack of scalability of historically marginalized materials allow us to examine critically current data as an interpretative process of reimagination for data justice rather than a representative summary of archives. I focus on the digitization practice of historical Black newspapers, in order to claim their contribution to reshaping cultures of scale. Archive, categorized and preserved by institutions, is never a neutral repository of the past because most of these institutions were not immune to racism and settler colonialism. Even though historically overlooked and less-preserved prints like Black newspapers are fortunate enough to be archived and moved onto a digital space, digitizing them does not necessarily dismantle unjustly discriminative systems that delete the cosmic complexity and dynamics of Black experience because of the reductive structure of scalability. Going further from this problem, this paper suggests that historical Black newspapers resist the structure of scalability by productively disrupting seemingly representative data (like Dorothy Porter’s new cataloging system for Black-authored texts), and by expanding possibilities and presentations of scalability (like W.E.B. DuBois and his students’ data visualizations of African Americans in the U.S).

Ethical Data Curation: African American Periodicals 1900-1928

Amardeep Singh
Lehigh University, United States of America

With support of a grant from the Mozilla Foundation, we created a collection of poetry published in magazines by African American writers in the early twentieth century. The collection currently contains about 750 poems, all of which are out of copyright in the U.S., with the bulk of the poetry published in fourteen different magazines, including both Black-oriented and edited magazines like *The Crisis, Opportunity*, and *Black Opals* as well as ‘mainstream’ (predominantly White) magazines like *Survey Graphic*, *The Liberator*, and *Palms*. The dataset includes information on authors’ biographies, poetic form, topics and themes, the names of editors (including guest editors and co-editors), as well as republication information.

As editor of the project, I will discuss how and why this dataset was created. One key driving concern is the sense that these materials have been, to begin with, overlooked, and the "archive gap" with respect to texts by minoritized individuals persists, with knock-on effects in other DH subfields, including computational DH. This project aims to help correct that archive gap, both in terms of making texts available for researchers and students, but also by carefully reading and tagging individual poems around important thematics and historically relevant events. Some preliminary quantitative queries will also be explored, including the proportion of African American women publishing poetry in magazines during this period, network effects, the institutional gatekeepers structuring prestige and canonization, and the divergence between predominantly White and predominantly Black publications with respect to editorial policy.

El Sistema de Índices de la Hemeroteca Nacional de México (SIHENA) como guía para la investigación hemerográfica.

Martha Elizabeth Alvarez González, **Claudia Lineth Bello Pérez**
Hemeroteca Nacional de México, Mexico

El objetivo de esta participación es dar a conocer y poner a disposición de los interesados el Sistema de índices de la Hemeroteca Nacional (SIHENA) que es una base de datos de acceso libre cuyo servicio brinda acceso automatizado a las colecciones hemerográficas elaboradas por el Departamento de Sistematización Hemerográfica de la Hemeroteca Nacional. Su finalidad central es contribuir a la difusión y conocimiento del patrimonio hemerográfico y proporcionar referencia sobre temas de trascendencia actual en la prensa nacional.

El SIHENA tiene el propósito de contribuir a la conformación de la Bibliografía Nacional en su vertiente hemerográfica y difundir la riqueza de los acervos de la Hemeroteca Nacional a través de la elaboración los índices de publicaciones periódicas literarias, culturales y científicas de relevancia histórica. Estos índices pueden comprender también diarios de información general en periodos específicos, semanarios o revistas políticas, de actualidades, publicaciones deportivas, de espectáculos, policiacas y otras que forman parte de la cultura impresa.

Además, en un esfuerzo por ofrecer herramientas de investigación el Departamento de Sistematización Hemerográfica de la Hemeroteca Nacional de México emprendió un servicio de recuperación de títulos de publicaciones periódicas del siglo XX, relevantes y significativas en la historia del periodismo mexicano, bajo un criterio incluyente en diversidad temática y siempre ponderando la trascendencia de sus contenidos.

Este sistema de referencias de información periodística se ha conformado por los índices completos de algunos títulos seleccionados que incluye una ficha hemerográfica con los datos técnicos y la clasificación por temáticas.

Actualmente, esta base de datos cuenta con más de 28 mil entradas con índices onomásticos, temáticos, autorales y por título de publicación periódica.

10:30am-11:45am CT / 11:30am-12:45pm ET

#2A: Centering African Perspectives in Digital Humanities (Roundtable)

Centering African Perspectives in Digital Humanities

James Yeku[1], **Ama Bemma Adwetewa-Badu**[4], **Emmanuel Ngue Um**[3], **Judith Opoku-Boateng**[2], **Karen Ijumba**[5], **Rasaq Maliq**[6], **Brian Rosenblum**[1]

[1]University of Kansas; [2]University of Ghana; [3]University of Yaoundé 1, Cameroon; [4]Washington University in St. Louis; [5]Open Restitution Africa; [6]University of Nebraska

This roundtable brings together scholars working to develop digital humanities approaches grounded in African cultural contexts, histories, and epistemologies. The discussion will build upon the critical dialogues and initiatives highlighted at the 4th African Digital Humanities Symposium held in Accra, Ghana in February 2024. Focal areas will include the importance of language preservation amidst Africa's rich linguistic diversity; ethical and equitable representation of African cultures and histories in AI language models; the challenges of capturing oral, performative, and informal materials that make up a large part of African culture; the value of both large-scale digitization projects and smaller, curated projects tailored to specific audiences and needs; and infrastructures, funding, and collaboration among DH initiatives across the continent. Ultimately, the goal is to cultivate an African-centered digital humanities founded on preserving linguistic diversity, safeguarding cultural heritage, and an engaged use of technology sensitive to local contexts.

Relevance to Conference Focus: This roundtable directly engages the conference's emphasis on anti-racist work, decolonial studies, Indigenous studies and multilingualism. The panelists will present African-oriented approaches that promote indigenous knowledge systems, maintain linguistic diversity, and increase access to cultural materials that are often overlooked or marginalized. Such approaches challenge the dominance of certain languages and cultures built into many technological tools.

Engagement with Relevant Scholarship: The discussion will be grounded in a range of real-world initiatives from across the continent that model African DH praxis. For example, the 2024 Ghana Symposium featured projects focused on digital archives, culture and ephemera, artificial intelligence, African languages, and DH capacity building, among other areas. Examples of projects include Archivi.ng, the African Literary Metadata Project, the Poetry Africa Digital Map, the Yorùbá Name Project, and Digital Nollywood; large-

scale archival digitization at the Gambia National Center for Arts & Culture and the Nketia Archives at the University of Ghana; and the establishment of DH Centers such as CEDHUL in Nigeria and SADiLaR in South Africa.

Framework and Purpose: The roundtable is framed by the need to develop explicitly African-centered approaches to DH rooted in the continent's diverse languages, oral traditions, and local technological and cultural contexts. The session aims to highlight these approaches to a broader audience (the larger ACH community) and to stimulate thinking about how to keep these critical conversations going

Applicability, Significance, Value: This roundtable foregrounds African perspectives against a mainstream DH field dominated by Anglo-European frameworks. The perspectives presented here have broad applicability for developing more pluralistic digital cultural heritage practices, challenging linguistic hegemony, and developing community-based DH approaches globally. African-centered DH frameworks enrich the entire DH field by introducing new concepts, methods and critical lenses, and raising important questions about the relationships between local and global cultural practices. These frameworks will further the development of more inclusive and representative digital initiatives that more accurately capture global cultural diversity.

Organization and Clarity: This roundtable aims to offer a cohesive yet multi-faceted exploration of African-centered DH initiatives. The 75-minute session will be structured to allow ample time for both brief panelist framing and engaged audience discussion.

10:30am-11:45am CT / 11:30am-12:45pm ET

#2B: Bridging Culture and Technology in DH (Installations)

The Technology of Survival: How Digital Humanities in Games and Afrofuturism can bridge the gap between culture and representation.

Diamond BeverlyPporter
Washington State University, United States of America

In the mid-19th century Martin Delaney published what is considered the first African American science fiction novel *Blake; or the Huts of America* as a serial in The Anglo-African Magazine. In culture, Science fiction is used as a tool for social commentary. The standard narrative design of the hero's journey in a Western context is explicitly influenced by stereotypes of the other. Science fiction extracts from marginalized and non-Western cultures with colonial roots. alluded to by Indigenous scholars Eve Tuck & K. Wayne Yang, in *"Decolonization is Not a Metaphor"* We see the intersects of race gender, and speculative fiction in the 20th-century work of Pauline Hopkins in *Of One Blood* and W. E. B. Du Bois's 1920 story *The Comet*. Both Black Sci-Fi Character works by Black sci-Fi authors are rendered invisible and hyper-visible through stereotypes and othering in sci-fi in games. Through this extraction and racialized otherness in science fiction Black Characters are rendered both invisible and hyper-visible through stereotypes and the usage of marginalized identities to inform narrative monstrosities through non-normative othering. Through these series of short games, I seek to remix our understanding of culture by intersecting concerns of race and gender as they relate to injustice and inequality. I do this by calling upon 1980s game aesthetics and leaning into text-based narratives; while simultaneously simplifying the game mechanics with text interest and on-screen puzzles. The creative works that have influenced my project include *Cyborg* (1984) and *Méwilo* (1987). *Cyborg* is the core inspiration for this game series project's critical-making process and game mechanics. At the same time, *Méwilo* informs the inclusion of culture and narrative design.

Run: a Sci-Fi Apocalypse Adventure is set in a future where Earth has colonized another planet. Throughout the game narrative the protagonist and the player are asked to consider what exactly reparation means and what is the price to be paid. *Run: Algorithms, AI, and Archives* is set in an apocalypse future by human-designed technology. The last librarian and archivist in the apocalypse has been discovered. They have been tasked with keeping malicious code from destroying the last of human digital records. All Games in the series were made with Twine which utilized HTML JavaScript. Through this game both the protagonist and player are asked to consider the importance of archives and history in societies and culture. These games are an experimental short-form narrative game series with a Black protagonist and the first two in the game collection. I intend to create three more games for this series. The post-apocalypse has been of recent interest with scholars such as Lawrence Gross's work *"Post-apocalypse Stress Syndrome"* leading discourse on Indigenous epistemologies. For the scope and purpose of *The Run game series*, I center Black thought and experience that are often rendered invisible. Through calling on the legacies of Black thought and centering of Afrofuturism these games examine sci-fi and fantasy themes and questions of gender race, social and economic injustice, and inequalities.

Grounding Exercises: Embodied Data and Visceralization of Online Accounts of Dissociative Experiences

Kaylen Dwyer
Tufts University

"Grounding Exercises" is a series of data visceralizations and artistic representations of dissociative experiences. Dissociation is characterized by feelings of detachment or unreality of the self or surroundings. This disconnection between mind, body, feeling, or memory can result in out-of-body experiences, amnesia, or struggles with identity. Dissociative disorders are psychiatric in nature, often stemming from trauma or acute stress such PTSD (American Psychiatric Association 2013). For those who suffer, articulating the experience of disconnection can be challenging, not only due to the nature of the symptoms themselves, but also the internalized stigma and persistent sense of alienation. However, in online spaces, such as Reddit, sufferers find community with others, posting: "Does anyone else experience this?"

"Grounding Exercises" emphasizes the community's resounding "yes," their experiences of dissociation in their own words and efforts to connect and ground, translated via visceralized representations of those experiences at scale. In clinical psychology, particularly in the context of dissociation, "grounding" refers to strategies to reconnect with the present moment and physical senses. Drawing on the work of Kelly Dobson (Dobson 2016), "Grounding Exercises" follows this resistance to the extraction and alienation of data in its representation, but instead bringing interactive, sensory, and embodied experience to data. This installation focuses on the (dis)embodiment in depersonalization, using text analysis on Reddit communities. Looking closely at body parts, this analysis will look at symptoms, sentiments, and context of experiences. Visceralizations will combine sound, sculpture, and interactivity to engage viewers in (dis)embodiment and groundedness.

American Psychiatric Association. (2013). Dissociative Disorders. In *Diagnostic and statistical manual of mental disorders* (5th ed.). https://doi.org/10.1176/appi.books.9780890425596.

Kelly Dobson. (2016). The Energy Propagated. https://cargocollective.com/TheEnergyPropagated.

The Binary Oracle: A Glitch in the Collective (Un)Consciousness

Ioana Bogdana Jucan[1], Yuguang Zhang[2], Aidan Nelson[2]
[1]Emerson College; [2]New York University

The Binary Oracle: A Glitch in the Collective (Un)Consciousness is an interactive performance arwork that centers around a multilingual AI character born out of the idea that AI represents a mirror of the commercially mined collective unconscious. It is developed as part of the Data Fluencies Theatre Project at Emerson College, an artistic research project that mobilizes theatrical performance's potential to build data fluencies that are grounded in and honor embodied experience.

Like the Oracles of myth, the Binary Oracle offers guidance shrouded in ambiguity, inviting the audience to become both seeker and interpreter. This entity is intended as a glitch in the system, a subversive mirror of the digital age. It unearths the hidden biases and shadowed impulses that pulsate beneath the surface of our networked world. Yet, within its ambiguity lies a challenge – to push beyond the constraints of binarism, to embrace the complexities that transcend simple categorization, and to parse truth from disinformation.

To interact with the Binary Oracle, a price must be paid. "How much water are you willing to pay in exchange for the Oracle's insight?" This query invites a reflection on the environmental cost implicit in interactions with AI. The quantity of water offered directly influences the Oracle's response. Weaving cliches, occasional nonsense and cryptic insights, the Oracle reveals four distinct personas based on the user's offerings. Powered by the very commercially available AI systems that it aims to engage critically, this artwork highlights both the inherent contradictions of relying on a tool built within the system to critique that system and the unseen environmental costs of our digital fascinations.

From a technical perspective: The Binary Oracle is a hybrid collective of bots that embodies the four different personas of the Binary Oracle character. We curated four different knowledge bases (one for each persona), used these knowledge bases as the fine-tuning material and RAG context for a selected set of Large Language Models, and linked such tuned models to the Binary Oracle bots. Each knowledge base contains information including a distinct character profile of the Binary Oracle, its beliefs, its conversation style, as well as in-depth examples of how this persona should behave when asked specific questions. When a user interacts with the Binary Oracle, their interaction will be analyzed and used to trigger one of the Binary Oracle personas according to a pre-designed set of rules, and subsequently engages in a dialogue with one or multiple personas of the Binary Oracle. The Binary Oracle has the capability of interacting in multiple languages.

The Algorithm: building public tech literacy through interactive explainers

Alia ElKattan
NYU, United States of America

I will present "The Algorithm", a project I build with Lujain Ibrahim with the support of a Mozilla Creative Media Award. It's an interactive simulation demystifying and breaking down algorithmically-curated social media video feeds and recommendations, such as TikTok's FYP, Instagram Reels, and YouTube Shorts.

In The Algorithm, the user is prompted to test a new social media app's recommender system. In the process, they interact with a video feed (simulating a TikTok interface) that incorporates the user's initially stated preferences as well as their engagement signals (e.g., likes, reposts), allowing the user to see and understand feedback loops and personalization in real time. Throughout the process, key concepts and debates on algorithmic recommendation and amplification in the fields of law, policy, computer science, and social science are explored, as well as associated dilemmas and trade-offs.

The interactive experience is accompanied by further reading, resources, and ongoingg work on lesson plans around the topics of algorithmic recommendation and amplification with the aim of providing a comprehensive resource for making the topic more engaging and accessible to a broad public audience. Though we target a broad and open-ended audience, we are specifically interested in reaching teenagers and young audiences who are the primary users and thus recipients of both harms and benefits of such emerging platforms (especially TikTok) and yet too often left out of conversations on digital sovereignty and internet health. "The Algorithm" is now live at https://whatsthealgorithm.com/

Ghost Futures: Coral Bleaching Data Physicalization

Nancy Smith
Pratt Institute, United States of America

Data physicalization is a growing creative area that focuses on data representation through the creation of physical objects, both complementing and providing an alternative to visual, sonic, and narrative techniques. From early forms of stone counting and clay tablets to models made of wood, wire, and string to contemporary expressions of data in the forms of weaving, quilting, knitting, and]sculpture, data physicalization has taken many unique forms. As an artist and designer, I am especially interested how we might represent environmental and climate data with an emphasis on expression, emotion, interpretation, and form. There are many data visualizations that highlight complex climate data, which can provide important information, however often in limited ways that adhere to conventions around visual design that are shaped primarily by a design tradition that has historically been dominated by white, western perspectives. Importantly, data physicalization offers us a broader and more humanistic way to engage with data that intentionally relies more on interpretation, emotion, affect, and interaction with evocative objects, and has the capacity to communicate data in more diverse, culturally relevant, and pluralistic ways.

My proposed installation, Ghost Futures, is a data physicalization that explores coral bleaching and global heating data from the past 40 years. By weaving these data sets together, literally and figuratively, I use yarn, thread, and beads to build a visually engaging object. The piece utilizes reused objects and recycled materials, including an old radiator cover, which acts as a frame to hold the yarn that is woven between a metal grid to create a pattern that represents each year of data through color-coded, naturally dyed textiles. Within each section of yarn (each year) both colorful and white beads are utilized to represent the severity of various coral bleaching events that have happened over the past several decades. It is my hope that the piece connects viewers to climate data in a way that challenges conventions around computational data visualizations and expectations around what data can do and what kind of information it can provide. The piece is meant to function both as a piece of art and a critical design that encourages people to bring their own perspectives while finding meaning within a novel tangible interaction.

10:30am-11:45am CT / 11:30am-12:45pm ET

#2C: AI and Its Impact on Humanities (Lightning Talks)

Session Chair: **Emily K. Johnson**
Session Chair: **Amanda Regan**

How Generative AI Can Change the Process of Writing Historical Nonfiction

William J Turkel
The University of Western Ontario, Canada

Here I report on work-in-progess that incorporates Large Language Models (LLMs) into tools and workflows to support the writing of long-form nonfiction, particularly historical works. These tools and workflows constrain and even make use of the models' tendency to 'hallucinate', they draw information and make inferences from verifiable structured data, and rigorously cite their sources. They are firmly grounded in the tools and techniques of the digital humanities: text encoding, the semantic web, linked open data, bibliography, databases, web APIs, text analysis, and text mining. There are two key differences, however. Rather than working with off-the-shelf tools or building them from the ground up, generative AI allows us to work from the top down. The techniques presented also make extensive use of the models' ability to co-author code as well as prose. I explore the broader implications of such workflows for graduate training in history, peer evaluation, the scale and scope of conceivable projects, opportunities for collaboration, and new roles for the application of historical expertise in literature review across disciplines.

The collective use and evaluation of generative AI tools in digital humanities research: Survey-based results

Meredith Dedema, Ronggian Ma
Indiana University Bloomington, United States of America

The advent of generative artificial intelligence (GenAI) technologies has transformed research, significantly impacting Digital Humanities (DH), a field closely tied to technological advancements. Literature shows GenAI's support for various scientific research activities, including ideation, literature review, data collection, transcription, analysis, and academic writing (Van Noorden & Perkel, 2023; Rahman et al., 2023). In DH, where interpretive and subjective human perspectives are vital, integrating GenAI presents nuanced challenges. Humanities research's critical engagement with complex cultural narratives, a task traditionally reliant on the intricate subtleties of human cognition and interpretive capacity, can potentially be reshaped by GenAI, posing questions about the balance between algorithmic effectiveness and the rich, often intangible human insights (Gefen et al., 2021; Rane, 2023; Karjus. 2023).

In this paper, we investigate GenAI in DH through the lens of Technology Adoption Theories, focusing on DH scholars' perceptions and practices of GenAI in research. Specifically, we address two questions: (1) How do DH scholars adopt GenAI technologies to support various tasks in their research? (2) How do DH scholars perceive and evaluate the benefits, risks, and barriers of applying GenAI in DH research? We designed a Qualtrics-based survey and distributed it internationally via DH listservs from February 18 to March 20, 2024. From the 76 completed survey responses, we identified DH scholars' rationales for adopting GenAI, the specific use cases and practices, and their views on GenAI's benefits, risks, and impact on DH research. The survey results suggest that DH research communities hold divisive opinions towards the value of GenAI in research, with actual usage varying among individuals and across tasks. Our study is relevant to the ACH conference's focus on AI and its consequences, and our survey-based analysis provides a foundation for further empirical research on the impact of GenAI on the evolution of DH scholarship.

Technological Advancements and the Erosion of Free Speech: An Analysis of the Language of State-Controlled Digital Surveillance in Egypt

Jihan Shaarawi
UC Davis

In the context of rapid societal and technological transformations, the intersection of digital surveillance and freedom of speech has become a critical area of concern, particularly in regions experiencing political turbulence due to post colonial struggle. This paper examines how technological advancements in Egypt are leveraged to control and restrict freedom of speech. Through a multidisciplinary approach, this study explores the ramifications of state-controlled digital technologies on civil liberties, considering the broader implications of an infrastructure built by colonial histories, and analyzing the ways that cybercrime law is used as a tool for digital surveillance.

By analyzing the language of Egypt's cybercrime law of 2018, the paper delves into the mechanisms of digital surveillance, assessing their role in curbing dissent and monitoring public discourse. The research highlights the challenges faced by activists, journalists, and citizens in navigating an increasingly controlled digital environment.

The paper highlights the need for robust discussions on the ethical deployment of AI and digital tools, advocating for policies that protect free speech while addressing the complexities of digital governance. This paper contributes to the broader discourse on digital media in the SWANA region, digital public humanities, and humanistic approaches to data law, offering insights into the role of digital technologies in shaping governance.

AI Literacy as Equity in First-Year Writing: A Year With Generative AI

Justin Robert Cary, **Cat Mahaffey**
The University of North Carolina Charlotte, United States of America

In 2023-2024, UNC Charlotte's Writing, Rhetoric & Digital Studies faculty piloted the use of generative AI tools in first-year writing courses. Our goal was to explore how students and instructors approach AI for writing and pedagogy. This lightning talk shares how we have expanded our thinking around AI tools to critically examine AI's digital literacy implications. Our model positions AI literacy as an essential component of classroom equity and in this talk we plan to share our findings around ongoing development of ethical, cultural, and equity-based frameworks for students that help them understand what AI tools are, how they work, and what using them means. Our lightning talk will highlight several key focal points of our work with generative AI tools in FYW including the qualitative data we collected, patterns of student AI usage, crucial considerations about the environmental impact of AI use, supporting faculty as they integrate AI into their teaching pedagogy and building collaborative AI use models with students. This approach creates a literacy-as-equity framework by understanding the technology's workings, implications, and collaborative possibilities. Moving beyond just using AI tools, we hope to empower students and faculty to critically navigate this emerging space through an equity-driven literacy framework and the outcome of the pilot program has provided key insights into how this goal can be achieved through critical and careful implementation of Generative AI tools. This presentation will be digitally interactive and encourage audience participation and discussion through QR codes and a Padlet Wall.

Você não possuirá nada e será feliz: mapeando narrativas conspiracionistas no Telegram sobre o Great Reset .

Alisson Magalhães Soares
Digital Humanities Lab at Federal University of Bahia, Brazil

Em junho de 2020, durante a Pandemia de Covid-19, o Fórum Econômico Mundial publicou artigos e vídeos (que depois foram retirados do ar) sobre como aproveitar a pandemia para propor mudanças profundas na economia e sociedade, como o abandono de combustíveis fósseis, maior taxação dos ricos, mair equidade de gênero, inclusão de LGBTs, etc. o que chamaram de "The Great Reset". Outro artigo relacionado, dizia estar vivendo em 2030, sem propriedade privada ou pessoal, sem privacidade e a que nunca foi tão feliz. Grupos conspiracionistas viram nisto as evidências de mais um plano diabólico da elite globalista de implantar um governo comunista global, e juntaram estas ideias a conspirações já existentes, como da "plandemia" (pandemia + plano), conspirações envolvendo vacinas e a Agenda 2030 da ONU. O plano escuso envolveria cerceamento da liberdade de expressão e de deslocamento, onde as pessoas comuns, mas não as elites globalistas, não mais teriam propriedades ou acesso à proteína animal, vacinação obrigatória, haveria forte controle social através de créditos sociais. Assim, os projetos de "cidades 15 minutos" e toda a agenda climática contra o aquecimento global seria apenas uma forma de legitimar o autoritarismo e restrições da liberdade por uma suposta boa causa maior. Inspirados no *narrative framework* de Tangherlini (2017) e utilizando dados de grupos públicos do Telegram, apresentamos uma análise dos temas e narrativas presentes nesta teoria da conspiração, identificando actantes (antagonistas/inimigos) e suas relações, o plano secreto ou não tão secreto revelado (ameaça/disrupção), as estratégias de resposta à ameaça, etc.

The Effects of Generative AI on Student Learning in the Humanities

Nathan Murray[1], **Elisa Tersigni**[2]
[1]Algoma University, Canada; [2]University of Toronto Mississauga, Canada

The Pedagogy AI Research (PAIR) Group has been studying generative AI since 2022, before the launch of ChatGPT, because we believe these programs represent the most significant change to educational practice in the humanities since the invention of the Internet. Our first SSHRC-supported study, “Can instructors detect AI-generated papers? Postsecondary writing instructor knowledge and perceptions of AI,” found that even highly experienced writing instructors are unable to distinguish between student-written and AI-generated papers and concluded that it is both impractical and arguably unethical to police the use of generative AI in university classes.

We are proposing to present the findings of our follow-up study at ACH 2024. Our new project considers one of the primary pedagogical concerns with permitting the use of generative AI to complete assignments: will its use compromise student learning? We hypothesize that students who used generative AI to write an essay would exhibit lower levels of comprehension and recall of that information compared with students who did not use generative AI. While our study is still underway, the preliminary results confirm our hypothesis that students who use ChatGPT to complete a written assignment learn less, understand less, and remember less about the topic than students who write an assignment on their own. However, there is a spectrum of learning loss across students who used generative AI, suggesting that instructors can potentially mitigate this loss with their pedagogical decisions. We will thus conclude our presentation by offering suggestions for how humanities instructors can best support student learning within this new cultural milieu where student use of generative AI is endemic.

Conversations with ChatGPT: Misconceptions about the Global South

Nishanshi Atulkumar Shukla
The University of Texas at Dallas, United States of America

Chat GPT by OpenAI is a conversational generational AI (GenAI) that produces texts and answers the questions of its users. It is a large language model (LLM) trained on publicly available data and other sources using Reinforcement Learning with Human Feedback (RLHF). ChatGPT collects all the conversations that the users have with it. These conversations and the responses of the users are then used as feedback to further improvise the model. But, while having a conversation, the user cannot correct ChatGPT i.e. the user cannot change ChatGPT’s knowledge about a particular topic. The user can state that the ChatGPT is wrong, and the conversational AI will apologize for it, probably change the response also in some cases, but that will not change the technical “wiring” of the system. While human feedback is being heavily incorporated in improvising ChatGPT and its newer models, the user does not have any direct control over what feedback is being utilized and in which ways.

In this paper, I argue that “human learning” in the feedback loop of ChatGPT and such generative AI systems is a position of privilege which is not held by its users. I investigate the need and lack of user feedback by having conversations with ChatGPT regarding gender translations from English to Gujarati (my native language) and Indian caste system. These conversations highlight that the

misconceptions about groups and languages of the Global South prevalent in technical systems and the users of ChatGPT do not hold any power to change that information. While ChatGPT covers its answers in politeness and apologizes when a user says it is wrong, that does nothing to change the biased, prejudiced and patronizing digital reality created by ChatGPT.

12:00pm-1:00pm CT / 1:00pm-2:00pm ET

#3A: ACH Annual General Membership Meeting (AGM)

1:15pm-2:30pm CT / 2:15-3:30pm ET

#4A: Emerging Pathways to Supporting Digital Humanities Research on Copyrighted Literature (Roundtable)

Session Chair: **Jewon Woo**

Emerging Pathways to Supporting Digital Humanities Research on Copyrighted Literature

Alex Wermer-Colan[1], Sarah Potvin[2], Quinn Dombrowski[3], Mark Algee-Hewitt[4], Rachael Samberg[5], Peter Jaszi[6]

[1]Temple University, United States of America; [2]Texas A&M University, United States of America; [3]Stanford University, United States of America; [4]Stanford University, United States of America; [5]University of California Berkeley, United States of America; [6]Jaszi Butler PLLC and Professor Emeritus, American University Law School

This roundtable will explore emerging methods and practices for scholarly research on copyrighted corpora, with a focus on digital humanities projects involving library stewardship of contemporary literature datasets. Roundtable participants include librarians and scholars working at private and public U.S. universities (Stanford University, University of California Berkeley, Texas A&M University, and Temple University) with relevant projects and experiences developing and sharing datasets of copyrighted collections.

Roundtable participants will first reflect on shifting digitization practices at their institutions over the last decade, with a focus on recent developments for expediting the creation of large datasets. This discussion will be framed by the presentation of findings-in-progress from the forthcoming IMLS-sponsored “Data Speculations: A National Forum on Library Digital Stewardship for Copyrighted Contemporary Culture.” Participants will then focus the conversation on projects funded in 2023 by the Mellon Foundation under their “Text and Data Mining: Demonstrating Fair Use” project, involving librarians and scholars leveraging recent exemptions to copyright law allowing their respective institutions to transform eBooks into digital corpora for research purposes.

