



**CSDH
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Canadian Society for Digital Humanities
Société canadienne des humanités numériques

Canadian Society for Digital Humanities 2014

St. Catharines, ON, Canada | May 26-28, 2014



Hide Presentations



Table View

Session Overview

Date: Monday, 26/May/2014

<p>8:45am - 10:15am South Block 204</p>	<p>SES-1a: Borders</p> <p>Borders : some intermedial perspectives on the digital Jean-Francois Boisvenue, Jean-Marc Larrue, Elisabeth Routhier, Marcello Vitali-Rosati</p> <p>Remediation: Understanding New Media, the 2000 book by Bolter and Grusin was a first landmark attempt to describe the processes at work in the burgeoning field of what was then called "new media." Six years later, Anne Karpf pointed out that talkies were not such a remarkable achievement of human genius when they appeared, since they only unified what technology had separated through its inadequacy! Although the separation and subsequent reunification of voice and its human source naturally had a metaphorical value, this development also highlighted a very simply reality: for this reunification to take place, it was first necessary to separate what had not been separate – in other words, to create borders where they did not previously exist!</p> <p>And it was precisely this conception of a compartmentalized and separated reality and its implied borders that Bolter and Grusin used as the basis for developing their general model of remediation whereby clearly identifiable media emerge, evolve and sometimes even disappear. However, is that indeed the case? The phenomenon of convergence that researchers have studied for the past ten years actually suggests another transformational dynamic whose most visible result in our daily lives is the appearance of complex, ever-changing performative environments that can no longer be separated into either individual media or mediation devices that can be extracted and isolated as such. The hypothesis we are proposing in this panel's four presentations is that, while digital media enable such invasive technologies, such media actually eliminate borders that never really existed except in the discourses describing them.</p> <p>The four presentations constituting this panel will focus on these "borders" and their future in the digital age.</p>
<p>8:45am - 10:15am South Block 216</p>	<p>SES-1b: Database Knowledge</p> <p>A Digital Demography of Ten Centuries of World Painting Javier de la Rosa, Juan Luis Suárez</p> <p>In his 1978 <i>An Essay on the Principle of Population</i> [5], the reverend Robert Malthus proposed a model to explain the cycle of growth and decline of the human population. Even after more accurate models were presented, his book led to the first national census in England, Wales and Scotland. Since then, demography has been an object of study for historians and sociologists until recently [2], as new approaches to art history incorporated Marxist principles. As stated by Hauser, "every work of art shows clear traces of its own time, and contains the unique, unrepeatable, and unmistakable character of a historical constellation" [3], in other words, social art history is a veritable lens through which the layouts and structures of historical society can be gleaned.</p> <p>Direct methods like the census, now a standard procedure to acquire information about a certain population, do not work well when facing a lack of statistics registries. Historical demography tries to solve this issue by looking to documented events like baptisms, marriages and burials [6]. Unfortunately, sometimes it is not enough as this information is limited. But what if there always existed another source of data about population yet to be fully explored?</p> <p>This study explores the question of whether the people depicted in world paintings could be used as an indirect method for conducting demographical research. We propose a novel approach to understanding demography, in addition to introducing the idea of painting style demography. After collecting a dataset of more than 120,000 paintings from the last ten centuries, about 46,000 faces were extracted and analyzed in order to calculate age and gender estimations [4]. Our results establish population distributions and average ages per gender for styles varying from Byzantine to Pop Art, or from Gothic to Avant-Gard. Expressing this data as regular age pyramids, we have revealed the main focus of each painting style, and the shift that some of them have experienced across time. Using the Renaissance and Baroque styles as an example, we observe that the latter has a significantly higher number of young people –between 20 and 24 years old– while in the former, the ages reach up to 34.</p> <p>The method needs some refinement in order to be a reliable source for demographic data. However, we support quantitatively the precept from social art history that places depicted people in paintings as a valuable source of information that can shed light on social organizations.</p> <ol style="list-style-type: none"> Harris, J. P. (2001). <i>The new art history: A critical introduction</i>. Psychology Press. Hauser, A. (1999). <i>Social History of Art, Volume 4: Naturalism, Impressionism, The Film Age</i> (Vol. 4). Psychology Press. Hayashi, J., et al. "Age and gender estimation from facial image processing." <i>SICE 2002. Proceedings of the 41st SICE Annual Conference. Vol. 1</i>. IEEE, 2002. Malthus T.R. (1798). <i>An Essay on the Principle of Population</i>. Oxford World's Classics reprint. Lee, R. (1974). Estimating series of vital rates and age structures from baptisms and burials. <i>Population Studies</i>, 28(3), 495-512. <p>Bullipedia, collaboration, motivations and trust Antonio Jiménez-Mavillard, Juan Luis Suárez</p> <p>The foundation <i>eBulliFoundation</i> seeks to be a center for creativity and innovation in high cuisine. Originating from <i>eBulli</i>, voted best restaurant in the world five times by <i>Restaurant</i> magazine. The foundation's main project endeavors to become a hub for gastronomic knowledge held within an online database, <i>Bullipedia</i>.</p> <p>However, the Bullipedia is an idea yet to be developed. Thus, the question to answer at this point is: "What should the Bullipedia be?" We have identified several components that the Bullipedia must rest from which we</p>

the Bullipedia be like? we have identified several requirements that the Bullipedia must meet, from which we should note collaboration between its users.

For a project such as this, an online encyclopedia on cuisine, we must stress the collaboration of a large community to build it. On one hand, a number of authors have addressed researches that point out the advantages of crowdsourcing. On the other hand, this is a project inherently 2.0 that can harness the collective intelligence and generate value from their users. The question now is: "How can we engage the community so that the users share their knowledge and collaborate in the creation of content?"

Knowledge sharing can be seen as a business transaction process, since individuals do not offer their knowledge for free. Therefore, efforts should be focused on rewarding schemas and discovering how to motivate people to share valuable information. There are factors that are intrinsically rewarding, such as recognition and reputation. Career advancement has been identified as another important incentive. In addition, willingness to collaborate is strongly dependent on the trust level in a community and the value of its information. In fact, building up trust is one of the major motivations for information exchange. A good understanding of the topic is also a motivation to share knowledge that generates confidence in users.

The future Bullipedia must adopt solutions that implement these motivators. First of all, it is holding gastronomic knowledge about any style of cooking (and not only high cuisine). Thereby, every kind of users will be able to find their space on it. Secondly, it is being implemented a system of reputation consisting on a voting scheme based on user's publications. The most voted users are being rewarded by the concession of more administrative permissions on the system, so their career advancement feeling will be fulfilled. Besides, this will generate trust in them and, consequently, in their contents.

This approach shows how to encourage users to collaborate by means of motivation and trust.

The Glory of New Spain: Depiction of Complex Identities in Casta Paintings

Natalia Caldas

Casta painting, a non-religious genre in eighteenth century New Spain (present day Mexico), depicts an interracial family unit - mother, father and child(ren) -taking part in daily activities in settings ranging from domestic spheres to general urban or rural landscapes. In a series of up to sixteen frames, the artists portray a process of mestizaje within the three main ethnic groups in New Spain: *Españoles*, *Negros*, and *Indios*. Casta painting is representative of the *sistema de castas* imposed by the Spanish elite to determine a citizen's social, occupational, and economic status based on their proximity to pure European lineage (Carrera 38).

With the increase of interracial unions, particularly in the latter half of the seventeenth century, anxiety over an increasingly heterogeneous society marginalized the Spanish elite. Viewed individually, the paintings depict and conform to ideas of blood mending (Katzew 49) and a determined classification in both their depicted occupations and dress that equate to social positioning. However, manipulation of social status was also common theme explored in casta painting (Carrera 19). Comparing Miguel Cabrera's "1. *De español y de india, mestiza*" and "11. *De lobo y de india, albarazado*", the complications and paradox of the genre are visualized by each "India" and their dress, one with a beautiful ornate gown and the other in simple work clothes, yet both belong to the same casta.

Instead of providing a solution to the anxieties of the Spanish elite through the rigidity of the *sistema de castas*, the paintings demonstrate the inevitable process of mestizaje, but also the complications in casta identity and its related social stratification. This paper will speak to the phenomenon that occurs in close reading of the paintings and its portrayal of imagined quotidian scenes. In this study we have built a database with a corpus of over 300 paintings, describing and extracting 618 characters and marking them by casta (assigned by the paintings' titles), gender, as "parent" or "child", their setting, and the activity in which they are participating. Data analysis so far shows that *Español* (male) and *India* (female) are the highest represented characters [fig. 1]. However, analysis will also need to consider the reflection of occupation and dress in relation to the status of the characters depicted. We hope to demonstrate that, although the paintings promote scenery glorifying the order of New Spain, they are also paradoxically demonstrating the complexity and inability provide consistent order.

References:

Carrera, Magali. *Imagining Identity in New Spain: Race, Lineage, and the Colonial Body in Portraiture and Casta Paintings*. Austin: University of Texas Press, 2003. Print.

Katzew, Ilona. *Casta Painting: Images of Race in Eighteenth-Century Mexico*. New Haven: Yale University Press, 2004. Print.

<p>8:45am - 10:15am</p> <p>tba (ACCUTE)</p>	<p>SES-1c: Language, Diversity, Dialogism (ACCUTE)</p> <p>Chair: Susan Brown and Ruth Knechtel; Adam Hammond, "A Dialogic Alternative to 'Big Data'"; Elisa Tersigni: "'Big Data': A 'Mid Data' Analysis of Early Modern English Letters"; Graham Sack: "On the Uses and Abuses of 'Literary Capital': Culturomics, Translation Networks, and The World Republic of Letters"</p>
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<p>10:30am - 12:00pm</p> <p>South Block 216</p>	<p>SES-2a: Text Analysis</p> <p>Biographical Corpora and Computer-Assisted Exegesis: The Texting Wilde Project</p> <p>Jason Boyd</p> <p>The Texting Wilde Project (TWP) was awarded a 2013 SSHRC Insight Development Grant to develop computer-assisted methods for the analysis of biographical texts, particularly large corpora of these texts. The corpus (currently amounting to just under 1000 items) the TWP will use to develop and test these methods is comprised of early (pre-1945) texts relating to Oscar Wilde (1854-1900), the late nineteenth-century Anglo-Irish writer, wit, personality and convict. Our knowledge of 'Oscar Wilde' is not comprised of a corpus of pure and simple facts that allows us an unmediated apprehension of a real person separated from us only by time, but rather this knowledge is comprised of a densely complex and often contradictory accretion of texts created in that intervening time that constitutes the only Wilde we can know. Many of the 'facts' of Wilde's life originated as narrative elements within particular textual and contextual moments and have acquired factive status through their repetition without attribution or with misattribution in text after text, losing in the process of this continual redeployment their textual provenance, a situation, given the volume of material to be mastered, that has frustrated what might be characterized as an exegetical analysis of Wilde biography. This is what the TWP aims to undertake.</p> <p>In the initial phase of the TWP's work, the research team is focussing on iterating a minimalist customization of the Text Encoding Initiative (TEI)'s P5 Guidelines, specifically and primarily designed to facilitate not the creation of digital editions of the texts in the corpus, but the analysis of particular features within and across texts of particular relevance for the study of biographical writing. Developing this TEI customization by encoding three early texts by Wilde's most prolific early biographer Robert Harborough Sherard – the memoir <i>Oscar Wilde: The Story of an Unhappy Friendship</i> (1902), the collective memoir <i>Twenty Years in Paris</i> (1905), and the biography <i>The Life of Oscar Wilde</i> (1906) – as well as some source texts for these works, this paper will report on the methods developed and on preliminary findings derived from these methods. Issues that will be discussed include: methods for computer-assisted identification of the redeployments of stories concerning Wilde across texts; the extraction and comparison of reports of Wilde's sayings and conversations; identification and use of sources (including whether accounts of Wilde are presented as first or second hand, attributed or unattributed); establishing a timeline of disparities between when an event happened and when it was first recorded; and the development of a chronology to study linear time and narrative order in biography.</p>
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Mapping Conversion in Early Modern Texts

Stephen Wittek

Dr. Stephen Wittek

Postdoctoral Fellow, Institute for the Public Life of Arts and Ideas, McGill University

Mapping Conversion in Early Modern Texts

Over the past six months, researchers for the SSHRC Partnership project, 'Early Modern Conversions' have begun to develop a theory of early modernity as 'the first great age of conversion', an age defined by new potential for change in all categories of identity—religious, political, social, biological, and geographical. My research for the project considers how ideas related to conversion played out across various forms in the emergent news culture of early seventeenth century London. Working in concert with McGill's Digital Humanities Initiative, I have begun to assemble a full-text corpus that comprises the vast majority of available English documents from 1620 to 1625—the period wherein commercial news products became a regular commodity for the very first time. In addition, because my research interests extend to news in all forms of public discourse, I have also assembled a corpus that collects printed drama from 1590 to 1630, thereby bringing (almost) all the plays by William Shakespeare, Ben Jonson, Thomas Middleton, and many others into a manipulable field. In order to study the development of conversion-related thinking across these corpora, I have conducted textual analysis using data visualization tools such as Stéfan Sinclair's Voyant Tools in conjunction with the Topic-Modeling Tool created by David Newman. My proposed conference paper will discuss these endeavors with particular focus on the following issues:

- The special challenges posed by early modern texts: spelling variation; OCR and early print; corpus creation, etc.
- The potential benefits and limitations of digital methodologies for early modern research. What sort of data might one reasonably hope to collect? What sort of conclusions might the data support?
- Digital strategies for studying higher-order semantic entities such as 'topics', 'allusion', and 'theme'.

