

10-2013

# Surfacing: 2nd Biannual Digital Humanities Week

Humanities

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# CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES

## GRANT APPLICATION

I. Applicant/Organization: Christopher M. Ohge / University of Maine Humanities Initiative / New Media Dept.

II. a. Responsible Organization Officer: Justin Wolff / Jon Ippolito

b. Title: Associate Professor of Art History / Associate Professor of New Media

c. Campus Address (include Email and Telephone): 217 Lord Hall / 406 Chadbourne Hall,  
[Justin.wolff@maine.edu](mailto:Justin.wolff@maine.edu) (207.581.3259), [jon.ippolito@maine.edu](mailto:jon.ippolito@maine.edu) (207.581.4477)

III. Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date(s):

Title: "Surfacing: 2nd Biannual Digital Humanities Week"  
October 7–10, 2013

Keynote Speaker: Professor Andrew Stauffer (University of Virginia)

Featured Speakers: Professor Nicole Starosielski (New York University), Erica Zimmer (Boston University), Ari Epstein (Massachusetts Institute of Technology), and Anne Goodyear (Bowdoin Art Museum).

The second biannual Digital Humanities Week takes place across the UMaine campus the second week of October. Entitled *Surfacing*, this year's program calls for the arts and letters to step up their influence in a world convulsed by rapid change. An MIT oceanographer, a Smithsonian curator, and distinguished scholars from NYU and the University of Virginia will examine a variety of methods for bringing to the surface what was previously hidden, from word correlations in Emily Dickinson to the geopolitics of transatlantic Internet cables.

Consistent with the theme of emergence, the conference follows a bottom-up dynamic as Maine's first THATCamp (The Humanities And Technology Camp). All visitors are invited to register their interests online or in person at the numerous workshops spread throughout the week. During each workshop, the participants break into self-determined groups to learn more about the topic of their choice, be it how to curate a digital exhibition, fight global warming, or code a mobile app. Many of the workshops take place at IMRC, the just-opened Innovative Media Research and Commercialization center, where participants can take advantage of cutting-edge tools like 3d printers.

You can find a preliminary schedule and the opportunity to register for this free event here:  
<http://maine2013.thatcamp.org/>

IV. Budget Proposal Form must be attached.

**Funding for current application is contingent upon submission of reports for any previous grant awards, including final budget and attendance figures.**

**SEND COMPLETED APPLICATION VIA EMAIL TO:**      [alisha.lukas@maine.edu](mailto:alisha.lukas@maine.edu)

For questions regarding the Cultural Affairs/Distinguished Lecture Series, please contact Alisha Lukas at 1-1512.

## Cultural Affairs/Distinguished Lecture Series Fund Budget Proposal Form

Applicant/Organization: Christopher M. Ohge / UMaine Humanities Initiative / New Media Department  
 Responsible Officer: Justin Wolff (UMHI), Jon Ippolito (New Media)  
 Event Title: Surfacing: 2nd Biannual Digital Humanities Week / THATCamp Maine  
 Event Date: 10/7/2013–10/10/2013

Total Program Budget:	4400	
Amount Committed by Applicant Organization (UMHI):	1100	
Total Amount Requested from Other Funding Sources:	1100	
Please List Sources & Amounts below:		
New Media Department Correll Fund	1100	
Amount Requested from CA/DLS Committee:	2200*	
Revenues, if any, expected (fees, ticket sales):	n/a	

Budget Breakdown of Expenses and funds to be used:	CADLS	Other
Honoraria/Services (explain below)	\$1015	\$1015
Honoraria: \$1120 for Andrew Stauffer (keynote) \$620 for Nicole Starosielski \$290 for Erica Zimmer		
Travel	\$500	\$500
\$75 for Zimmer bus ticket \$685 for Starosielski plane ticket \$115 gas reimbursements for other visitors \$125 rental car from UMaine motor pool (for transporting visitors)		
Lodging/Meals	\$600	\$600
Advertising	\$25	\$25
Printing	\$30	\$30
Supplies and Materials	\$30	\$30
Other (must specify below)	\$ _____	\$ _____
Total Expenses from CA/DLS funds:	\$2200*	
Total Expenses from other funds:		\$2200
(These two totals should equal the "Total Program Budget" listed above)		