Fall of 2024 is an opportune moment for this discussion: we anticipate a ruling from the U.S. Copyright Office on the 1998 Digital Millennium Copyright Act (DMCA) exemptions 37 C.F.R. 201.40(b)(4 & 5) around the time of the Association for Computers in the Humanities (ACH) conference. Exemptions to the DMCA for research purposes have enabled scholars, when supported by academic libraries, to quickly develop large datasets of texts and motion pictures for research purposes. However, limitations to the Exemption have forced researchers to work in silos, unable to preserve and share these datasets with other interested researchers. The awaited Copyright Office ruling may expand, or reduce, the scope of the DMCA exemption, and will certainly change how corpora of copyrighted collections will be developed, analyzed, and shared.

Research access to digital corpora of copyrighted materials is a longstanding concern to digital humanities practitioners and ACH members. As ACH’s letter supporting expansion of the DCMA exemption argues, the process of building these research corpora is non-trivial: “Even in the most ideal context of well-resourced institutions with robust data-storage and computational infrastructure, and staff expertise on both the library and computing side, these scholars have found the process "slow, painful, and expensive", to quote the title of a forthcoming paper from the Stanford Literary Lab” (Dombrowski, 2023). Recently, the rise of GenerativeAI has heightened concerns over unauthorized or commercial access to digital corpora, presenting additional obstacles for researchers looking to do this work in risk-averse institutions.

This roundtable offers an opportunity for participants to share the background to their projects, lessons learned for curating copyrighted collections, and new possibilities for research opened up by the DMCA exemption. After a forty minute moderated discussion among the roundtable participants, for the remainder of the session, the audience will be invited to ask questions and share anecdotes relevant to building and analyzing copyrighted literary corpora. We aim for the discussion to raise more awareness about the rising demand, and ongoing obstacles, to working with copyrighted collections as data. By expanding the emerging community of practice at the intersection of copyright and cultural analytics, we hope these discussions can inform next steps in coordinating scholarly activities and advocacy.

1:15pm-2:30pm CT / 2:15-3:30pm ET

#4B: Pedagogical Innovations (Papers)

Session Chair: **Kristen Mapes**
Session Chair: **Mohammed Rashid**

Recognising and Rewarding Digital Scholarship: Towards a New Framework for the Publication and Evaluation of 3D Scholarly Editions

Costas Papadopoulos, Alicia Walsh, Susan Schreibman, Kelly Gillikin Schoueri

Maastricht University, Netherlands, The

3D technologies for the digitisation, modelling, and simulation of data are being widely used in fields including heritage, history, archaeology, architecture, forensics, and engineering. However, the challenges of publishing 3D outputs as autonomous works of scholarship that are recognised and rewarded similarly to more traditional paradigms have been insufficiently addressed. In response to these challenges, our prior research (Schreibman and Papadopoulos, 2019; Papadopoulos and Schreibman, 2019) has proposed the creation of a framework for publishing 3D cultural heritage objects as 3D Scholarly Editions in which the 3D models essentially become the text of conventional publication paradigms. Experiments in the publication and peer review of interactive, multimodal scholarship by various journals and publishers (e.g., Journal of Digital History, Melusina Press, Stanford Digital Projects, Manifold, Digital Scholar, Quarto) highlight the evolving nature of scholarly communication. Such formats challenge the scholarly publication ecosystem in their FAIRness, recognition, and sustainability. Drawing from such attempts and considering the conceptual and methodological complexities that the evaluation and publication of such scholarship brings, PURE3D – through the NWO Open Science grant for OPER3D – aims to provide an open and transparent publication and peer-review workflow, ultimately becoming a quality assured infrastructure that will enable the recognition of 3D Scholarship on a par with more traditional research outputs. Our presentation draws on a mixed-methods approach, including surveys, interviews, focus groups, and use case analyses, to explore the challenges and opportunities in publishing 3D scholarship. By situating our findings within broader initiatives aimed at reforming research assessment (e.g., DORA, CoARA, Recognition and Rewards), we aim to contribute to the ongoing discourse on enhancing the visibility, credibility, and impact of 3D scholarly works.

Digital Borderlands in the (Data Driven) Classroom

Heather Froehlich, Jeffrey Oliver

University of Arizona Libraries, United States of America

Increasingly, scholar-teachers want to bring data skills and data literacy into their classroom. Many researchers are integrating library services into faculty and student research workflows. However, simply dropping some digital or data activities into the 16 week semester is rarely a success without significant contextualization. Part of the larger Digital Borderlands in the Classroom initiative, generously funded by the Mellon Foundation, offers an opportunity for faculty with particular interests in the socio-cultural geography around the US-Mexico border to engage with digital skills, physical collections, and open educational practices. This is particularly of interest to us, as the University of Arizona is located approximately 70 miles from the US-Mexico border, and is a major hub of cross-cultural contact.We are conscious that in many cases, the history, culture, and geography of the US-Mexico border comes with its own data and privacy concerns, and we all bring different disciplinary knowledge to the table.

Building off our training in disciplines outside those of the first cohort - Jeff is trained in biology and Heather is trained in literary linguistics - we developed two days’ worth of programming around data literacy and digital literacy. We will discuss the development and execution of four separate sessions for the inaugural *Digital Borderlands in the Classroom* cohort: an introduction to thinking with and about data, text as data, digital storytelling with Storymaps, and data visualization practices. For each session, we provided a framework for engaging with the topic, while encouraging faculty to explore their biases and expectations for the digital platforms. In

this paper, we will discuss how *Digital Borderlands in the Classroom* offers a model for digital pedagogy for scholars in the humanistic social sciences. We will offer some reflections on the complexities of working at the intersection of interdisciplinary research and multilingual materials.

Digital Edition Pedagogies

Mackenzie Brooks
Washington and Lee University, United States of America

The last few years have seen exciting advancements in the technology of digital editions. The development of CETEICean, a JavaScript library for transforming TEI into HTML Custom Elements, has lowered barriers for those looking to launch a digital edition. Coupled with static site generators and a larger ethos of minimal computing, it is now possible to conduct standards-compliant scholarly editing using a modern web stack. However, as Quinn Drombrowski points out in the DH Quarterly special issue on minimal computing, "minimizing computing maximizes labor." Both technical and emotional labor are required in these collaborative digital projects. Drombrowski argues that the the benefits of these technologies are not accessible to most scholars without technical support. Stronger documentation and infrastructure is necessary. This paper offers two case studies in pedagogical infrastructure for building static site digital editions. The first is a long-term collaboration between a Romance languages scholar and a digital humanities librarian to produce a comparative edition of four different texts, a translation, and reading interface featuring a IIIF viewer. The team built their skills together over time, through techniques like pair programming, formal training through institutes, and expert consultation. The second case study covers the creation of a digital editions course for undergraduates that included book history, scholarly editing, archival research, as well as a deep dive into HTML, CSS, and JavaScript. One of the goals of this course was to get a sense of where undergraduates struggled or were particularly engaged in order to develop thorough documentation for use by others. In a world of big data and machine learning, there is still room for small handcrafted projects like digital editions. Beyond the value of the texts themselves, a static site edition can be an instructive vehicle for intentionally building new skills for all participants.

1:15pm-2:30pm CT / 2:15-3:30pm ET

#4C: Public Engagement (Papers)

Session Chair: **Jesse Robert Sadler**
Session Chair: **Jennifer Isasi**

Citizen Humanities and Digital Public Humanities: A Collaborative Future

Lidia Bocanegra Barbecho
Universidad de Granada, Spain

In the mid-2000s the term Citizen Humanities began to be used in the academic field which refers to citizen science in the humanities (Google NGram Viewer). Although the term is relatively new, public participation in the humanities has a long tradition, ranging from the creation of dictionaries to the transcription and annotation of historical records, among others. The citizen humanities can be considered a fusion of Digital Humanities and Public Humanities; while Digital Humanities provide data, tools and techniques, the Public Humanities offer a means to engage diverse publics in research activities (Heinisch 2020: 1-2; Bocanegra 2020). The aim of this paper is to analyse public participation and engagement in humanities projects through a study of 473 international initiatives classified according to two models: PPS- Public participation strategies, and PES- Public engagement strategies. Thanks to the implementation of these two models, it has been possible to identify which participation and engagement activities are being carried out in this era of democratisation of research in the humanities, where web-based digital platforms and the crowdsourcing technique play a fundamental role. This study has considered theorisation about participatory processes from other areas, such as educational sciences, pioneers in analysing these participatory processes (Bonney et al., 1999; Simon 2010), but also from the field of humanities in terms of public engagement (Toscano 2021). Thanks to these studies it has been possible to configure the two classification models, giving us a complete picture, from the projects analysed, of how public participation is implemented and managed both within and outside the academic field. The results show an increasing use of Citizen Humanities, which consolidates a collaborative bridge between this participatory methodology and Digital Public Humanities. This study is part of the research project 'Crowdsourcing in History' (Cohistoria.es) funded by the Ministry of Science, Innovation and Universities of Spain.

Understanding Models of Community-Institutional Partnership for Digital Cultural Knowledge

Nikki Wise, **Katrina Fenlon**
College of Information, University of Maryland, College Park, MD, USA

Communities have long developed, maintained, and protected their own cultural records through community archives, local history organizations, and other informal and formal efforts. Public- and community-engaged digital humanities initiatives have participated in this widespread phenomenon of community-based curation for decades. In parallel, libraries, archives, museums, and academic institutions are increasingly adopting participatory and community-centered approaches (Stevens et al., 2013; Shilton & Srinivasan, 2007; Benoit III & Eveleigh, 2019). These institutions have adopted models for involving communities in the collection (Meyerson et al., 2024), description (Frick & Profitt, 2022), representation, and preservation of their heritage, and for returning ownership and control to originary communities in some cases (Stevens et al., 2013). Community-institutional partnership in digital cultural heritage is a burgeoning area of research and practice, yet there is little research providing an empirical overview of the shape and contours of this landscape. How do community-institutional partnerships produce and sustain digital cultural knowledge? What are the gaps in research and practice? This paper addresses these questions through a systematic, state-of-the-art review (Grant & Booth, 2009) of community-institutional partnerships in digital cultural heritage collections and initiatives. The study identifies the objectives and approaches of approximately 250 active community partnerships with a variety of institutions, predominantly in the United States. Offering a framework of approaches to community partnership, this paper characterizes how such partnerships contribute to maintaining a more accurate, ethical, just, and sustainable digital cultural record, and identifies challenges and gaps in practice in need of further research.

The People's Data: Building New Deal Knowledge Infrastructure through Crowdsourcing

Mary Okin, **Elena Ion**
Living New Deal

In 1933, at the height of the Great Depression, newly elected President Roosevelt established a series of over 60 agencies that radically transformed the U.S. built environment, enacting unprecedented investments in architecture, artworks, public space, archives, infrastructure, and many other programs for the American people. When funding for the New Deal shuttered shortly after the U.S. entered World War II, a period of neglect, forgetting, and suppression of New Deal records began. Ninety years later, the New Deal legacy continues to impact ordinary people and scholars across the humanities. In the absence of a museum, peer-reviewed journal, scholarly society, or government agency devoted to producing knowledge of the New Deal's vast legacy, Living New Deal (LND) leads the effort to assembe a representative data sample and national map of over 18,500 New Deal sites and 35,000 related images, making unconventional data available to researchers. Its high-traffic website also creates a digital public history space, encouraging dialogue and timely debates about the challenges the country faced in the 1930s and still faces today: housing affordability, climate resiliency, various forms of discrimination, underfunded infrastructure and services, and economic recovery. As LND pivots to engage with the DH community, this paper considers the value and challenges of collecting crowdsourced data from ordinary people. It also explores how crowdsourcing illuminates the New Deal's physical and intangible legacies, and brings interdisciplinary, critical, and accessible perspectives on our own historic moment and its debates over labor, class, race, social justice, and the future of American democracy.

2:45pm-4:45pm CT / 3:45pm-5:45pm ET

#5A: Opening Remarks and Keynote: "Local and Global Digital Social Justice": A conversation with K.J. Rawson and T-Kay Sangwand

5:00pm-6:15pm CT / 6:00-7:15pm ET

#6A: Integrating Folk and Academic Knowledges: Algorithmic Justice, Social Media, and Community-First Research (Roundtable)

Session Chair: **Liz Grumbach**
Session Chair: **Linh My (Seth) Nguyen**

Integrating Folk and Academic Knowledges: Algorithmic Justice, Social Media, and Community-First Research

Liz Grumbach[1], **Sarah Florini**[1], **T.X. Watson**[2], **Erica O'Neil**[1]

[1]Arizona State University; [2]The Online Content Creator Association

The "Algorithmic Folk Theories" Project brings together academic researchers and digital content creators to identify and analyze folk theories regarding algorithmic content curation and moderation on TikTok in order to identify opportunities and strategies for combating the spread of mis/disinformation and hate speech on the platform. For this roundtable, we bring together researchers from Arizona State University's Lincoln Center for Applied Ethics (LCAE) with our community researcher and liaison from the Online Content Creator Association (OCCA) to briefly present project findings from the current phase of the project (2023-24), reflect on the challenges and successes of academic-community partnerships, and invite conference attendees into conversation with the aim of shaping best practices for research on algorithmic justice rooted in a community-first approach.

Our project focuses not on social media influencers, but instead content creators with medium to large-size audience communities (between 1,500 and 500,000 followers). Users and content creators on TikTok are highly engaged in the production of folk theories about the algorithm, drawing on anecdote, speculation, and aggregated personal experience to form their own informal research networks (Karizat et al., 2021), similar to but different from Citizen Science networks. Given that algorithmically-driven bias and misinformation are often brought to light through the efforts of users, these folk theories contain valuable insights. For example, in 2021, it was TikTok creator Ziggi Tyler who uncovered an error that flagged any mention of Black people as "inappropriate" in the biographical description field of the Creator Marketplace (Ghaffary, 2021). Upon gathering these folk theories (interviews conclude June 2024), we will synthesize them with extant academic theory and methodologies to identify potential points of overlap and generate cross-professional vocabularies to facilitate trust and understanding for future ethical collaborations between experts and non-academics in the field of algorithm studies. Those analyses will reveal instances of overlapping narratives, and produce a shared vocabulary that will allow academics and community members to more effectively collaborate to intervene in the spread of mis/disinformation on TikTok and other social media platforms.

During this roundtable, the project team, who have been in active collaboration since 2020, will first discuss how the creation of shared vocabularies unveils insights into how priorities and discourses operate in both academic and community groups. We will then briefly reflect on the care-based project management needed to ensure that academic-community collaborations and professional mentorship are rooted in an ethic of "hospitality, generosity, reciprocity, foresight, and responsibility" (Losh, 2018). We will then devote a significant amount of time to audience participation, shaping conversation around the following interventions/provocations:

- How can we form ethical academic-community partnerships with algorithmic justice as a guiding principle?
- How do we speak across and/or bridge expertise by forming new best practices for collaboration that account for individual capacities and lived experiences?
- How can we challenge existing hierarchical understandings of "knowledge production" in the academy by intentionally integrating the "folk knowledges" of those most impacted by algorithmic bias?

The current phase of this project (2023-2024) is supported by a grant from the National Endowment for the Humanities.

5:00pm-6:15pm CT / 6:00-7:15pm ET

#6B: Deconstructing Algorithms (Papers)

Session Chair: **Brian Rosenblum**
Session Chair: **Jessica BrodeFrank**

Kleinberg, Wintermute, and Des Maladies Mentales: Hallucinating Language Models from Psychology to Cyberpunk to Knowledge Graphs

Ben Miller, Roy Chang, Joshua Winston
Emory University, United States of America

While experiments in generative text have led to widespread use of models to produce creative and authoritative texts, with some fields showing up to 17% of papers written with a model (Liang 2024), the outputs are viewed with suspicion. Furthermore, citing the principles of "originality," and "accountability," *Science* argued that AI is not an author, and so banned generative AI from all submissions (Thorp 2023). Most often, this suspicion is characterized as the model engaging in "hallucinations," or "confabulations."

Our paper performs three interventions. First, we examine the adoption and lineage of these core terms from clinical psychology, narratology, and 1980s cyberpunk genre fiction. From this examination, we find that people have an intuition about a structural defect in language models' representations of meaning.

Second, we propose this defect may originate from models exhibiting substructural similarity among disparate areas of their data. This similarity may be apparent when the data is modeled as a graph of the word embedding space. To test this proposition, we are producing a graph of the embedding space and measuring the substructural similarity of regions at various granularity using a Kleinberg model.

Third, the notion of confabulating models suggest a divergence between the output and some idealized accurate response. That divergence can be formalized using possible worlds theory. Marie Laure-Ryan's articulation proposed a textual reference world, which is the proposed reality underlying a text. The divergence between the reference world of the model output, the source documents, and the reader speak to the degree of fictionality.

Techniques such as retrieval augmented generation and drama managers might inhibit fictionality. However, confabulation's possibility as an accurate reading of structurally-similar language suggest its intractability for embedding-based architectures. Clinical guidance for mnemonic behaviors associated with confabulation and hallucination could inform further bracketing (and creative amplification) of models' confabulatory behaviors.

Computational Gender Flailing: How Queer Identities Glitch Algorithmic Classifications

Clara Belitz[1], **Daniel Evans**[1], **Catherine Evans**[2]

[1]University of Illinois, Urbana-Champaign; [2]Carnegie Mellon University

Many fields challenge the idea that technology is unidirectional, apolitical, and inevitable— the idea of technological determinism (Benjamin, 2019; Winner, 1986). Cultural values mold how data is imagined, arranged, and, ultimately, used (Ruberg, 2020). Affective, embodied, and continually felt histories of oppression and power underpin our contemporary assumptions about what data is, and shapes "who counts, in what ways, and why" (Wernimont, 2018). Using two case studies, one based on a student survey and the other derived from the textual page, we ask: 1) In what ways do the repetition and repeatability of certain demographic categories contribute to the performativity of gender? and 2) How are trans identities represented by humans and interpreted by algorithmic agents? Our first case study consists of asking middle and high school students the question "Who am I?" 20 times with space for free response. Each response elicits a reflection on identity, which we built into a categorization schema and compared against school-provided demographic data. Our second study examines issues with algorithmically classifying gender identities in a common DH tool: BookNLP. BookNLP is a pipeline for entity identification and coreference optimized for book-length documents. Because BookNLP infers a referential gender classification based on pronouns, it misrepresents trans characters. Riffing on Lauren Berlant's "genre flailing" and building on queer and trans theory scholars such as Marquis Bey, Joan Lubin, and others, we propose "computational gender flailing" as a framework for understanding how computational programs and algorithms breakdown or glitch when faced with "complex" identity markers.

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Queer machines : a posteriori concepts and identity deconstructions

Giulia Ferretti
Université de Montréal, Canada

To be queer is to stand on the threshold, valuing the fecundity of ambiguity (Klotz & Whithaus, 2015). Queer thought thus implies a deconstruction of concepts as monolithic, a priori entities. In this context, ideas and conceptual forms exist only materially engendered somewhere, as the always-in-construction results of a series of material and localized forces (Hayles, 2005). This presentation aims to show how digital technologies can be queer, resisting any definitive disambiguation effort. Adopting an action-research approach, I will argue this hypothesis from two creation experiments that I carried out over the past year.

The first consists of a Python script that reduces any text to the fundamental set of shapes, colors, and directionalities perceived by infants at 12 months, according to Inhelder et Piaget (1966). Such script generates texts that are paradoxical and entirely unrelated to the source text. It shows how Python can enable an a posteriori introduction of meaning, rather than merely reducing specific terms to general concepts. This project demonstrates how conceptual forms can result from material sets of knowledge and technologies.

The second project involves a RESTful web service that I developed to organize some fundamental concepts from my doctoral thesis. Here I will show how the tree structure imposed by JSON format compels us to deconstruct and break down the individual traits of the concepts or objects we want to define. REST and JSON reject the possibility of monolithic and immutable identities, showing the queer potential of machines: platforms, databases and scripts can still stand on the threshold.

Hayles, N. Katherine. 2005. *My Mother Was a Computer: Digital Subjects and Literary Texts*. Chicago: University of Chicago.

Inhelder, Bärbel, Jean Piaget. 2012. *La psychologie de l'enfant*. Paris: PUF.

Klotz, Sarah, Carl Whithaus. 2015. Gloria Anzaldúa's Rhetoric of Ambiguity and Antiracist Teaching. *Composition Studies* 43 (2).

5:00pm-6:15pm CT / 6:00-7:15pm ET

#6C: History, Praxis, and Technology (Papers)

Session Chair: **Emily Sarah Cukier**
Session Chair: **Amanda Regan**

Integrating Historical Orthophotography and Commercial Drone Technology into Oral History Praxis: Reflections on Interdisciplinary Approaches and the Genesis of the Family Farm Preservation Project

Corey Clawson[1], Justin Clawson[2], Bruce Richards[3], Rhonda Miller[2], Shawn Barstow[2]
[1]Rutgers University - Newark, United States of America; [2]Utah State University, United States of America; [3]Brigham Young University - Idaho, United States of America

Family farms are disappearing and with them their histories and roles in local communities. As historians like Donald J. Pisani have noted, over the past century, forces ranging from agricultural industrialization and consolidation to urbanization and competing on a global market have contributed to the decline of the family farm. The number of farms peaked in 1935 with 6.8 million farms nationwide, which has declined to roughly 2 million in 2022 (Keller).

This individual presentation offers an overview of the Family Farm Preservation Project (FFPP), which seeks to preserve the history of these farms and associated lifeways. The project utilizes GIS technology, historical aerial imagery of landscapes, and commercial drone footage to discuss and capture via recorded oral histories the evolution of their farmlands/dairies from the 1930s to the present. These conversations also address the challenges of sustaining farms across multiple generations, exporting livestock to other states, Latinx migrant labor, farms' relationships with local communities and the environment, and recommendations to preserve lifeways. The presentation considers the current state of the project and efforts to expand beyond its pilot phase including development of a website showcasing these histories.

This presentation will conclude by reflecting on what public history and extension (public-facing agricultural, home industry, and natural resources education services based in research) professionals can learn from one another, as well as the challenges of undertaking interdisciplinary work bound internal review boards. FFPP presents an opportunity to incorporate drone-captured photography to explicate public histories of the environment and people's relationships with land inhabited over several decades. By incorporating oral history methods, agricultural professionals are able to identify cross-generational trends while adopting the "dialogue-driven approach" pioneered by John Kuo Wei Tchen and other public humanities scholars to center the voices of farmers in conveying their stories and advocating on their behalf.

The pain point of integrating theory with digital method: reflections on editing war letters from a trauma theory perspective

Francesca Giannetti
Rutgers University, United States of America

The Personal Correspondence from the Rutgers College War Service Bureau is an ongoing pedagogical project to teach digital editing with the Text Encoding Initiative (TEI) markup to students. The edition takes a trauma theory lense to its sources to explore questions relating to to the social construction of self and the gendering of survivor/victimhood narratives. These World War I letters encompass many vivid and diverse perspectives on the war experience, from men of different military ranks and socio-economic backgrounds, to chaplains, medical personnel, women working in the war effort, and women left at home. We have focused on a subset of letters that shed light on the topics of mental illness (shell shock), Spanish influenza, physical injury, death, loneliness, and grief. The social codes of the era often mean that these topics only reveal themselves in gaps or ellipses; we as editors interpret the correspondent as lonely when, for example, he repeatedly asks for or shares news of multiple classmates. The TEI is excellent for recording formal textual features but is rarely used to encode interpretive understandings (Cummings 2023; Singer 2013). We as editors struggled with how and where to locate our interpretations, whether at the level of the text, the letter, or as prefatory material, which is to say only peripherally connected to the markup. I use the process of creating this edition as a departure point for meditating on the difficulty of integrating theory with digital method, which is a feature of digital humanities projects that are legible to and advance scholarly disciplines.

Works Cited

Cummings, James. 2023. "The Present and Future of Encoding Text(s)." In *The Bloomsbury Handbook to the Digital Humanities*, 137–45. London: Bloomsbury Publishing.

Singer, Kate. 2013. "Digital Close Reading: TEI for Teaching Poetic Vocabularies." *Journal of Interactive Technology & Pedagogy*, no. 3 (May).

LLMs for Translation? Historical Texts and Contemporary Ideas of AI Safety

Merve Tekgürler
Stanford University, United States of America

Large Language Models (LLMs) can be prompted to perform tasks for which they have not been explicitly trained, including machine translation (MT). MT is a sequence-to-sequence task that typically requires parallel data in form of sentence pairs from source and target languages in training. General-purpose LLMs, on the other hand, are autoregressive models, not specifically trained for translation. Yet, models like OpenAI's GPT-4 or Google's Gemini are commonly tested on translation benchmarks and deployed for real-life translation use cases due to their high performance and adaptability. This paper explores Gemini's performance on translating an 18th century Ottoman Turkish manuscript, Prisoner of the Infidels: The Memoirs of Osman Agha of Timişoara into English. This manuscript recounts the experiences of an Ottoman subject, Osman Agha, who spent 11 years as a prisoner of war in Austria. His account contains depictions of warfare and violence, which trigger the safety settings of Gemini, leading the model to flag some passages as harmful and not translate them. These safety settings consist of four categories of harm: hate speech, dangerous content, harassment and sexually explicit content. In our initial tests between 14% to 21% of Osman Agha's memoirs were not translated due to the flagging of one or more of these four categories. Gemini's hard-coded refusal to translate these materials is not merely an issue for historians. Warfare is not an historical artefact. There are ongoing conflicts today in which contemporary people become victims of

violence, just like Osman. By investigating how his account is treated by Gemini, we can shed light on how implementations for AI safety silence certain accounts despite the model's relatively high translation accuracy. In the age of AI, machine translation is no longer a technical problem but a social one.

6:30pm-7:45pm CT / 7:30pm-8:45pm ET

#7A: Teaching the Digital Humanities in the Age of AI (Panel)

Session Chair: **Jessica BrodeFrank**

Teaching the Digital Humanities in the Age of AI

Dan Cox[1], **Emily K. Johnson**[2], **John T. Murray**[2], **Anastasia Salter**[2]

[1]Illinois State University, United States of America; [2]University of Central Florida, United States of America

Services built off of sophisticated large language models (LLMs) can often easily produce convincing written and image outputs. Using simple prompts, students can frequently complete basic assignments without needing to read or understand the original sources or consult anything beyond the service itself. This ease has caused significant anxiety in academic circles. Many have felt they need to redesign their course structures, update objectives, and change how assignments are completed. In response, many educational organizations and conferences have gathered resources, created guidelines, and called for greater digital literacy, emphasis on critical AI engagement, and a shift to human-in-the-loop design patterns to better educate themselves and others on how ethical usage might be possible in and out of the classroom.

This panel gathers, reports on, and speaks from experience with AI in the classroom. Critical AI engagement begins with the earlier progress on Critical Making, a term coined by Matt Ratto (Ratto, 2011) bridging traditional research and making, crafting, or art, and is also called research-creation (Loveless, 2019). The emphasis in critical making and research-creation is on the process of crafting artistic scholarship, rather than on a final, polished product. By introducing students to digital tools and the basics of procedural generation that precedes the AI text generators of today, students can better understand and critique the use (and misuse) of this technology. Tools like Tracery (Compton et al., 2014) offer a low barrier to entry for novices to grasp procedural generation basics. ChatBots like Botpress (Botpress GPT-Native Engine, n.d.) take generation a step further, using generative AI to interpret websites and documents added to its knowledge base. Panelists share their strategies for student success that include encouraging students to experiment rather than providing prescriptive instructions for assignments, and discuss how the emphasis of process over product allows students to take risks that build their confidence.

Each panelist will share a variety of methods that can be used in digital humanities coursework and beyond to help students gain critical AI literacy skills. We describe how we guide students to tinker and create with different digital tools, from bots to games to interactive narratives and more. Two of the panelists have incorporated the Critical Making research process into their courses at the graduate and undergraduate levels with positive outcomes and have an open-access book in press that aligns with this talk. The discussion will include innovative applications in music, virtual reality, and computational creativity, offering insights into how AI is reshaping the future of artistic expression and learning methodologies. We advocate for continued pedagogy that supports digital literacy as well as work that retains a human-in-the-loop workflow.

References

Botpress GPT-native Engine: Build next-generation chatbots. (n.d.). Retrieved June 6, 2024, from https://botpress.com/features/gpt-native-engine

Loveless, N. (2019). How to Make Art at the End of the World: A Manifesto for Research-Creation. Duke University Press.