"More or less all plot": A Rolling Delta Analysis of the Commodification of Collaboration

Simon Fuller, James O'Sullivan

1. The Commodification of Collaboration

To date, James Patterson's name has appeared on over 100 books that have sold a combined 300 million copies. Patterson's method has been described as "a literary assembly line", an observation which he seemingly embraces: "I look at it the way Henry Ford would look at it," is his response to criticisms of his approach. To achieve the prolific output that we see today, Patterson enlists the support of collaborators. He has been quite forthright when detailing his collaborative process: "I'll write an elaborate outline ... The co-author will write the first draft, and I'll see the work every few weeks. I'll do two to seven more drafts." Gaby Wood comments in The Guardian that Patterson's novels "are more or less all plot". While it seems that Patterson revises each chapter as they are drafted, as well as making all of the final revisions alone, the extent to which he contributes authorial material directly, in terms of writing, warrants examination.

2. Methodology & Results

We evaluated the relative contributions of Patterson and his collaborators, Peter de Jonge, Andrew Gross and Marshall Karp, using versions of Burrow's Delta. Patterson, by his own accounts, allocates most of the actual writing to his junior partners. It is in such a respect that we formed the working hypothesis that the collaborative works would be stylistically more similar to texts written primarily by Patterson's co-authors, than to any of the novels attributed to Patterson alone. Jan Rybicki demonstrates that, when using Burrow's Delta on translated texts, the semantic imprint survives the translation process although all of the lexical features examined are written by the translator. Our second hypothesis was that, given the former, Patterson's contribution would be strongest at critical moments in the novels. To test our first hypothesis, we employ a "Bootstrap Consensus Tree" cluster analysis over maximum frequency words ranging from 100 to 1000, in intervals of 100, with the Burrow's Delta metric, using the stylo package for R. For our second hypothesis, we use the Rolling Delta technique.

The following visualisation displays our bootstrap consensus tree over the entire dataset:

[see uploaded document]

As predicted, the collaborative works all cluster with the respective junior writer. Our full study comprised rolling deltas for all collaborative texts, under a number of different settings. For the purpose of this abstract we include just two rolling delta studies, First to Die and its sequel in the series, Second Chance:

[see uploaded document]

For Second Chance, Gross' texts are closest throughout, apart from First to Die, which, as we have already discussed, is attributed solely to Patterson.

3. Conclusions

The quantitative data suggests that Patterson's collaborators perform the vast majority of the actual writing. Therefore it seems that, unlike translation, the semantic signal from Patterson is dominated by the lexical signal of the other writer. In this paper, we will discuss our analysis in the context of our stylistic methodology, and Patterson's approach to the writing of his novels.

<p>10:30am - 12:00pm</p> <p>South Block 204</p>	<p>SES-2b: Difference, Identity, Diversity (ACCUTE)</p> <p>Session Chair: John Edward Simpson, University of Alberta, Canada Carolyn Guertin: "Writing Meimei: Mobile Stories for Women Migrants in China"; Mark A. McCutcheon: "Interpellation and Defamiliarization in the Read-Write Web"; Constance Crompton and Michelle Schwartz, "Visualizing Gay Liberation in Canada: Using Digital Tools to Represent Identity"</p>
<p>1:30pm - 3:00pm</p> <p>South Block 216</p>	<p>SES-3a: Culturing Tools</p> <p>Culturing Tools</p> <p>Geoffrey Rockwell, Stéfan Sinclair, Amy Dyrbe, Ryan Chartier, Kamal Ranaweera, Mark McKellar, Milena Radzikowska</p> <p>What if we thought of tools as texts? How would the digital humanities develop tools if they were considered serious research contributions? This panel looks at ways of thinking of text analysis tools as research. This is not a new subject. In 2003 Stéfan Sinclair organized a panel for the ACH/ALLC conference looking at "Peer Review of Humanities Computing Software". The challenge then was what to review and how to realistically support a review process. Since then projects like the Text Analysis Portal for Research - TAPoR (tapor.ca) and Bamboo DIRT (dirt.projectbamboo.org/) now review tools, but the reviews are closer to software reviews than academic reviews. Now the challenge is how to think about tools as objects of study. In a series of short presentations we model different ways of treating tools as research contributions and studying them as we would other scholarly interventions.</p>
<p>1:30pm - 3:00pm</p> <p>South Block 204</p>	<p>SES-3b: The Digital Humanities Community</p>

Students in the Digital Humanities: Rhetoric, Reality and Representation

Deanna Marie Fong, Katrina Anderson, Lindsey Bannister, Janey Dodd, Michelle Levy, Lindsey Seatter

The rhetoric of openness, accessibility and collaboration features largely in digital humanities literature. Kenneth Price and Ray Siemens characterize the field as having “a refreshing spirit of sharing, exchange, and openness” (10); similarly Todd Presner and Jeffrey Schnapp suggest that the digital humanities’ “utopian core” stems from the practices of co-creation and teamwork (4). As members of a graduate course in digital humanities being held in the fall of 2013 at Simon Fraser University, the prospect of non-hierarchical models of scholarship enticed us. Yet we felt that some of the promises heralded by the literature did not correspond to our own experiences as students; there were still a number of barriers, both real and virtual, that we felt impeded our full membership in the inclusive environment they described. Our own anecdotal position led us to a broader inquiry of the barriers that students currently face when attempting to integrate themselves into the emergent field of the digital humanities. In order to assess how student and faculty researchers experienced their own work in the field, we developed two surveys to address issues of participation, training, funding and labour. The surveys were circulated through DHSI and ACRL listservs and remained open for a period of ten days, from Friday, November 15th to Monday, November 25th, 2013. In total we received 40 faculty and 39 student responses from a diverse spectrum of disciplines.

The surveys confirmed a number of disparities between the rhetoric and reality surrounding student labour in the digital humanities. For example, while most faculty researchers considered their work on these projects to be highly collaborative, most students considered their work to be only minimally or moderately collaborative. Additionally, student researchers reported that the most significant challenge they faced was a lack of formal training to use the tools and technologies required for their projects. Provisionally titled, “Students in the Digital Humanities: Rhetoric, Reality and Representation” our paper will review the results of the surveys, and present a set of best practices that might be used to overcome, or at least bridge the gap, between the rhetoric and the reality for students working in the digital humanities. This paper will be presented on behalf of the group by Deanna Fong.

The authors of this paper are a group of MA and PhD students at Simon Fraser university, working across a range of national literatures and periods, with interests in manuscripts, print culture, audio, and digital media. This collaborative paper was developed under the supervision Dr. Michelle Levy, an associate professor at SFU.

Works Cited

- Price, Kenneth M. and Ray Siemens. "Introduction." *Literary Studies in the Digital Age: An Evolving Anthology*. MLA, n.d. Web. 14 Nov. 2013
- Presner, Todd, Jeffrey Schnapp, and P. Lunenfeld. "The Digital Humanities Manifesto 2.0." *UCLA Mellon Seminar on the Digital Humanities*, <http://stanford.edu/~schnapp/Manifesto>. Vol. 202. 2009. Web. 6 Dec. 2013.

Mapping Indian Digital Humanities

Nandita Dutta

India has long been at the forefront of technological advances and research. Digital Humanities is seen to become a continuously growing field in India, and more and more researchers identify themselves as DHers. The announcement of Prof. Sukanta Chaudhary as a keynote speaker at DH2014 [1] only illustrates the reach of Indian DH. As a point of contrast, however, a look at the CenterNet map of global DH communities [Fig. 1] - a fairly comprehensive visualization of the DH network - offers a stark perspective of the visibility of DH initiatives in India; so far, there are none.

The aim of this project is to serve not only as a series of visualizations of the current nature of DH research, but also as that of visibility. To arrive at a comprehensive look at the fields, projects, and languages that stand out the most, data will be input into a graph database (SylvaDB) [2], from which further visualizations and statistical analysis will be extracted (using Gephi) [3]. On one level, procuring this data will entail circulating questionnaires through mailing lists, Twitter, Facebook and first hand contacts with researchers and institutions. Some of the major fields that will be pivotal to this overview are the institute or university with which researchers are affiliated, their field of work and its localization, the language that they primarily work with, the nature of interdisciplinarity, details of collaboration, etc. Another aspect will be to look at various institutes and projects ourselves, and similarly continue building the dataset.

Some DH centers within India that serve as a starting point for this project are - School of Cultural Texts and Records at Jadavpur University, International Institute of Information and Technology (namely the Centre for Exact Humanities and the Language Technologies Research Center), Centre for Internet and Society, Centre for the Study of Culture and Society, and Indian Institute of Technology Kharagpur. Meanwhile, there are many international institutes that work on Indian cultural artefacts; for example, DH Initiative's project, "Sacred Centers of India" at Hamilton College [4], and "Sanskrit Heritage Site" at INRIA Paris [5], etc.

So far, the major fields of study that stand out in this project are computational linguistics, digital archaeology, the Indian languages Wikipedia project, database building and virtual library collections of historical texts and artefacts. With this project we expect to not only map the major centers of research within India, but also to understand the fields of study that are most common or widespread, and juxtapose them with the global DH community.

References:

- [1] <http://dh2014.org/2013/07/13/sukanta-chaudhuri-second-invited-speaker-at-dh2014/>
- [2] <http://testing.sylvadb.com/>
- [3] <https://gephi.org/>
- [4] <http://www.dhinitiative.org/projects/sacredcenters>
- [5] <http://sanskrit.inria.fr/>

Close Encounters: Preserving human perspectives and the potential for meaningful work within big data sets

Jon Saklofske, Ian Brunton, INKE Research Group

The *Living Handbook of Narratology* is an example of the kinds of dynamic environments for secondary scholarship communities that digital networks and technologies are enabling. The LHN's communal model retains the structures of print-culture critical practices and is an environment for reading and responding on the scale of a specific critical object. In a similar fashion, *Socialbook* generates a close reading and communal writing environment in which a primary text becomes a destination point, a landscape foundation upon which communities build reactive and emerging ideas and responses.

However, the proliferation of large-scale digitization projects are giving rise to opportunities to work with much larger sets of digital objects. While it's useful to maintain close reading opportunities in digital environments, how can we use computers to effectively explore, participate in, contribute to and “deal with” big data sets and larger collections of primary cultural material on a human scale? As we design tools to pull back from a close reading “street view” perspective in an attempt to gain a broader understanding of the networks of relations that grow up around particular textual objects, what scales, what “viewpoints” (like player views in a game environment) are useful and necessary?