\*These amounts should be identical and should not exceed 75% of the total program/event budget – see guidelines for further information. Please note that CA/DLS funds may not be used for receptions and do not normally fund UM employee wages. If an award is granted based on this proposal, reimbursement of expenses will not exceed the total CA/DLS request and will be limited to the types of expenditures outlined above.



Alisha Lukas <alisha.lukas1@maine.edu>

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## Cultural Affairs

1 message

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Alisha Lukas <alisha.lukas1@maine.edu>

Tue, Oct 15, 2013 at 8:51 AM

To: Justin Wolff <justin.wolff@maine.edu>, Jon Ippolito <jippolito@maine.edu>

Dear Justin and Jon,

The Cultural Affairs Committee has approved funding for your event, Surfacing: 2nd Biannual Digital Humanities Week, in the amount of \$1,400.

A concise summary of one page or less on the event and attendance must be submitted to the Committee, through me, within 60 days from the conclusion of your event, along with an Adjusting Entry, GL backup and corresponding receipts. Receipts submitted after this deadline cannot be reimbursed; if there are unavoidable extenuating circumstances, you must contact me before the deadline to request alternate arrangements. Please also attach copies of promotional material and publicity, including reviews.

Each member of the Cultural Affairs / Distinguished Lecture Series Committee (currently 12 members) shall be entitled to a total of two tickets per committee member, should yours be a ticketed event and should they wish to attend. Those requests will be made through me, to you.

We very much appreciate your ongoing partnership maintaining UMaine brand standards. Please see the following link for branding information for your event's promotional material: <http://umaine.edu/marketingandcommunications/brandstandards/>.

Please contact me with any questions.

Congratulations!  
Alisha M. Lukas  
Administrative Specialist 1  
University of Maine  
Office of the President  
200 Alumni Hall  
(207) 581-1512

## Cultural Affairs/Distinguished Lecture Series Grant Report Form

Applicant Organization: University of Maine Humanities Initiative

Contact Name: Justin Wolff & Christopher Ohge

Campus Address: 217 Lord Hall

Lord Hall Phone: 581-3259

E-mail: [justin.wolff@maine.edu](mailto:justin.wolff@maine.edu)

### **Summary of Program for which grant funds were awarded, including a brief description, place where the program was held; and date and time:**

*Surfacing: 2nd Biannual Digital Humanities Week*: As bookstores and Pacific islands sink under the rising tide of electronic and economic globalization, how can humanists influence what rises to take their place? This was the central question of *Surfacing*, this year's Digital Humanities Week. Rather than focusing on the crisis facing the humanities, or erecting a defensive barricade against the rising tide of criticism facing the ivory tower, *Surfacing* invited participants to play down the humanities' will to survive and give prominence to the survival value of the humanities. In this context, new media are more than a means of reanimating hidebound academic research. Though originally developed by scientists, these tools hold out the promise of real-world intervention informed by the aesthetic sophistication, multicultural perspective, and nuanced ethics of artists and scholars in the humanities.

Consistent with the *Surfacing* theme, the conference followed a bottom-up dynamic as Maine's first THATCamp (The Humanities And Technology Camp), emphasizing the notion that humanities research should be attentive to the surface—not only in the sense of making more information available in a non-hierarchical fashion, but also promoting community exploration of age-old human cruxes using technology.

### **How many people attended the event(s)? If possible describe the different audiences that this program served (i.e. UMaine Students, general community, teachers, etc.):**

Sixty-nine registered participants listed their interests online in advance to make face-to-face networking easier at the event, which resulted in the following interactive word-cloud of THATCamp subjects: <http://thoughtmesh.net/publish/432.php>.