Ratto, M. (2011). Critical Making: Conceptual and Material Studies in Technology and Social Life. The Information Society, 27(4), 252–260. https://doi.org/10.1080/01972243.2011.583819

Strauß, S. (2021). "Don't let me be misunderstood": Critical AI literacy for the constructive use of AI technology. TATuP - Zeitschrift Für Technikfolgenabschätzung in Theorie Und Praxis, 30(3), 44–49. https://doi.org/10.14512/tatup.30.3.44

6:30pm-7:45pm CT / 7:30pm-8:45pm ET

#7B: Multilingualism and Digital Knowledge (Papers)

Session Chair: **Heather Froehlich**
Session Chair: **Andy Janco**

Multilingualism as Infrastructural Imperative: Visibility, Accessibility, and Language Diversity in Digital Knowledge Commons

Graham Jensen, **Ray Siemens, Alan Colín-Arce, Brittany Amell**

University of Victoria, Canada

Anglocentrism continues to be a concern in DH, as well as in digital scholarship more generally—despite the realities of globalization and the abundance of non-English and multilingual DH initiatives. Indeed, digital scholarship and infrastructure are still shaped significantly not only by what, in 2016, Domenico Fiormonte termed "the indisputable Anglo-American hegemony in the academic research field," but also the corresponding "partial or total invisibility" of non-Anglo-American DH. Our talk will address these issues vis-à-vis one of Fiormonte's proposed solutions: "a new concept of knowledge as commons." Specifically, we will discuss our research on—and development of—infrastructure to support language diversity and community building through the Canadian Humanities and Social Sciences Commons (hsscommons.ca). Led by the Implementing New Knowledge Environments (INKE) Partnership, this project is an in-development, not-for-profit hub for open scholarship in Canada and beyond. It combines elements of social networking sites, collaborative tools, and institutional repositories. While the site already supports both French and English, in recognition of Canada's bilingual status and the valuable contributions of our Francophone colleagues, we are also working with partners from Mexico, Brazil, India, and the UAE to create a more inclusive multilingual interface capable of supporting Spanish, Portuguese, Hindi, and Arabic (that is, left-to-right and right-to-left languages, plus non-latin scripts). This work is central to INKE's mandate to increase the accessibility and visibility of scholarship by digital means. As we suggest, this mandate compels us to interpret multilingualism as an infrastructural as well as a research imperative; as such, and in line with our commitment to open scholarship and the larger ethos of care it represents, we argue that any digital space purporting to support knowledge diversity across disciplinary and national contexts, as we aim to do, must actively work to provide tools to facilitate, publish, and promote research in languages other than English.

Accessible Archiving: Building Multilingual Tools with Community Partners

Christina Boyles

Indiana University-Bloomington

The Archivo de Respuestas Emergencias de Puerto Rico / Emergency Response Archive of Puerto Rico (AREPR) is a collaborative digital humanities project funded by a grant from the Mellon Foundation (2020-present). AREPR employs the decolonial practice of post-custodial archiving to record stories of mutual aid organizations and individuals surviving and responding creatively to stratified disasters that have impacted the Puerto Rican archipelago in the last five years. AREPR works with grassroots community organizations across Puerto Rico to highlight and share the role of mutual aid in disaster response.

To do so, our team has collaborated with our community partners to develop community archives, a particularly powerful tool for documenting and responding to humanitarian crises. Our approach has expanded traditional community archiving praxis, which tends to focus on collection development and management, to include the (re)design of the platforms and technologies used to house materials. In the past two years, AREPR has developed Multilingual, an Omeka S theme that is freely available for other groups to use. This theme and the corresponding Omeka S modules that we produced for AREPR simplify the process of developing and sustaining bilingual digital projects for scholars across the disciplines by providing free, easy-to-use tools for displaying archival and cultural heritage materials across languages.

Offering an exciting case study for how to utilize these innovative software extensions in digital humanities projects, this presentation will demonstrate how community-first approaches to archiving and tool development make it possible to build reciprocal relationships that allow for collaborative and mutually beneficial knowledge production. While the experiences outlined in this presentation focus on the Archivo de Respuestas Emergencias de Puerto Rico (AREPR), they also draw attention to the ways in which archival practices can be reinvented and reimagined to create new opportunities for community engagement and social activism.

Enhancing Programming Historian's Multilingual Reach: Creating a Semi-Automated Multilingual DH Vocabulary Table

Matthias Gille Levenson[1], Célian Ringwald[2], Marie Flesch[3], Jennifer Isasi[4], Riva Quiroga[5], David Valentine[6], Sofia Papastamkou[7]

[1]École nationale des chartes / École Normale Supérieure de Lyon, France; [2]Université Côte d'Azur, Inria, CNRS, I3S, France; [3]LLF, CNRS–Université Paris Cité, France; [4]The Pennsylvania State University, United States of America; [5]Pontificia Universidad Católica de Chile, Chile; [6]Université de Montréal, Canada; [7]Luxembourg Centre for Contemporary and Digital History, Université du Luxembourg, Luxembourg

In a digital humanities landscape dominated by English, multilingualism and translation are a major challenge for research and teaching. Over the years, various initiatives have demonstrated that providing resources in multiple languages diversifies the community and creates more just opportunities. This approach visibilizes research and communities, makes digital methodologies accessible to non-English speakers, and simultaneously enhances the understanding of technical English (Rojas Castro et al., 2019; Fiormonte, 2021; Papastamkou et al., 2021; Allés-Torrent and Rio Riande, 2020; Alves, 2021). However, translating digital humanities terminology and methods is inherently complex due to variations in tools, scientific traditions, and geolinguistic factors (Isasi et al., 2023).

Programming Historian publishes peer-reviewed lessons on diverse humanities themes and digital methodologies in English, Spanish, French and Portuguese (in launching order). This multilingual approach can be leveraged to significantly improve the didactic quality of the lessons (Isasi and Rojas Castro, 2021; Risam, 2018). Thus, by aligning translations of lessons to identify technical and methodological concepts and examining translation methodologies based on the origin and educational objectives of translators, we aim to create a comprehensive translation guide. This guide will be both descriptive, informing the audience about current usage and variations in translating technical and methodological concepts, and prescriptive, providing recommendations and standards for translators to follow, ensuring the consistency and readability in translations.

This paper presents the process of creating an automatically generated and human-reviewed concept table aligned across all languages. Through this vocabulary, we offer insights to enhance educational effectiveness and foster cross-linguistic understanding and visibility in digital humanities.

6:30pm-7:45pm CT / 7:30pm-8:45pm ET

#7C: Literary Insights with Data (Papers)

Session Chair: **Merve Tekgürler**
Session Chair: **Emily Sarah Cukier**

Visualizing Literary Data and Ann-Marie MacDonald's "The Way the Crow Flies"

Neta Gordon, Aaron Mauro, Ebru Ustundag, Tim Ribaric
Brock University, Canada

Canadian author Ann-Marie MacDonald's plays and novels appeal to diverse, global mass-market audiences; at the same time, her works challenge cultural norms about gender and sexual identities, the treatment of racialized, Indigenous, and disabled persons and communities, and which voices in Canada can be heard. "Mapping Ann-Marie MacDonald" (MAMM) is a Digital Humanities project funded through SSHRC's IDG program (2023-2026), involving interdisciplinary collaborators, as well as the participation of the author.

Two questions driving the MAMM project are: how can solitary close reading activity be emulated in a collaborative DH environment and how can the data collection model be feminist? This presentation explores the interpretive results and visualization opportunities of a collaborative, integrated data collection process.

A student RA team including members from English Literature, Digital Humanities, and Geography, worked with data collection tools aligning with Literary Geography concepts and purpose-built to collect the following spatial data:

- Feature type and description (eg. encounter location, route-related location)
- Sense-of-place (how space is defined by human subjectivity)
- Georeferencing and Time referencing
- Focalization (from what perspective is the feature being described)
- Relational situation (what relations does the space allow)
- Narrative function (how is the description of space used to advance the narrative)

The data collection process encouraged principles of data feminism, including making labour transparent and visible, and embracing an embodied practice of consensus-driven knowledge production. Constraints built into the tools led to an integrated yet distinct accounting of the literary representation of spatial practices, complex enough to be productively used in critical literary analysis.

Using Flourish and ArcGIS Online, we explore opportunities for critical analysis through visualization. Analytical and visualization opportunities emerging from the data processing include visualizing plot development, sense of place, and relationality, as well as mapping narrative hot spots.

The Dark Lady in the Machine: The Shakespearean Sonnet, Racial Bias, and AI

Unjoo Margaret Oh
Stanford University

This paper brings together Shakespeare's sonnets, bias in training data, and AI for formalist inquiry. Sonnets have had a place in AI history since Alan Turing's seminal essay "Computing Machinery and Intelligence," which privileges the Shakespearean sonnet as one standard for measuring intelligent machine behavior. Many AI models are now trained to generate Shakespearean sonnets, including Lau et al.'s 2018 Deep-speare, OpenAI's 2022 ChatGPT, and Agnew et al.'s 2023 model. Racial bias in training datasets continues to be an urgent concern, as Google Gemini's recent, failed attempts at data diversity remind us once again. Seemingly distant from these developments, race and racialization in English sonnet sequences have been subjects of critical debate since the 1990s, notably manifested in the work of Margreta de Grazia and Kim Hall. Previous scholarship only partially intersects Shakespearean sonnets, training bias, and AI. However, all three are necessary for whetting our theories about the Shakespearean sonnet within computational formalism(s), which tend(s) to focus less on poetic forms. My case study models a way of using text-to-image models like Stable Diffusion (SD) to transform and analyze Sonnets 127-154 (i.e., the "Dark Lady sonnets"). The paper's emphasis on bias in training datasets and SD's hallucinations in representing the "Dark Lady" is guided by the principle that AI should be regarded as a means to *more* questions, not answers. My deliberately oblique approach highlights how Shakespeare's manipulation of the sonnet's formal mechanics and his participation in early modern racial matrices are inextricable procedures.

White N-Words of America in the Press

Chloé Brault, Clare Chua, Quinn Dombrowski
Stanford University

Between 1968 and 1971, Pierre Vallières got all the good press he and the Quebec separatist movement wanted with *White N-words of America*. In the decades since, critics called Vallières' first book a "classic" and an "integral part of Quebec history." By 2019 however, those who continued to utter the title in full in Canadian universities and on public radio and television started to face denunciation. Complaints led to putative cancellations, followed by investigations, new legislation regarding hateful anti-Black language on publicly funded media, and finally, arguments against censorship in the name of free speech.

We used computational tools--including Principal Component Analysis, word shift graphs, topic modeling--to define *which* language around Vallières' book changed between the 1970s and 2020s, and *which* stayed the same. Our initial findings allowed us to argue that by the 2020s, Vallières' book had become untouchable, a litmus test for freedom of expression and willingness to stand up for and defend Quebec culture. We then used word embeddings to measure *how* the language surrounding Vallières' book changed between the 1970s and the 2020s. The output from word2vec and Paired Pointwise Mutual Information scores allowed us to count computationally associations between discrete words, and measure what changed the most in those associations over time, and build on our initial analysis. We established historical trends as well as outliers to these trends, and speculated as to *why* some language changed and other language stayed the same.

Our findings shed light on Vallières' letters, which we consulted in the archives, wherein he insisted repeatedly to his publisher that his book should be titled nothing other than *White N-Words of America.* Thus, we ultimately argue that Vallières would have to wait five decades for the press to register, report, and insist on, the violent power of his book's title.

Date: Thursday, 07/Nov/2024

9:00am-10:15am CT / 10:00am-11:15am ET

#8A: ACH Working Group Sessions

Session Chair: **Kim Lacey**
Session Chair: **Caitlin Pollock**
DH + AI: Quinn Dombrowski and Meredith Martin
Humanities Mapping: Sylvia Fernández and Brian Winston
DH in Libraries: Claudia Berger and Pam Lach

9:00am-10:15am CT / 10:00am-11:15am ET

#8B: Design Studio: Towards Repair/Refusal in the Digital Humanities (Alternate Format)

Session Chair: **Liz Grumbach**
Session Chair: **Lauren Tilton**

Design Studio: Towards Repair/Refusal in the Digital Humanities

Liz Grumbach[1], **Christina Boyles**[2], **Purdom Lindblad**[3]

[1]Arizona State University; [2]Indiana University; [3]Georgetown University

Even as we conducted our Design Studio at the ACH2023 virtual conference, we were aware of the instinct towards and failure of repair. Nurturing the energy and offerings of the 2023 roundtable, the 2023/2024 ASU Design Studio Cohort, and our current Working Group on reparative digital archives, this is what we have learned: We move towards repair by building new infrastructure that supports access and promotes social joy. We mobilize proactively, instead of reactively, to emergent events that need archiving, such as SUCHO and Torn Apart/Separados. We experiment with reparative practices by stewarding meaningful ephemera beyond the material (conversation, movement, embodied actions).

Yet, war, gun violence, wildfires, heat waves, the continuing legacy and impacts of racism, and the onset of novel, global pandemics have forced us to confront the limits of repair. One emergent lesson: repair is not always possible. 'The knife-edge of compassion' can be refusal. Our institutions continue to rush us back to "pre-pandemic normal," and our workplaces push us to restore a world that never existed. In these moments, refusal to reproduce and sanction infrastructures of social misery offers opportunities to connect in solidarity and resistance (Sutherland et al., 2023; Boyles et al., 2023). Refusal in digital humanities is broadly theorized as a strategy to hold multiplicity in harmony, to represent and respect difference, autonomy, and collective power. What would it mean to move beyond restoration and integrate refusal as a guiding principle of DH work?

This 1 hour and 30-minute alternative format experience will explore the possibilities and challenges of refusal within reparative digital practices. This will be a speculative exercise in design, repair & refusal, and generating insights through iterative collaboration. By adapting the Lincoln Center for Applied Ethics Design Studio Model, we infuse a community-centered, embodied mode of knowledge production into a traditional mode of knowledge production: the academic conference. We seek to surface and collectively address questions such as: What does it mean to engage in refusal? How does refusal shape our relationality with ourselves, our communities, and our environment? How does refusal offer capaciousness in the face of the unrepairable? How can we engage refusal in a world that constantly seeks compliance and conformity?

The structure of this offering will consist of conversational "movements" that first invoke divergent ideas and stories from participants, and then trace convergent themes and aspirational questions. The first movement will reflect on the benefits and limitations of repair to illuminate the connections between repair and refusal. The second movement will invite participants to reflect on the relationship between repair and refusal: how is refusal embodied in practices of repair; when do they fail; and what potential might these opportunities and reckonings have? The third movement will hold space for converging concepts from the previous two movements to guide digital practices of repair and refusal. Facilitators Boyles, Grumbach, and Lindblad will lead the exercises and capture audience members' contributions to produce a digital record of "refusal" at ACH2024.

9:00am-10:15am CT / 10:00am-11:15am ET

#8C: More Than Meets the AI: NEH Support for the Digital Humanities (Roundtable)

Session Chair: **Jewon Woo**

More Than Meets the AI: NEH Support for the Digital Humanities

Jennifer Serventi, **Meaghan Brown**, **Molly Hardy**, **Meredith Hindley**, **LaQuanda Walters Cooper**

National Endowment for the Humanities, United States of America

The National Endowment for the Humanities (NEH) is the largest federal funder of digital humanities programs and projects. Through our grant programs, we support projects across the spectrum, from the digitization of humanities collections to scholarly research using digital methods, from pedagogical and public engagement projects to developing digital infrastructure for scholarly communication. We also participate in international research funding opportunities, such as those supported through the Trans Atlantic Platform, and represent the humanities in US governmentwide technology initiatives, including through our *Humanities Perspectives on Artificial Intelligence* special call. Every area listed in the scope for this conference's call has been and can be supported by the NEH.

This session will build on last year's "NEH Funding for the Digital Humanities: Finding Your Fit" ACH 2023 conference session. Staff members from across the agency will provide information about our newest funding opportunities and Endowment-wide special initiatives, such as the *American Tapestry: Weaving Together Past, Present, and Future and the Humanities*. We will also update you on any changes to longstanding programs that support digital humanities scholarship, pedagogy, public engagement, preservation, and infrastructure development, including those that that expand NEH funding opportunities for historically underserved scholars, communities, and institutions. The proposed session will give attendees the chance to learn from Endowment representatives about the many NEH funding opportunities that encourage or allow digitally inflected work, including several ones on the intersection of the humanities and artificial intelligence.

This session will also be an opportunity for the NEH staff to hear from you. We would welcome the chance to learn from session participants about barriers that may exist for support for the digital humanities, including participation in artificial intelligence initiatives, at their institutions and for applying for NEH funding or external grant funding more broadly.

10:30am-11:45am CT / 11:30am-12:45pm ET

#9A: State of Digital Knowledge I (Poster Session)

Evaluation framework for digital storytelling outcomes towards trustful AI in libraries

Yaming Fu[1], **Simon Mahony**[2]

[1]School of Cultural Heritage and Information Management, Shanghai University; [2]Department of Information Studies, University College London (UCL)

Digital and Semantic Web related technologies facilitate the possibility of automatically generated digital storytelling products. This is closely related to the construction of data and technical infrastructure with a human-machine collaborative digital storytelling workflow. This presentation introduces our design for a workflow and evaluation framework (Figure 1) based on our digital storytelling practice since 2021.

The knowledge databases which record narrative elements, described in unified resource description frameworks, provide a crucial basis for creating human-machine collaborative digital stories by automatically identifying links and storylines. They also make it possible to create story-themes or plots that are machine-identifiable or -editable. To be a robust scholarly method for research, the reliability, validity, and evaluation of digital storytelling methodology and its outcomes need to be transparent, standardized, and reproducible to ensure that they meet academic rigour and scientific method (Figure 2).

Trust is a significant issue, particularly if the providers do not make it clear that these digital stories are produced algorithmically. Trust is highlighted in the European Commission's White Paper on AI. A lack of trust 'is a main factor holding back a broader uptake of AI' and prompts developing a clear regulatory framework (European Commission, 2020: 9). Hence the need for what has become known as *explainable AI*; 'in part motivated by the need to maintain trust between the human user and AI' (Jacovi et al, 2021: 624). Whether this trust can be achieved seems uncertain, particularly as the risks of the use of AI in different scenarios are as yet unclear and not fully understood. When a human-machine collaborative digital storytelling product is presented or put into use, it is important to evaluate user experience; how the audience feels about the outcome, whether they are satisfied with it, as well as the accessibility, and ethical evaluation of the interactive effect.

What Can 30 Years of Conference Papers Tell Us About the Digital Humanities?

A.J. Million
University of Michigan, United States of America

The humanities are characterized by questions associated with human values, interpretation, and expression. Conversely, the digital humanities (DH) pertain to the ways in which humans leverage media and computational methods for similar purposes. This paper presents a longitudinal dataset of Alliance of Digital Humanities Organizations conference papers presented between 1990 and 2020. I describe how I collected this dataset and provide descriptive statistics showing that, over time, DH has become more collaborative. Moving beyond bibliographic research that has historically focused on full-length, peer-reviewed journal articles, I describe a subset of 1,142 paper abstracts (~50% of my larger sample). I find that over the past three decades, DH scholars have increasingly written about topics not focused on text, they continue providing an inclusive venue for non-dominant disciplinary topics (e.g., pedagogy), and are increasingly preoccupied with ethics, minority groups, and at-risk populations. I conclude by sharing my dataset and its documentation so other researchers can study how the field continues to evolve.

A hybrid approach to digitizing and structuring complex print texts using AI

Nathan Graham
Johns Hopkins University, United States of America

This paper presents a frontier approach to digitizing and structuring complex print materials, such as periodicals, magazines, and directories, by combining traditional techniques with artificial intelligence (AI). Leveraging the power of the Generative Pre-trained Transformer (GPT) language model, this method automates the conversion of unstructured text data into a structured JSON format, making it more accessible for computational analysis in digital humanities and book history research.

A case study demonstrates the potential of this approach using a collection of scanned print directories. The digitized texts undergo optical character recognition (OCR) and are then processed using data cleaning techniques, rule-based parsing, and the GPT-4-Turbo model to extract and structure relevant information. The implementation of a cross-referencing system enables the alignment of extracted information from multiple sources, despite variations in formatting and content.

This paper details the information extraction process, its formalization, and how complex print content can be more easily structured for analysis within digital humanities research. The significance of this research lies in its potential to rapidly and accurately extract knowledge from print texts, facilitating new avenues of inquiry. The encoding strategies employed are relevant for projects dealing with multi-layered information extraction and the development of structured datasets from unstructured historical texts.

Data Sanctorum: How the CoKL Database Project Extracts Meaning from Devotional Calendars

Aaron David Macks
Harvard Business School

The Book of Hours was the prayer book for the laity from the High Middle Ages through the Renaissance, across the Latin West. One of the principle components of these manuscripts was a devotional calendar, containing holidays, saints' days, and other observances. The Corpus Kalendarium Database, or CoKL DB(online at http://www.cokldb.org), is a publicly accessable, fully interlinked database of these calendars which allows users to see, compare and correlate the saints and feasts across manuscripts. Although still growing, it currently contains nearly 90,000 individual feast entries, representing more than 400 manuscript sources. These manuscripts are not just the Latin of the church, but the vernacular languages of the people, including French, Middle English, Dutch, and Italian. From these interlinked saints emerge local and transnational patterns only apparent with the application of modern digital techniques and technologies. This talk will discuss the underlying technology that supports the system, some of the discoveries made from this manuscript big data, and some of the ongoing work to use the database to localize uncatalogued manuscripts and identify genetic relationships among them

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AsteXT: BERT and the Changing Trends in 50 Years of Asian American Short Stories

Zhihui Zou
Duke University, Department of History

The anthology *Aiiieeeee! An Anthology of Asian-American Writers* (1974) significantly impacted the creation of an Asian American literature scholarship. In the past 50 years, scholars have conducted important work on Asian American novels or poems. However, the Asian American short story is an understudied topic. Amid the rise of online literary magazine publications today, more authors have the chance to publish their work. The AsteXT project builds a customized BERT language model that uses the Transformers model's Encoder architecture to categorize Asian American short stories published between 1974 and 2024 according to publication year, genre, and work choices. The model will build the categorization method through TF-IDF, word embedding, and Naive Baynes classification functions. Like the novel and the poem, the short story is a vital venue for Asian American writers to express the impact of imperialism, cultural conflicts, immigration experience, and others. The AsteXT project seeks to bring these themes into conversation simultaneously. The project's current hypothesis is that, as short story publication became more accessible to non-professional writers, the overall literary trend began curving toward a more experimental and less conventional one. I will use the AsteXT model's classification function to search for a correlation between publication year and the genres and themes encompassed in Asian American short stories.

As the AsteXT project expands, the ultimate goal is to produce a Transformers Encoder-only architecture customized for the Asian American Studies communities at large and promote broader Digital Humanities engagement in this field.

"Stop Cop City": Tracking Urban Ecological Discourse Change

Dez Mary Miller
Emory University

Over the last several years, the city of Atlanta, Georgia, U.S.A., long known as a "city in a forest," has been forced into a reckoning with its relationship to its forests. The "Stop Cop City" protest movement arose in 2021 in opposition to a plan to build a police training facility and a movie studio on either side of an endangered creek inside of Atlanta's largest remaining contiguous forest. Combining racial and environmental justice discourses, the movement has included civic petitions, public comments at city council meetings, and direct action by forest defenders. In the process, it has modified the way Atlanta talks about its natural spaces, from reviving

Muscogee/Creek words for local rivers, to promoting a vision of urban ecology that bristles against Atlanta's quickly growing, pro-Capital reputation. In this paper, I explore the use of word embeddings to capture this discourse change over time and reflect on what other natural language processing methods might be appropriate for future analysis. I rely on three datasets: a) a transcript of seventeen hours of voicemail public comments from September 2021, which I am producing using WhisperAI as part of Atlanta's AIAI Interdisciplinary working group, b) a transcript of 15 hours of in-person public comments from May and June 2023, which has been produced by the same working group, and c) *Atlanta Journal Constitution* newspaper articles from 2021 to 2024, which I access through Proquest's TDM Studio.

Cut-Copy-Paste Constructionism: Teaching Encoding and Text Mining with Erasure

Nichole Misako Nomura, **Luca Messarra**
Stanford University

A long-standing divide in computational text analysis is between encoding and text-mining.[1] Encoding adds information to text that remains in-context; text-mining's power comes from abstracting away from context. The ability to decide between these two approaches, or to make decisions about combining them, is a foundational learning outcome in computational text analysis coursework. They are also interlinked concepts essential to creative humanist inquiry writ large, notably utilized in poetry by M. NourbeSe Philip (*Zong!*) and Solmaz Sharif (*Look*). Building on the work of Christopher Ohge and Charlotte Tupman, we argue that situating these practices only within the context of the 'digital' humanities forecloses on their wider application.[2]

"Cut-Copy-Paste Constructionism" reports on our experiment in DH erasure-poetry pedagogy. Using art supplies, students 'erased' words as a means of experimenting with and visualizing encoding and text-mining processes, making high-conceptual decisions around encoding and text-mining with low technical barriers to entry. We propose that using physical media (including variation in marker and paint opacity, and the ability to cut, fold, and move strips of paper) affords a non-binary, constructionist approach to encoding and text-mining that encourages experimental play and creative criticism. Embodying and enacting encoding and text-mining processes allows for what Danny Snelson calls a "poetics of the search," a playful, performance-based approach to digital humanities inquiries, and provides pathways into both the digital and the humanities.[3]

1. Bauman, Syd, David Hoover, Karina van Dalen-Osam, and Wendell Piez. 2012. "Text Analysis Meets Text Encoding." In *Digital Humanities 2012 Conference Abstracts*. University of Hamburg: University of Hamburg Press.
2. Ohge, Christopher, and Charlotte Tupman. 2020. "Encoding and Analysis, and Encoding As Analysis, in Textual Editing." In *Routledge International Handbook of Research Methods in Digital Humanities*, 1st ed. Routledge.
3. Snelson, Daniel Scott. "Contingent Reading: A Poetics of the Search." *ASAP/Journal* 7, no. 2 (2022): 385-407.

"Jane Austen's Desk," An NEH Digital Project for the Public

Sarah Walton[1,2]
[1]Marshall University, United States of America; [2]Jane Austen Collaborative, Inc. (non-profit)

"Jane Austen's Desk" (or "JAD") is an NEH Digital Project for the Public created by the non-profit organization, the Jane Austen Collaborative. It is a public humanities project that simulates an imaginative version of Austen's writing space as a hub for hosting historical, literary, and material content in an interactive manner. JAD-beta depicts March 30th, 1813, when Austen had just published *Pride and Prejudice* and was composing *Mansfield Park*. This precise historical moment invites engagement with issues surrounding female authorship and mobility and the transatlantic slave trade; our thematic focus emphasizes her global connections and challenges the stereotype of Austen as a primarily domestic, feminine writer. Besides establishing a thematic foundation for our intervention in Austen studies, the JAD prototype deploys a variety of DH content and features, including: digital editions of *Pride and Prejudice* and *Mansfield Park*; editions of five texts Austen alludes to in her letters from early 1813; digitized copies of "circulating library" catalogs to which Austen had access; newspaper articles that appeared during that time; an interactive family tree; an interactive illustrated globe depicting Austen's family members' travels; and story-maps tracking her brothers on two naval adventures. All this is housed in Omeka and presented in a custom-built site featuring hand-drawn illustrations, animations, and multimedia. As co-creator, I would relish the opportunity to share JAD in a "poster," lightning talk, or installation at ACH 2024. I plan to provide a walkthrough and interactive opportunities for attendees, with the aim of testing the feasibility and appeal of our features and receiving general feedback.

Digital Humanities vs. Zero-Based Budgeting: Innovation, Sustainability, and Austerity in College Libraries

Jennifer Rutner
SUNY New Paltz, United States of America

Starting a new digital scholarship project, collaboration, or program is exciting. Ending a library digital scholarship program is complicated. The Digital Scholarship Center at the Sojourner Truth Library is one example of what happens when ambitious faculty and librarians push the innovation:budget capacity of a small state college. The SUNY system is nearing a $1 billion deficit, and zero-based budgeting is being implemented system-wide. This shift has had an immediate impact on how resources are allocated. This presentation will cover the ups, downs, "pauses" and closing of the Digital Scholarship Center at the SUNY New Paltz library, from the perspective of one former program Coordinator.

Participants will hear about the founding of the Digital Scholarship Center, the struggles to find an ethical and sustainable program model, exciting collaborations with faculty and students, developing and the reality of failing to acquire the golden combination of hard-money funding and full-time staffing. Despite robust efforts to create high-impact educational opportunities for student employees, engaging faculty in new methods and critical pedagogy, creating unique digital projects, and tracking every data-point to demonstrate value--institutional support is never guaranteed.

This session relates to the theme of "critical ideologies and digital pedagogy." Librarians and faculty worked to establish and grow a sustainable and ethical program structure, a transparent budget process, and librarian support for critical DH pedagogy on campus. Support for this work, which challenged dominant structures and practices, was lacking institution-wide. Diverse audiences will benefit from the programmatic-level discussion of the intersection of the worsening financial crisis in higher education and the future of Digital Humanities work.

Learning outcomes: Understand key components of developing an ethical and sustainable DH program plan. Understand increasingly prevalent environmental factors that limit DH innovation in academic libraries.

A skills-based approach to creating sustainable DH websites with Quarto

Jesse Sadler
Virginia Tech, United States of America

This talk discusses the use of Quarto to create sustainable Digital Humanities websites. Quarto is an open-source publishing tool based on Markdown that enables the integration of text and Python, R, Julia, and Observable code to create presentations, dashboards, articles, books, and websites. This talk will show the process for creating Digital Humanities websites using Quarto through the experience of teaching a Master's level course on Public History and Digital Humanities. During a semester long course, students with minimal Digital Humanities experience upon entering the course created Quarto websites for their final projects. The use of Quarto provided an opportunity for an emphasis on open-source tools and technical skills. Students learned Markdown, how to navigate the command line, git, and R on the path to making websites published through GitHub Pages. The talk will focus on the significance given to learning skills over a project-based approach. The use of well documented, widely used, open-source tools makes Quarto websites a sustainable way for students and scholars to publicize their scholarship through a process in which they maintain control. This places the power in the hands of individuals and scholars, while minimizing techical dependencies that harm the sustainability of Digital Humanities websites.