Recently, we have been extending the functionality of the *NewRadial* interface to allow users to work with material

correlated from larger data sets (ARC, DPLA and Europeana). The main question that has guided our INKE prototyping work is: What scale is the optimal viewpoint through which we can do humanities-related work on large data sets? At what scale does data lose its humanistic characteristics? At what point do we lose a humanist sensibility when working with big data? What is the ideal scale, the maximum distance from the close encounter with a cultural text or object that one can occupy before particulars become meaningless for humanist work? How do we take advantage of computing technology to pluralize perspective, confront complexity, avoid reductiveness and preserve meaning as we interpret meaningful subsets of big data collections? NewRadial—as an argument that calls attention to the need to explore humanities data across plural scales of engagement in order to preserve and evolve current scholarly and critical practices—bridges the granularity of close reading and the reductivity of big data statistical processing, offering a technologically-enabled middle ground in which critical scholarship can operate in larger fields of complexity and interrelation without the need for reductive or simplifying gestures.

3:15pm - 4:45pm
South Block 204

SES-4a: Histories in the Digital Humanities

Atlases without Borders: Canadian Literature and Early Humanities Computing in Canada

Dean Irvine

Computer-assisted literary criticism and critical editing of Canadian literary texts co-emerged with humanities Computing in Canada. By the mid-60s, readers of Computing and the Humanities who perused the current projects listed in its back pages could find brief notices about the early work of literary critics working on Canadian authors who employed quantitative methods and enlisted computational processing of texts to aid in their analysis. By the late 70s, scholarly editors of Canadian literary texts had started to use computers at almost every stage of text-processing. My talk will address disciplinary transformations across two decades—from the mid-60s to the mid-80s—during which humanities computing, machine reading, literary criticism, and scholarly editing gravitated from the work of a single scholar, to a consortium of researchers at a single institution, to a large-scale national—and to some extent international—institutional formation.

The Rise and Fall of Software in CHum

John Simpson, Geoffrey Rockwell, Ryan Chartier, Amy Dyrbye

Just what do tool developers say they are doing? The development of text analysis tools has been a feature of computing in the humanities since Father Busa got support from IBM for the Index Thomisticus (Tasman 1957), but few have looked at the discourse around tool development to understand how the research agenda for analysis has changed over the years. In this paper we present the results of analyzing a corpus of articles about text tools from Computers and the Humanities (Chum). Specifically, we:

*Discuss Chum and the corpus of articles and reviews we extracted from Chum to study tool discourse and its relevance to the a digital humanities

*Describe our methodology for analyzing the corpus.

*Share our outcomes.

Collaboration and Expanding Communities, Audiences, and Authorships: The Case of CanLit Guides

Jamie Paris, Mike Borkent

CanLit Guides (canlitguides.ca) is an open access, flexible learning resource that helps undergraduate students critically engage with Canadian literature. CanLit Guides provide students with information, resources, and exercises that introduce them to literary theory, Canadian literary history, and to key works of Canadian fiction, poetry, and drama, in part by drawing on the open access archive of older issues of Canadian Literature. The journal Canadian Literature is developing the guides with funding from the University of British Columbia Teaching and Learning Enhancement Fund. A team of graduate students, a web developer, a project manager, and copy editors work together to create the guides. The content is further supervised by the editors of Canadian Literature, is advised by a team of award-winning experts in teaching and learning in English at UBC, and is informed by web surveys of Canadian literature teachers across Canada, the USA, and the UK. This paper will address the rewarding challenges and complexities, especially for graduate students, of developing such a project.

Graduate students working on CanLit Guides develop many skills not often required in traditional settings, yet these collaborative and digital skills represent aspects of the future of academic pedagogy and research. Digital projects like this can be highly rewarding while encouraging community building, but they can also be unsettling through their repositioning of key values of categorization and assessment within departments. Rather than privileging individual intellectual property, specific departmental or university initiatives, or classroom dynamics, writing for CanLit Guides extends how we might think about the role of digital resources in several key domains of academic life. For graduate students, it is particularly important to think about how best to engage with these alternative forms of digital and collaborative work in order to develop and refine their expertise for the future, which looks decidedly different than before due to the ongoing development and integration of digital projects into pedagogy and research.

The open access, flexible learning resource CanLit Guides (canlitguides.ca) helps undergraduate students critically engage with Canadian literature while encouraging and promoting independent study. A development team, in consultation with area specialists, collaboratively creates the guides. Projects like CanLit Guides represent a possible future for digital scholarly writing in the humanities. Such a project, however, requires a reassessment and expansion of scholarly roles and values, especially regarding what constitutes service, teaching, and research: What community are we serving? Who is our student audience? How do we define authorship when it is distributed across a range of writers and collaborative processes?

3:15pm - 4:45pm
South Block 216

SES-4b: Interface

The Lifecycle of Interfaces

Mauricio Bernardes, Ben Carroll, Lisa Cerrato, Luciano Frizzera, Mihaela Viorica Ilovan, Tianyi Li, Piotr

Michura, John Montague, Geoffrey Rockwell, Laurentia Romaniuk, Stan Ruecker, Daniel Sondheim, Simone Sperhacker, Sarah Vela, Jennifer Windsor, INKE Research Group

Introduction

Stan Ruecker

This panel presents a selection of ideas arising from year 5 of the INKE project's interface design team. As the project has progressed, we have become conscious not only of the larger context that is implied by the design and development of new knowledge environments, but also of the life cycles of those environments.

If we accept this biological metaphor, we can notice that it is not out of keeping with the spirit of long-running projects like Perseus to suggest that they have gone through a process of growth and articulation, much as we could expect of a natural autopoietic system. We therefore undertake to write the biography, not of the people involved in the project but of the project as it has presented itself to the world through its interface. We can talk

through its interface. We can talk about memorializing it. We can examine the next points of possible articulation.

Elsewhere, our biological thinking leads us to consider hybridizing and splicing projects, perhaps, as with apple trees, to increase the variety of fruit that we can expect them to bear. However, with the metaphor comes another, perhaps less hopeful implication, namely that we must take care not to inadvertently introduce a kind of sterility through our experimentation.

Finally, we recognize that phases of projects, and in fact entire projects, can come to their ends, and ask what that implies in terms of documenting the history of the field.

1. The biography of an interface: Perseus Digital Library

Sarah Vela, Lisa Cerrato, Mihaela Ilovan, Tianyi Li, Geoffrey Rockwell, Stan Ruecker and the INKE Research Group

Unlike software preservation, the systematic documentation of user interface evolution is rarely talked about despite its historical and esthetical value, not to mention significance for future developments in the field of interface design.

As a case study in support of a curatorial strategy for interface design, we surveyed the evolution of Perseus Digital Library. We collected surviving images, programs and websites, and we interviewed Perseus staff to obtain background information for design and structure changes of the website/cd. The finds were then evaluated against the framework for the diachronic study of interfaces we proposed two years ago (Rockwell et al., 2011) and it was concluded that both internal and external factors guide the layout, features, imagery, and content of Perseus. These factors form a unique structure of synergy and compromise that is as indicative of Perseus' interface as the design itself, and is especially valuable to study from a digital curatorship perspective.

2. CiteLens: splicing disciplines and visual models.

Mihaela Ilovan, Luciano Frizzera, Jennifer Windsor, Piotr Michura, Daniel Sondheim, Geoffrey Rockwell, Stan Ruecker and the INKE Research Group

Research, writing and referencing in the humanities differ significantly from those in the sciences (Hellqvist, 2009). Consequently, traditional citation analysis and its visualization methods (e.g. network maps), built on the assumption that all citation are equal, are inadequate in a humanist context. To bridge this gap, we designed CiteLens (Fig. 1), a visualization tool for studying referencing and argumentation in humanist monographs (Ilovan et al., 2012).

Since CiteLens was conceived as the first visualization tool for the analysis of references in context, sources of inspiration for the development of a new visual paradigm were incorporated from two rather distinct fields: citation analysis and text analysis. This splicing of visual models and affordances led to the development of a tool, which - through its two-stage experience (i.e. "compare" and "contextualize") - manages to transcend the borders of its parentage and to step into the realm of discourse analysis.

We explore this dynamic of interface hybridization and present the results of our initial case study, which highlights CiteLens's potential for the hermeneutical exploration of humanist writings.

3. Growth and Multiplication: Designing for the Mobile Generation of Perseus

Laurentia Romaniuk, Lisa Cerrato, Mihaela Ilovan, Ben Carroll, Geoffrey Rockwell, Stan Ruecker, and the INKE Research Group

This project is a collaborative effort between INKE and the Perseus Digital Library (Perseus) to explore the development of a mobile optimized tool for a digital library characterized by expansive collections and a user-base that spans various demographics including age, location, native language, and connectivity to the internet. With the number of individuals choosing to access the Internet primarily through mobile devices on the rise (Rainie, 2012), INKE and Perseus recognized the opportunity to develop a web presence for Perseus that would address increased mobile use. An initial usability study of Perseus as it relates to web and mobile use was undertaken. Based on the findings of this study and informed by a review of emerging trends and technologies in mobile application design, the INKE team has developed preliminary designs for two mobile tools to address Perseus' needs.

4. Structured Surfaces for Digital Board Games: The DH Experience

Luciano Frizzera, John Montague, Simone Sperhacke, Mauricio Bernardes, Geoffrey Rockwell, Stan Ruecker and the INKE Research Group.

The process of modeling workflow (Fig. 2) for editorial purposes might be seen as a laborious and tedious experience. The interactive nature of our Visual Workflow Interface tool (Frizzera et al, 2012) can easily be transformed into a ludic environment. We propose incorporating the affordances of board games into the current tool iteration, creating a cooperative game based on the work of DH practitioners.

The prototype game that we have developed models the experience of researching and publishing in a collaborative, multi-disciplinary academic environment. As Gee argues, games offer "players continual opportunities to learn, solve problems, and become more skilled" (Gee, 2005, p. 29). By mutating our work tool into a game platform, we are offering a method of serendipitous discovery; while enjoying the game, people are prone to critically explore the process of modeling, which could lead to new insights about knowledge construction.

5. Where Do Good Interfaces Go When They Die: Preserving Perseus Interface History

Tianyi Li, Mihaela Ilovan, Laurentia Romaniuk, Lisa Cerrato, Geoffrey Rockwell, Stan Ruecker and the INKE Research Group

With many of the digital structures created disappearing over time (Day, 2006), both content and interface become to some extent invisible and inaccessible. There are preservation challenges for physical cultural artifacts, and some of these are shared with digital cultural artifacts: it is important in both cases, for instance, that the content, the substance, be preserved. For the preservation of user interfaces, however, the focus is on visual and interactive features instead of content, and appearance and interaction are highly contingent.

The proposed paper describes a collaborative model to document, archive and possibly exhibit the evolution of the Perseus Digital Library interface. In order to document not only the look of Perseus but also the feel of it (i.e. the user experience), we are collecting along with web pages from major versions of the project, screencasts of user interaction and additional documentation such as user manuals, ephemera and grant proposals. The metadata model created is adapted to the particularities of an interface archive and, together with the types of content included, opens a conversation on the preservation of digital design.

Conclusion

Geoffrey Rockwell

In this panel we use the metaphor of "lifecycle" to draw attention to change in interfaces and how little we know about studying change and managing it. The metaphor also suggests that interfaces are living things - that they are autopoietic or able to fashion themselves. This is clearly not true. Interfaces are abstractions that don't exist except between us and computers. We fashion interfaces and fashioned the very idea. The idea is useful, but also limiting as it is tied to the screen as the site of interaction. Ideas too have a lifecycle. Now, as we move from developing interfaces to making interactives the time has come to consider an end to interface.