Emerging Genres on Goodreads: A Graphic Biographies Case Study

Emily Christina Murphy, Qilin {Odessy} Liu
University of British Columbia-Okanagan, Canada

Research on social-media platform Goodreads focuses on categories like periodicity, genre, readership emerge in user-created metadata. For instance, Bourrier and Thelwall note that reading Victorian literature is shaped equally by academic as online reading communities, while the evaluation of outliers shifts towards contemporary gendered reading. Walsh and Antoniak demonstrate how folksonomic tagging affordances permit the “classics” to emerge as a vernacular genre, shifting the ways that reception studies understands canonicity. And English et al. find that readers are polarized in their consumption of “prestige” and “bestseller” works, a trend that holds in genre fiction, where science fiction, detective fiction, and chick-lit readerships are mutually exclusive. Goodreads’ categorization affordances have shaped the way that scholars approach contemporary reading. But how might we understand the relationship of Goodreads to emerging genres? Can Goodreads teach us about contemporary reading for categories whose metadata is inconsistent?

We approach these questions through a case study on the emergence of a genre of graphic novel biographies, which has seen the publication of over 300 titles since the year 2000. This genre has yet to differentiate itself from the autobiographical and semi-fictional graphic narratives. It enjoys a broad readership on Goodreads, but the conventions for folksonomic tagging and lay review appear inconsistent. We must therefore approach the metadata structures of Goodreads obliquely, finding strategies to understand the digital construction of reading while a genre and its readership are still emerging. We detail the mixed manual and automated process that the project undertook to trace this emerging genre.

Sweet Like Justice: Using Digital Humanities to Amplify Marginalized Voices

DeeDee Baldwin, Carrie P. Mastley, KC New
Mississippi State University, United States of America

As a part of a public land-grant institution, Mississippi State University (MSU) Libraries strive to support teaching and research on campus and beyond by providing equitable and inclusive access to services and resources. This fundamental goal is echoed in the work of several librarians who seek to uplift the voices of traditionally marginalized communities in their professional practice, specifically within the context of digital spaces.

For instance, a student-centered project takes place every semester in collaboration with students taking EN 3414: Critical Writing and Research for Literary Studies. Students in this course must complete weekly library instruction where they are taught research skills necessary for their discipline. Using these skills, students work symbiotically to create both physical and digital exhibits using archival materials to tell a cohesive story about a historical event or period. This project has proven popular with students because they feel emotionally connected to the materials they study, diversify their skillsets, and leave the course with tangible evidence of their work that is accessible to wide-ranging audiences.

In addition to student-curated projects, the library hosts digital exhibits designed by librarians to document the struggles and triumphs of Black Mississippians in their ongoing fight for justice. One exhibit created for the local NAACP showcased documents related to Fannie Lou Hamer, while another celebrated “Black Heroes of Mississippi” by highlighting a new figure each day of the month. The library also hosts a digital exhibit called “Against All Odds: The First Black Legislators in Mississippi,” where students, researchers, and genealogists can find information about the Black men who served as state and national legislators during Reconstruction. The exhibit is used each summer to facilitate research in a class at the Mississippi Governor’s School, an academic camp for high school students.

Finally, the Libraries have also supported community-engaged digital projects spearheaded by campus groups. In Spring 2024, the Digital Ethnic Studies class, using materials housed at MSU Libraries’ Division of Archives and Special Collections and in consultation with members of the local NAACP chapter, created “A Black Physician’s Story: The Douglas Conner Digital Project” to tell the story of one of Starkville’s most beloved Civil Rights figures. In addition to the website, the students also planned a community event to promote the project and educate the public not only about Douglas Conner but also about archives, collecting cultural memory, and digital projects.

In this roundtable, librarians KC New, DeeDee Baldwin, and Carrie P. Mastley will center discussion around these projects to stimulate conversations about making library resources more accessible as well as prioritizing projects that amplify the voices of the traditionally marginalized. The speakers will outline the intricacies of each project, successes, and lessons learned. The presenters hope their discussion stimulates new ideas for incorporating social justice-centered digital projects in library practice.

12:00pm-1:15pm CT / 1:00pm-2:15pm ET

#10A: Better Living Through Paperwork: Using the Tools of Bureaucracy to Imagine Radical Futures (Roundtable)

Session Chair: **Katina Rogers**

Better Living Through Paperwork: Using the Tools of Bureaucracy to Imagine Radical Futures

Paula Olson[2], Molly Morin[2], Nikki Stevens[1]
[1]MIT, United States of America; [2]Dartmouth College

Across the country, student protesters who are insisting on better worlds are being met with riot police and mass arrests. As state, bureaucratic, and administrative forces increasingly constrain what is possible both within the academy and for our communities, it has become increasingly urgent to resist the erosion of our collective imaginations for what is possible. Indeed, calls for change often invoke what Lily Irani describes as “minimum viable futures - the least common denominator people can agree on without resorting to a longer, slower mass politics" (Irani, 2019, p. 210). Can we refuse to settle for minimum viable futures and find pathways to magnificently livable, kind, and communal futures instead?

In Better Living Through Paperwork, we argue that is not a deliberate settling, but rather an atrophying of our collective imaginations. We invoke Arjun Appadurai’s (1996) imagination as “an organized field of social practice,” and put it in conversation with both the theories and practices of infrastructure and bureaucracy (p. 31). Drawing Herd and Moynihan’s administrative burden, and Dean Spade’s administrative violence, we foreground the ways that the quotidian practices of “business as usual” are constricting our capacities to dream infinite alternatives.

While Ruth Wilson Gilmore (2024) quips that abolition “requires us to change one thing: everything,” Gilmore also reminds us that we cannot make all of those changes at once - we must start by practicing radical imagination with the infrastructures around us. We turn our radical imagination to the mundane: the flow charts, org charts, performance assessments and annual reports of bureaucracy. These are tools used by states, corporations and organizations to build the structures and paradigms that oppress us. Can we use them in the service of our own liberation?

Better Living Through Paperwork is an invitation to exercise our imagination with and against common bureaucratic formalisms. The roundtable will open with a discussion of bureaucratic paperwork and the way the fields, organization and hierarchy constrain what we can imagine to be possible, along with an overview of collage and to remix methods employed by artists to examine societal structures and re-imagine futures. From there, participants will use a curated collection of source material with collage and remix strategies to re-imagine existing paperwork with fields and structures that create affordances for the worlds we want. Using this common and familiar language, we will facilitate a space for scholars in varied disciplines to reflect on their own practices, discover new space for growth and encourage more ambitious moves toward justice.We envision participants sharing this work back to a repository of speculative works, hosted on Humanities Commons.

While we honor and value the academy’s role in supporting “deep critique,” that way of "thinking beneath and beyond liberal legalist approaches to social problems" (Ashar, 2016, p. 217) we follow abolitionist legal scholar Amna Akbar (2018) who reminds us that we are living in “a moment calling for a radical imagination, where the scale of deep critique is matched with a scale of grand vision” (p.9)

12:00pm-1:15pm CT / 1:00pm-2:15pm ET

#10B: Archival Resistance and Cultural Access (Papers)

Session Chair: **Emily K. Johnson**
Session Chair: **Sylvia Fernandez**

The Ebbs and Flows of Data: “Junk Data” and the Limits of Big Data Management in the Artist Archive

Julia Polyck-O'Neill
Memorial University, Canada

Following the digital and archival turns, arts and cultural organizations are transforming the ways their publics are interacting with their archives and special collections. Professionals in the GLAM sector (Galleries, Libraries, Archives and Museums) are working with computer scientists and digital humanities specialists to develop computational methods for the creation of accessible and comprehensive digital archives. These developments frequently seek to streamline mass-digitization processes to minimize labour demands while making previously inaccessible documents and information available to institutions and users more broadly. While these efforts have revolutionized key areas such as accessibility, records management, and impact and organizations such as the Digital Preservation Coalition develop standards and best practices, the real and possible effects of these leading-edge technological interventions remain understudied. What is lost to these processes and practices; what kinds of information are at risk of being elided in collections if we begin to rely wholesale on AI and other technological interventions to parse and sort through records and other "junk" materials such as spam email and other commonplace media in a media artist's archive? Importantly, is there an analogue between these new digital practices and what is traditionally eliminated from an archive?

Looking to the delicate material relations of the Joyce Wieland archive and collection at York University and the Jo Spence archives at the Image Centre (Toronto, Canada) and Tate (UK) archives in conversation with archivists at these institutions, I consider the value of the mundane, material traces of the everyday in the media artist's archive. I reflect on how innovative practices in digital archives currently obfuscate "junk data" that points to aspects of an artist's private life and subjective experience and consider how mass digital methods might address and reconceptualize the relationship between an archival collection and what is most often discarded.

Humanidades digitales y los retos de acceso a la cultura en América Latina

Maria Jose Afanador
Universidad de los Andes, Colombia

Los procesos de gestión de las fuentes primarias con las que los humanistas construyen interpretaciones han sido desiguales en diferentes partes del mundo. Esta ponencia reflexiona sobre las desigualdades mencionadas en perspectiva histórica y su relación con la gestión de infraestructuras de archivos sobre patrimonio cultural latinoamericano en entornos digitales. Para ello analiza intersecciones entre colonialismo y archivo y su relación con los problemas de brecha digital en procesos de digitalización, la creación de infraestructuras de investigación y la geopolítica del conocimiento. Esta situación impacta la producción de conocimiento en Humanidades Digitales en América Latina donde el desarrollo del campo ha sido tardío en comparación con países del norte global. Las instituciones de la memoria de América Latina enfrentan grandes retos para la gestión del archivo histórico y para la construcción de infraestructuras digitales para el acceso a datos culturales. Si bien varias instituciones del norte global han desarrollado proyectos de digitalización en archivos y bibliotecas para digitalizar y dar acceso a colecciones, es imperativo investigar las condiciones de acceso a dichas colecciones y qué asimetrías de poder y qué beneficios reciben las instituciones y ciudadanos del sur global de estos proyectos.

Interactive Digital Storytelling and Queer Archival Resistance in Bangladesh: A Decolonial Framework for Queer Digital Media Activism

Mohammed Rashid
University of Southern Mississippi, United States of America

Through closely looking into aspects of digital production and distribution of several queer affirming networked magazines, comics, and story-telling projects, this paper explores how South Asian Gay, Lesbian, and Bisexual (henceforth GLB) counter-publics engage in resisting dominant practices of online heteropatriarchy, cissexism, and queer bashing in the context of Bangladesh while negotiating visibility. The paper investigates *Roopban*, the first gay magazine of Bangladesh, two queer affirming comics – *Lathiyal* and *Dhee*, and an interactive digital storytelling project *Queer City,* to evaluate their affordances, risks, and future-making aspirations within a societal context that is extremely oppressive towards GLB identities and cultures.

By example of *Queer City,* the paper then explores Twine storytelling through the lens of Critical Making both as a field of critical inquiry and a site that mobilizes trajectories of creative social engagements and digital makerspace activism and resistance against institutions of queer oppression in the context of South Asia. Navigating through Matt Ratto's conceptual framework around Critical Making, and Debbie Chachra's critique of the technocentric and technophilic disposition of making that has historically discounted the work of women, queer people, and people of color, the paper also examines the conditions under which the platform of Twine could function as a tactical tool for resistance and community building for GLB subjects.

Through foregrounding interviews with makers of such critical making projects, the talk also aims to assess the motivations, processes, objectives, and challenges of such projects within the larger politics of right-wing and religious extremism and neocolonial aggressions in Bangladesh. Insights from the interview along with analysis of the maker projects, will also trace future trajectories and potentials of a decolonial framework for enclave queer media activism in Bangladesh and South Asia more broadly.

12:00pm-1:15pm CT / 1:00pm-2:15pm ET

#10C: Emerging Methods and Strategies for DH I (Alternate Formats)

Session Chair: **Jessica BrodeFrank**

Aural imaginaries: An auditory machination of a musical performance without listeners.

Sharath Chandra Ramakrishnan
University of Illinois Urbana-Champaign, United States of America

This performance installation explores complexities surrounding the notion of accessibility, while engaging in a critical conversation around the assumptions and prioritization of perceptual capacities, through the audience's collective 'reading' of a unique soundscape. The piece centers on the Los Angeles Philharmonic's 2020 performance of Beethoven's 7th Symphony, that amidst the global pandemic lockdown, became the first philharmonic performance to be ever played to an auditorium without any listeners. At the same time, this piece was originally composed by Beethoven at the peak of his progressive hearing disability, that made him adapt to new techniques in composing and performing, using the sensory reach and temporality of beat and rythm. A recording of this concert was made by the author, from its archived re-broadcasts in the summer of 2021 on a local FM radio station. This recording was re-synthezied, with one channel featuring a cochlear implant (CI) vocoded transmission of the symphony. This manipulation directly confronts the trajectory of historical ableism that encoded itself into the design of the assitive hearing technology, which involved the prioritization of spoken communication with unaided listeners, over all the multiple modalities of human expression. The audience is therefore re-positioned as listeners to an 'unintelligible' version of the performance that was originally intended for an audience of no one, prompting reflection on the notion of accessibility and the construction of meaning within the social acoustic realm. By stripping away melody and pitch, the cochlear implant version, lays bare to the audience, the limitations of implant technology in representing the full spectrum of a musical experience. At the same time it is an invitation to unaided listeners, to consider alternate aesthetics and listening that engage a purely temporal aspect of auditory perception. A synchronous conversation component will be facilitated through the performance platform's chat functionality, allowing for audience members to elicit and share auditory imagery and associations as they engage in a post-performance discussion on the concept of aural diversity.

In SoliDHarity: Forming, Practicing, and Defending our Values

Anne Cong-Huyen[1], Pamella R. Lach[2], Crystal Luo[3], Kate Ozment[4], Caitlin Pollock[5], Amanda Visconti[6], Brandon Walsh[6]
[1]SCRAM / Columbia University, United States of America; [2]San Diego State University, United States of America; [3]Georgetown University, United States of America; [4]Case Western Reserve University, United States of America; [5]Northeastern University, United States of America; [6]University of Virginia, United States of America

Higher education is under attack now more than ever. It can be all too easy for the digital humanities practitioner to feel caught between external threats to the spirit of our work and internal friction from our failing institutions. This workshop offers participants the opportunity to meet these difficulties with a digital humanities practice that recommits to community values and the actions to support them. Each of us has engaged in intentional design and community building to create spaces for working in digital humanities through a

set of shared values. While much of our work is based in libraries, our collective efforts to organize our labor around shared principles extend well beyond the library. In this session, we will share our experiences developing and enacting community values, with an emphasis on ways of transforming values into action/praxis in a range of institutional and community contexts.

Workshop activities will include guided writing prompts, scenario discussions, environmental resource scans, and the development of toolkits for rapid response to institutional crises. Case studies will be drawn from the facilitators' own experiences with collective action, social media harassment, conflict resolution, administrative retaliation, accountability practices, prioritizing individual and collective well-being, knowing when to fight and when to step back, and more. By the end of our time together, workshop participants will be equipped to better communicate the values at the heart of their digital humanities practice and be better prepared to defend them with action.

AVAnnotate: Curating Mutlilingual Digital Exhibits with IIIF, GitHub, and Jekyll

Trent Wintermeier[1], **Sam Turner**[1], **Tanya Clement**[2]

[1]University of Texas at Austin, Department of Rhetoric and Writing; [2]University of Texas at Austin, Department of English

AVAnnotate is an application and workflow, designed by Dr. Tanya Clement and Brumfield Labs, which allows users to build digital exhibits of annotated audiovisual artifacts. AVAnnotate connects open source tools for annotation (such as Audacity or PRAAT), public code and document repositories (GitHub), and the AVAnnotate web application to create and share IIIF manifests and annotations. In this workshop, we will teach participants how to use AVAnnotate to make audio and video (AV), and their interpretations, more discoverable and usable by teaching them the workflow and application components of the most recent version of the software. First, the basics of the software—creating IIIF manifests, navigating GitHub, publishing and sharing annotations using Jekyll—will be reviewed alongside innovative AVAnnotate projects that have been developed over the past year and are applicable to researchers, teachers, librarians and archivists, and students in DH. This includes a bilingual digital exhibit developed by PhD candidate Vera Burrows, entitled "Radio Venceremos, the Rebel's Radio Station," which features recordings from Radio Venceremos ("Radio We Will Overcome"), a popular clandestine radio station from the mountains of Morazan, El Salvador, during the eleven year Salvadoran Civil War (1981-1992). In this example, we will teach participants how to use AVAnnotate to build bilingual and multilingual digital exhibits. The second half of the workshop will be devoted to teaching the newest version of the AVAnnotate workflow through participants building their own projects with the software and having a static website of annotated AV uploaded by the end of the workshop.

This workshop is for beginners and requires no prior experience with AVAnnotate, affiliated digital tools, or audiovisual material. We only suggest that participants bring a laptop and headphones, and, optionally, their own AV material to annotate. Altogether, this workshop on AVAnnotate will share necessary information for participants to understand how the newest version of the software may aid in their current research/scholarship and the following steps for creating their own AVAnnotate project.

1:30pm-2:45pm CT / 2:30pm-3:45pm ET

#11A: Speculative Librarianship, Speculative Publishing: Reimagining the Review and Publishing Process for Critical Digital (Library) Scholarship (Roundtable)

Session Chair: **Jesse Robert Sadler**

Speculative Librarianship, Speculative Publishing: Reimagining the Review and Publishing Process for Critical Digital (Library) Scholarship

Rachel Starry[1], **Emily Zinger**[2], **Janina Mueller**[3]

[1]University of Pittsburgh, USA; [2]Cornell University, USA; [3]Massachusetts College of Pharmacy and Health Sciences, USA

In June 2024, the *Journal of Critical Digital Librarianship* (JCDL) published a special issue centered on speculative digital librarianship. The special issue called for librarians to dream big about the future of digital library work unhindered by budgets, current technology, or established practices. Beyond content, editors asked authors to think unconventionally about the very format of their articles, hoping that by soliciting research and reflections in the form of fiction, audio recordings, or visual artwork we could expand the ways in which we communicate with each other as professionals. But reimagining how digital technologies can be used to write, review, and publish scholarship brought unique challenges: editors grappled with questions about how to edit an article with no textual document, or what standards to use for reviewing fiction in a publication that does not ask its writers to be established fiction writers. As digital humanities scholars continue to seek publishing venues for scholarship in non-traditional formats, we have seen a rise in new peer-review infrastructure over the past few years. To address recent changes in the landscape of DH peer review and publishing, this roundtable will center the question of how we might reimagine what an accessible scholarly journal looks like while maintaining the quality and rigor expected of a peer-reviewed academic publication. JCDL special issue editors will share how they adapted traditional academic publishing to allow for a range of novel submission formats and will facilitate a dialogue with participants on strategies for reviewing and publishing non-textual scholarly work.

1:30pm-2:45pm CT / 2:30pm-3:45pm ET

#11B: Crafting Digital Humanities: Data Physicalizations with Textiles (Panel)

Session Chair: **Pamella R. Lach**

Crafting Digital Humanities: Data Physicalizations with Textiles

Claudia Berger[1,2], **Gabriella Evergreen**[3], **Quinn Dombrowski**[4], **Pamella R Lach**[5], **Kayleigh Perkov**[6]

[1]Sarah Lawrence College; [2]Pratt Institute; [3]Cornell University; [4]Stanford University; [5]San Diego State University; [6]University of California, Davis

There has been a growth recently in integrating crafting into digital humanities research, particularly within the #DHMakes community. This approach builds upon the call from Natalia Cecire in 2011 to reimagine the metaphors used to describe digital humanities work, noting the "distinctly white, male, blue-collar" terms like "digging", "mining", and "building", and suggesting that using, instead, metaphors like weaving, cooking, knitting and other metaphors might indeed shift the field. More than simply adopting a more expansive set of terms in order to shift the discourse, this approach takes them literally: what if we represented data through craft?

This panel will focus on different approaches to using specifically textiles for data visualization, or data physicalization. Data physicalization, which is the process of creating physical data visualizations, gives us an opportunity to put our values into action with our research. Data physicalization can be a way to embody data feminism and other critical data practices: it is a slower data practice, our labor is front and center in the process (D'Ignazio and Klein 2020), and we can cultivate a more intimate relationship with the data (Cleghorn 2019). And by creating physicalizations with textiles, we can particularly celebrate and highlight computation's historical relationship with textile production and the digital's reliance on cables and fibers. Our work with textiles consists of (machine) knitting, crochet, spinning, felting, weaving, quilting, and embroidery, but much of this work could be applied to other fiber-based methods as well. While we each approach the method of data textiles differently, we hope to display the versatility of this method and weave connections between our projects.

Presentations in this panel will cover a range of topics, and experiences, with using textiles as a canvas for data. One talk will share a self-described "non-crafty" person's journey into this subfield, and how they got over their discomfort with a new technology by embodying the values they try to teach: embracing messy imperfection, being comfortable taking riskings, and finding joy in the process. One talk will discuss quilting and embroidery as mediums to make story-telling maps, and the use of NFC tags in turning textiles into digitally interactive objects. One talk will explore the connections that are made when using natural fibers and natural dyeing as the medium for environmental humanities topics. One talk will share the experiences of turning an unloved computer lab into a Textile Makerspace and supporting and teaching researchers to use textiles as a way to think about their data differently. And the last talk takes a curatorial perspective, examining how data physicalization offers a counter to the "information overload" found in so many contemporary museum exhibitions.

All five of these presentations will also document the process of making the visualizations to demystify this method and encourage other practitioners to experiment with crafted digital humanities projects. With data physicalizations the process is often just as important as the final product and we want to shed light on the labor and decisions that would otherwise be unseen.

Cecire, Natalia. 2011. "Introduction: Theory and the Virtues of Digital Humanities". Journal of Digital Humanities, vol. 1, no. 1, winter 2011. https://journalofdigitalhumanities.org/1-1/introduction-theory-and-the-virtues-of-digital-humanities-by-natalia-cecire/

Cleghorn, Ripley. 2019. “Why You Should Close the Computer for Your Next Data Visualization.” Nightingale (blog). October 2, 2019. https://medium.com/nightingale/why-you-should-close-the-computer-for-your-next-data-visualization-3636663d0b35.

D’Ignazio, Catherine, and Lauren F. Klein. 2020. Data Feminism. Cambridge, MA, USA: MIT Press.

1:30pm-2:45pm CT / 2:30pm-3:45pm ET

#11C: Critical Perspectives on Ethics, Whiteness, and Misinformation (Papers)

Session Chair: **Liz Grumbach**
Session Chair: **Henry Alexander Wermer-Colan**

Performing Non-relationality and AI Ethics: A Critical Study on Movement, Mobility, and Posthuman Performativity in Delivery Algorithm

Menghang Wu
Ohio State University, United States of America

This paper explores the ethics of artificial intelligence from a non-relational perspective, addressing the gap in current discussions in AI ethics. By examining algorithmic models in delivery platforms exploiting low-cost labor, identified as AI colonialism by Karen Hao (2022), the research emphasizes the need for de-anthropocentric AI and highlights challenges related to the opacity of deep neural networks. Based on Axelle Karera’s concept of “non-relationality”, I propose the concept of "non-relationality" to offer a critique on the discourse of AI colonialism regarding its potential anthropocentric politics. Through analyzing the food delivery case in Shanghai, this paper aims to generate decentralized sociotechnical imaginaries on AI and prompt a reconsideration of object-oriented mobility and reparative political possibility. Last but not least, I propose through the delivery case, performance studies offer a fluid space to discuss AI ethics.

Protocols of Whiteness: Universalism, Individualism, and Control in the AT Protocol

Sarah Florini
Arizona State University

Bluesky BPLLC is a public benefit corporation that is currently developing a new protocol for creating federated social media, the AT Protocol. Proponents of federation cite decentralization as a key benefit, asserting that it combats many of the dangers created by centralized corporate-owned platforms. Bluesky aims to utilize the decentralization federation to “turn social media into a shared public commons” that supports democratic society (Bluesky Team 2023). However, as Alexander Galloway demonstrates, decentralization is not the removal, but simply the relocation, of control. Control continues to reside in the protocol on which the network is built (Galloway 2004). Part of a larger project examining federated social networks, this paper argues that the AT Protocol mirrors key logics of whiteness, particularly the bifurcated relationship between the universal and the individual. Thus, the AT Protocol – both technically and discursively – perpetuates whiteness as a primary locus of control in resulting networks.

I use CTDA, which combines analysis of discourse about technological artifacts, examination of their affordances, and relevant social theory to understand digital phenomena and culture. For the last two years, Bluesky PBLLC has operated a beta instance of a Twitter-style microblogging network (also named Bluesky). I examine the affordances of the Bluesky social media network alongside the twenty-seven posts to Bluesky’s blog between February 2022 and February 2024, in which the Bluesky team details their goals and rationales. This analysis is then contextualized by theorizations of whiteness drawn from critical race theory, critical studies of whiteness, and postcolonial studies.

The impact of misinformation during the flooding in the South of Brazil

Livia Clarete
Graduate Center / CUNY

The catastrophic flooding in Rio Grande do Sul, Brazil, in 2024 marked one of the most severe natural disasters in the region's history. Triggered by the increasing rainfall, the flooding resulted in extensive destruction across the state, displacing over 600,000 people, causing the death of more than 150 individuals, and leaving many more unaccounted for. The damaged infrastructures, with roads, bridges, and telecommunications networks being destroyed. Amidst the chaos of the physical environment, the virtual sphere saw the phenomenon of misinformation, complicating the authorities’ efforts and causing public distress.

This study aims to evaluate the impact of fake news and explore the dynamics of its spread during the Rio Grande do Sul floods across various online platforms. Specifically, it seeks to understand how misinformation affected public perception, response efforts, and overall crisis management. The research is based on monitoring social media in Brazilian Portuguese, search engines, and media portals as primary data sources.

The methodology involves a mixed-methods approach, integrating both quantitative and qualitative analyses. Quantitative analysis involves text processing techniques such as topic analysis intended to categorize the most relevant themes. This involved collecting a vast corpus of data from social media platforms like TikTok, X, Facebook, and Instagram, as well as from search engine results and news articles. The qualitative analysis focused on exploring the most shared and impactful content using content analysis techniques.

Initial findings indicate that fake news played an important role in shaping public perception and response during the floods. Misinformation ranged from exaggerated reports of damage and casualties to false information about relief efforts and safety measures. This not only fueled panic and confusion among the public but also hindered the efforts of emergency services by spreading incorrect information about accessible routes and available resources.

3:00-4:15pm CT / 4:00-5:15pm ET

#12A: How students are engaging in critical public and digital humanities efforts on Wikipedia (Roundtable)

Session Chair: **Maira Elizabeth Alvarez**

How students are engaging in critical public and digital humanities efforts on Wikipedia

Helaine Blumenthal[1], **Heather J. Sharkey**[2], **Shira Klein**[3], **Delia Steverson**[4]
[1]Wiki Education Foundation; [2]University of Pennsylvania; [3]Chapman University; [4]University of Alabama

As digital humanities and other public-facing projects evolve, they must not only consider but directly address the ever-intensifying crisis of information access and integrity confronting the world. Pedagogical praxis can play a critical role in meeting the challenges of this rapidly changing information landscape. In this roundtable, you will hear from faculty at postsecondary institutions who have centered public humanities work into their courses by implementing assignments that enable students to contribute to Wikipedia.

In 2010, the Wikipedia Student Program launched and merged the rapidly developing movements of open knowledge with open pedagogy. Its program aimed to help students at institutions of higher education develop a range of critical skills while improving Wikipedia content. Facilitated by Wiki Education, which provides robust support, students from postsecondary institutions contribute to Wikipedia in course assignments. Since its inception, the program has only become more relevant as the looming information crisis has intensified. The program’s scope is such that over ten thousand students are contributing over ten million words to Wikipedia each year, and their impact can be seen in virtually every topic area

The panelists represent the fields of Middle Eastern History, African-American Literature, and Jewish History. We will explore the power dynamics embedded within the collaborative production and dissemination of knowledge; the cultivation of a sense of authorship, responsibility, and developing a public voice; Wikipedia’s limitations and biases; and issues surrounding access to knowledge and equity. We will consider the roles that students can play in ensuring that content on Wikipedia is accurate, fair, and representative. We will consider how the process of contributing to Wikipedia can empower students by building their confidence as public intellectuals while providing them with opportunities for promoting social justice by presenting knowledge on topics that have historically been left out of the record. The roundtable will also relate Wikipedia initiatives to debates over the rapidly growing production and dissemination of AI-generated content. Session attendees will learn how to integrate the Wikipedia assignment into their own humanities curricula while gaining a deeper understanding of the role that open knowledge and student-centered research and writing can play in public and digital humanities projects.

3:00-4:15pm CT / 4:00-5:15pm ET

#12B: Literary Voices and Linguistic Justice (Papers)

Session Chair: **Matt Morgenstern**
Session Chair: **Amanda Regan**

Exploring US Latina Woman Literature: a case study of a digital collection

Monika Dabrowska
Universidad Internacional de La Rioja (UNIR), Spain

The aim of this presentation is to critically discuss the project of creating a digital corpus that houses the literary production of Latina/Chicana authors in the United States, published by Arte Público Press (University of Houston, https://artepublicopress.com/) over the past forty-plus years (1980 – 2024). The project, titled "US Latin American Writers Published by Arte Público Press," created with Collection Builder (https://dhcast.github.io/US-Latina/), compiles 142 fiction and non-fiction texts across all genres (narrative, poetry, dramatic texts, essays, interviews, albums) and provides a mapping of the literary works of US Latinas, which, despite their vast and diverse production, are little known or ignored by the public and literary studies in the United States. The presentation provides a reflection on the possibilities and limitations of a digital exhibition generated with *Collection Builder*, an open-source tool based on static web technology developed by the University of Idaho. This tool allows for the visualization of printed books as digital objects, highlights key themes and tags, generates maps, etc. It specifically analyzes the practical challenges related to data stewardship, regarding gender, race, class, and ethnicity within the framework of ethnic studies, feminist studies, and digital decolonization methodologies, referencing "A U.S. Latinx Digital Humanities Manifesto" (Baeza Ventura, Cotera, García Merchant, Gauthereau, and Villarroel in: *Debates in the Digital Humanities*, L. Klein & M. Gold, University of Minnesota Press, 2023). Overall, this proposal exemplifies the integration of marginalized perspectives and voices in the digital space and promotes equity and justice in the digital representation of Latina/Chicana literatures.

Linguistic Justice for Digitally-Disadvantaged Languages

Audrey Gao
Stanford University, United States of America

For reading and writing the Latin alphabet, as used for English, the technical landscape has "just worked" for several decades. To this day, writing and reading digital text in other scripts can be a struggle – or even impossible for some scripts. Usable digital text for most languages requires that several things be in place: official codepoints in the Unicode standard, an input method (e.g. keyboard layouts), at least one font available across all platforms and devices. Each step of this process is time-consuming, and draws on specific expertise: knowledge of the Unicode proposal process, experience with UI/UX as well as a familiarity with the user community. It can take years, or even a decade, for all these pieces to be created and made available to user communities, not least because there is little commercial incentive to undertake this work. This is a serious issue for social justice, and one that several digital humanists, including David Birnbaum, Deborah Anderson, and Anushah Hossain have been involved in addressing.

In this talk, student interns who have worked with SILICON (Stanford Initiative on Language Inclusion and Conservation in Old and New Media) will demystify the little-known processes behind making scripts available digitally, as well as their efforts to address the many instances of the "dongle problem" (per Tom Mullaney) in the mostly-volunteer ecology of Unicode, where good work comes to a halt due to a small but meaningful barrier. It will conclude with a description of how digital humanists committed to linguistic justice can get involved with the work of the Unicode Consortium.

(Note: internship program is starting at the end of August; will add the students who are interested in co-presenting their work on projects including user testing for a Navajo keyboard & creating a quickstart guiden at end of summer.)

Heterogeneous stylometric features for premodern languages: a case study in the genres and speaking styles of Latin literature

Thomas J Bolt[1], Pramit Chaudhuri[2], Joseph Dexter[3]
[1]Lafayette College; [2]University of Texas at Austin; [3]Harvard University

Premodern languages present a particular set of challenges for work in the digital humanities, notably sparsity of data essential to the use of modern NLP (Blasi et al. 2022, Sommerschield et al. 2023). Research often depends on creative combinations of traditional humanistic knowledge with computational methods (Dexter et al. 2017, Kestemont et al. 2022). As a model of how to pursue such research on a premodern literary corpus, this paper presents a quantitative approach to analyzing genre and speech in Latin literature.

We build stylometric profiles of the canonical genres of Latin prose and verse based on the frequencies of function words, syntactic features, and other non-lexical markers, and use machine learning to identify the characteristic features of each genre (Chaudhuri et al. 2019). After this initial analysis, we then apply the same feature set and dimensionality reduction techniques to analyze progressively finer distinctions: authors writing within the same genre, differences between subgenres, and finally the styles of speakers in individual works. In particular, we present an extended case study of the differences between mortal and divine speech in classical Latin epic. We identify key stylistic features that distinguish human and divine speech and discuss the literary significance of an outlying character appearing in a prominent position at the end of Vergil's *Aeneid*. Such use of stylometry differs from customary applications in the domains of attribution and dating, and provides an example of how computation can leverage elements of traditional philology to contribute to literary criticism of a premodern corpus.

3:00-4:15pm CT / 4:00-5:15pm ET

#12C: TBA

4:30pm-5:45pm CT / 5:30-6:45pm ET

#13A: "The Racial Justice Archive": Researching Police Brutality and Advocating for the Victims in Boston's Communities of Color" (Roundtable)

Session Chair: **Amanda Regan**

"The Racial Justice Archive": Researching Police Brutality and Advocating for the Victims in Boston's Communities of Color

LG Freierman[1], Daniel Gascon[1], Anna HurkaRobles[1], Sam Williams[2], Cassie Tanks[3]
[1]University of Massachusetts Boston; [2]Boston University; [3]Northeastern University

Police brutality is an ever-present threat to young people of color around the nation. While Franklin Lynch, Willie Bennett, and Michael Cox may only be a list of names to some, to Black Bostonians, these are the names of but a few of their beloved family and friends who have suffered the pains of death, beatings, wrongful arrest, and public defamation at the hands of the Boston Police Department. This year's Association for Computers and the Humanities conference offers us an opportunity to showcase the archival research we've conducted that broadly speaks to several of this year's themes, including anti-racist work, cultural and critical ethnic studies, intersectionality, postcolonial studies, among others, and will serve as a forum through which we can solicit expert feedback on how to grow the project in a new digital and public direction.

We call ourselves the "Racial Justice Laboratory." We are an intergenerational team of researchers from underrepresented backgrounds devoted to experimenting with new social science theories and qualitative research methods year-round. We draw inspiration from the insights of DuBoisian sociological inquiry, create opportunities for active community engagement, and seek to produce findings that are directly applicable to public policy. One of our ongoing projects is the construction of the "Racial Justice Archive" (RJA). While our research is ongoing, the RJA will be a database of firsthand facts and evidence on numerous cases involving police civil rights violations, such as excessive force, unlawful search and seizure, and/or differential punishment, that occurred in the Black and Latino communities of Greater Boston between the 1970s and 1990s. Currently, this is a collection of primary data sources from local university archives, including newspaper articles and video recorded interviews from local news outlets, such as the Boston Globe, the Bay State Banner, and WGBH, and national papers, such as the New Times and Washington Post, and photographs,

manuscripts, and government and legal papers. And it also includes undergraduate student generated blog posts, essays, and podcasts focused on related issues.

Our goal with the RJA is to create a digital and public-facing resource for students, community members, activists, and lawmakers. One of our next steps will be to create several public "exhibits" focusing on notable historical cases. We envision these exhibits as taking on one of several forms, including curated galleries, digital and interactive maps, oral history interviews, original artworks, original research, and/or theatrical performances. However, while our team have interdisciplinary backgrounds, from criminology and sociology to history and literature, few of us have any training or familiarity with the current digital tools available with which to showcase our important work. In addition to describing the critical need for such a digital resource, this 75-minute roundtable discussion will explore the opportunities and challenges of building the RJA, and, because this is a project-in-process, the audience will have the opportunity to offer us feedback and suggestions for next steps.

4:30pm-5:45pm CT / 5:30-6:45pm ET

#13B: Digital Textualities (Lightning Talks)

Session Chair: **Kathryn C Wymer**
Session Chair: **Maira Elizabeth Alvarez**

Creación de una versión web de disertación

Andrea Noguera-Henao
Arizona State University, United States of America

Relevancia y aplicabilidad para la conferencia:

- La propuesta consiste en subir mi disertación a un sitio web de acceso abierto, presentando la información de manera simplificada e interactiva para el público general. Este enfoque busca facilitar la comprensión y el uso de la información para la enseñanza, investigaciones futuras y proyectos relacionados con narrativa literaria autobiográfica, enfoques teóricos del trauma y duelo, y cultura colombiana contemporánea.
- Aborda la intersección entre lo digital y lo humanístico en investigación y pedagogía.
- Contribuye a la preservación del patrimonio cultural digital y fomenta su creación por parte de otros.

Marco Teórico:

- Enfoques teóricos sobre narrativa: Sigmund Freud, Wolfgang Iser, John Berryman, Linda Anderson, Roland Barthes, Paul de Man, George Gusdorf, Linda Hutcheon, Elizabeth Bruss, Nancy Miller, Ulf Palmenfelt, Serge Doubrovsky, Philippe Lejeune, Philippe Gasparini, Manuel Alberca, Barbara Hermsten-Smith, Kate Hamburger, Sergio Blanco.
- Enfoques teóricos sobre duelo y trauma: Sigmund Freud, Elizabeth Jelin, Cathy Caruth, John Bowlby, Elizabeth Kübler-Ross, William Worden, Therese Rando, Simon Rubin, Margaret Stroebe, entre otros menos reconocidos.

Propósito de la presentación:

- Hacer accesible y atractiva la información de la investigación en crítica literaria para un público más amplio, alentando a otros a seguir este enfoque de difusión. Se busca que estas investigaciones no se queden limitadas al ámbito académico, sino que influyan en la práctica concreta en temas sociales y humanos como la psicología, sociología, y antropología.

NOTA: El website está en inglés con el fin de llegar a una comunidad de usuarios mucho más amplia.

Esta propuesta encaja perfectamente con los objetivos de ACH 2024 al abordar la justicia social desde la accesibilidad y difusión de conocimiento en temas relevantes para las humanidades digitales y la cultura contemporánea.

Exploring Data Science Services and Training in US University Libraries: Best Practices, Challenges, and Strategies for Promoting Diversity, Equity, and Inclusion

Namig Abbasov
Arizona State University, United States of America

With the exponential rise in demand for data science skills, US university libraries have been involved in providing data science services. This study aims to explore services and training provided by data science units within US university libraries, identifying best practices, successful methods, and common challenges and exploring effective approaches for fostering diversity, equity, and inclusion within data science education. The study asks four research questions: What explains variations in data science services at US university libraries? Why are certain strategies successful, while others fall short? What makes data science units effective in adapting to increasing demand for providing AI training? How can diversity, equity, and inclusion be effectively promoted within data science? To answer these research questions, a mixed-methods approach will be used: Semi-structured interviews with key personnel from data science units in US university libraries to gain in-depth insights into their strategies, challenges, and experiences; Surveys to collect quantitative data on the services provided, user satisfaction, registration, attendance, and perceived effectiveness of various strategies; Quantitative data collection from internet sources, including web descriptions of services provided by university library data science units. The findings will contribute to the body of research in library data science, research training, and services, thereby advancing the existing knowledge in these areas. Moreover, this study extends to informing the development of effective strategies that enhance data science education and services within university libraries. The study addresses crucial aspects of the evolving needs of the job market, ensuring that educational and service strategies are aligned with equity principles.

Reinventing the Scholarly Monograph in the Digital Age

Gabor Mihaly Toth
University of Luxembourg, Luxembourg

In 2022, De Gruyter Verlag and the Center for Contemporary and Digital History (C2DH) of the University of Luxembourg formed a partnership to develop a new digitally-born scholarly monograph series. The goal of the new series is to offer a sustainable publishing platform to scholars engaging with digitally born materials, such as webcontent, datasets, and interactive visualizations. My presentation will demonstrate the first prototype of our publishing platform; furthermore, it will discuss the challenges and open questions of the development process by situating them in contemporary scholarly discourse on the future of digital publishing (Dodds, 2019; ; Forgues & Liarte, 2016). First, I will discuss the base technology, customized JupytherBook (Chen & Asta, 2022), underlying the digital platform that C2DH and De Gruyter Verlag jointly develop. Second, I will address the embedding of research code in a digital monograph; specifically, I will focus on problems related to security and scalability in the context of digital publishing (Mulvany, 2024). Finally, I will focus on the challenges that the direct inclusion of large datasets into a scholarly monograph involves; here my focus will be on copyright management and accuracy; I will for instance address the question of how an editor can "proofread" a dataset and verify its academic quality (Pierce et al., 2019). As a whole, throughout the presentation the audience will hear about those new opportunities that the digital publication process opens.

Creative Futures: Techne and Artificial Intelligence in the Creative Process

Kim Lacey
Saginaw Valley State University, United States of America

The idea that AI can be creative is contentious, with varied opinions among engineers and computer scientists. While engaging with these debates, my focus is on a humanities-centered approach to creativity: aesthetics, output, and affect. Rather than offering a reductionist view, I leverage my expertise in digital humanities to explore this complex topic using techne as a guide.

This presentation begins by examining the history of techne to validate its relevance in understanding AI creativity. Though linguistically similar to "technology," techne is not interchangeable with it. Techne refers to skill, process, and means of production—attributes integral to an individual's expertise. In contrast, technology enhances techne but remains distinct from it. For my purposes, technology serves to achieve techne, acting as a tool to enhance skills and complete processes.

I propose shifting the question from "can computers be creative?" to "can computers act creatively?" This distinction is crucial. If creativity implies emotional self-awareness, then "being creative" is a philosophical question about translating internal emotional states

—qualities unique to humans. Conversely, “acting creatively” focuses on what computers actually do. Without self-awareness or expressive capabilities, computers’ creative outputs must be evaluated based on the end product.

Thus, computers can act creatively, not by merely copying styles, but by producing aesthetically pleasing works. Examples of computers acting creatively blur the lines of creativity—robots mimicking artists by grasping paintbrushes illustrate this point. Studies show humans struggle to distinguish between human-made and AI-generated art, suggesting an inherent bias against computer-generated art despite its indistinguishability.

As a humanist, I do not aim to fully grasp the mathematics or coding behind AI creativity. Instead, I investigate the interdisciplinary applications of AI’s creative potential, examining its ability to create meaningful art, music, and writing. This exploration highlights the unique intersection of humanities and technology in the evolving landscape of creativity.

Social network analysis in multilingual literary works

Aleksandra Chmarzyńska[1], Jan Komosa[1], Anna Potrykus[1], Stanisław Os[1], Katarzyna Raca[1], Tomasz Wąs[1], Karolina Rudnicka[1], Menno van Zaanen[2]

[1]University of Gdańsk, Gdańsk, Poland; [2]South African Centre for Digital Language Resources, Potchefstroom, South Africa

One important aspect in literary analysis is how characters in stories interact and relate to each other (Krug 2020). These relations and social networks can be identified manually (using a close reading approach), but advances in natural language processing allow for the automatic extraction of such networks (Elson, et al. 2010, van de Ven, et al. 2018) using a distant reading approach (Moretti 2003).

Given that social networks are inherent to a story, one would expect that translations yield the same or similar networks. If the network structure is different between translations, readers may experience the story differently. Our research explores the impact of translation on the story’s social networks.

To extract a social network from a text, we identify the characters in the story using spaCy’s named entity recognizers, which can handle multiple languages. Characters co-occuring in a sentence are assumed to have a relation with each other. Here we follow the approach by van de Ven, et al. (2018), which results in weights based on frequency for both characters and their relationships. These networks are visualized and global statistics (e.g., density) are computed.

We analyze two Mark Twain books, “Adventures of Tom Sawyer” and “Adventures of Huckleberry Finn” and their translations into German and Polish, and show that the social networks of the translations are not isomorphic. Further analysis shows that this may be due to linguistic differences (e.g., using a name versus a pronoun) as well as possible differences in translation.

A Digital Monograph is a Book: Multi-Layered Narratives as an Apparatus for Telling the Story of Digital Research

Stephen Robertson

George Mason University, United States of America

“The form of historical narrative has mutated over and over again in the last several centuries,” Anthony Grafton argued, “because historians have tried to find new ways to tell the story of their research as well as those of their subjects, on separate levels and at different tempos.” While the digital medium has been used to extend the possibilities of archives, exhibits, and audio recordings, few monographs have been created in the digital medium. However, beginning in 2016, Stanford University Press, with the support of the Andrew W. Mellon Foundation, published a series of digital monographs. Several were longform historical arguments of the scale we associate with a book, including my *Harlem in Disorder: A Spatial History of How Racial Violence Changed in 1935* (https://harlemindisorder.org), released on March 5, 2024. Constructed in Scalar, it is a multi-layered, hyperlinked narrative that connects different scales of analysis: individual events, aggregated patterns, and a chronological narrative.

This paper discusses this digital monograph as a book, not in terms of its difference from print publications. The layers linked to the chronological narrative can be understood as an extension of the research apparatus that footnotes provided in print needed to make transparent the interpretations involved in data handcrafted from uncertain and ambiguous sources. I will argue that such a framing is key to highlighting how digital publication is needed not just by those using digital tools and methods but also by scholars using digital research practices, such as digitized sources, databases and digital cameras, that have transformed how historians find sources and how much evidence they gather. I will also address the obstacles I have encountered in having *Harlem in Disorder* treated as a book notwithstanding that it was peer-reviewed and published by a university press with ISBN & OCLC numbers.

Addressing the Human Challenges of Underressourced Language DH

Caroline T. Schroeder

University of Oklahoma, United States of America

The technical challenges of working on DH research involving underresourced languages are significant—from challenges with optical character recognition or handwritten text recognition to XML encoding standards to the absence of basic tools such as tokenizers and lemmatizers. This paper, however, will discuss the human challenges that exist in parallel to, and indeed compound, these technical challenges. I will use examples from my project Coptic Scriptorium (https://copticscriptorium.org). While focused on this particular language, the goals are for people working in other under-resourced languages to find resonances with this work and to generate conversations among a larger DH community.

The paper will particularly address human challenges faced while pursuing DH methods to improve access to colonized cultural heritage resources for researchers and the heritage community of origin. As a result of the antiquities trade and Global North scholarly engagements with or reactions to that trade, Coptic manuscripts are dispersed primarily throughout Global North repositories. The Coptic language is the last phase of the ancient Egyptian language family. While not as prized as pharaonic artifacts, Coptic art and literature were traded as commodities and antiquities. I do not claim that these DH methods are specifically anti-colonial, because while they address the legacy of colonialism, they do not and cannot fundamentally change core infrastructures of colonialism—the antiquities trade, the disparate resources between Global North and Global South institutions, and the specific complexities of religion, politics, and heritage studies on the ground inside Egypt. Nonetheless open access and open source work are one step toward a more ethical paradigm.

The paper will examine issues including digitizing dispersed manuscript fragments (and making them accessible in their original order); collaborations with the heritage community in the English-speaking diaspora and in Egypt; translation; collaboration with other DH projects; sustainability.

4:30pm-5:45pm CT / 5:30-6:45pm ET

#13C: Perspectives on Critical Pedagogy I (Papers)

Session Chair: **Liz Grumbach**
Session Chair: **Pamella R. Lach**

“Speculative Pedagogy with Twine”

Emily Christina Murphy[1], Lai-Tze Fan[2]

[1]University of British Columbia-Okanagan, Canada; [2]University of Waterloo, Canada

Since the open-access hypertext narrative platform Twine (twinery.org) was released in 2009, it has been consistently applied as a teaching tool in diverse, academic and non-academic communities. It has received, however, only sparse critical attention for its utility in classroom communities (Salter and Moulthrop 2021). Indeed, the under representation of Twine in theories of DH pedagogy reveals another need in this scholarly field: to consider the ways that media specificity of teaching tools might shape pedagogy.

This paper presentation is occasioned by the authors’ work as editors on a collection, *EnTwine: A Critical and Creative Companion to Teaching With Twine*, currently under advance contract, which features authors from library sciences, humanities, fine arts, elementary education, rhetoric and composition, traditional and computer sciences, industrial practice, GLAM, professional game design, and university administration. These contributors write from contexts as diverse as the Global South and the Global North, marginalized activist communities and university classrooms. From this experience, we theorize Twine as a speculative pedagogical tool, drawing

from critical making and public and critical pedagogy. Twine offers what Jentery Sayers calls a “tendency towards speculation” (8), towards new ways of building, accessing, and disseminating knowledge, and new ways of imagining the world around us. Twine can reveal the speculative foundations of critical pedagogy itself, which Tomas Boronski articulates as “a utopian spirit of thinking of the world differently” (22). Speculation with and in Twine combines many different kinds of interactions—with technology, with process, with communities.

Engaging Students in Developing Ethical Digital Research Skills through a Library Certificate Program

Krystal Boehlert[1], **Sandy Enriquez**[1], **Rachel Starry**[2]

[1]University of California, Riverside, United States of America; [2]University of Pittsburgh

In 2023, the University of California, Riverside Library developed and implemented a new Digital Scholarship Summer Certificate program for undergraduates. This program was intended to provide an opportunity for students to gain archival and digital research skills by engaging deeply with primary sources that specifically highlight student activism and BIPOC student voices at UCR. The program consisted of 6 workshops that roughly followed the digital project lifecycle, from archival research and imaging in the archives, to metadata and data management, performing OCR and text analysis, and finally creating digital exhibits.

Not only did we hope to make the invisible labor of digital humanities scholars and library workers visible, but we also wanted students to understand the ethical decisions that go into creating research materials and how they, as scholars, must make decisions about their research outputs. As a result, students were broadly introduced to concepts of digital cultural heritage, such as considering ethical dimensions of digitizing archival materials, and digital public humanities, through the final assignment of developing a digital exhibit plan.

Presenters will share the goals of our digital scholarship certificate program, lessons learned, and some surprising outcomes. We will also share our approach to instruction and community building embedded in the program. In summary, this paper explores one institution’s approach to incorporating a focus on ethics and labor into a digital humanities learning opportunity for undergraduate students.

Tactics of Teaching the Anti-Class: Towards a Decolonial Future of Digital Humanities Teaching

Cindy Anh Nguyen

University of California, Los Angeles, United States of America

This presentation reflects on a first year of teaching digital humanities and critical information studies at a public research driven university through a lens of labor, decolonial worldbuilding, and disability justice. I highlight small everyday tactics of organizing instructional labor informed by a commitment to structural transformation of universities as sites of producing ‘good students’ and ‘good laborers.’ I invite students into the curriculum design process as an invitation into worldbuilding just, dreamy, substantive futures that nourish and affirm. I reflect on how teaching digital humanities courses around methodologies of project management, decolonial libraries and critical historical fabulations created the opportunity to take a slower, mindful, critical approach to labor–who we are, why and how we do what we do, and what type of relationships we nurture in the process. I facilitated specific assignments and transparent reflexive modes of communication in a frenzied pursuit of an alternative to the current status quo, a current world marked by invisibilized labor and erasure of disabled whole selves; students and instructors carrying a hegemonic weight of capitalistic linear time defined by benchmarks, grades, evaluations, outcomes, and pursuit of transferable skills that exist in an impossible market. Drawing wisdom from communities of laboring scholar activists and artists, I conclude this presentation with aspirational models for teaching and researching digital humanities that centers the whole selves of students and instructors as part of the world and committed to decolonial futures. Ultimately, this semi-public professional presentation is an invitation for others to dream along with me, to share tactics, and to welcome the space for justice oriented praxis and epistemological shifts in the research-teaching, scholar-activist binary.

6:00-7:15pm CT / 7:00-8:15pm ET

#14A: Emerging Methods and Strategies for DH II (Alternate Formats)

Session Chair: **Linh My (Seth) Nguyen**
Session Chair: **Erica O'Neil**

Sound Studio: Podcasting as a Modern Form of Scholarship, Pedagogy, and Community Building

Meredith C. Graham[1], **Pamella R. Lach**[2], **Grace East**[3], **Nuala Caomhanach**[4], **Lauren Burrell Cox**[5], **June Ke**[6], **Cassie Tanks**[7], **Priscilla Martinez**[8]

[1]Independent Scholar; [2]San Diego State University; [3]Twenty Thousand Hertz; [4]American Museum of Natural History; [5]University of Iowa; [6]New York University Shanghai; [7]Northeastern University; [8]University of Texas at San Antonio

Podcasting, as a kind of digital storytelling, is an emerging and increasingly popular mode of scholarly communication. Scholarly podcasting comes in many forms—from interview-style conversations and panel discussions to more narrative-driven shows—that span teaching, research, and creative activities. As scholars such as Beckstead, Cook, and McGregor urge in their recent book, *Podcast or Perish: Peer Review and Knowledge Creation for the 21st Century*, podcasting holds the potential to transform the production and dissemination of knowledge.[1]

Beginning in 2019, the National Humanities Center and the Digital Humanities Center at San Diego State University Library began hosting twice-annual podcasting institutes built around a team-based learning model. Our earliest institutes were exclusively focused on training graduate students interested in rethinking the shape and trajectory of their scholarship in more public-facing, digitally-inflected, and community-engaged ways. In recent years, we began offering a separate institute for faculty, library workers, academic staff, and independent scholars to pursue similar transformative opportunities with their work. Each virtual weeklong institute is an immersive, hands-on learning opportunity where participants are sorted into interdisciplinary and intra-university cohorts. Following a set of guided conversations and scaffolded workshops, participants collaborate to learn how to storyboard an idea, to create and collect audio content, and to edit narratives into entertaining, powerful podcasts. To date, we have trained more than 600 university faculty, staff, and graduate students.

The curricula combines digital humanities methods with the framework articulated in adrienne maree brown’s *Emergent Strategy: Shaping Change, Changing Worlds* (2017). Together, they form an emergent humanities strategy whose goal is to transform scholarly praxis. Using the emergent humanities strategy, we encourage participants to challenge their own assumptions of scholarly practice while centering collaboration, generosity, and care. Each institute concludes with a listening party where we celebrate the individual episodes each learning cohort creates while reflecting on the learning community we created together through trust and process-oriented risk taking.

This alternate format session recreates our listening party by showcasing the success of several of our graduate student participants since completing the institute. The individuals featured in this sound studio experience have explored innovative ways of using podcasting in their scholarly practice that have opened new possibilities for careers in the humanities.

We invite you to attend our sound studio to experience clips and trailers of podcast episodes developed by institute graduates who either act as professional podcasters, transmit their scholarship through podcasts, or use podcasts as pedagogy. We will begin our presentation by inviting you into the studio to ensure that you are well acquainted with the audio form. After listening to sound recordings by our group of presenters, we will host a discussion based on the following topics: podcasting as scholarship, podcasting and pedagogy, and a values-based podcasting curriculum. Threaded throughout these conversations, we will reflect on the ways in which we use podcasting in our community building.

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[1] Lori Beckstead, Ian M. Cook, and Hannah McGregor, *Podcast or Perish: Peer Review and Knowledge Creation for the 21st Century*. Bloomsbury, 2024. See also the interactive “164 Resources on the Theory and Practice of the Podcasting Space” for a broad range of recent scholarship on podcasting: https://list.ly/preview/8zfe#plugin.

Digital Art History and the Web: An Introduction to Web Archive Data Analysis

Sarah Elizabeth Seymore, **Karl Blumenthal**
Internet Archive, Canada

Despite the abundance of artistic production online, there remains a scarcity of professional development opportunities for digital humanists and digital art historians who seek to work with web archives computationally (e.g., text and data mining, data visualization, network analysis). Moreover, the web has solidified as a medium for art materials over the last decade, but the amount of content and its ephemerality has increased as many galleries, arts organizations, and artists have been impacted by the pandemic. This has highlighted the importance of a preservation model that leverages shared infrastructure, expertise and collecting activities amongst art libraries to scale the extent of web-published, born-digital materials preserved and accessible for art scholarship and research. The Collaborative ART Archive (CARTA) is uniquely positioned to curate collections of ephemeral, web-based art resources primed for computational use. As a distributed group of 40+ art libraries that collectively curates and preserves at-risk web-based art history primary sources, CARTA has preserved and made accessible over 900 websites, totaling over 16 TB of data with continued growth. Unified access to the collaborative collecting effort is possible through the open access CARTA portal (https://carta.archive-it.org/).

CARTA team members at the Internet Archive propose a short workshop or demonstration (90 mins) that introduces digital art historians and digital humanists to web archives as a primary source in computational research. It provides hands-on experience computationally analyzing data from CARTA collections using nonprofit services and open source tools like ARCH (Archives Research Compute Hub) and Palladio. Workshop participants will understand how ARCH can be used to build custom research collections relevant to a wide range of digital art history subjects; generate, access, and analyze research-ready datasets from collections; and publish and preserve these datasets.

Digital Art History and the Web: An Introduction to Web Archive Data Analysis builds upon prior experience providing professional development opportunities for scholars and professionals at the National Humanities Alliance Conference, Art Libraries Society of North America (ARLIS/NA) annual conference, the National Gallery of Art, and the BitCurator Forum. Participants in the proposed workshop will gain fluency in foundational web archive concepts as well as an introduction to common research methods.

Learning objectives:

-Learn about CARTA's web archive primary sources, research use cases and how to support them in a way that promotes computational engagement, scholarship, and research for digital art historians

-Understand web archives as data and the web archival (WARC) file format for preservation and computational access

-Explore representative processes for analyzing computational research datasets with free and open source software

Outline:

0:00: Welcome, introductions, learning objectives

0:10: CARTA overview

0:25: Web archives as data

0:45: ARCH demo

1:05: Palladio demo

1:20: Q&A

Assessing Fair AI Use: Rubric Development for Assessing Ethical and Social Equity Concerns in AI

Sarah Tribelhorn
San Diego State University, United States of America

As a librarian focusing on sustainability, the use of Artificial Intelligence (AI) and digital storage is of concern. The burgeoning field of AI and its associated supercomputing capabilities as well as that of related digital storage rely heavily on resource extraction. However, this progress has ethical and social concerns. Issues of power, oppression, and justice must be considered alongside the environmental impact of AI, e.g., a surprisingly high water consumption associated with AI use has been demonstrated. In regions facing increasing water scarcity, such costs become significant, particularly for educational institutions. Similarly, there are devastating environmental and human costs of mineral mining, a practice that intensifies as AI technology advances. The profitability of mining often fails to account for its full societal impact, including environmental damage, worker illness and fatalities, and the displacement of local communities. These hidden costs are often obscured from those who benefit from AI advancements. This lack of transparency can be perpetuated by those in positions of power or those who are unwilling to acknowledge or address these issues. The energy production needed to support AI operations necessitates a constant draw on our reserves of minerals, water, and fossil fuels. This resource depletion could indirectly contribute to a range of global problems, including violence, conflict, climate displacement, pollution, species extinction, and environmental degradation. The brunt of these consequences is disproportionately borne by disadvantaged populations and ecosystems worldwide. There are similar concerns with data centers where our digital data is stored that have a large carbon footprint, as well as social equity issues. These are all complex issues and this round table aims to discuss some questions around these concerns to develop a rubric to assess AI use and digital storage that could be used by librarians, academics, students, or anyone wishing to understand the environmental and social equity consequences of their AI use. Some of the questions that could be discussed include ethical implications, such as transparency, fairness, privacy, accountability and social impact, and some could include environmental implications, such as energy consumption, resource utilization, and sustainability. Examples of these could be: Does the AI system avoid bias against any individual or group? Is there clear policy on data collection, storage, and usage? Who is responsible for the AI system's decisions? How much energy does the AI system require? What materials are needed for hardware that runs the AI? Does the AI system contribute to sustainable practices? Do you know where your data center is located? Discussion around these and other questions will result in the development of a robust rubric that will be a useful tool to help guide the use and development of AI resources and digital storage with a conscientious approach to ethical and environmental concerns.