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5:00pm - 6:30pm
South Block 216

SES-5a: Building Community

Créer un centre de recherche interuniversitaire sur les humanités numériques au Québec : Défis et succès

Michael E. Sinatra, Marcello Vitali-Rosati, Stefan Sinclair

Notre présentation portera sur la création du Centre de recherche interuniversitaire sur les humanités numériques (CRIHN), les étapes ayant menées à sa création, surtout liées aux difficultés inter-institutionnelles et en relation avec les organismes subventionnaires, plus la question de la langue française dans un contexte des humanités numériques à l'échelle mondiale. Notre présentation sera donc une ressource d'information pour d'autres chercheurs qui pensent mettre en place un nouveau centre en présentant notre expérience et en la mettant en perspective avec d'autres centres canadiens et internationaux.

Social Knowledge Creation and Humanities 2.0: Developing Iter Community

Matthew Hiebert, William Bowen

This presentation focuses on interrelated technical and conceptual issues in the development of "Iter Community," wherein an online space for collaboration is being built at the University of Toronto as a "social knowledge creation" environment. Since Iter's inception in 1995, founded by Director William Bowen, the non-for-profit organization has developed a rich platform for online publication and dissemination of materials for Medieval and Renaissance research and teaching through a range of distribution, publication and co-publication initiatives. While work continues in these areas, Iter is now iterating an online environment for social knowledge creation that models research and publication as a collaborative public process for an open scholarly community.

The method of iteratively prototyping Iter Community has involved designing a process-based and collaborative work plan timeline in accordance with working principles of the Electronic Textual Cultures Lab and the Implementing New Knowledge Environments project. Discursive feedback, in the form of interviews and consultations with an Iter advisory group of digital humanists is integral to this process; so too are analytics used to assess digital tool and interface usage.

In its conceptualization, Iter Community reimagines the commons tools currently existing at Itergateway.org, provides a sandbox developer space to house and support innovative "Humanities 2.0" scholarly publication sites and—as envisioned in a document by Iter Associate Director Ray Siemens in 2008—integrates the affordances of social media with Iter's existing finding tools. The ongoing development of Iter Community raises a number of important critical questions related to new forms of scholarly publication and public engagement. How are we to model scholarly activity in online environments for greater public involvement? What can we learn from past and existing knowledge creation practices and publication forms in modelling new ones? How might we integrate academic and scholarly practices with the digital tools and new media that are globally reshaping societies?

Through examining and assessing the ongoing development work of Iter Community, this presentation argues that while communication scholarly primitives of a research community differ from universalist models of community interaction (as modeled by off-the-shelf commons software), multiple publics can participate in scholarly research engagements in new ways through the integration of Web 2.0 digital tools.

Keeping up with the Joneses: Developing Ireland's Digital Humanities Community

James O'Sullivan, Orla Murphy, Day Shawn

This paper will outline the emergence of Digital Humanities in an Irish context, detailing the history and key milestones of the field's development, before delineating any particularities that are culturally significant when contrasted with the global picture. Three aspects will be considered:

1. History and Key Milestones

Key milestones to be addressed include the launch of the Programme for Research in Third-Level Institutions (PRTL), an initiative introduced by the Higher Education Authority (HEA) designed to provide financial support to strategic research areas in Irish third-level institutions.

2. Dominant Themes

Situating the emergence of Digital Humanities in Ireland in the context of the aforementioned key milestones, projects and academic programmes will allow this paper to delineate the dominant themes within the discipline, and address those themes in relation to international developments, assessing the extent to which Digital Humanities in Ireland has been influenced by cultural contexts. In doing so, an exploration of how the Irish academy has responded to shifting global trends and upheavals will be facilitated. Ireland's Digital Humanities community is perhaps ideally suited to such an analysis, as unlike many of our European counterparts, and indeed further afield in the United States and Canada, the discipline is still something of a fledging branch of Irish scholarship.

3. Challenges and Opportunities

In the context of the aforementioned section, those challenges and opportunities that have been presented to the development of the discipline, specifically in an Irish context as a product of uniquely Irish issues, will be explored. This examination has significance for those beyond Irish borders, as it portrays more than the report of a prototypical development, but rather, a paradigm for "late" national adopters in an environment limited by a variety of factors. There is an increasing move towards the promotion and development of a globalised community of Digital Humanities scholars. However, as the discipline continues to transcend borders, every opportunity is greeted with a new set of challenges.

5:00pm - 6:30pm
South Block 204

SES-5b: Thinking Visualization

Thinking Critically About Information Visualization

John Edward Simpson, Tomoko Ichikawa, Kim Erwin, John Montague, Lorena Regattieri, Susan Brown, Ryan Chartier, Geoffrey Rockwell, Stan Ruecker, Jana Smith-Elford, Jennifer Windsor

The group of designers, researchers, programmers, and philosophers have been assembled to provoke

Canadian Society for Digital Humanities, 2014 - ConfTool Pro Printout
 The group of scholars, researchers, programmers, and practitioners, have been assembled to provoke discussion around the question, "How should digital humanists be thinking about, developing, and using information visualizations?" This panel explores answers to this question by presenting a cross-section of current critical thought directly related to information visualization, a topic that is gaining increasing importance both within the digital humanities and more broadly. There are five papers that will be presented in summary followed by an open discussion with the audience around the topics raised. Each of the papers is summarized briefly on this page and full abstracts for each may be found on the following pages.

Confusing, Misleading, and What Now?: Critiquing Visualizations

Tomoko Ichikawa, Kim Erwin, and Stan Ruecker

Considers a wide selection of information visualizations, both successful and problematic, and accompanies this with a set of critical recommendations to use when constructing information visualizations.

Visualization as a Hermeneutics

John Simpson, Jana Smith-Elford, and Susan Brown

Argues that well constructed visualizations provide those who use them with a valuable hermeneutical experience that approaches, or even exceeds, that of the researchers and programmers who created the visualization in the first place.

Untangling the "Hairball": A Visualization Technique to Reveal Networks in Big Data

Lorena Regattieri, Ryan Chartier, Jennifer Windsor, and Geoffrey Rockwell

Reports on the development of a method for increasing the usefulness of network graphs with massive numbers of edges and nodes. A variety of 500k+ tweet twitter feeds are draw on for examples.

The Dendrograms Paper

John Montague

Pending

Task-Relevant Visualization in the Humanities

Kim Erwin, Stan Ruecker, Tomoko Ichikawa, and Jennifer Windsor

Shares the design for a new online text analysis and visualization system that privileges text as a visual element while simultaneously allowing the reader to recognize automatically-generated groupings, associations, and chains. The process of developing this system is used to argue for a synthesis of existing tools and design best practices when addressing new research needs.

Date: Tuesday, 27/May/2014

7:45am - 9:00am tba (Big thinking)	Big thinking: David Plotz ("Fast, Cheap, and Out of Control")
9:15am - 10:45am tba (Big thinking)	SES-6a: Round-table: From New Media Journalism to Digital Humanities
9:15am - 10:45am Thistle 246	SES-6b: New Textualities
	<p>This, too, Shall pass Ian Donald Brunton</p> <p>Traditional, print-based scholarship operates by using text to talk about text, conceiving of the text under discussion as a pre-existing object to which scholarly discourse refers and thereby reconstructs. The development of computer technology has suggested the possibility of revising or transcending this paradigm; as Jerome McGann observes, "We no longer have to use books to study other books or texts" (Radiant Textuality, 168). Most attempts to translate scholarship into digital idioms, however, have merely emulated traditional methods while adding fancy markup.</p> <p>Building on ideas advanced in Galey and Ruecker's article, "How a prototype argues" (2010), "This, too, Shall Pass" (https://db.tt/SiZdwoY8) is a digital project that foregrounds and manipulates the mechanics of reading in order to explore alternative models of argumentation. Rather than embracing the potential freedom of web-based mediation, however, it emphasises the potential of the digital form to impose a greater variety of constraints on the reader than traditional print-based texts. It variously plays with the speed and direction of textual presentation, frustrating normal reading techniques. While traditional scholarly writing could <i>describe</i> the issues that "This, too, Shall Pass" raises, this project instead requires the reader's participation to make its argument. "This, too, Shall Pass" exemplifies Espen Aarseth's "cybertext," because it requires computation by the computer and labour by the reader in order to construct its meaning, and epitomises what N. Katherine Hayles describes as a "digital born" object, having no pre-existing object of study. It--that is, the argument that is constructed when this project engages and is engaged by the reader---is its own argument. Thus, "This, too, Shall Pass" presents Jean Baudrillard's concept of the precession of simulacra as a model of scholarship, and it does so by performing this construction (rather than alleging a reconstruction) of its own object with the participation of the reader.</p> <p>The freedom of digital tools lies in their capacity to transcend and abandon received notions of what constitutes scholarly discourse. In both form and content, "This, too, Shall Pass" argues for, and models, new rhetorical forms of scholarly and critical work that take advantage of digital tools to engage authors and readers in collaborative scholarship that explodes the borders of scholarly writing.</p>
	<p>Network Analysis for the Study of Intertextual Relationships Elika Ortega</p> <p>In this paper, I explore the use of network modeling and analysis for the study of intertextual relationships in our current media ecology.</p>
	<p>Reproducing Text: Observations from a Pre-Digital Humanities Daniel Powell</p> <p>Writing in <i>Literary and Linguistic Computing</i>, Julianne Nyhan et al argue that "without a better understanding—a more appropriate term might be 'body of interpretations'—of the near and distant history of computing in the humanities, we are condemned to repeat the revolutionary trope <i>ad infinitum</i> ." (1) Willard McCarty, amplifying this, has written that "rather than hypnotizing ourselves with supposedly unprecedented marvels, we must learn to see computing in its historical and social contexts, and so be able to ground modelling in something larger than itself. For computing to be of the humanities as well as in them, we must get beyond catalogues, chronologies, and heroic firsts to a genuine history. There are none yet." (2)</p> <p>This presentation aims to, perhaps polemically, test the boundaries of accepted histories of digital humanities by considering an equally technologically sophisticated pre-digital humanities. Highlighting particularly those technologies of textual reproduction developed prior to the oft-quoted originary moment of 1949, I draw on the history of Early English Books Online (EEO) to argue that while a <i>computational</i> humanities may indeed be limited to the last half-century, the <i>technological</i> humanities—in both materialist and cultural senses—have a much longer history.</p> <p>EEO contains over 125,000 titles, all "in full digital facsimile from the Early English Books microfilm collection." That microfilm effort began in 1931, intensified as World War II loomed, and continues today. Digital images of these microfilmed documents were made (and are still being made) available online first in 1998. The printed <i>Short Title Catalogue</i> (itself published in 1926) has determined what objects were photographed and, subsequently, scanned and put online.(3) The history of EEO crosses multiple media, was directly impacted by global war, involves private companies and public universities, and is both analog and digital. To bracket EEO (and EEO-TCP) as a only a digital project impoverishes our understanding of how digital technologies have impacted the reproduction, preservation, and use of texts in humanistic scholarship.</p> <p>In part, this presentation seeks to answer claims (articulated by Alan Liu, Tara McPherson, and others) that digital humanities does not engage with socio-critical questions. Blending media analysis, historical perspectives, and knowledge of technical infrastructure, I hope to question the boundaries of what we consider digital humanities to</p>