6:00-7:15pm CT / 7:00-8:15pm ET

#14B: Perspectives on Critical Pedagogy II (Papers)

Session Chair: **Eleni Bozia**
Session Chair: **Maira Elizabeth Alvarez**

What we think we teach when we teach DH: Digital Humanities and the Job Market

Matthew Hannah[1], **Spencer Stewart**[2]
[1]Purdue University, United States of America; [2]Purdue University, United States of America

One of the original narratives within Digital Humanities proclaimed that infusing technological methods and training into the liberal arts curriculum would entice students confronting a shrinking job market in the age of neoliberal austerity after the 2008 financial crisis. For example, in a white paper entitled "The Promise of Digital Humanities," prepared in 2009, we find this description: "It is imperative that we prepare our students—both undergraduate and graduate—to be competitive in the job market of the twenty-first century. Digital Humanities teaches students the critical thinking skills, media literacies, and technical knowledge necessary for success in the digital information age" (Presner and Johanson 2009). Even as such rhetoric proved effective in terms of mobilizing efforts and building programs, DH practitioners questioned its accuracy almost from the beginning (Waltzer 2012) in part because actual data about career success and satisfaction have been almost entirely missing. Our paper attempts to address this aporia. We assess the political economy of DH in its historical and contemporary moments before turning to our current project: a survey of current job satisfaction among post-graduates who pursued DH during their undergraduate studies. Our goal is to provide substantial data about the actual empirical results of DH training. But we also hope to use our paper to solicit feedback and new data for future expansions of the project. Rather than assess what we *do* teach (Croxall and Jakacki 2023), we hope to initiate an important discussion about what we *think* we teach when we teach DH.

Speculative Digital Pedagogies

Seanna Viechweg, **Brandon Walsh**
University of Virginia, United States of America

Practitioners aiming to bring digital humanities (DH) into the classroom often run up against painful realities: what servers we have, what is possible in a semester, what tools are supported on campus. Reality, so often, restrains our pedagogy. This talk draws on speculative literatures and pedagogies to describe an approach to DH teaching that, instead, centers on imagining alternative learning communities and modalities. The presentation begins with a theory of speculative digital pedagogies drawing on the work of Kaiama L. Glover, Jessica Marie Johnson, Kelly Baker Josephs, and others. A teacher practicing this approach uses speculation as a shared space to critique their present academic, material, and methodological realities. The student inhabiting a learning space informed by speculative digital pedagogy will find themselves confronted with new pathways—new futures—for themselves as the work of the classroom changes their sense of what is possible. The interdisciplinary nature of DH can offer exposure to non-canonical readings often excluded in traditional curriculum, and our theory and practice of intentionally speculative digital pedagogies goes a step further, pushing instructors and students alike to critically explore how their own teaching and learning practices might be reimagined to include communities outside their typical purview. We conclude with a series of exercises and prompts to help digital humanists implement this approach in their teaching through alternative archival projects, iterative syllabus design, and imaginative professional development for students. DH work referenced will include *Stanford 2025*, *The DH RPG*, *Ivanhoe*, *The Barbados Runaways*, and *The Early Caribbean Digital Archive*.

Digital History: Student Experimentation with Introductory DH Methods

Tierney Steelberg, **Sarah Purcell**
Grinnell College, United States of America

After learning basic skills in digital mapping and text analysis, intro history students at Grinnell College experimented with town of Grinnell census data to produce maps in ArcGIS Online and with primary sources in Voyant and Gale Digital Scholar Lab to produce text analysis. They used these experiences to reflect on data use, spatial history, digital fallibility, and the like. Later in the semester, students combined their mapping and text analysis skills by running Named Entity Recognition and doing subsequent mapping analysis of Olaudah Equiano's 1789 memoir. This work around DH skill-building and digital assignments in an introductory class is the result of collaboration between a faculty member and various DH partners on campus, which has been an iterative process over many years. Presenters will discuss the pedagogical gains of melding introductory digital humanities and historical skills.

6:00-7:15pm CT / 7:00-8:15pm ET

#14C: Power, Identity, and Digital Resistance (Papers)

Session Chair: **Mohammed Rashid**
Session Chair: **Liz Grumbach**

Vectors of Violence: Legitimation and Distribution of State Power in the People's Liberation Army Daily (Jiefangjun Bao), 1956-1989

Aaron Gilkison[1], **Maciej Kurzynski**[2]
[1]Stanford University, USA; [2]Lingnan University, Hong Kong

From personal memoirs and cooking recipes to revolutionary agitation and war coverage, the *People's Liberation Army Daily* offers a wealth of insights into the sociopolitical and affective realities of post-1949 China. One of the few major periodicals that continued publication during the Cultural Revolution (1966-1976), the journal has received relatively scant attention from scholars, except for political science studies devoted to the PRC propaganda system. Combining close reading and historical analysis with quantitative conceptuality and text mining, we demonstrate how the *PLA Daily* legitimizes state violence differently through its representation of various soldier figures, the *zhanshi*, the *junren*, and the *minbing*. Our close reading is based on the collocation analysis of these major soldier terms. We also use a large language model (a fine-tuned *bert-base-chinese*) to show how the journal distributes violent sentiments to international topics in times of domestic turmoil. Our article engages with the current scholarship on military and affective violence in the PRC. Whereas sociologists and political scientists have identified all-out war mobilization as the primary means through which the Communist Party grasped power and ultimately took over China in 1949, literary scholars and art historians have focused on formal mechanisms which harnessed political energy for the dual purpose of proletarian revolution and nation making. We propose a way of bridging the two paradigms by reconsidering the mechanisms of affective distribution underlying the institutional legitimation of violence in modern China. We show how quantitative approaches to texts offer unique perspectives not only on the problem of violence and its representation in the journal, but also on the Maoist mode of writing more generally; how the distribution of violence, legitimacy, and agency can be traced, measured, and visualized; and how state-directed sentiments complemented political propaganda, enhancing the impact and reach of this important official publication.

Behind the Screen: Exploring the Realities of Being a Woman Social Media Influencer in Iran

Niloufar Esmaeili
The University of Texas at San Antonio, United States of America

Social media platforms are important spaces for activists and influencers to challenge societal norms and advocate for change. However, in authoritarian countries like Iran, these people often face unique challenges, such as strict surveillance and censorship. By analyzing the content of Iranian women social media influencers accounts Published since 2019 through the lens of digital activism (Nasirpour 2016), surveillance theories (Wooley 2022), counterdata (D'Ignazio 2024), and data feminism (D'Ignazio and Klein 2020), this study seeks to understand their experience of operating in a restrictive political environment and the strategies these influencers employ to overcome the challenges they face and continue their digital presence. This study conducts a qualitative analysis of their Instagram profiles, examining the content of their posts, reels, and videos and documenting them using Storymap JS to understand the difficulties of Iranian women social media influencers. The study also incorporates an autoethnographic perspective, drawing upon the researcher's personal experiences as a social media influencer to counter the dominant narrative imposed by the authoritarian regime. It is noteworthy that this research adopts a multilingual and feminist approach to data collection and analysis in order to recognize the critical role that language plays in data feminism and analysis. The study draws on data sources in Farsi, the native language of the researchers and the country of Iran, allowing for a more nuanced understanding of the women's experiences and the broader social and political context in which they operate. This research contributes to the growing body of literature on digital influence in authoritarian contexts, the important role of the individuals who challenge societal norms despite facing constant surveillance, and the urgent memory-work to document, curate, create and analysis new archives through a feminist transnational perspective.

Beyond the Box: Countering Colonial Logics in the Early Modern Courtroom and the Database

Margaret K. Smith, **Olivia Perez**
Southern Illinois University Edwardsville, United States of America

Litigating Irishness is a database of legal disputes surrounding land tenure and property rights that proliferated in early modern Ireland. The project uses these records as a lens for examining the strategies of negotiation employed by the Irish aristocracy in the face of escalating discrimination: flexibilities of legal representation, sites of arbitration, legal vocabularies, and more. Those flexibilities were mechanisms for contesting colonial logics that sought to reorder Irish society through the imposition of increasingly rigid categories. However, those flexibilities produce challenges for the digital humanist, whose processes of encoding likewise impose categories that sometimes, albeit inadvertently, echo the colonial logics of the early modern legal system.

This paper will explore multilingualism as a strategy of negotiation, examining both its historical contexts and its ramifications for the current digital project. For early modern litigants, multilingual contexts constituted a barrier between colonizer and colonized in both directions. However, documentation from court cases over land and assets also reveals multilingualism as a strategy of negotiation, as a means of metering the flow of information in contested spaces. Engaging with multilingualism in *Litigating Irishness* presents a number of related challenges related to identifying and encoding multilingual practices. But underlying all these issues of praxis, there are thorny theoretical questions about whether the logic of databases is fundamentally incompatible with the efforts of colonized people to escape and move between the categories imposed on them. This paper will explore some of the theoretical, ethical, and practical considerations for encoding flexibility.

Date: Friday, 08/Nov/2024

9:00am-10:15am CT / 10:00am-11:15am ET **#15A: State of Digital Knowledge II (Poster Session)**

Bancroft Prize's Recipients are not a Small World While Connections are Significant

Shu Wan
University at Buffalo

In 2022, the recipients of the Bancroft Prize were publicized, and two historians, Mia Bay, and Mae Ngai, were awarded the prestigious academic awards for history books. Curiously, the two historians both completed their dissertations under the supervision of two previous Bancroft Prize recipients, Eric Foner and David Brion Davis.

The difference between the awardees whose advisors were former awardees and non-awardees fostered our academic curiosity about the connection between the two variables: (1) becoming awardees and (2) being supervised by former awardees. We implemented this Social Network Analysis (SNA) methodology to explore the extent to which the advisor-advisee relationship could affect the distribution of this prize.

According to the results of the SNA test of the current and past recipients of the Bancroft Prizes between 1992 and 2023, the median in-degree is 0, and the mean in-degree is 0.57, with a standard deviation of 0.72; the median out-degree was higher at 1, and its mean was 0.57 with a standard deviation of 0.52. There were 51 nodes with an out-degree of 0, meaning that they weren't advisors of other recipients. Moreover, 37 scholars advised one recipient, and only 7 scholars advised over one recipient. Connections between most recipients in the network weren't intense but loose.

During the $\chi 2$ test, all 491 scholars could be divided into four groups: neither their advisors nor themselves were recipients (n =294), there were recipients while their advisors were not (n =50), they were not recipients, while their advisors were (n =197), they and their advisors were all recipients (n =10). The results of the $\chi 2$ test showed that scholars completing their dissertations under the supervision of previous recipients were more likely to receive the prize in their academic career than those whose advisors were not awarded, $\chi 2 (491) = 12.541$, $p < .001$.

Teach History and Languages with a Computer Game: 0 A.D. in the Classroom

Corey John Stephan
University of St. Thomas (Houston), United States of America

0 A.D. is a cross-platform, scholarship-aware, and fully libre multiplayer historical real-time strategy (RTS) computer game that has been under continuous community development for over twenty years. As of May 2024, the base game features multiple ancient civilizations, all with believable architecture, attire, technologies, military techniques, and heroes – plus restored pronunciation of their original languages. Drawing from the experience of using 0 A.D. in my university-level Ancient Greek classroom, I begin by summarizing what 0 A.D. is, the game's historical and linguistic trustworthiness, and how to use the game in-class for effective team building, historical discussion, and/or linguistic practice. Second, I explain the simplest, non-coding customization route that can make a world of difference in the classroom, namely, finding and installing realism-focused community gampeplay modifications. Third, I model how to use the game's built-in terrain editor to import real-world topological data and create special terrains for targeted historical or geographical lessons. Finally, I observe that the deep scholarly customizability that the open construction of 0 A.D. allows points to the broader potential of free and open source software for ancient history and language instruction.

Introducing Multilingual MetaNet: A cross-linguistic database of metaphors, semantic frames, and syntactic constructions across varieties of English, French, and Spanish

Elise Stickles, **Kamal Abou Mikhael**
University of British Columbia, Canada

Accurate automated metaphor identification requires ontological resources. We introduce multilingual MetaNet, a MediaWiki-based database for cross-linguistic metaphor analysis. Based on Conceptual Metaphor Theory, Frame Semantics, and Construction Grammar, its language coverage includes metaphors, frames, syntactic constructions, and example sentences for American and Mexican Spanishes; Hexagonal and Canadian Frenches; and Canadian and American Englishes, including a sub-corpus of African American English. We outline our approach to scaffolding the development of ontologies for new language varieties, which addresses both "the principle that metaphor discovery can only happen over large and diverse linguistic data sets" (David 2017: 575) and biases introduced "by metaphor research done in English and by English linguistic resources" (Despot et al. 2019: 129).

African American English, and Canadian English and French are distinctive varieties with unique syntax and semantics, yet there is virtually no work on metaphor in these varieties; research centres on General American English, British English, and European French. Similarly, little work has been done on metaphoric variation in Latin American Spanishes, compared to the large Castilian Spanish literature. Documenting semantic and constructional variation across these languages will enable improved automated metaphor identification, translation, and cross-linguistic analysis; as well as provide a more nuanced sociolinguistic portrait of regional linguistic variation. MetaNet currently has over 16,000 example sentences comprising ~170,000 words. It provides a reference tool for linguists, translators, and others studying metaphor; and an ontological resource for improving NLP technologies for under-studied varieties. Licensed under CC BY-NC-SA 4.0, the dataset will be publicly available soon.

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Mathematical Analysis of Paper Classification Performance Based on Paper Characteristics

Shouji Sakamoto
Ryukoku University

In the analysis of paper used in ancient documents and paintings, focusing on Western paper, it is possible to finely classify a large amount of Western paper due to the diversity of watermark patterns. In the field of informatics, methods for extracting watermark patterns as digital images are being researched. Unfortunately, paper produced in Arab and Asian regions typically does not have watermark patterns.

In fields such as cultural heritage science, the characteristics of paper are mainly analyzed based on the identification of raw materials (such as fibers and starch grains), the density of laid lines, the width of chain lines, and the size of the paper. Such data are sometimes used as metadata in digital archives. However, the range of values for these attributes is limited, and they are characterized by a lack of diversity. Therefore, it is not possible to finely classify a large number of papers using these attributes.

In this presentation, we theoretically demonstrate that chain line patterns are a characteristic of paper with diversity. Furthermore, chain line patterns are patterns created by the papermaking screen, and due to the limitations imposed by the usage period (or lifespan) of the papermaking screen, papers with the same papermaking screen pattern are relatively close in production period and are likely to have been produced in the same location, possessing properties similar to watermark patterns.

Mutable Type

Danielle Reay

Drew University, United States of America

This lightning talk provides an overview of an exercise on 3D printing movable type based on historic or archival specimens and examples. This process was incorporated into the class Cultural Heritage in the Digital Age and drew from the university's special collections and archival materials to identify woodcut initials and historically significant typography. Students learned to digitize and prepare their initials and typography for 3D printing and/or laser engraving in accordance with movable type conventions and dimensions. The resulting type was then used in a selection of hand presses to produce prints. Students engaged with ideas and methods related to critical making and reflections on how printing technologies impact design. Students were also asked to reflect on the reciprocity between the analogue and the digital as it related to their moveable type projects and how different typographic experiments and glitched processes impacted their final designs.

Barriers to Bust? Exploring constraints, knowledge, & infrastructure in enriched data project management

Meghan Ferriter[1], **Samantha Blickhan**[2], **Mia Ridge**[3]

[1]General Services Administration; [2]Zooniverse; [3]British Library

Crowdsourcing and 'AI' projects in memory organisations often set out to 'enhance' information about collections to improve discoverability through actions like adding tags and annotations to documentation. Ingesting enhanced data appropriately and responsibly into collections management and discovery platforms (hereafter 'CMS') is a key but difficult factor in crowdsourcing projects and in operationalising AI. Responding to the ACH2024 call, we report on the success and shortcomings of data management shared by over 60 projects.

In early 2023, our interdisciplinary team observed that struggles crowdsourcing and participatory projects experience integrating data created or enriched by online volunteers into CMS (Ridge, Ferriter, and Blickhan 2023) may be shared by projects using AI to enhance or create data (Kasprzik 2023, Krc and Schlaack 2023). Our previous research on enriched data and collections platforms surfaces project realities and shortcomings of technical infrastructure for this work (Brumfield and Brumfield 2021; Ridge, Blickhan, Ferriter et al. 2021; Van Hyning and Jones 2021).

Enriched metadata is 'data about a cultural heritage object ... that augment, contextualise or rectify the authoritative data made available by cultural heritage institutions' (Europeana Initiative 2023). Reported barriers to ingesting enriched data include lack of technical skills, and restrictive formats or data management infrastructure. Institutional politics caused roadblocks, including lack of dedicated staff time and complex data standards. And projects often adopt design assumptions of existing infrastructure, which may not easily incorporate this type of data.

Reflecting on key barriers, we observe that assigning this work and management to those in precarious positions is not equivalent to institutional investment. That these programs are promoted as efficient and cost effective reflect organisational decisions around resource management and commitment. Our generous survey responses call us to interrogate these systems and methods. We invite collaboration to reimagine approaches and interventions to transform infrastructures of humanities knowledge.

Modeling Modernisms

Liz Rodrigues

Grinnell College, United States of America

In literary studies, labeling an author a "modernist" was long synonymous with claims of exceptional artistry, innovation, and cultural value. While this label was initially applied to a small group of largely white and male writers, recent generations of scholars have fought to shift the definition of modernism to a historical period, thereby expanding relevant styles and themes (Goldstone). Using word embedding models, we can approach this definitional debate at the level of the corpus: Do modernists and non-modernists talk about different things, the same things in different ways, or the same things in similar ways? How we answer this question has implications for the continued work of modernist studies in developing historicized approaches to literary production in this period, which in turn informs how writers from race-, gender-, and class-marginalized positions will be considered in this field.

This paper will discuss:
1) Building three corpora to model early twentieth-century US prose--novels by modernists, novels by writers not considered modernist, and popular magazine discourse. The initial categorization of data into modernist and non-modernist in many ways determines the outcome of the investigation (Nelson). I will discuss methods of categorization and the definitional framework I developed.
2) Word embeddings as a method of modeling the discursive spaces of these corpora (Blankenship).
3) Initial findings of representational lag of consumer technology as a marker of literary discourse.

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A Public Digital Humanities Center for San José: Fostering Belonging and Innovation in a Joint-Use Library

Nick Szydlowski[1], **Christina Mune**[1], **Samantha Cramer**[2]

[1]San José State University; [2]San José Public Library

Dr. Martin Luther King, Jr. Library is a joint-use library, serving as the university library for San José State University as well as the main branch of the City of San José Public library system. This unique institution represents an ideal location for developing a Public Digital Humanities Center, with the goal of connecting academic digital humanists with community practitioners, arts and heritage organizations, and local populations. Funded by an NEH Infrastructure grant, King Library's Public Digital Humanities Center will open in 2024 led by three partners - the university library, the College of Humanities and Arts, and the public library.

Throughout the spring of 2024, these partners conducted Community Conversations, soliciting input from city and university communities regarding the types of activities, programs, and initiatives the Center could help build and support. Conversations included focus groups and cognitive mapping activities.

In addition to providing invaluable insights and input into the requirements and expectations of our many diverse stakeholders, these Community Conversations highlighted the challenge of building a community-focused center using conceptual frameworks - such as "digital humanities" - that many community members, both inside and outside the university, were encountering for the first time. While the planning team is developing concrete outreach strategies to address this challenge, this input will also inform the development of the center's mission, governance, and operational philosophy.

This presentation will share the planning process of a collaborative Public Digital Humanities Center, offering insight into the expectations and ambitions of digital scholars and community collaborators.

Poster Review of Tree.fm

Stephanie Marie Naut Medina

Pratt Institute

This poster serves as a case study in how to critically review environmental digital projects by using a digital humanities lens. In this poster, I will analyze the platform Tree.fm and how it functions within the larger scope of environmental preservation amidst the climate crisis. This project highlights the critiques and nuances in how to review and approach an environmental digital platform with a Digital Humanities lens and scope. Tree.fm showcases the potential of digital humanities in addressing the climate crisis and fosters an understanding and appreciation of our current environmental landscape and precarities. Tree.fm effectively provides access to unique soundscapes, and it has a range of methods for long-term digital preservation. These aspects underscore the ongoing challenges

faced by digital projects in ensuring the longevity and accessibility of their content. This poster fulfills the conference theme by reviewing an environmental digital platform within the context of the Anthropocene. Tree.fm, represents a significant contribution to environmental visualization, offering users a way to critically engage with the natural world. It aims to highlight Tree.fm's unique approach towards preserving forest sounds by demonstrating effective digital preservation methods. As the platform encourages users to appreciate and engage with nature in innovative ways by emphasizing its role in environmental soundscape and climate awareness. Furthermore, this poster serves as a bridge between technology, nature, and community, making it a valuable contribution to both academic and environmental consciousness spaces and shows how Digital Humanities can play a part in tackling and engaging with the climate crisis.

Semantic-Rich Clustering of Scientific Publications Using Deep Learning and Network Analysis

Yadira Lizama Mue
Western University, Canada

The clustering of scientific publications is a pivotal technique in bibliometric analysis. These methods allow the identification of research trends, thematic structures, and scholarly communication patterns within a specific domain. The present work introduces a novel clustering methodology by constructing a network that connects publications (nodes) based on how likely they share linguistic and semantic information in content-description attributes such as title, abstract, keywords, and research areas. As a second step, the study compares the performance of multiple community detection algorithms to measure and characterize the formation of clusters in a network with such a structure. This analysis provides researchers with a four-step methodology (data collection, data filtering by inclusion and exclusion criteria, network modelling, and cluster content analysis) to group and detect clusters from bibliometric data. Unlike traditional science mapping methods that focus on single bibliometric attributes—such as co-authorship, co-citations, citations, and keyword co-occurrence—this method integrates multiple content-based descriptors (research areas, keywords, titles, and abstracts). The similarity score introduced hereby provides more semantic richness to the analysis expanding the chances, with the assistance of state-of-art deep learning technology, to more accurately recognize the relationships between articles. This methodology facilitates a deeper exploration of emerging topics within bibliometric data and their interactions, contributing to a better understanding of the urgent issues that need to be addressed in specific fields of study.

Expansion of Digital Bibliographic Database on Chinese Republican Era Buddhist Publications

Tong Li
The Chinese University of Hong Kong, Hong Kong S.A.R. (China)

This poster presents an ongoing project that extends the current bibliographic database of Chinese Buddhist publications from the Republican era (1912-1949). This period signifies a transformation in Buddhism, characterized by a reform of Buddhist thoughts and practices, often displayed through periodicals and newspapers. The foundational work for this project relies on the bibliographic database developed by Marcus Bingenheimer et al., which catalogues articles from various Buddhist journals during this era.

The current project aims to enhance this database by integrating additional sources, specifically the works edited by Xianian Huang et al., including "Collected Works of Buddhist Journal Articles from the Republican Era, part 3" and "Compilation of Rare Buddhist Newspaper Materials from the Republican Era". These sources contribute to the database by adding article titles, authors, publication dates, and other bibliographic information that were previously unavailable in the digital format.

By expanding the database, this project preserves valuable historical and cultural artifacts but also facilitates future scholarly research on Buddhism during a crucial stage of modern Chinese history. Researchers can explore trends, shifts, and the dynamics of Buddhist thought and its dissemination through periodicals, thereby gaining insights into the broader socio-religious landscape of the time.

Network Analysis of Vsesvit: Unveiling Global Literary Interconnections

Georgii Korotkov, Valeriia Korotkova
Stanford University

The proposed poster aims to explore the intricate network of Vsesvit, a Ukrainian translation periodical showcasing global literary connections. Featuring over 1000 poems, 500 novels, and numerous critical essays from more than 100 countries and 80 languages, Vsesvit highlights its vast literary scope.

Central to this analysis is the Bibliographic Index of Publications, curated by Oleg Mykytenko and Halina Hamaliy in 2004, transformed into a dataset for distant reading analysis. Using network analysis techniques, the poster will visually represent Vsesvit's literary connections through network graphs, detailed commentaries, and analyses. These visualizations will examine publication patterns, geographical contributions, and the interconnectedness of contributors, portraying Vsesvit as a significant global literary agent within international discourse.

This study aims to provide insights into the Ukrainian literary market during Soviet Ukraine by tracing Vsesvit's evolution over decades, revealing its adaptive strategies, global literary influences, and role in cultural shifts. The methodologies employed draw from three articles. Sydney J. Shep's "At the crossroads: Book history meets digital humanities" highlights the convergence of book history and digital humanities, offering new textual scholarship directions. Melanie Conroy's "Networks, Maps, and Time: Visualizing Historical Networks Using Palladio" emphasizes data visualization tools like Palladio and its strengths in exploring geospatial and chronological dimensions. Philip Gleissner's research, "Somehow, I Wasn't Drawn into The Editorial Office of Novyi Mir," uses digital humanities to study late socialist literature, aligning with Eikhenbaum's social mode of being in literature.

By integrating these methodologies, the poster seeks to unravel the multifaceted nature of Vsesvit, spotlighting its role as a global literary agent and its impact on Ukrainian literary discourse. Network analysis aims to uncover hidden connections and patterns, offering a nuanced understanding of Vsesvit's significance within the international literary landscape.

Towards a Community-Based, Platform-Specific Theory of Algorithmic Governance: The Algorithmic Folk Theories Project

Erica O'Neil[1], Elizabeth Grumbach[1], Sarah Florini[1], T.X. Watson[2], Cecelia Gray[2], Karina Fitzgerald[1], Zoe Langenderfer[1]
[1]Arizona State University, United States of America; [2]Online Content Creator Association, United States of America

The Algorithmic Folk Theories Project is a co-creative, equal partnership between the ASU Lincoln Center for Applied Ethics and the Online Content Creator Association (OCCA) to gather community-based knowledge, or folk theories, that TikTok content creators use to understand and resist algorithmic bias. Folk theories are "the culturally available symbolic resources that people use to make sense of their own media and information practices" (Toff and Nielsen, 2018) and have been used to understand user attitudes toward algorithms (Dogruel, 2021; Lomborg and Kapsch, 2019; Ytre-Arne and Moe 2020) and perceptions of content curation and moderation (Eslami et al., 2016; Moran et al., 2022; Ye and Zhao, 2023). This theoretical lens provides insight into the relationship between algorithms, agency, and identity, particularly in relationship to marginalized communities–who are the focus of this project. The project team's humanistic research on digital cultures engages folks theories as the knowledge infrastructure content creators use to imagine the forces that impact their everyday lives: algorithmic content curation and opaquely-defined moderation.

This poster will present the results of the current phase of the project (funded by NEH-ODH from 2023-24), which gathered and analyzed 20 interviews from TikTok content creators, who discussed diverse, social identity-based experiences on the app. We present content analysis of narratives, approaches, and understandings (i.e. folk theories) they use to navigate the oppressive forces of algorithmic culture. We also introduce results from a comparative analysis between these folk theories and current academic theories of algorithmic governance to explore overlapping concepts and themes.

10:30am-11:45am CT / 11:30am-12:45pm ET

#16A: Digital Identity, Media, and Cultural Dynamics (Papers)

Session Chair: **Emily Sarah Cukier**
Session Chair: **Lauren Tilton**

Being an 'ICHINA' Online – Everyday Discursive (Re)production of Internet-Mediated Chinese National Identity in the Era of Consumerism and Fandom

Zhiwei Wang
Sociology, School of Social and Political Science, University of Edinburgh

A further investigation into how Chinese national(ist) discourses are daily (re)shaped online by diverse socio-political actors (especially ordinary users) can contribute to not only deeper understandings of Chinese national sentiments on China's Internet but also richer insights into the socio-technical ecology of the contemporary Chinese digital (and physical) world. I adopt an ethnographic methodology with Sina Weibo and bilibili as 'fieldsites'. The data collection method is virtual ethnographic observation of everyday national(ist) discussions on both sites. On each 'fieldsite', I observe how different socio-political actors contribute to the discursive (re)generation of Chinese national identity on a day-to-day basis with attention to forms and content of national(ist) accounts that they publicise on each 'fieldsite', contextual factors of their posting and reposting of and commenting on national(ist) narratives and their interactions with other users about certain national(ist) discourses on each platform. Critical discourse analysis is employed to analyse data. From November 2021 to December 2022, I conducted 36 weeks' observations with 36 sets of fieldnotes. Based on fieldnotes of the first week's observations, I found multifarious national(ist) discourses on both 'fieldsites'. Second, Sina Weibo and bilibili users have agency in interpreting and deploying concrete national(ist) discourses despite the leading role played by the government and the two platforms in deciding on the basic framework of national expressions. Third, the (re)production process of national(ist) discourses on Sina Weibo and bilibili depends upon not only technical affordances and limitations of the two sites but also some established socio-political mechanisms and conventions in offline China.