	<p>be, how we write our histories, and how we move forward.</p> <p>1) Julianne Nyhan, Andrew Flinn, and Anne Welsh. "Oral History and the Hidden: Histories project: towards histories of computing in the humanities." <i>Literary and Linguistic Computing Advance Access</i> published 30 July 2013. DOI: 10.1093/lc/fqt044, 2-3.</p> <p>2) McCarty, Willard. "What's going on?" <i>Literary and Linguistic Computing</i> 23.3 (2008): 253-261. DOI: 10.1093/lc/fqn014, 255.</p> <p>3) "About EEBO." <i>Early English Books Online</i>. < http://eebo.chadwyck.com/marketing/about.htm></p>
11:00am - 12:30pm Thistle 248	Joint Lecture: Jan-Christoph Meister
12:45pm - 1:45pm Thistle 246	Graduate Lunch
2:00pm - 3:30pm Thistle 246	<p>SES-8a: Innis</p> <p>Innis Across the Disciplines: New Insights, New Opportunities for the Digital Humanities Communications and History</p> <p>John Michael Bonnett, H.V. Nelles, William Buxton, Geoffrey Rockwell</p> <p>Harold Innis is one of the most compelling and important figures in 20th century Canadian intellectual history. A founder of the Toronto School of Communications, his writings have proven influential in fields ranging from history to the digital humanities, and in the writings of individuals as diverse as Marshall McLuhan, John Seely Brown and the British geographer Sir Peter Hall. Despite the widely acknowledged importance of his work, however, Innis' writings have also frustrated and challenged scholars, in large measure because of the author's dense, elliptical verbiage. Incoherence, the <i>Economist</i> magazine once noted in 1946, was Harold Innis' besetting sin. Innis' work may not be an easy read, but scholars continue to find his writings an interesting place to visit and re-visit, in large measure because his contributions continue to yield new insights when viewed in relation to other items in his corpus, and in relation to the intellectual discourse of his time.</p> <p>The purpose of this panel is to examine the past, present and potential future contributions of Innis' writings to the disciplines of history, communications and the digital humanities. It is occasioned by the publication of John Bonnett's <i>Emergence and Empire: Innis, Complexity and the Trajectory of History</i>. It will feature the insights of three senior scholars, one from each discipline, who will draw on their own understandings of Innis, and insights from <i>Emergence and Empire</i>, to comment on how past, present and emerging understandings of Innis present opportunities to influence the expressive, analytical and pedagogical practices of the three disciplines. It will also feature a paper from the book's author, John Bonnett. The three scholars are:</p> <ul style="list-style-type: none"> • William J. Buxton, Department of Communication Studies, Concordia University • H.V. Nelles, L.R. Wilson Professor of Canadian History, Department of History, McMaster University • Geoffrey Rockwell, Humanities Computing Program and Department of Philosophy, University of Alberta <p>The publication of <i>Emergence and Empire</i> is a propitious moment to consider Innis' impact on the three disciplines, for two reasons. The first is that Innis's writings in both economic history and communications continue to generate interest amongst scholars in the social sciences and the humanities, particularly in Canada. As such, they can be used by Canadian digital humanists as a resource to inform, consolidate and legitimize their research and practices. This argument is prompted by two arguments in <i>Emergence and Empire</i>, the first being that Innis was an early social science proponent of information visualization; and that Innis proposed modes of analysis currently being pursued in historical GIS. By drawing on Innis, Canadian scholars in particular can argue that they are undertaking activities consistent with the finest traditions of scholarship in Canada. Innis' writings will likely also prompt new scholarship. He pressed for GIS-like studies showing the relationship between Canada's economic evolution and innovations in transportation infrastructure, studies to date that have not been extensively undertaken.</p> <p><i>Emergence and Empire</i> also presents historians and communication scholars an opportunity to reconsider Innis' place in the intellectual context of his time. It also affords an opportunity to reconsider the relationships Innis drew between communication technologies, information flows, social cohesion, and the historical process. This claim is prompted generally by the book's argument that Innis' work should be viewed as a sustained meditation on the nature of historical change: Innis believed human history was governed by self-organizing systems governed by positive feedback as well as formal and final cause. More specifically, this claim is supported by two arguments of the book, that Innis independently and concurrently produced work that mirrors Norbert Wiener's <i>Cybernetics</i>; and that Innis was a neo-Kantian who promoted an Idealist philosophy of history.</p> <p>The task of this panel, in short, will be to re-visit each discipline's respective understanding of Innis, to reflect on how Innis' writings can and should influence each discipline's practice now, and how his writings suggest the three disciplines should collaborate in future.</p> <p>The Canadian Historical Association has already agreed to make this a joint session that will be featured in their programme.</p> <p>The Canadian Communications Association has agreed to consider making this a joint session as well, and to promote it in their conference materials.</p> <p>With respect to scheduling, we request that it be scheduled for May 27th, and if possible that the session in question end near or at 4, to enable participants to proceed directly to a book launch that will celebrate the publications of William Buxton's <i>Harold Innis</i> and the North and John Bonnett's <i>Emergence and Empire</i>.</p>
2:00pm - 3:30pm South Block 201	<p>SES-8b: Teaching with Technology</p> <p>WHAM – World History of Art Mashup: Reimagining Art History Learning Tools</p> <p>Nathalie N. Hager</p> <p>Recent interest in the disciplinary transformation of art history into 'world art history' compels an innovative reimagining of first-year undergraduate curricula, specifically the development of an attendant survey textbook. While traditional introductory texts tend to emphasize the separateness of artistic traditions and privilege European heritage, world art historical approaches foreground visual works that illuminate transcultural interactions over ones that characterize a culture. Without a suitable text for introductory art history courses that reflects the current state of the discipline and the rise of world art historical approaches, the gap between the discipline's pedagogy and its new theoretical direction will increase. A surprisingly simple solution presents in the interactive technology of the 'mashup', a web application that reconfigures existing content from various internet sources into a single graphical interface. This paper employs discourse analysis and reports on user experience survey data to evaluate the suitability of WHAM – World History of Art Mashup as an alternative to the traditional introductory art history survey text. WHAM is a preliminary wireframe of a mashup of current existing high-quality resources for art history organized according to World Art History 'networks of exchange' approaches. By</p>

making explicit the connections between diverse world regions in dynamic exchange with one another, WHAM supports world art history's emphasis on global and transnational linkages as shapers of human history. Funded by a University of British Columbia 'Innovations in Teaching and Learning' research grant and led by a team of interdisciplinary researchers, the WHAM project presents the mashup as a model for developing digital course texts for the future that can considerably improve student learning.

Words, Counts, Contexts: The Pedagogical Potential of Simple Text Analysis Tools in Undergraduate English

Jason Boyd, Matthew Humphries

This paper will report on a research collaboration which led to an unplanned but welcome additional area of study: an examination of the feasibility of using common textual (wordform) analysis tools in undergraduate literary studies as a foundation for training in literary theory and analytical methods. This collaboration proved particularly fruitful because it enabled a third-year undergraduate English student to engage in hands-on experiential learning using digital text analysis tools. Moreover, the student's dialogue with an English professor interested in effectively using digital methodologies in literature courses permitted reflection on how this work could enhance undergraduate curriculum.

This collaboration's initial goal was to discover whether simple text analysis tools and plaintext files were capable of facilitating examination of the textual corpus of the Texting Wilde Project (TWP), which is interested in revealing patterns and connections within and across biographical texts related to Oscar Wilde. Focusing on R.H. Sherard's 1902 memoir *Oscar Wilde: The Story of an Unhappy Friendship*, it was theorized that text analysis tools might reveal Sherard's memoir-specific word usage, and unearth patterns indicating how larger themes and abstract concepts evolve as the narrative unfolds. Ultimately, these simple tools provided interesting insights into how Sherard's vocabulary, usage, and thematic content relate to the varying stages of his friendship with Wilde.

As work progressed, the issue of whether this research method could fit in formal undergraduate settings was broached. All literary analysis, in a fundamental way, is based on studying words; even traditional close reading expects students to analyze aspects of a text like diction, figurative language, and tone. Yet English undergraduate curriculum often teach various schools of literary theory without a practice of reading that enables students to apply these theories to texts. Drawing upon Franco Moretti's practice of distant reading (2005) and Stephen Ramsay's thoughts on algorithmic criticism (2011), we propose that undergraduate students learning how to analyze texts can benefit from an initial focus at the level of the word. By examining the basic characteristics of words in a given text (frequency, contextual usage, relation to other words) using text analysis tools like AntConc or Voyant, undergraduate students can reflect, hypothesize, and formulate an interpretation of the text based on a compelling account of the tool's findings. Can this function as a "stepping stone" to more complex literary analysis? And can the hands-on, exploratory, iterative, self-reflexive process exemplified by the TWP work a useful undergraduate learning model?

Works Cited

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Teaching Time: Crowd-Sourcing an Historical Timeline in Large Undergraduate Survey Courses

Matthew Milner

Most scholars are familiar with the timeline; in some form or another it forms part of the basic repertoire of historical scholarship. The timeline itself has a history, from great swathes of nineteenth macro-histories of humankind to the more innovative works of Johanna Drucker and Beth Nowwiskie's Temporal Modelling Project. At its heart the timeline is a visualization ordering of past events chronologically – its simplicity is what makes it such a powerful tool. Over the past few years several tools have emerged to allow scholars to build their own timelines. Moreover, students find timelines extremely helpful in grasping the breadth of historical events, especially in introductory survey courses. Web apps now allow creation of timelines for various purposes, but none, despite the success of Neatline and the Simile timelines, are well suited to the needs of large-scale undergraduate teaching aside from presenting fairly staid, predetermined contents. Yet the timeline, because it is a collation of events thought to be historically significant, is something that can easily be the site of collaborative learning and research, resulting in a sense of investment on the part of students, and addressing the needs of laying out the narrative of historical research. With these issues in mind, the main term assignment in the fall 2013 History 214 'Introduction to European History' class at McGill University was built around an in class crowd-sourced online digital timeline for European history between 400-1750AD. On the surface the objectives were rather straightforward – to engage the class of 170 students in deciding what events were historically significant in these 13 1/2 centuries. Under the hood, however, the assignment sought to interrogate how more robust digital chronometric tools, and digital documentation of historical events, might serve as pedagogical means for laying out the fundamentals of historical research. Though visualization was the aim, the exigencies of the interface forced students to consider historical naming conventions, different calendrical systems and types of dating, historical places and contexts, as well as themes and subjects in documenting their contribution of a single historical event to the greater effort. This paper will present the tools used by History 214 to build the collaborative online timeline, and the overall successes and failures the class's 'Timeline Assignment', as a case study in how better digital timeline tools might alter the nature of survey-level undergraduate history teaching. In many ways the collaborative enterprise aimed to illustrate how historians decide what is important, and thus break down the boundary between undergraduate and professional historical research. The timeline was also an experiment into how undergraduates would wrestle with a fundamental problem currently facing digital scholar and historians alike – the documentation of its core data type: an historical event. As such, the assignment addressed issues critical to digital history, and how digital tools might envisage the needs of chronometry and event-driven data representation, and what their theorizing might mean for the teaching of historical research and its practice in general.

4:00pm - 5:30pm
Thistle 246

SES-9a: Social Media Analysis

Social Media and New Technology's Role in Breaking Boundaries for Health Communication

Ali Kira Grotkowski

The use of social networking sites, mobile technologies and other information communication technologies allows for dissemination of information including health information. HIV/AIDS is a global health concern; this pandemic was used as the focus for a study of how new media are discussed and how tools such as YouTube, Facebook, Twitter, LinkedIn, Google+, Fropper, blogs, and Flickr are employed in health communication. I conducted a content analysis of a maximum variation sample of sources spanning academic, lay and professional content, in publications, news articles, and websites as well as actual Web 2.0 examples as part of my Masters thesis. Trends from the resulting data indicate that not only can social media be used to communicate with specific groups worldwide, including providing information of a potentially sensitive nature to those who may not want to be publically associated with this information. These technologies can also be used to provide information access to individuals in less financially affluent communities, including those working in the field of health provision. In addition, social media along with other online techniques can attempt to influence governments and policies as

well as encourage involvement in a cause. Using appropriate language and understanding cultural, social and religious perspectives when targeting specific populations is also important. Taking advantage of the affordances of the technologies in question may be a best practice but these elements are not always used, for example Twitter is sometimes used only as a news feed. Not only do the results shed some light on how new media can be used to ensure access to information for potentially very disadvantaged groups, but the study provided insight into the difficulties of studying these changing information communication technologies. Not only is it difficult to access certain information, for example text messages, password-protected accounts, or information that is no longer available online, but it may be unethical for example to withhold information from a group if one is running a health information campaign and wanted to create a control group to assess the success of this campaign. Geographical boundaries, languages barriers, financial barriers and others can be addressed with the use of these communication tools but they are not a panacea for the issues surrounding any concern including a disease such as HIV/AIDS.