Playing With the Trouble: Moving Beyond Simulative Politics in Climate Change Games

Jessica Lynn Bal
Graduate Center, CUNY, United States of America

Climate change games have proliferated in recent years, often with the goal of educating the public about the stakes of ignoring a warming planet. Most operate like a version of Model UN, where powerful politicians and leading scientists negotiate Earth's future. Many treat ecological disaster as a sudden, dramatic event that is either utterly devastating or can be "won" with the right technology. Not many address climate change as gradual, already happening, and deeply grievable. Few feel centered on how the rest of us will experience it or already are.

Last year I participated in *Speculating the Environment*, a Pratt Institute workshop that convened scientists, writers, and artists working on climate change in their professional and creative practices. Through it, I designed a collaborative storytelling game called *The Disappearing*, which sets players in a fictional world where things are vanishing mysteriously. The game prompts participants to imagine how they and others respond to these profound changes, emotionally and practically. The game is played almost entirely asynchronously until the end, with each player inheriting the choices made by previous players.

Drawing on writers and scholars like Donna Haraway, Anna Lowenhaupt Tsing, Robin Wall Kimmerer, and Rebecca Solnit as well as hands-on research playing a variety of games, I will critique the landscape of current climate change games, present some of the (mostly non-climate-themed) games that inspired me, and offer my own game as a collaborative invitation and experimentation—an attempt at "playing with the trouble," so to speak.

Speech, Song, and the Gender Binary in AudioSet

Michèle Duguay[1], **Johanna Devaney**[2]
[1]Harvard University; [2]Brooklyn College, City University of New York

This paper explores points of epistemic tension between the conceptualizations of gender and voice in audio captioning datasets and humanistic approaches to the voice. Using the annotated audio dataset AudioSet (2017), including the MusicCaps (2023) subset, we contend that the critical study of gender labeling in datasets present a fruitful opportunity to rethink and redefine the relationship between gender and voice.

NLP and audio analysis tools are applied to AudioSet samples, which consist of manually annotated verbal descriptions of 10-second audio clips, to assess how gender is represented in the data. We sample all clips with gender-related captions for the singing voice in the 5.5k sample MusicCaps subset and create a similar-sized speech dataset from the remaining AudioSet samples. With these data we highlight three assumptions about gender in AudioSet: 1) the assumption of a gender binary; 2) an immutable, one-to-one mapping between biological sex and voice; and 3) that an individual's gender identity is knowable through their voice.

The paper challenges these assumptions by putting them in dialogue with recent work in voice studies, trans* studies, and musicology. Amidst calls for more inclusive AI models that reduce the reification of gender stereotypes, we propose three potential critically-informed approaches to gender in audio dataset creation: 1) encoding vocalist-generated gender labels, 2) using timbral and pitch descriptors instead of gender; and 3) opting out of "datafying" gender for the sake of privacy and opacity, drawing on Sterne and Sawhney's recent intervention (2022).

10:30am-11:45am CT / 11:30am-12:45pm ET

#16B: Towards a Concientizando Comunidades Colectiva: Bridging critical digital humanities with ethnic studies to responsibly create translingual community archives in Texas (Panel)

Session Chair: **Jennifer Isasi**

Towards a Concientizando Comunidades Colectiva: Bridging critical digital humanities with ethnic studies to responsibly create translingual community archives in Texas

Sylvia Fernandez Quintanilla[1], **Lilliana Patricia Saldana**[2], **Gabriella Sanchez**[3], **Sylvia Mendoza**[4]
[1]University of Texas at San Antonio, United States of America; [2]University of Texas at San Antonio, United States of America; [3]Texas Women's University, United States of America; [4]University of Texas at San Antonio, United States of America

Within colonial analog and digital archives there is the need to expand the canons of U.S. and Chicanx/Latinx historiographies by focusing on feminist leaders/activists/organizers/educators, specifically women who have contributed to consciousness-raising and social transformation locally, nationally and across borders. In this panel, four presenters will go over the process, objectives and ethics of building a digital repository that works to document, preserve and make accessible the contributions of women within education, public policy and social movements that have influenced communities in Texas and across the border. Through feminist praxis and community engagement, Concientizando Comunidades Colectiva recovers the memories of women focusing on movements, leadership, and activism and the archival practices of women of color to shed light on underrepresented, untold, or marginalized narratives. In their presentation, "Decolonizing Fiesta San Antonio through Xicana/x Cultural Activism," the first presenter discusses community efforts to contest settler colonial narratives and practices embedded in San Antonio's Fiesta, a 10-day citywide public celebration that commemorates settler colonialism in Texas. The second presenter highlights the leadership and strategies of the women who run Mexican American studies programs in major cities in Texas through the use of oral histories. The third presentation explores the human rights movement against gender-based violence and feminicides in el Paso del Norte Region (Chihuahua, Texas and New Mexico). The fourth presenter offers an introduction to mija archival methods and how we can look to our mothers' work with family archives as entry points to understanding ourselves within a larger, San Antonio meta-narrative, one that often silences and excludes women of color. These efforts function not only as a multimodal digital archive and pedagogical tool to be used in K-20 classrooms and higher education, but also as a template for community members and future leaders to turn to when organizing and engaging in their own forms of resistance within and across borders. This digital feminist archive contains models of feminist leadership and organizing from the ground-up and highlight ethical practices to push back against the violent colonial research practices that contribute to forms of extraction, opportunism, surveillance, intellectual colonialism, misogyny, and capitalist interests within communities of color. The creation of alternative digital archives of leadership and activism in Texas will be a site of knowledge transformation by documenting and making accessible in ethical ways narratives and materials that speak to the efforts against colonial and neocolonial violence towards indigenous and communities of color in Texas. Overall, this alternative digital archive sums the efforts

present in postcolonial digital humanities to remediate the colonial violence, write back to colonial histories, and fill gaps in knowledge that remain a legacy of colonialism (Risam 2019).

10:30am-11:45am CT / 11:30am-12:45pm ET

#16C: Living in the Digiverse (Lightning Talks)

Session Chair: **Jesse Robert Sadler**
Session Chair: **Erica O'Neil**

Connecting Computer & Gay Liberation through Emancipatory Hypermedia

Halie Morgan Kerns
Binghamton University, United States of America

In the last year, generative AI has been the new computer trend, one that its fans say will herald an era of new creative endeavors. However, the LLMs and algorithms have yet to be fully understood, further driving a theme of inaccessibility to today's computing.

In the 1960s, Ted Nelson saw a very different future for computers. Coining the phrases hypertext and hypermedia, he promoted a computer-literate populace to take up computers against big companies and create a creative computer counterculture. He later published his manifesto on computer liberation in 1974, outlining his vision of empowered computing for and by the people, accessible to anyone and everyone. While idealistic, the framework defined a clear path and terms for a liberatory use of computers that can be traced back and synthesized with newer movements such as minimal computing and linked/open data.

There are select projects from the convening decades that exemplify this vision. One such example is the 1989's Caper in the Castro, the first example of a gay video game. Ideas from Nelson's Computer Lib, as well as the strong political forces of Gay Liberation in the two decades preceding the game, collide to create a unique (hyper)text that lends itself well to an example of computing as an emancipatory practice. The analysis of the game through the dual lens of computer and gay liberation will explore the methods and themes that make the game truly revolutionary, as well as pull out strategies for changes in approaches to today's computing landscape.

Is gaming resistant to enshittification? Industry trends and the indie gaming renaissance

Karina Marie Fitzgerald
Arizona State University, United States of America

There has been a surge in recent years of independent video game development; now referred to as the 'indie game renaissance,' an explosion of creation and digital releases from smaller studios and developers that wildly vary in aesthetic, play mechanics, and genres —in contrast with AAA game developers like Microsoft and Sony. Some of the most popular names in video games over the last decade come from indie developers: The popular Five Nights at Freddy's horror franchise, the online multiplayer Among Us, and more recently the award-winning Baldur's Gate 3, which relied on crowdfunding and early-access player investment to reach completion. And within the indie game renaissance, creators and publishers have been enabled to bring forward a new wave of diversity in their games, including representations of people of color, disability, and queerness, that historically have been excluded from the broader definition of gaming and the stereotypical 'gamer.'

But massive mergers, like Microsoft's $75B acquisition of Activision Blizzard in 2023, threaten the now-thriving indie game industry, and with it the innumerable diverse and varied works that indie developers afford us, and the pockets of community for marginalized gamers. What might we lose, in a world where only major publishers own the digital landscape for gaming? And, can the indie game industry, and the lessons and strategies they employ, foster resistance in gaming culture to the enshittification of video games? This preliminary analysis will seek to explore how the history of video game culture and more recent case studies suggest alternate possibilities for the future of gaming.

Holographic Universe; Or How I Learned to Stop Worrying and Love VR

Michael Charles Hall
University of Arkansas, United States of America

From October of 2022 to the present, the VR Classroom—started as the VR Club for Language Learning—has had over 700 participants, mainly students, use either Meta Quest 2 or Meta Quest 1 headsets to augment the language learning experience. Through this time, I—along with co-founder Jhonatan Carmona and Isidoro Villa—have utilized a number of different video games and other virtual reality focused applications for the sake of bolstering language learning namely: YouTube VR, Lost Recipes, the Italian Cooking Application, ImmerseMe, Victory XR, and Language Lab. Each of these applications have their own purpose in the language learning classroom and thus can be weaved together throughout the semester to create a cohesive virtual reality component for the L2 classroom.

This presentation plans to discuss the creation of the VR Club and its transition to the VR Classroom, the trials-and-tribulations of using VR within a classroom environment, and how each of the aforementioned applications pair with language learning goals. The story of the VR Classroom is an important one to document and make available for other programs to learn from all the effort we have gone through overcoming the challenges we have been faced with from the start such as room and boundary organization, how to properly lesson plan for VR, and what happens when applications you rely on become unavailable. This has been paired with recognizing the power of the fictional that comes with VR (Juul 2019) and understanding how to mediate immersion and the benefits for learning it can give (Gaugne et al 2011, Murray 2016). VR has proved itself to be a worthwhile component to help with cultural, listening, and speaking goals, especially as it breaks the mold the traditional classroom and brings students unique experiences.

Cancel Culture in Online Sex Work Communities

Noah Zachary Goble
Independent Researcher

Online communities always have a unique relationship with "cancel culture," but sex-work focused spaces have particularly embraced the practice of calling out and rejecting abusive and problematic behavior. This study aims to analyze the dynamics of "cancel culture" within an online sex-work community on X (formerly Twitter) through a combination of deep interview-based ethnography and broader surveys. The research investigates two angles: first, how community members may engage in canceling behaviors as a form of self-policing to maintain safety and integrity, given their shared vulnerability in discussing intimate aspects of their lives and sharing personal images; and second, how a heavily self-policing community may reinforce existing dynamics of power especially for marginalized identity groups. Through in-depth interviews, the ethnographic component delves into the personal experiences of both perpetrators and targets of canceling, exploring their motivations, perceptions of justice, and understandings of canceling's role in their communities. The broader survey seeks to quantify the prevalence of cancel culture, the overall sentiment towards this practice within the community, and feelings around community vulnerability and online harassment. This study will engage with Michel Foucault's theories on surveillance and power, Nancy Fraser's critique of the public sphere, and *Cancel culture can be collectively validating for groups experiencing harm* by Traversa, Tian and Wright, along with other relevant research. By examining the mechanisms through which "cancel culture" operates in these communities, we can understand both systemic biases that may exist in the way it is implemented, and potential benefits in terms of community-enforced digital safety.

Generative AI was used in the drafting process of the above abstract; very little of the original output survives in the final text.

Radical Activism: the Role of Social Media in Political Mobilization in Nigeria

Felix Nyikwagh
Clemson University, United States of America

This paper explores the context of social media in the quest for good governance in Nigeria through the political mobilization of the masses. In appraising the revolutionary aesthetics of this clamor for a new order of sociopolitical systems in Nigeria through the lens of social media, the paper focuses on the contributions made by Aisha Yesufu, a prominent pro-democracy activist, in launching the presidential campaign of the lesser-known Peter Obi into the national limelight and significantly positioning him as a strong candidate

for the 2023 general elections. Drawing from a content analysis of the rhetorical strategies employed in selected videos on Aisha Yesufu's YouTube channel, the paper assesses the impact of activism propelled by social media in Nigeria and concludes that social media is a potent instrument for igniting radical activism and mobilizing support towards effective leadership in Nigeria in the digital age.

Mapping out Cultural Identity in the digital age: An analysis of iintsomi (isiXhosa folktales)

Khanyisa Twani
University of Zululand, South Africa

While language and culture are ever-changing and evolving, they still remain an important factor to our identities as individuals and ethnic groupings. Stephanie Rudwick (2006) notes that, "Globalisation and increasing levels of intercultural communication have led to the emergence of more multilingual and hybrid linguistic cultures…". This results in individuals speaking one or more other languages besides their mother tongue and merge certain elements of the cultural lifestyles of other people with their own. The importance of cultural identity and the need to preserve and restore our cultural heritage in literatures as cultures are becoming more hybrid is of significance. Orality and transmedia make a conceptual framework to consider in the preservation and transmission of indigenous African and originally rural activity of oral literatures that remain in our memories. In the landscape of globalisation and technological advancement that continues to take over old traditions at a fast pace, the intentions for this study are to explore the concept of orality in its capacity to reveal deep embedded indigenous knowledge reflected through iintsomi (isiXhosa folktales). The study questions the way(s) in which iintsomi could be preserved through digital mediums is pertinent, through transmedia as a model. The problem stems from the observation that most of the scholarly work included in this research depends on outdated sources since there has not been much recent work done in the study of oral literature specifically, iintsomi. Jordan (1974) asserts that the history of literature of the Southern Africans began long before the advent of the Europeans. The Africans gave artistic utterance to their deepest thoughts and feelings about things and thus, the identity of African people is rooted in their "utterances". This paper further accounts for iintsomi as a cultural heritage and a tool for vital messaging of indigenous knowledge of the Xhosa people which the isiXhosa folktales carry.

12:00pm-1:15pm CT / 1:00pm-2:15pm ET

[CANCELLED] #17A: Toward A Digital Museum Ethics (Roundtable)

Session Chair: **Liz Grumbach**

Toward A Digital Museum Ethics

Chelsea Haines[1], Ninabah Winton[1], Cecilia Fajardo-Hill[1], Elizabeth Grumbach[1], Amanda Wasielewski[2], Bree Midavaine[3]
[1]Arizona State University, United States of America; [2]Upsalla University, Sweden; [3]Philadelphia Museum of Art, United States of America

Museums are increasingly striving to meet the demands of our online age by adopting a range of digital initiatives from virtual collections and exhibitions to XR experiences inside and outside the museum's walls. These initiatives often equate increased digital access with democratization and the reduction of socioeconomic and cultural barriers that historically excluded many publics from the museum. The uneven execution of these projects, however, begs scrutiny of this assumption as well as the practical and ethical complexities of museum digitization projects.

This roundtable brings together digital humanities and museum studies scholars and professionals for a discussion on core ethical issues that museums face as they strive toward a digital future. How do museum digitization projects overlap and diverge from similar initiatives in libraries and archives? Can digital technologies help museums transition from their traditional role as arbiters of knowledge and taste to places of co-creation and shared meaning making? Or does digitization actually entrench the museum's authority?

The conversation will focus on how digital museum ethics relates to distinct but overlapping groups of stakeholders. First, we will address the audiences museums seek to engage through new technologies. What kinds of access does digitization provide audiences who have been historically excluded or marginalized? What continued material or structural barriers are museums overlooking in their attempts to be more inclusive and how can they be meaningfully addressed? How can museums harness inclusive or universal design so that technologies like online databases can be responsive to a wide range of interests and knowledge?

Second, we will discuss technological barriers and general anxieties many museums face as they digitize. According to a 2020 ICOM report, 86% of museums see digitization as a top priority, but only 24% see themselves as reaching their digitization goals. Subject matter experts, specialists and technologists are often needed by museums for digitization efforts to succeed and monetary costs can be prohibitive for museums of any size. Established museum protocols may impact digitization efforts as well as accessibility related to technology, objects and collections. Further, digital reproductions can confuse the relationship between original and copy—by no means a new phenomenon—but one that has been accelerated by digitization and advancements in XR.

Finally, we will explore how museum studies can prepare emerging and future museum professionals to engage with this rapidly changing landscape. How are emerging museum professionals educated or trained to ask ethical, equitable, and access questions related to digitization? The primary audience for digitizing some collections may be driving an increase in the online audience and presence of the institution. However, how do current and future museum professionals shield (or reveal) complicated ethical questions from the public as well as source communities? How does digital heritage operate similarly and differently from tangible or intangible heritage? How does digitization complicate or engage discussions around repatriation/rematriation? Additionally, as museums seek to digitize objects that may be sensitive in nature, how does digitization impact the ability of humans to decay with dignity in addition to their objects and cultural production held in (digital) perpetuity? Are museums reproducing images of people, objects, or practices that should not be seen? Further, as the pace of technological change increases, how should museum workers contend with technological obsolescence and material decay?

12:00pm-1:15pm CT / 1:00pm-2:15pm ET

#17B: Open Education Publishing and Social Justice (Panel)

Open Education Publishing and Social Justice

Krystyna Michael[2], Matthew Gold[1], Laurie Hurson[1], Jojo Karlin[3]
[1]City University of New York Graduate Center; [2]City University of New York Hostos Community College and Graduate Center; [3]New York University

This session looks at the role open publishing can play in redressing the tendency for Open Educational Resources (OER) to continue to reflect the unconscious biases and structural inequalities of older generations of scholarship even as they increase access to higher education by reducing textbook costs for students. OER initiatives typically put more emphasis on the adoption of no-cost OER materials than on the creation of them; they tend to provide incentives for faculty to adopt OER content for their courses and to abandon costly textbooks that drive students into debt. Faculty thus often depend on OER repositories and create "remixes" of the material they offer to build out their own OER materials. OER repositories, however, often replicate the existing western canon, reinscribing historical colonialist biases and white-male perspectives into new digital classroom spaces.

What is needed to remedy this situation is an effort to diversify not only the materials we teach with, but also the educational technology and the pedagogical models through and with which we use and create OER. In this panel, we share our experiences building and sustaining open educational resource platforms that support an alternative model of OER creation. We will present our work at the City University of New York on The CUNY Academic Commons, founded in 2009, a WordPress-based publishing and networking platform that hosts over 49,000 members, 32,000 sites, and 2,900 courses; and Manifold, a publishing platform collaboratively created by the CUNY Graduate Center, the University of Minnesota Press, and Cast Iron Coding, which is used by over 30 publishers, libraries, and digital humanities centers across the world. These projects bring together the vibrant work on digital pedagogy and technology-focused

criticism in the digital humanities with the ethos of open access materials in OER initiatives to create opportunities for faculty to build OER that go beyond offering students free textbooks. On these platforms, faculty are able to create OER projects that radically diversify teaching materials and bring students in as co-creators of knowledge. Open education publishing such as that which is supported by the Commons and Manifold encourages faculty to engage their students as co-authors and co-creators, fashioning publications that build out from the lives of students into the world. DH publication projects designed to incorporate the voices of students realize the pedagogical principles of active learning, whereby instructors guide students through the process of knowledge creation instead of imparting knowledge through passive means such as lectures. Further, this approach to OER creation works towards the social justice goals of disrupting the canon by producing reusable materials that reflect the voices and interests of the United State's increasingly diverse student population.

On this panel:

Matthew K Gold will discuss building infrastructure at the institutional level

Laurie Hurson will discuss building open educational resources

Krystyna Michael will discuss student contributions and/ as social justice

Jojo Karlin will discuss student self publishing

12:00pm-1:15pm CT / 1:00pm-2:15pm ET

#17C: Ethics, Activism, and Identity (Papers)

Session Chair: **Lorena Gauthereau**
Session Chair: **Jennifer Isasi**

Examining hooksbot: Social Justice, Digital Publics, and Ethical Dilemmas in DH Projects

Kim Brillante Knight
San Jose State University, United States of America

In 2015, I created hooksbot (http://twitter.com/hooksbot) in a workshop I led for colleagues and students. The bot posts a quote from *Homegrown: Engaged Cultural Criticism* by bell hooks and Amalia Mesa-Bains each time that JP Morgan's stock price rises by 1%. The quote is "we have to constantly critique imperialist white supremacist patriarchal culture because it is normalized by mass media and rendered unproblematic".

Nearly a decade later, despite changes to Twitter's API and various services, the bot is still tweeting. At the time of this writing, it has close to 10,000 followers. A recent tweet reached over 30,000 Twitter users.

On one hand, I am heartened that the account resonates with those left trying to occupy the digital public square of FKA Twitter. On the other, I am unsettled by the thought of hooks' voice echoing through the haunted graveyard that is now x.com. I could deactivate the code that runs the account or delete the account entirely, but it is not quite that straightforward.

Drawing on works such as Safiya Noble's *Algorithms of Oppression,* Ruha Benjamin's *Race After Technology,* Joy Buolamwini's *Unmasking AI,* and hooks' canon, I propose to examine the social justice framework of hooksbot. The questions around the bot's continued operations gesture toward larger issues in DH such as ethically evaluating the lifecycle of DH projects, white allyship in relation to the work of women of color, and whether using the digital platforms of "imperialist white supremacist patriarchal culture" normalizes it and renders it unproblematic.

Documenting Racism and Activism Using News Media: Virulent Hate's Evolving Approach

Melissa Borja[1], Jake Gibson[2]
[1]University of Michigan College of Literature Science and the Arts, Ann Arbor, United States of America; [2]Pratt Institute, School of Information, United States of America

What does it mean to collect data about social and political problems in real time? How do we produce public scholarship on racism and racial justice movements without exposing minoritized communities to the harms of datafication? Working with a team of undergraduate researchers, the Virulent Hate Project uses news media to identify, analyze, and map incidents of anti-Asian racism and anti-racist activism undertaken during the first two years of the COVID-19 pandemic. This paper considers how Virulent Hate's documentation process has evolved over the last four years, contending with a prolonged pandemic, a shifting political landscape, and an evolving understanding of the ramifications of our work.

In particular, this paper will reflect on the following points: our decision to document activism alongside racism; our efforts to ground our data visualizations in narrative rather than numerical analysis; our resistance to language that centers trends in "hate crimes" as the basis for tracking racism; and our approach to inclusive description. Our experiences with the Virulent Hate Project find theoretical grounding in Crooks & Currie's conception of agonistic data practices, a form of data activism that centers affective and narrative analyses as a strategy for curtailing the misappropriation of curated data.

Overall, our project reveals the importance of continual self-reflection through the process of data curation and visualization, and offers interventions into digital public humanities, ethical approaches to data visualization, and more broadly, how to produce data-oriented public scholarship in relation to ongoing racial justice movements.

Social Justice and the Digital Humanities: A Case-Based Approach

Susan Schreibman[1], Koraljka Kuzman Šlogar[2], Marianne Ping Huang[3]
[1]MaastrichtUniversity, Netherlands, The; [2]Institute of Ethnology and Folklore Research; [3]Aarhus University

Issues of Social Justice, broadly conceived, are increasingly being included as a component in digital humanities scholarship or are the *reason d'etre* of the research itself. Equally, issues of ethics, privacy, and copyright are taking on greater prominence in DH scholarship. This paper focuses on a new course developed for the #dariahTeach platform, *Social Justice in the Digital Humanities.* The inspiration for this research came out of initiatives underway at many institutions to diversify the curriculum, and the recognition that there is a growing body of scholarship in the digital humanities that is being conceived within a social justice framework, both theoretically as well as in the values embedded in its execution.

Social Justice in the Digital Humanities is a community-driven course which has two primary goals: 1) to highlight and make visible existing work in the area and 2) to inspire and encourage future scholarship. This is done by highlighting projects and processes from around the globe through a series of case studies, augmented by theory and relevant concepts (eg social justice, postcolonial and decolonial theory, diversifying the curriculum initiatives, data feminism).

In this paper we will problematize some of the issues and challenges of working within a social justice framework, highlight existing best practice, as well as to discuss issues of ethics, privacy, and copyright. The additional duty of care when developing and disseminating content created by or about marginalised, indigenous, or minority populations, and/or those whose ethics and traditions differ from dominant western values will also be highlighted. And lastly, how these considerations are taken into account by practitioners who do research in reparative ways when dealing with contested histories and/or material cultures will be discussed.

1:30pm-2:45pm CT / 2:30pm-3:45pm ET

#18A: Critical Library Studies (Lightning Talks)

Session Chair: **Jessica BrodeFrank**
Session Chair: **Caitlin Pollock**

Exploring Ukrainian Language Collections in US Libraries

Emily Sarah Cukier[1], Ruslan Mukhamedvaleev[2], Gabriella Reznowski[1]
[1]Washington State University, United States of America; [2]Kamiak High School, United States of America

Over 270,000 Ukrainians have come to the US since the February 2022 invasion of Ukraine. This has raised demand for Ukrainian language materials that some public libraries have struggled to meet.

This paper will describe how we used bibliographic data to build an interactive map to explore the current landscape of Ukrainian language collections in libraries, a preliminary step in our ongoing work to help libraries build Ukrainian collections to serve refugee communities. First, we compiled bibliographic and holdings data from OCLC records to determine the size of Ukrainian collections across OCLC member libraries. We used OCLC's information on library locations and types to build an interactive map of collection locations and sizes. We partnered with a high school student volunteer to assist with data collection and visualization.

The map is a user-friendly, intuitive interface for discovering libraries with strong Ukrainian collections, as well as geographic areas that are underserved. We plan to use it to inform further research on barriers to and strategies for collecting Ukrainian language materials, such as development and dissemination of a survey. The map is also publicly available as a tool to help Ukrainian communities and allies discover nearby collections and plan advocacy.

This presentation may be of interest to those interested in assisting Ukrainian refugee communities, preserving Ukrainian language and heritage, and in large-scale interlibrary collection assessment according to features like language.

Agile Archiving: Applying DAM Strategies to Cultural Heritage Collections

Andy Boyles Petersen
ESRI, United States of America

Many grassroots web projects house increasingly large collections but struggle to develop effective and efficient sustainability strategies that can ensure their long-term usability. This lightning talk proposal explores the presenter's experience developing and implementing an asset lifecycle plan and associated data retention schedule as a digital asset management (DAM) librarian in the private tech sector. The volume of data that we share and store in born-digital collections is continually increasing—growth that inhibits content searchability and incurs unnecessary storage costs. Further, as the requirements for digital content adapt and change, legacy digital content often is left lacking robust metadata, resulting in inconsistent search performance and diminished possibilities for content analytics and research insights. To address these issues, the presenter's team began developing policies and procedures for the retention and purging of digital assets from our active web environment, constructing a data lifecycle plan to provide guidance on asset archiving practices. Examining the successes and shortcomings of this process, the presenter will then connect these take-aways to cultural heritage and community archiving projects, providing attendees with effective strategies to manage their digital content.

AI Literacy Efforts in the Library

Jajwalya Karajgikar
University of Pennsylvania, United States of America

Inspired by Media Studies and Digital Humanities concepts like media literacy, collections as data, and critical making, the Penn Libraries' Artificial Intelligence Literacy Interest Group was launched this year as a teach-in space where participants will discuss critical AI & technology considerations, striving for nuanced, informed understanding approach of the capacious possibilities and social implications of the tools that are becoming ubiquitous as of 2024. The themes for these sessions included multidisciplinarity, gender, labour, and environmental considerations. This was in the form of student debates, interacting with multilingual historical special collections that are relevant to the history of computation, and literacy themed zines. Attendees wove their sentiments around AI collaboratively on a loom.

One workshop in this series in October 2024 will be on performing multilingual Handwritten Text Recognition on the South Asian manuscripts in the special collections and comparing tools like Google Cloud Vision API and e-Scriptorium in a more technical and pedagogical manner. This lightning talk will introduce a brief overview of these multimodal sessions that can hopefully generate discussions on the role of the library as a space for discussions and learning the applications of AI tools critically.

Open Culture for Ancient Heritage: Collections, Digitization and Licensing Towards a More Accessible Future

Victoria Gioia Désirée Landau
University of Basel, Switzerland

Of all movements experiencing an «open» wave – among them scientific publishing and education –, culture promises to be one with great impact, with Creative Commons advocating for a UNESCO «Recommendation» on Open Culture. This viewpoint tends to focus on institutional holdings (see Wallace/McCarthy's «Open GLAM Survey» since 2018) rather than on accessibility to object types across institutions worldwide.

Papyri, like most ancient heritage objects, have a storied history of movement. Whether illicitly trafficked today or obtained and exported from their country of origin in a colonial environment a century ago, antiquities remain among the most difficult to trace «commodities» on the art market. With ancient heritage collections often forming a part of larger institutionalized entities, such as museums, libraries, galleries and private collections, they are dependent on decisions made for the larger entity.