Multimodal Communication: Crossing Methodological Borders

Frauke Zeller

This presentation discusses the usage of computer tools embedded into a systematic mixed-methods design for the analysis of multimodal discourse in social media environments. Multimodality in discourse analysis (as well as other fields such as communication analysis) represents a major challenge that calls for a creative methodological approach given that the analysed material can be of different modalities, that is text combined with images, videos, sounds, etc. This form of communication can be found in particular within online environments, for example on news media websites, weblogs, or social network platforms. It is argued that particularly the humanities can provide a rich set of tools and methodological instruments in order to answer the challenge of multimodality and its analysis.

This presentation therefore is a methodological discussion and practical introduction to mixed-methods design studies in multimodality. The methodological design includes both quantitative and qualitative analysis methods, that is statistical corpus analyses combined with image and discourse analyses. Using social network sites (SNS) as an object of study which is exemplary in terms of its multimodal communication usage, results from a study are presented where the corpus linguistic programme WordSmith Tools (Scott, 2008) was used in interaction with the usage of computer-assisted qualitative data analysis software (CAQDAS), in this case ATLAS.ti. The study focuses on social interaction and identity development in SNS on a meta-level. The research question was: "How can we define the role as well as the interdependent relationship of images and language in social network sites?"

The answer of the research question also aimed at testing the newly developed methodological design to multimodal discourse analysis: ATLAS.ti is a high-end CAQDAS suitable for image and video analyses and enables researchers to adapt a mixed-methods approach by also offering the option to either import or export quantitative data. WordSmith Tools, a professional lexical analysis tool, enables us to conduct analyses regarding word frequencies or collocation analyses (word pairs) that can then be imported into ATLAS.ti as coding categories. These methods can then provide insights into the specific language usage (genre analysis) in SNS, as well as reveal the forming of sub-groups through jargon detection, or also framing processes of certain topics in combination with image usage.

Creating musical meaning using data-driven analyses of song-download information

Matthew Harold Woolhouse

The foundation of this research is a five-year data-sharing and co-operation agreement between McMaster University and the Nokia Corporation. The Agreement provides the "Digital Music Lab in Association with Nokia" at McMaster access to Nokia's music-download database, presently consisting of hundreds of millions of metadata attributes such as Country, User ID, Date/Time, Track, Artist, Genre, and so on. We use a data-driven approach to answer questions relating to the dynamics of song acquisition, genre classification and "trend-setting" in music downloading. Specifically we ask: (1) What song and user clusters emerge when people's downloads are analyzed with respect to the co-occurrence of songs? (2) Do the song clusters identified in (1) conform to the manually applied genre classifications within the database, for example, rock, pop, indie? (3) Do cumulative download-trajectories of most songs adhere to a definable set of structural principles; i.e. do they possess common, quantifiable features? (4) If (3) is the case, are there distinct classes of cumulative-download trajectories? (5) If (4) is the case, what are the socio-economic correlates of distinct classes of cumulative-download trajectories? For example, is one class associated with release-driven artists (Katy Perry), while another perhaps with "viral" songs from new, emerging or independent artists?

<p>4:00pm - 5:30pm South Block 201</p>	<p>SES-9b: GRAND</p>
<p>5:30pm - 7:00pm Plaza 600F</p>	<p>Introducing GRAND "Large-Scale Digital Humanities" project Michael E. Sinatra, Geoffrey Rockwell, Stefan Sinclair, Ray Siemens, Susan Brown, Dean Irvine, Dan O'Donnell, Brent Nelson, Jenn Jenson, Sean Gouglas</p> <p>This panel will offer an overview of the new project "Large-Scale Digital Humanities", part of the second phase of the NCE-funded GRAND, the research network and commercialization engine whose goal is to address complex issues in digital media and transform multidisciplinary research into user-centred solutions.</p>
<p>7:00pm - 11:00pm Keefe Mansion Inn</p>	<p>Banquet: Conference Dinner Registration required</p>

Date: Wednesday, 28/May/2014

9:00am - 10:00am Thistle 244	AGM: Annual General Meeting Speakers: Dugan O'Neil, Chief Science Officer, Compute Canada; Ulrich Werneburg, Partnerships Manager/ Gestionnaire de partenariats, Canadiana.ca
10:30am - 12:00pm Welch Hall 144	SES-11a: Visualizing Visualization, Epidemiology and Contagion Monica Brown, Teresa M Dobson, Ernesto Pena, Geoffrey Rockwell, Stan Ruecker, John Simpson, Stefan Sinclair This panel is composed of four papers that explore critically how ideas can be studied, analyzed, visualized and transmitted, with particular attendance to the way the metaphors and means of knowledge creation and mobilization may frame our understandings. The first paper argues that, to use a medical metaphor, we can treat the spread of ideas through publications as an epidemic and track the symptoms of influence using new mining techniques and high-performance computing systems. This presentation will show visualizations of ideas over time in a set of philosophy journals from JSTOR, discuss the text-mining techniques employed to generate the statistics which we visualize, and reflect on the assumptions, dangers and limitations of this sort of mining in the study of the history of ideas. The second paper entails a close reading of the infamous Communications Security Establishment Canada presentation recently released by the Globe and Mail with attention to what this set of slides might tell us about the large-scale analytical tools developed to follow others and craft processes deployed. The paper will also take up the question of how tools like Olympia, developed for querying extremely large databases, might frame our analytical imagination. The third paper addresses the metaphorical entailments of the Glass Cast prototype, a visualization interface designed to track the mobilization of particular concepts along time and across disciplines. Particularly, we will explore the extent to which the metaphor of the "Glass Cast" engages users, making them more susceptible to conceptual information structured and mapped in this way. The final paper applies a rhetorical perspective to theories of visualization, and data visualization projects, engaging with these efforts as part of a broader trend toward engagement in public discourse with visualization as a persuasive strategy. This paper uses a rhetorical methodology, focusing in particular on the metaphors used within DH scholarship to articulate theories of visualization and, further, in the development of data visualization prototypes. It will conclude with a critique of a particular conceptual metaphor that is germane to visualization discourse, the contagion metaphor, which holds that visualization radically alters the spread of information. In what ways does this conceptual metaphor shape and perhaps even constrain data visualization, and how does DH scholarship engage with metaphoric conceptions of visualization evident in public discourse?
10:30am - 12:00pm Thistle 244	SES-11b: Gaming and the Digital Humanities Interactive Fiction: Programming Methodologies, Narrative Techniques, and Research in the Humanities Aaron Mathew Mauro On October 17th, 2013, iOS app developer Simogo released an experimental visual novel entitled Device 6. Despite how the app breaks from the generic categories of Apple's AppStore, this puzzle book, which incorporates game elements within the narrative, promptly sold over 100,000 copies and redefined the story telling capabilities of smart phones and tablets. Not since the heyday of Infocom in the 80s has interactive fiction been so popular. The Cambridge, Massachusetts based Infocom came to fame in 1980 with the release of Zork I, which was able to run on many of the most popular personal computers like the Apple II and the Commodore 64. After the successful release of many more games and the release of the failed database software Cornerstone in 1985, Infocom's fortunes dwindled and all their assets were purchased by Activision in 1986. Infocom was famous for including elaborate paper maps and guides for their text adventure games, and these "feelies" served as an early analogue form of DRM because the games are nearly unplayable without them. The release of Device 6 has seen a similar commingling of interactive storytelling and the need for paper supports, since the game is nearly impossible to finish without writing down the clues to the puzzle. With the recent rerelease of the Infocom library by Activision on the AppStore in January 2013, there appears to be a surge of interest in text adventure with the spread of smart phones and tablets. In fact, there is even a burgeoning community of authors and developers producing new text adventure games on the Quest platform published by Alex Warren and Rachel Kelly (http://textadventures.co.uk), Renpy (http://www.renpy.org), or Twine (http://twinery.org). This paper will describe how the gameplay mechanics behind these systems represents a long and evolving tradition of interactive fiction and how the Quest platform might be used to teach good programming methodology and narrative technique. The platform holds the capacity for a uniquely interactive form of scholarship and an opportunity to break from the doldrums of academic publishing and distribute research through interactive mobile apps. I will finally offer a glimpse of how the Quest platform can be used to write and share an extended essay version of this very presentation.
	Gaming the City: _Telephone City_ and Social Spaces of Transformation Carolyn Guertin In pervasive gaming, the city is transformed into a platform for a social form of public play or storytelling. In this paper I will address the potentialities and challenges inherent in devising a city-specific pervasive narrative as a learning environment. Play is the ultimate learning tool for humans, so much so that researchers see "play as essential not just to individual development, but to humanity's unusual ability to inhabit, exploit and change the environment" (Dobbs). One of games' most intoxicating aspects is their pervasive nature. Pervasive games blend real world interaction with imaginative play. They may or may not be tied to a specific location, but they invade the player's life. They have the ability through two-way interaction to change the nature of the world around us. A pervasive game might send you emails or ask you to take a photograph of an object or person in your environment and upload it to the game's site. A pervasive game might make you feel paranoid as you begin to fear you cannot distinguish between game events and 'real' life. The game is real, but exists in a different semiotic domain from everyday life (Montola 10). Having much in common with dreams, science fiction, and film noir (where the world is familiar but all of the rules have changed), pervasive gaming is an ideal tool for engaging with digital culture in a learning situation. <i>Telephone City: A Mystery</i> is a special summer course and alternate reality game that I am designing for Wilfrid Laurier University in Brantford. Brantford used to be the number three manufacturing city in Canada and is the place where Alexander Graham Bell invented the telephone. Now ravaged by the tidal forces of globalization, Brantford is a city of obsolete technology, empty factories and haunted industrial sites. Within the game, the city functions as equal parts public space, stage, and operating system as students explore it and learn to transform it (de Waal). Starting from the assumption that game strategies are boundary objects, that is to say conceptual moments, acts or places that simultaneously inhabit and intersect social worlds, I will discuss my use of boundary objects as sites of transformation for the players. These social spaces are

metaphorical places that function like the informational equivalent of pervasive gaming as they connect people simultaneously with the game through their smartphones and with their classmates through cooperative action. Phones are both the vehicle of delivery and the subject of the work as they meet in the middle in *Telephone City: A Mystery*. Phones are both metaphor and cardinal technology as they collaborate to transform students and city spaces.

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At the Borders of Utopia: Reclaiming the Common through Locative Media

Brian Greenspan

"Digital Humanities have a utopian core," claims the DH Manifesto 2.0. But just what do digital humanists mean when they talk about utopia? On one hand, digital humanists often invoke a hopeful utopia of possibility and open-access; on the other, they label as utopian those projects which they consider misguided or impractical, if not downright impossible. More than simply a matter of fuzzy nomenclature, these conflicting usages of utopia convey differing ideological orientations toward scholarship, technology and the future.

This talk explores competing notions of utopia at play within the digital humanities, arguing for a more nuanced deployment of the concept informed by the field of utopian studies. I will demonstrate the significance of critical utopian thought for digital humanists through a case study of our ongoing project to build a community-based virtual memorial to Lansdowne Park. This forty-acre designated heritage site along the Rideau Canal in the heart of Old Ottawa South features the utopian architectural style of early world expositions (Williams). In 2008, a private developers' "revitalization" plan, codenamed Lansdowne Live!, was adopted by the city without public consultation. Local groups opposed the design process as well as the sole-sourced plan itself, which gives over acres of public lands to private retail space and condominiums.

In response, we're preserving the park in an augmented reality memorial that uses the physical landscape as an interface to the historical record. *Lansdowne Revived* will provide on-site access to documentation of the park's construction and evolution, including old newspapers, photos, architectural drawings and regional council minutes, as well as community-oriented redevelopment plans that fell by the wayside. Built on the StoryTrek 2.0 platform, our motion-activated browser will allow users to reenact the park's utopian history by walking forward or, by reversing direction, move time backwards and undo the current creative destruction.

To ensure that the project is anticipatory as well as restorative, we're calling upon local residents to "reclaim the common" (Hardt) by adding their own site plans to our web-based map database. Our goal is to transform the city itself into a dialectical interface for recovering forgotten visions of the future Ottawa that never came to pass. I will describe the system's architecture and its relation to "thick mapping" projects like HyperCities (Presner et al.), demonstrate its interface, summarize the results of our user tests, and posit several utopian design practices for digital humanists.

12:15pm - 1:45pm
Academic South

Demos: Digital Demonstrations and Posters

Session Chair: **Geoffrey Rockwell**, University of Alberta, Canada

Plotting in Reverse: "Plotto: The Master Book of All Plots" and "Bartleby, the Scrivener"

Jonathan Ilan Armoza

Theorizing the question, "What is plot?" has moved from an effort of simplification toward disagreement in literary criticism. For many, the notion of "plot" is a reductive one. From Aristotle onward though, plot models do and have had some functional value. I have chosen to re-address this notion in a way that can balance close and distant reading - what Tanya Clement labels "differential" reading. In 1928, dime-novelist William Wallace Cook published *Plotto: The Master Book of All Plots*, a guide for writers detailing the construction of every plot he had been able to identify in literature. Users of his book could take his plot components and construct the skeleton for their prose. What Cook identified through years of reading and writing is what we might call the product of close reading, if a heavily schematized one. There are many ways one could "model" a plot, but whether Cook's *Plotto* is theoretically unshakeable is immaterial for my purpose. Scholars are now looking to topic modeling for new approaches to textual questions. I am using *Plotto* to move towards a programmatic plot modeling that identifies portions of a larger text as functioning like that model's components. Since topic modeling inherently utilizes corpora, I foresee it as an applicable method that would aid in that discovery. My first steps have been an "artisanal" approach so I can project how that might function at larger scale. The methodology I have developed thus far is to work in reverse through *Plotto*'s system in order to describe a work. I chose Melville's "Bartleby, the Scrivener" as it is a text I know well, and have modeled it according to a literal description of its storyline using custom XML and *Plotto*'s masterplot clause and conflict situation components. Each subdivision then stands as a separate "document" for the topic modeler. Once the topics have been generated I then look at each topic's weight in each section of the text and determine an appropriate topic label. This last step introduces a contextualization to topics that scholar Lisa Rhody has identified as missing in humanities usage of topic modeling. The resultant data has yielded new understandings of language usage in these *Plotto*-generated subsections of "Bartleby," and further development of my methodology has allowed me to explore how these two seemingly disparate approaches - manual and programmatic modeling of texts - may not only coexist, but also complement each other.

The TraduXio Project

Philippe Lacour, Aurélien Béné, Any Freitas

Precise Translation and Multilingual Content Management

<http://traduxio.hypertopic.org> (private beta version)

(University of Technology of Troyes (France))

TraduXio is a free, open source, web based collaborative environment for computer assisted translation. Aiming at precision and customization, instead of approximate mass-translation, it considers linguistic diversity as a cultural wealth to be cherished and sustained, and not an obstacle to be overcome.

TraduXio has been developed using innovative technology that is especially suited to tackling the challenges of cultural (non commercial, non repetitive) texts. Inspired by the strong collaborative spirit of "Web 2.0", the platform uses social devices (wikis, forums, networks, etc.) and promotes the creation of common goods, guided by a logic of pooling (gradual feeding of the database).

TraduXio is original in several ways. Its basic assumption is that one does not translate from a language to another, but rather from a singular text to another one. Whereas traditional technologies are limited to two languages (source/target), TraduXio's concordancer enables the comparison of different versions of the same text in various languages. It also offers a classification of the source according to the history, genre, author, etc. This means that information can be easily managed, assessed and treated.

TraduXio is designed to encourage the diversification of language learning (in particular the learning of a wider range of languages) and to promote a reappraisal of translation as a professional competence, especially in research activities. Language students can for instance use the platform to propose multilingual translations of assigned texts, either individually or as a group. Language teachers (and/or translation specialists) can easily supervise the translation through the online interface, propose corrections, compare different drafts, and also evaluate students' questions and hesitations.

TraduXio is also suited for scholars and Academic Departments, particularly in Literature and the Social Sciences. Specialists can create multilingual glossaries or build a dedicated 'translation memory' for any topic or author. Users can manage text privileges (who may read, edit, translate, administer...), and thus decide which translations (and to which extent) will be available to the public or remain private.

CWRC-Writer

Susan Brown, Geoffrey Rockwell, Megan Sellmer, James Chartrand

We offer to demonstrate CWRC-Writer, a browser-based text editor being developed by the Canadian Writing Research Collaboratory (cwrc.ca) that allows for XML markup according to various schemas in combination with Open Annotation format stand-off annotation in RDF for named entities and common annotation types.

SylvaDB, Design and Creation of Graphs Data Bases

Javier de la Rosa, David Brown, Erika Ortega, Juan Luis Suárez

In this session we will demonstrate the advantages of using SylvaDB for the creation of graph databases and the study of networks. This tool, developed at the CulturePlex Lab, is a flexible and collaborative data management system that requires no programming skills, and offers an intuitive interface for modeling and storing large interconnected datasets. Built on top of the popular Neo4j graph database, SylvaDB provides object relational mapping to store and access data by employing a user-generated schema for easy and semantically rich data modeling (Fig. 1). The flexibility granted by SylvaDB allows researchers to modify their schema on the go according to newfound information and changing perspectives without worrying about the technical programming tasks required for extending and migrating SQL databases.

Furthermore, SylvaDB offers a collection of features that provide easy direct interaction with the database. Data filters and an advanced natural language query systems allow the user to precisely locate subsets of data based on relational criteria difficult to implement in SQL language. Databases created in SylvaDB can be used for network and data analysis, or as a data storage platform. Also, the application includes a suite of advanced tools to apply statistical and data mining procedures for detailed analysis of the structure and content of the database. For the developer, the multi-layered architecture behind SylvaDB is designed to support high rates of input and output operations, as well as a set of graph algorithms that can run in server-mode and return summarized results. Finally, to promote compatibility, SylvaDB offers the option of exporting graphs to be analysed and visualized using third party software such as Gephi, and Python's NetworkX.

A tool like SylvaDB offers the advantage of incorporating a powerful computing platform in the cloud, with the detailed, reflexive conceptualization and pattern observation of traditional humanities research. SylvaDB is a cutting edge way to do research without the requirements of a lot of technical knowledge.

IRC Mine: a free software tool for analyzing IRC conversations

Stéphane Couture

This demonstration will show IRCMine, a free software tool written in JavaScript, whose aim is to facilitate the analysis of conversations within IRC networks. IRC (Internet Relay Chat) is a synchronous communication protocol that allows many people to chat at the same time. Although this technology is fairly old and less popular than at its beginning (in the early 1990s), it is still widely used within free and open source communities for synchronous work coordination as well as for user support. Some hacker groups, such as the Anonymous movement, also use IRC to coordinate their action (Dagdelen 2012; Coleman 2012). IRC is thus an important space of online interactions to be observed by sociologists and ethnographers of hacker culture (Coleman 2013). However, because of the difficulty of analyzing IRC conversations, this aspect of online collaboration is often neglected in a good deal of research, in particular that which is concerned with the study of free and open source communities.

The tool that we will demonstrate, IRCMine, was developed in the first part of 2013, within a wider context concerned with data mining conversations and interactions within hackers communities (such as free and open source software and Anonymous). It was developed jointly by Stéphane Couture and Stéfan Sinclair, at McGill University, with advice from Gabriella Coleman, an anthropologist of hacker culture whose research relies in big part on the study of IRC conversations. This demonstration will present the different functionalities of IRCMine. It will also propose a reflexive analysis of our experience in building the tool, and address the specificity of the studied materials (IRC conversations) as well as ethical concerns related to confidentiality of studied conversations.

Coleman, E. Gabriella. 2012. *Coding Freedom: The Ethics and Aesthetics of Hacking*. Princeton (N.J.): Princeton University Press.

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Dagdelen, Demet. 2012. "Anonymous, WikiLeaks and Operation Payback: A Path to Political Action through IRC and Twitter". IPP2012: Big Data, Big Challenges? 25-26 September 2014, Oxford Internet Institute. <http://microsites.oi.ox.ac.uk/ipp2012/sites/microsites.oi.ox.ac.uk/ipp2012/files/Dagdelen2.pdf>.

The online, demo application of IRCMine is accessible here: <http://dighum.mcgill.ca/DataMiningIRC/>

Rapid Cataloguing : Using Digital Cameras and Wi-Fi Enabled SD cards

Daniel Simeone

Many researchers using paper archival sources take digital photographs of documents, and later organize them according to the archival fond in folders or in some sort of digital photograph management application. The cataloguing step is time-consuming, and the sort of work that is fit for computers to do - keeping track of data.

I demonstrate a workflow toolchain for capturing, cataloguing, and keeping track of digital photographs. At the beginning of each new archival box, cataloguing information is entered into a software interface, and as digital photographs are taken, they are wirelessly transferred to a laptop and catalogued appropriately. This significantly increases efficiency in cataloguing archival documents.

The tool is written in Python, and makes use of CGI calls to the SDIO-compatible Wi-Fi enabled SD card in a digital camera.

Festos

Antonio Jiménez-Mavillard, Javier de la Rosa, Erika Ortega, Juan Luis Suárez

In this session, we will demonstrate how to use **Festos** – a collaborative web platform to collect, search, edit, and annotate documents developed at the *CulturePlex Lab*.

Festos transforms PDF files into plain text files and provides an environment to annotate, edit, and export them. In

Festos it is possible to work simultaneously on both the uploaded digital image and the plain text to carry out agile text-based research work. Documents uploaded onto Festos are queued and processed by following a first-come first-served basis. Once ready, the documents can be annotated to briefly describe certain areas of the document and allow users to add customizable semantics.

For easy categorization and access, documents can be tagged directly in Festos. Additionally, they can be annotated with *Zotero* metadata and exported to the users' *Zotero* libraries in one click.

Depending on the quality of the uploaded images, Festos has a 95-98% accuracy rate that is comparable to any OCR system. In order to review and correct possible errors, Festos has built in editing tools. Furthermore, every time a text is modified, a new version is created in the version history. This feature allows users to access, browse, and restore older versions.

One of the most useful features of Festos is its search engine. Users can search the title, text, annotations, and tags of the documents of their collections. This flexibility makes it a powerful tool to access information quickly. Thus, the more a document has been worked on and annotated, the stronger the search engine is. The search returns a list of documents where the query was found.

Users can decide whether a document is public or private. It is also possible to add collaborators to a document. A collaborator can perform the same actions as the owner, that is, to annotate, edit, tag, and search the document. This important feature enables collaborative work and is especially useful for annotating and editing long texts. Moreover, Festos allows users to export a document's plain text in a single file so that further natural language processing can be applied.

Festos possesses powerful features for text processing and is easy to use thanks to its user-friendly interface. Because it is a web-based application, there is no need to install any additional software onto one's computer, and the documents can be accessed by all collaborators anytime, anywhere.

Big Love: The fruitful marriage of ARC, DPLA and Europeana content within the NewRadial environment

Jon Saklofske, Marc Muschler, Ian Brunton, INKE Research Group

This digital demonstration is intended to supplement one or both of the NewRadial-related papers which we've submitted to the 2014 CSDH/SCHN conference committee for consideration. NewRadial is an INKE software prototype that establishes a collaborative, browser-based environment in which multiple users can gather, organize, correlate, and annotate primary objects from existing databases. Its dynamic environment uses simple adapters to query databases for specific results, uses those results to harvest representations of the objects to populate its workspace, and offers centralised margins for secondary scholarship, debate and correlation relating to such data objects. Our demonstration of NewRadial is intended to further both of the following arguments:

First, conference participants will have the opportunity to see the ways in which the INKE NewRadial prototype generates interoperability between large, independent digital object archive federations via small javascript adapters and meta-adapters. An adapter created in October 2013 to call results from the ARC web API will be supplemented by adapters for the DPLA (dp.la) and Europeana (<http://www.europeana.eu/>) APIs. Not only will participants use NewRadial's unique environment to browse, search, collect, organize, connect and annotate digital objects from each of these federations separately, but—via NewRadial's inherent meta-adaptor function—search results from all three federations can be simultaneously displayed, manipulated, curated and commented upon in the same visual field. This functional and productive interoperability between large data sets through the NewRadial lens offers an alternative to the Herculean (or perhaps Tantalean or Sisyphian) task of universalizing overarching metadata standards or ontological frameworks towards a semantic web ideal.