This is especially true regarding open licenses for digitized artefacts, usually subject to an institution's overall policy on the topic, as well as its understanding and proper implementation of these legal tools. A comparative dataset of institutions housing papyri in 39+ countries can therefore be categorized into stages of digitization, stages of openness, and stages of *conveying* openness (or a lack thereof).

This paper addresses the issue of licensing digitizations of artworks out of copyright (see the UK's recent THJ v Sheridan 2023), the various avenues chosen by custodians of ancient heritage items when it comes to online accessibility of its digitizations, and a selection of «gold standard» cases that might serve as a blueprint for others.

HTR-United's diversity: a critical analysis on data provenance

Alix Chagué[1,2,3], Thibault Clérice[1]
[1]ALMAnaCH, Inria, France; [2]Université de Montréal, Canada; [3]Ecole Pratique des Hautes Etudes, France

Being able to automatically retrieve the text contained in centuries-old handwritten documents is a promise that has revolutionized access to archival collections. Expert software, like Transkribus or eScriptorium, and the development of more powerful machine learning algorithms, have played a key role in bringing this technology to cultural institutions, academia and amateur users. However, access to the high-quality training data needed to train effective transcription models remains a major challenge. The HTR-United catalog (https://htr-united.github.io/) was born in this context: thanks to a tailored description schema and a search interface, it facilitates the discovery of free, high-quality training data for automatic transcription, whatever the language, writing system, period or software used to produce them.

Due to the geographical roots of its authors, the catalog currently covers mostly Latin alphabet scripts: while 8 different writing systems are found in the datasets listed, over 85% of them include the Latin alphabet. Similarly, French represents about 40% of the datasets, against 21 languages covered in total.

As part of the ACH 2024 conference, we propose to conduct an analysis of the diversity of languages and geographical areas represented in this catalog, as well as the geographical distribution of the producers of these datasets. The aim of this analysis, which will combine statistical overviews with closer studies of some of the datasets, will be to take a critical look at the catalog's capacity to include a greater diversity of data and contributions and its potential weaknesses as well as its strengths. With this contribution, we hope to make more users of HTR, especially those who may have more difficulties accessing computation resources, aware of the existence of this catalog. Additionally, we wish to call their attention to the importance of creating common resources and accessible datasets for the rest of the community.

1:30pm-2:45pm CT / 2:30pm-3:45pm ET

#18B: Digital Cultural Studies (Papers)

Session Chair: **Erica O'Neil**
Session Chair: **Matt Morgenstern**

The Chymistry of Isaac Newton

Caterina Agostini, Alex Wingate, Cassidy Polack, Maddie Keyser, Seth Cope
Indiana University Bloomington, United States of America

Bibliography in The Chymistry of Isaac Newton (Alex Wingate, Cassidy Polack, Maddie Keyser, and Seth Cope)

The bibliography team composed of the bibliography editor and three current citation encoders will outline in their paper their work encoding Newton's citations and their print and manuscript alchemical sources in TEI. While Newton was assiduous in using citations in his alchemical manuscripts, tracing the 10,000+ citations to their sources and encoding them consistently requires specific infrastructures and processes given the variations in Newton's form of citation and the 120+ sources Newton relied on that were published in even more editions. Nevertheless, this careful encoding will provide more evidence to the Chymistry team in dating Newton's manuscripts, since a manuscript cannot have been finished before its latest source was published. The team will discuss the infrastructures, processes, and challenges of the citation encoding work and some preliminary analyses of the citation corpus to reveal characteristics of Newton's alchemical knowledge base.

Text encoding in The Chymistry of Isaac Newton (Caterina Agostini)

This case study presents current work at The Chemistry of Isaac Newton (http://www.chymistry.org/), based at Indiana University Bloomington and funded by the National Science Foundation. Drawing from Isaac Newton's alchemical manuscripts housed at the Huntington Library, the presenter discusses transcription and encoding of multilingual data and metadata. In this session exploring TEI (Text Encoding Initiative) encoding, the speaker will outline current practices, workflows, and future designs related to multilingual texts accompanied by alchemical and astrological drawings. The task of producing an edition of Newton's texts presents inherent complexity, as it involves transcending simplistic categorization to effectively integrate visual elements and ensure accessibility for text encoding, as well as facilitating compatibility with screen readers and search functions. Digital resource creation, curation, and engagement require the development of case-specific management to facilitate scholarly preservation and interaction with cultural heritage materials in English, French, Latin, and Hebrew passages that Newton quoted. In that context, interpreting Newton's references to the history of alchemical pursuits has advanced knowledge of philosophical concepts of nature.

The poisoned well: Tracking text reuse in trans-antagonistic legislation

Linh My {Seth} Nguyen
University of Chicago, United States of America

In March 2023, a corpus of communications between legislators and lobbyists, principally regarding two attempts to pass transgender youth transition treatment bans in 2019, was made available to academics and journalists. This study investigates the degree to which the language refined in these communications has influenced trans-antagonistic bills proposed in the United States between 2019 and 2024, using sequence-alignment detection algorithms.

Text reuse methods have been successfully deployed to trace the flow and diffusion of policy ideas in legislatures through bill-to-bill and model-legislation-to-bill comparisons. This study builds on existing work by categorically expanding the source corpus to include non-legislative documents, such as correspondences, through which political and legal ideology can be disseminated. By tracing parallel passages from communications to bills, we identify cases where a small set of coordinated actors directly shaped state and federal laws with respect to transgender rights: preliminary results for a sample of the bills (N = 190 bills) show 94 passage pairs that indicate meaningful borrowings between the corpora.

We intend to expand the target corpus to include all trans-antagonistic legislation matching the above criteria. Furthermore, the correspondences, bills, and resultant detected reuses will be integrated into a publicly-available database with search, browse, and visualization functionality; our aim is to provide a high-quality, accessible repository of the bills' contents, as well as an interpretable visualization of detected reuses, for researchers working on queer policy and advocacy, dehumanization research, systemic transphobia, and other social justice issues.

Un-touring SF Chinatown: A VR Demo course

Ophelia {Fangfei} Wang
Boston College, United States of America

Teaching a historical space in a college class is challenging. Physical tours or visual aids might help students orient themselves in the space; however, there are limitations to these methods. VR technology, on the other hand, can be a game changer in the classroom. The VR demo course, "Un-touring SF Chinatown" (work in progress), aims to create a virtual reality learning experience of the historical San Francisco Chinatown spanning from the late 19th century to the mid 20th century. Using historical photographs and maps, it reconstructs the urban ethnic enclave in 3D design software and creates an immersive learning environment for Asian American history. Given the historical racial othering and marginalization of Asian American communities, Chinatown had been perceived as a space of Orientalist interests; mainstream society learns about this space mainly through tourism and sensationalized and stereotypical media representations without understanding it in the historical contexts. "Un-touring SF Chinatown", however, invites students to learn and reflect on the history of SF Chinatown without the tourist lenses. In the virtual space, students will walk down Grant Avenue and stop by grocery stores, pharmacies, restaurants, and parading crowds, following the steps of the community members. Each venue hosts a learning activity that connects the venue with an important point in Chinese American history, such as the Chinese Exclusion Act, the paper son history, and the US-China alliance during the second world war. "Un-touring SF Chinatown" challenges the limitations in the traditional classroom and offers an innovative approach to teaching Asian American history through digital pedagogy and VR technology.

1:30pm-2:45pm CT / 2:30pm-3:45pm ET

#18C: Teaching and Researching Transborder and Latinx Digital Humanities at an HSI-R1 Institution in Texas (Panel)

Session Chair: **Pamella R. Lach**

Teaching and Researching Transborder and Latinx Digital Humanities at an HSI-R1 Institution in Texas

Sylvia Fernandez[1], Paulina Hernandez-Trejo[2], Jessica Corona[3], Elisa Castro[4], Kevin Alvarez[5], Grace Rodriguez[6]
[1]University of Texas at San Antonio, United States of America; [2]University of Notredame, United Stated of America; [3]University of Texas at San Antonio, United States of America; [4]University of Texas at San Antonio, United States of America; [5]University of Texas at San Antonio, United States of America; [6]University of Texas at San Antonio, United States of America

In recent years, digital humanities has shifted its focus here in the US and is now changing its recent, largely Eurocentric text-based scholarship to begin to address racial injustice and anti-colonialism (Martinez, Nieves and Tanks, 2024). This panel will discuss this new shift in current teaching and research of Transborder and Latinx digital humanities at a Hispanic Serving Institution R1 Institution at Texas. It is happening under a moment that state institutions in Texas are facing laws such as the anti-DEI, SB17, that although the ban doesn't apply to academic course instruction and scholarly research, it prohibits training and activities conducted in reference to race, color, ethnicity, gender identity, or sexual orientation (Coronado, 2024).

The first presentation will go over the design, objectives, challenges and impacts of co-teaching two interdisciplinary courses of critical dh through an intersectional, feminist and anticolonial framework that examines factors of race, class, gender and sexuality across borders in a range of scales and time periods. The first course focused on missing data (D'Ignazio and Klein, 2020) and ground-up methods of counterdata (D'Ignazio 2024) by exploring and critically analyzing a selected group of border women's literature text, archival material, databases and digital projects that address gender-based violence and feminicides at the US-Mexico border and globally. The second course focused on remixing, reassembling and reimagining the archive (Kreitz, 2017) and making and breaking methodologies through acts of dismantling, intervention and deconstruction (Boyles 2018) by learning, critiquing, and engaging in digital humanities practices and tools with a selected group of literary texts and archival sources centered in Latinas/os/xs historical and cultural (im)migration stories in the United States and across border.

Derived from these courses, the following speakers will present their current research on Transborder and Latinx Digital Humanities. The first delves in an analysis that intertwines South Texas culture and data on cases of gender-based violence against women reported in El Paso and San Antonio, Texas, in newspapers from the early 20th century. Building on the foundational work of countering

feminicides (D'Ignacio 2024) El silencio que la voz de todas quiebra (Candia et al, 1999), Ellas tienen nombre (Ramirez), alongside records from the Esther Chávez Cano's Collection and utilizing a feminist transborder dh methodology, a curated database of archival material contextualizes incidences of gender-based violence against women from 1900 to the 1940s. The second explores working with historical records and storytelling practices to deploy critical data and visualizations to narrate migration from a town in North Mexico,Viesca, Coahuila, focusing on the historical movements influenced economic opportunities, political upheavals, environmental changes, and cultural exchanges, while highlighting the interplay between migration and identity formation. This data work uses technology of recovery (Gallon 2016) to capture cultural expressions of Viesca's community, foster a sense of belonging and shedlight on the connected history among locals and diaspora intergenerational communities. The last presentation addresses issues of identity, sexuality, and migration status in Texas following the emergence of Latine Queerstories: Oral Testimonies of Migration, a digital project designed to humanize, preserve, and create a space for Latinx queer voices in Texas and across its geopolitical borders. These efforts tackle the urgent need to create safe digital spaces, challenge dominant narratives and fostering the creation of responsible data on Latinx queer sexuality and migration from Latin America.

3:00-4:15pm CT / 4:00-5:15pm ET

#19A: What We Can Do with Data (Lightning Talks)

Session Chair: **Merve Tekgürler**

Telling a Story with Data: shift in the Mediterranean Diet's discourse from 1950-2020

Arina Melkozernova[1], Juliann Vitullo[2], Ryan Dubnicek[3], Daniel J. Evans[4], Boris Capitanu[5]

[1]Arizona State University, United States of America; [2]Arizona State University, United States of America; [3]HathiTrust Research Center, School of Information Sciences, University of Illinois at Urbana-Champaign, United States of America; [4]University of Illinois at Urbana-Champaign, United States of America; [5]HathiTrust Research Center, School of Information Sciences, University of Illinois at Urbana-Champaign, United States of America

As the Mediterranean Diet (MD) research has developed into an ever-growing voluminous record of thousands of documents in many different fields of inquiry, we are paradoxically experiencing public health outcomes that demonstrate how little effect this de-territorialized research has had on practices. This lightning talk presents the preliminary results of computational analysis of occurrences of MD keywords in a corpus of volumes published between 1950 and 2020 in English collected from the HathiTrust Digital Library. We have been interested in using natural language processing (NLP) techniques for computational textual analysis of digital archives. "The De-territorialized Food Narrative of the Mediterranean Diet: Creating and Analyzing a Digital Collection" project explores the model of applying Digital Humanities qualitative research methods.

Preliminary results depict the shift in the usage and the sense of the words "ancel keys" and "mediterranean diet" around 1985. We study it in connection with the Dietary Guidelines for Americans by questioning, for instance, if the publications tend to support "nutritionism" or the perils of analyzing our diet only in terms of discreet nutrients rather than considering it in a more holistic fashion. Our collaborative efforts contributed to the MD story by analyzing its representation patterns as a Euro-centric global model in contrast to place-based traditional diets. The next step is to explore how this project's data repository can serve to introduce the digital library and tools available to work with texts as data to students in the "Mediterranean Lifestyle in Italy" and "Remapping Food Systems" undergraduate courses.

Using Computational Mapping Tools to Demonstrate the Diverse Birth Countries of New Voters in the Mary Eliza Project Dataset

Laura Kitchings

(None), United States of America

The Mary Eliza Project is a public humanities initiative that illuminates the diversity of women who registered to vote in the transcribed volumes of General Registers of Women Voters from the City of Boston (August to October 1920). This paper presentation discusses how a choropleth map of the New Voters birth countries created in Tableau Public serves the project.

The map provides an easy-to-understand visual to demonstrate that only 80% of the New Voters were born in the United States, with the rest born in other countries including what is now the Republic of Ireland,nations formerly controlled by Russia, and nations under colonial rule that have since gained independence. Interpretive programming around the map often includes surprise by the audience about the diversity of birth nations and is followed by a discussion of the moments of frustration and ethical decisions encountered in creating the map. This often includes a discussion of how the paid transcription team researched the recorded birthplace of the New Voter to determine the current nation reflected in the Registries. In many cases, decisions needed to be made about how to interpret the phonetic recording of the birth town by the Boston-based clerk in 1920, often hearing a town name in an unfamiliar dialect or accent. This paper presentation considers both the research labor required and the need to manipulate mapping software to create maps to demonstrate the birth nation diversity of the New Voters.

Chinook I The Use of Advanced Digital Technologies in Visa Processing in Canada

Zahra Farhangfar, Eleyan Sawafta, Yasmeen Abu-Laban, Geoffrey Rockwell

University Of Alberta, Canada

Canada's immigration system has seen a dramatic increase in applications for visas and permits in the last ten years. In response, Canada's department of Immigration, Refugees, and Citizenship Canada (IRCC) developed Chinook, a Microsoft Excel-based tool to improve productivity of officers by gathering and displaying information in a user-friendly fashion. The IRCC claims that this tool does not use AI and that a human officer always makes the final decision. Critics of the tool have argued that its development was not transparent and that its design can hide important information. (Steinman & Barandereka 2023) In this paper we will begin by discussing what Chinook does given the evidence we have (as the IRCC is not open about the functioning of the too). Then we will do a close reading of Chinook, ultimately arguing that there are some troubling aspects to the design of Chinook that encourage officers to make quick decisions and provide templated feedback. We will conclude by discussing the Canadian Government's positioning when it comes to their ethics of automation and compare this to the design of this key tool. "Dark patterns" in software design can have an impact on fairness and human rights in software-assisted decision making processes.

Steinman, R. M. and N.-E. Barandereka (2023). "Chinook: Immigration Canada's new tool for immigration applications." Spotlight Can-Asia. https://www.mccarthy.ca/en/insights/blogs/spotlight-can-asia/chinook-immigration-canadas-new-tool-immigration-applications (Accessed 2024-06-04)

The Futurist Archive: Documenting What Should Not be Documented

Ty Avedis Davidian

Stanford University, United States of America

This presentation considers my ongoing project, *The Futurist Archive*, which will be the first *catalogue raisonné* for Italian Futurism available online to the public. The mission of the project is two-fold: it facilitates Futurist scholarship by providing equal, free access to research materials, and it serves as a pedagogical tool that can introduce the public to Futurism. However, the project is ironically antithetical to Futurism, since Marinetti and others wished for their works to be destroyed, even though the actions of curators and artists' families have proven otherwise. With the help of existing projects by Futurist scholars—including those by Alberto Dambruoso and Giovanni Lista, as well as Daniele Imperi's website, https://ftmarinetti.it/—and connections made with auction houses and artists' descendents, I am pursuing *The Futurist Archive* for its sociocultural and pedagogical potential and attempting to document the Futurists' collective experience. Futurism was founded in 1909 by Filippo Tommaso Marinetti as an artistic, literary, and cultural movement; under Marinetti's leadership, the Futurists praised simultaneity, dynamism, speed, technology, violence, and patriotism. The Futurists operated in Italy and France, as well as published many works bilingually in Italian and French, meaning that *The Futurist Archive* relies on data from multilingual sources. Although it is first being compiled as a data set, *The Futurist Archive* will take the form of a static website for long-term sustainability, with thousands of web pages displaying data pertinent to each object at hand, such as title, year, medium, and current location.

Hermanas y Heridas

Adriana Mata
University of Texas at San Antonio

This project is called Hermanas y Heridas which translates to Sisters and Wounds.

My research is focused on the grief surrounding the death of my mother Mary Lou who in her absence gave me the life of a writer. I have used my writing to heal and create bonds with other Mexican American women who've lost their mothers, my hermanas in grief. We shared stories and created a tapestry of identity as survivors of loss. This groundwork holds the stories of brown girls in their grief.

I chose to upset traditional notions of the archive and create space for this chasm using the digital collections podium Omeka. Throughout, I lean on the Coyolxauhqui Imperative as well as Theory in the Flesh to frame this quest. In the assembly and data collection journey, new values were born. I learned to know my mother again, to preserve her memory, and honor her by offering others the chance to know her. Her life could and should become a digital collection where her activism, her love of writing, and ferocity of spirit could be displayed as knowledge; this is cultural wealth. She was my Chicana archetype and this is her museum. If you have ever lost someone dear to you then you understand that you will forever be in pursuit of their memory. Throughout I have documented physical items, literature that informs our experiences, our prose, and photographs. I map the grief experience by documenting my mother's life and my growth as a writer. It is a mere starting point and a work in process. I am still learning how this will unfold but I know what is possible with this digital archive, I can extend this experience to other Chicanas who have lost their mothers. In the future, Hermanas y Heridas will be a digital community archive where Chicanas can chase the memory of their mothers, offering others the opportunity to know them. Women from all around the world can have a way to connect and create community in a way that is not possible with a traditional archive. This project embraces loss, portrays present love, and creates space for brown girl grief.

Digital Approaches to the Literature of Flamenco: Building a Letra Database

Tania Arabelle Flores[1], Alfonso Mogaburo Cid[2], Ana María Cornejo Silva[2], Isabel del Día[2]
[1]Stanford University; [2]Flamenco Arts International

This lightning talk is a presentation of a digital flamenco *letra* (lyric) database, which is currently under construction. Using PocketBase, my collaborators and I are digitizing the *letras* popularized by artists as diverse as Pastora Imperio, Manuel Torres, Rosalía de Triana, and Antonio de la Malena. The database is an effort to preserve and make widely accessible the cultural heritage of flamenco. Shaped in large part by Spanish Romani artists, flamenco emerged as a multimodal art form in southern Spain in the nineteenth century. Flamenco *letras*, or lyrics, are transmitted orally from singer to singer, and despite constituting a vast literary corpus, have rarely been studied as literary texts and have never been systematically collected, organized, and historicized. Supported by the nonprofit organization and dance company Flamenco Arts International, my collaborators and I aim to intervene in Spanish literary studies, flamenco studies, and critical Romani studies and to assist flamenco practitioners by constructing a database that is searchable by singer, theme, historical references, subgenre, rhyme scheme, versification, strophic structure, and more. It also includes English translations of *letras* in Spanish and Caló, a language spoken by the Spanish Roma, and is designed to be useful to flamenco teachers and artists as well as academics. This project contributes to and complements the growing body of scholarship that employs digital methods for flamenco research, including the network analysis of Sara Arribas Colmenar, the digital mapping of Blanca Gómez Cifuentes, and the computational musical analysis of Lénica Reyes and José Miguel Hernández Jaramillo.

Arab American Women Academics: Digital Index

Tuka Al-Sahlani
CUNY, The Graduate Center

In a recent course titled 20th and 21st Century Women Intellectuals, I read Helen Cixous's "The Laugh of the Medusa" (1975) and learned she coined the term "ecriture feminine" or "women's writings". Cixous's appeal to women to bolden themselves and use their own rhetoric inspired me to find the works and writings of Arab-American women. Although Cixous is not concerned with race or ethnicity in her essay, in essence her appeal calls for a rhetoric beyond that which we have been swayed to believe is the only rhetoric and conviction of thought and speech i.e. male and Eurocentric. At the intersection of women and ethnic minority, Arab-American women scholars rise to the occasion of engaging in rhetorics that expand, complicate,and/or challenge the majoritarian rhetorics found in US academia.However, the works of Arab-American women academics is rarely, if at all, read in many US universities. I created Arab American Women Academics, a curated digital index of Arab American Women Academics, to achieve the following goals: 1) catalog the names, affiliations, and works of Arab American women in the Humanities found in US academia, 2) provide a searchable OER for college instructors that will inspire them to add an Arab American women academic to their syllabus, and 3) engage in a larger conversation about Arab American women's contribution to women's rhetoric and in women and gender studies. This is the first iteration of the project and it can benefit from a collaboration of colleagues from other fields/ institutions.

3:00-4:15pm CT / 4:00-5:15pm ET

#19B: Digital Resistance and Social Justice (Papers)

Session Chair: **Ioana Bogdana Jucan**
Session Chair: **Erica O'Neil**

Digital Quilombos: Resistence and Re-existence in Search of Justice

Eduard Arriaga
Clark University, United States of America

This paper aims to discuss how contemporary Black communities in the Americas are creating digital quilombos that search for justice at diverse levels: social, data, digital, historical, racial, and environmental among others. The communication will focus on trans-border and transnational collaborations carried out between activist communities in Brazil, Colombia and the US, and scholars who have developed process of co-creation. These communities, in connection with scholars and other practitioners, have been using digital tools to create archives, maps, visualizations, through which they can keep their own memories, connect with other communities with shared experiences, and carry out processes of accountability to question structures of power. Like historical quilombos, these digital quilombos (communities who use digital tools to resist colonial impositions-including those carried out through technology-, but whose agendas go beyond the digital realm) become creative systems to propose, imagine and create alternative worlds.

Quilombos must be considered not only as spaces formed by runaways but as location in which new forms of existence, community and humanity were created. In that sense, quilombismo or the actions carried out by quilombos was a form of resistance and re-existence (Siqueira, 2021). The communities highlighted throughout the presentation will showcase a close connection with the dynamic developed by historical quilombos, but in the context of algorithmic and data colonial impositions. These communities, in collaboration with scholars, will create hybrid spaces (digital and analog) to resist, re-exist and re-create new ways to be human in a extractive and dehumanizing digital world.

Turath Falastini: Born-Digital Invocations of Palestinian Cultural Heritage on Instagram

Andrea Stanton
University of Denver

This paper examines born-digital invocations of Palestinian cultural heritage on Instagram. Working in Arabic, English, French, and Spanish, to encompass the global Palestinian diaspora, it examines accounts and hashtags focused on Palestine and heritage. Heritage-focused accounts are primarily operated by individual users and often repurpose publicly available photographs to highlight aspects of Palestinian heritage, although some monetize that heritage by promoting goods for sale. Heritage-focused hashtags accompany specific posts in accounts that often do not focus on Palestinian cultural heritage. Few accounts or hashtags have high follower or viewer numbers on their own, but in the aggregate, they provide a ground-up, multi-vocal influence on other Instagram users.

The paper identifies posts' common visual themes and analyzes post texts to elucidate arguments like the history of Palestinian urbanity or the dignity of rural life. It notes the self-interventions through which accounts interrupt their heritage focus to respond to major events impacting Palestine or Palestinians happen, often via Instagram "stories" – as with stories showing Israel's May 2024 attacks on Gazans in Rafah. It also notes the meaningful relationship between these born-digital posts and the often highly-material objects they highlight, from the specific (e.g., Bethlehemite embroidery patterns) to the general (e.g., land and home).

Shaping and claiming Palestinian cultural heritage via Instagram accounts and hashtags, the paper argues, offers a case study that demonstrates the important role that individuals play in defining, depicting, and sharing understandings of cultural heritage in the digital space.

Queer Encodings: An NLP Approach to Labeling of Queer Texts from American Book Challenges

Elliot Galvis
University of Chicago

Attempts to ban books through complaints of "Sexually Explicit" content, "Body Description or Function", or just "Homosexuality" have escalated dramatically in the United States in recent years. In response, many researchers and library organizations tag texts as LGBTQIA+ to illustrate the relationship between anti-trans panic and backlash to queer visibility with these book bans. But what makes a text queer? And how do both book banners and defenders constitute new definitions of queerness through their respective projects? Deploying a comparative approach of close reading and two "distant" reading methods represented by challenger complaints and topic models, this paper explores these constructions of queer(ness in) literature in the hopes of critically assessing how classification protects or endangers queer people and cultures.

My project draws from computational frameworks–and critiques–from queer and feminist literary scholars, as well as critical catalogers. Methods include analysis of metadata from the American Library Association, fine-tuning large-language models to experiment with text-completion, and building topic models of challenged titles. Ultimately, I aim to excavate and challenge computationally-derived visions of what "queerness" means and what makes a "queer text" in the eyes of various projects and classifying strategies.

3:00-4:15pm CT / 4:00-5:15pm ET

#19C: Culture, Heritage, and DH (Papers)

Session Chair: **Andy Janco**
Session Chair: **Brian Rosenblum**

Empowering Spanish Heritage Language Learners: A Digital and Place-Based Approach

Stephanie Brock Gonzalez
University of Texas at San Antonio, United States of America

To provide culturally and linguistically relevant Spanish as a Heritage Language (SHL) courses in the United States, many language programs are developing digital learning and teaching materials. These materials utilize various data sources, digital tools, methodologies, cultural practices, digital humanities platforms, and Open Educational Resources (OER). This approach fosters innovative knowledge production, preserving the local translingual and multilingual cultural heritages and identities of Heritage Learners (HL) of Spanish in both analog and online spaces. Current multilingual, decolonial, and postcolonial Digital Humanities (DH) initiatives address the digital age's challenges through the ethical production and representation of marginalized subjects, cultures, languages, and stories (Risam, 2019: 141). SHL sociolinguists further advocate for the development of critical language and cultural awareness among Spanish HLs, enabling them to understand the political, social, and economic power structures underlying language use and to validate and express their diverse cultural backgrounds, including US-based heritage cultures (Beaudrie & Wilson, 2022: 67).

In this context, this presentation will discuss the development of a place-based Open Educational Resource (OER) designed for an introductory-level Spanish as a Heritage Language (SHL) course. This resource connects learning and teaching materials with digital technologies and tools while centering on personal, local, and regional cultural community knowledge. Through this, we encourage students to produce their own stories and knowledge resources in both analog and digital cultural records, fostering an appreciation and preservation of their trans and multilingual identities and cultural heritages. Furthermore, this presentation highlights the role of SHL and DH in fostering critical language and cultural awareness, empowering students to navigate and challenge systemic inequities.

Using Digital Projects to Teach about Latin American and US Hispanic Cultures

Clayton McCarl, **Peri Manwell**
Univ. of North Florida, United States of America

This presentation connects to the themes of the 2024 ACH conference by considering an approach to teaching on matters related to social justice in an international, bilingual context. Specifically, the presentation examines a model for studying Latin American and US Hispanic cultures through the use of open-access digital projects. Drawing on recent scholarship related to global and multilingual DH, we first establish a framework for thinking about Latin American and US Hispanic digital humanities as a category of scholarship with particular characteristics that reflect the history and current realities of Hispanic peoples in the Western Hemisphere. We then outline four major thematic groups into which many Latin American and US Hispanic DH projects can be organized— "Recovery and Repatriation," "Reimagining Spaces," "Accessing Unheard Voices," and "Making Visible the Unseen." We identify examples of current projects that intersect with each of these themes, suggesting ways that they can be employed in active, experiential ways in courses taught in either English or Spanish. We also consider ways that hands-on, public-facing digital humanities work related to Latin American and US Hispanic cultures can be integrated into courses of this type. The central argument of this presentation is that using digital projects to teach about the cultures of Latin America and Hispanics in the US can provide students with valuable insights, experiences, and skills that may not be available when addressing these topics in more traditional ways.

Community-driven approaches to historic data: The case of racial covenant clauses

Alexandra Chassanoff[1], **J.T. Tabron**[2]
[1]University of North Carolina, United States of America; [2]Durham County Register of Deeds, United States of America

While the history of redlining is increasingly well-known, the similarly widespread practice of encoding racially restrictive covenants on property deeds has received significantly less attention. Though no longer enforceable by law, crowdsourced collaborations among civic data enthusiasts, librarians and archivists, humanities scholars, and public records administrators have raised awareness about the role of covenants and their impact.

In this paper, we describe our approach and share reflections from "Hacking into History",a four-year community-driven project aimed at telling the story and impact of racial covenants in Durham, North Carolina. In particular, we focus our discussion on how digitization of these formerly analog records invokes ethical questions for communities and offers new possibilities and insights for regional and national understanding of how race was weaponized to restrict property ownership across the United States. We conclude by sharing strategies for successful community-driven approaches to local and regional data projects, and advocate for their value as pathways for extending community-building efforts.

4:30pm-5:00pm CT / 5:30-6:00pm ET

#20A: Closing Remarks