Second, we offer NewRadial as an argument that calls attention to the need to explore humanities data across plural scales of engagement in order to preserve and evolve current scholarly and critical practices. We are using this prototype to address the following questions: What scale is the optimal viewpoint through which we can do humanities-related work on big data sets? At what scale does data lose its humanistic characteristics? How to best confront the complexity of large data sets without losing sight of the particulars? How do we take advantage of computing technology to pluralize perspective, confront complexity, avoid reductiveness and preserve meaning? NewRadial bridges the granularity of close reading and the reductivity of big data statistical processing, offering a technologically-enabled middle ground in which critical scholarship can operate in larger fields of complexity and interrelation without the need for reductive or simplifying gestures.

<p>2:00pm - 3:30pm</p> <p>Thistle 244</p>	<p>SES-13a: Microsteps to Advance the Digital Humanities (ACH)</p> <p>Chair: Jarom McDonald 1) Roopika Risam (Salem State University) was awarded, with Adeline Koh, a microgrant for an online prototype entitled "Digitizing Chinese Englishmen" as well as for a public report on the impact of this initial intervention in colonial archival silences; 2) Scott Weingart (Indiana University) was awarded a microgrant for the project "Assessing Relevancy in DH," for which he is publishing analysis and visualization of past DH conference offerings as well as making the data openly available in a shared database; 3) Jeri Wieringa (George Mason University) received sponsorship from ACH to help organize "Rails Girls DH," an intensive workshop designed to grow a community of academic women interested in the code that powers digital humanities scholarship.</p>
<p>2:00pm - 3:30pm</p> <p>Welch Hall 144</p>	<p>SES-13b: Datascape</p> <p>The DataScapes Project: <u>John Michael Bonnett, Mark Anderson, Joseph Bolton, Bill Ralph, Amy Brule, Erin Dempsey</u> Mark Anderson, Joseph Bolton, Department of Computing, Edge Hill University, Ormskirk, UK Bill Ralph, Department of Mathematics, Brock University Amy Brule, Erin Dempsey, Department of Music, Brock University Panel Moderator: John Bonnett, Department of History, Brock University</p> <p>In this panel, we report on a project that treats data in two ways – visualization and sonification – and uses this method as a means to generate art expressed in the medium of Augmented Reality. We also report on an app we created that enables users to view the resulting artwork using an iPad or Android Tablet. We finally report on the challenges associated with situating and displaying innovative art of this nature in a specific locale: the southern traffic circle at Brock University</p>
<p>4:00pm - 5:30pm</p> <p>Welch Hall 144</p>	<p>SES-14a: Mobile Media</p> <p>Unspooling the Past: developing an app for the SpokenWeb digital poetry archive <u>Christine Mitchell</u></p> <p>This paper discusses the conceptualization and development of PoetryLab, a mobile app that features audio from SpokenWeb, a digital archive of a poetry series held between 1966 and 1974 at Sir George Williams University (SGWU) in Montreal. Where the digital archive makes the poetry recordings available as a tool for literary study, the app aims to create a playful interface for SpokenWeb that emphasizes intensive listening and explores ways of making the poetry reading series discernible from media technological and historical perspectives (documented and in progress at poetrylab.tumblr.com).</p>

An early priority in conceptualizing and developing the app has been to emphasize analog sound recording as a story-telling and interactive mechanism, motivated by the fact that the reel-to-reel equipment and facilities used to record the series belonged to the university's language laboratories. As the development team narrows down its working concept, weighing the relative merits of creating an immersive narrative, a locative encounter or a sound archaeological puzzle and poetry composition tool oriented around reel-to-reel playback and editing technique, it becomes clear that emerging ideas engage different theories of the archive. Recounting highlights from the development process, I discuss the opportunities and challenges of making archival discovery—through attention to ludic and pedagogical constructions and re-constructions of event, sound, poetry, and media—not only thematic, but the app's main focus of interrogation and interaction. I consider the added constraint of building for sound and listening on a device whose affordances might be seen as more readily aligning with visual, haptic and mobile interactions. (What might we look at and touch as we listen, and how might we move?) The paper also addresses the merits, challenges and paradoxes of telling the story of the poetry series not from the literary point of view of poets or poetry performance, but from the point of view of tape machines and magnetic tape, the storage medium that transports the poetry series to contemporary ears, and which, as registered by this telling on *digital* devices, becomes a silent monument to digitization, a sound-boxed representation of the past.

"Wish All My Classes Had An App!": Designing Smartphone-Sized Learning Objects

Sidneyeve Matrix

This presentation is a case study of designing and using a bespoke smartphone app for a large communications course. In 2011, with seed funding from my university, I created a smartphone app to teach with. The app was intended as a way to distribute study aids, course content, research links, to enable student interactivity via social integration (Facebook/Twitter), and to support self-directed learning. To date the app has been used with a total of 3,500 students over a period extending from September 2011 to December 2013, and it has been downloaded just over 2,500 times. By analyzing students' responses to a survey about the app, I evaluate the impact and sustainability of this mobile learning initiative. Among the key findings was the revelation that only approximately half of the registered students downloaded and regularly used the free app to support their learning. Students identified a range of factors explaining this non-adoption trend, including hardware restrictions, confusing UX design, the cost of wireless data, information overload, and content redundancy. On the other hand, many students expressed appreciation for the app, described how they used it to succeed in the course, and identified ways to extend the functionality of the app and improve the UX. Based on this classroom experience, as well as comparative adoption trends for other mobile-optimized content I produced for my students, and some contextual research on Canadian "Gen Y" mobile phone use on and off campus, this presentation offers some general best practices for m-learning initiatives, and shares actionable ideas for faculty and instructional developers using bespoke mobile apps for higher ed courses.

4:00pm - 5:30pm
Thistle 244

SES-14b: Corpus Analysis

Inclusion and Exclusion: Patterns of Selection and Distribution in Anthologies of Women's Poetry in Late Imperial China (17C-early 20C)

Grace S. Fong, Song Shi

Whether explicitly stated or not, the production of anthologies is always underscored by politics and by the specific agendas of the editors. The process is also deeply implicated in canon formation. There is a strong trend in current literary scholarship in China to catalog the numerous poetry anthologies compiled from the late Ming to the late Qing periods, including large anthologies of women's poetry, in order to analyze their contents and evaluate their significance. The Ming Qing Women's Writings database (<http://digital.library.mcgill.ca/mingqing>) contains nine large anthologies of women's poetry printed between 1620 and 1911, three of which were compiled by women editors. Using the large datasets on more than 3000 women and their poems from the nine anthologies in the Access experimental version of the database for statistical analyses, we will conduct a range of chronological and gender-based analysis of the selection and reselection of poets, their geographical distribution, and the thematic variables in the selected poems to interpret similarities and differences between the anthologies or groups of anthologies according to temporal and geographical factors and the gender of the editor.

This research experiment aims to show the potential for asking different research questions or approaching similar questions with digital methods in the next phase in the development of the Ming Qing Women's Writings website to provide a downloadable Access version of the database to researchers interested in utilizing large datasets for statistical and social network analysis of women writers and their writings in late imperial China.

Visualizing Discourse: Archival Interfaces Using Topic Modeling and Vocabulary-Management Profiles

Harvey Quamen, Paul Hjartarson

This paper describes two of the experimental data visualization techniques our research team is using as we continue a SSHRC-funded project to digitize the archives of Wilfred and Sheila Watson, two 20th-century Canadian writers. Online archival finding aids often focus on the physical organization of the archive and sacrifice a detailed list of the collection (see the EAD website for more details). The Watson Archive -- a lifetime of journals, manuscript drafts, and correspondence -- is no exception and, to date, no search feature more detailed than the finding aid exists.

Our team is experimenting with two ideas: one is a *topic modeling* visualization that can show similarities and differences between materials in the collection and a second technique is a *vocabulary-management profile* that can reveal how the clusters revealed by topic modeling change chronologically. These visualizations, we feel, can offer scholars a better understanding of the contents of the archive, even before they arrive on-site for more detailed research.

Our test case is a corpus of 413 letters that Wilfred Watson, Sheila Watson, and Marshall McLuhan wrote to each other between 1959 and 1979. The Watsons and McLuhan were not only friends but students, teachers, colleagues and collaborators. Consequently, the 500+ pages of correspondence -- even though just a tiny fraction of the entire archival contents -- ranges across a wide spectrum of topics that challenge the finding aid and traditional search techniques.

Topic modeling -- "statistical methods that analyze the words of the original texts to discover the themes that run through them, how those themes are connected to each other, and how they change over time" (Blei, 2005, p. 2) -- has been commonly used to classify documents (Zhou 2009; Song 2013) and to cluster tagged artifacts (García-Plaza 2012). Increasingly, however, topic modeling for visualization is becoming more popular (Anaya-Sánchez 2010; Shao 2012). Our work follows that research and we provide scholars the opportunity to cluster the letters in a variety of ways and to interact with the resulting visualizations.

But once certain clusters of letters are identified, we are also providing a Vocabulary-Management Profile visualization (as described by Youmans 1991), which more readily shows the contours of the correspondence as new topics are introduced. Data visualization merges with user interface design to provide scholars a new means of engaging the Watson archive.

Meta-adapters: Mediating compatibility to enhance the scholarly potential of scattered

humanities data.**Jon Saklofske, Marc Muschler, INKE Research Group**

Even though large aggregations of humanities data are emerging through the efforts of significant federations (such as ARC, DPLA, and Europeana), these initiatives still rely on distinct metadata standards, and such standards are varied enough to interfere with larger correlative intentions. The bigger the data, the more difficult it is for large-scale standards to effectively account for and relate the variety of data objects and their characteristics. This irreducible complexity challenges efforts to aspire to the kind of interoperability envisioned by proponents of the semantic web. How can we simultaneously embrace this complexity with the help of the computer and achieve interoperability while still retaining the interpretative flexibility that is the heart of meaningful humanities work?

NewRadial, an INKE prototype, connects databases without imposing a universal metadata standard. It is a web-based environment designed to visually display the objects of humanities databases in a manner that encourages browsing, searching, collecting, organizing, connecting and annotating. Content (either locally hosted or called via a public API) is introduced into the NewRadial environment via javascript adapters that use a database's existing metadata standards to represent data objects on NewRadial's canvas. However, NewRadial can also generate meta-adapters out of its existing adapters, allowing integrated search results that include content from usually incompatible databases.

NewRadial's meta-adapter system models an alternative to the standardization of metadata or the unification of different ontological frameworks. Its meta-adapter function designed to bring different standards and ontological perspectives together without negating their differences or requiring conformity to a reductive overall system. This environment becomes a shared field of vision within which a knowledge community can collaboratively generate RDF-like folksonomies (via a commenting function that establishes connective edges between data object nodes). Folksonomy edge creation is interpretative scholarship, and NewRadial establishes a space in which folksonomy can (but doesn't have to) lead to consensual ontological constructs over time, a space in which the richness of individual perspectives can still thrive in the midst of collective emerging organizations. Much like traditional scholarship, in which a knowledge community makes use of flexible critical tools to generate shared vocabularies and agreed-upon systems, NewRadial merges the flexibility of the folksonomy instance with the generative opportunity for broader ontological classes.

Communication and compatibility between database collections are essential to extend and diversify the ideas and practices related to secondary scholarship activity in a digital frame. NewRadial's meta-adapter offers an unique strategy to achieve this necessary end.