Digital Humanities Week 2013 saw between 15–25 participants for each of the events. At the beginning of the week, presentations by distinguished guests charted a variety of possible topics, including Literature, History, New Media, Digital Curation, Photography and Film, Art, Political Science, and Sustainable Design. One of the outcomes of this event was to produce tutorials on digital research, which can be accessed at <http://maine2013.thatcamp.org/tutorials/>. This was the culmination of Digital Humanities Week's goal for open access education to the Maine community.

**How was the event promoted? Please attach copies of promotional material:**

Hardcopy flyers and programs were mailed to all faculty and staff at UMaine. In addition, one month and one week prior to the event, the flyer and program were emailed to all CLAS faculty and staff at UMaine, to various department chairs at the University of Southern Maine, UMaine-Farmington, and Bowdoin, Bates, and Colby colleges. Also, the program and flyer were emailed to Margaret Nagle, Senior Director of Public Relations and Operations at UMaine and various local organizations (museums, historical centers). Social media announcements came out from Twitter and Facebook.

**Please describe any modifications to program or budget made after award:**

**Please attach a final budget, an Adjusting Entry form listing expenses, and GL printouts showing expenses to this form.**

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## *Surfacing: The 2nd Biannual Digital Humanities Week*

Posted on September 22, 2012 by [Jonathan Diotte](#)

[International Studies](#)

### **7-10 October 2013**

IMRC, Hill Auditorium, and other locations on the University of Maine campus

[Register now!](#)



### *Call to action*

The humanities are starting to look like an endangered species. Universities from [Alberta](#) to [Jerusalem](#) are slashing languages and arts departments, while this fall the US House of Representatives is considering a 49% cut to the National Endowment for the Humanities. A society that devalues history programs and preservation initiatives seems in danger of neglecting its past and its future.

Yet it's not just academic programs that are endangered by current trends. Long-established industries like music and journalism are losing economic footing in the Internet age, and the ecosystems underpinning life across the planet are beginning to collapse under the weight of global development and climate change. As bookstores and Pacific islands sink under the rising tide of electronic and economic globalization, how can humanists influence what rises to take their place?

This is the central question of *Surfacing*, this year's Digital Humanities Week. Rather than focus on the crisis facing the humanities, or erect a defensive barricade against the rising tide of criticism facing the ivory tower, *Surfacing* invites participants to play down the humanities' will to survive and give prominence to the survival value of the humanities.

In this context, new media are more than a means of reanimating hidebound academic research. Though originally developed by scientists, these tools hold out the promise of real-world intervention informed by the aesthetic sophistication, multicultural perspective, and nuanced ethics of artists and scholars in the humanities.

### *Format*

Consistent with the *Surfacing* theme, the conference will follow a bottom-up dynamic as Maine's first THATCamp (The Humanities And Technology Camp). Participants will be invited to register their interests online in advance to make face-to-face networking easier at the event.

At the beginning of the week, presentations by distinguished guests will chart a variety of possible topics, including:

### **Literature and History**

How digital techniques like metadata analysis and visualization dig deep into texts and other scholarly material to dredge up new meanings.

### **Political science**

How mobile apps wielded by Latino tenants in Los Angeles or rainforest hunter-gatherers in Cameroon expose local injustice, putting politics literally in the palm of your hand.

### **Geography**

How undersea cables that enable a global Internet impact the communities surrounding their beachheads.

### **Art**

How, despite its transition from an emulsive surface to a digital screen, photography continues to play a role in bringing global transformation to light.

### **Sustainable design**

How tearing up lawns to plant gardens and daylight water can replace decorative surfaces with life-giving ones.

Participants will then decide the midweek agenda democratically, breaking into ad-hoc teams to share ideas about better ways to distribute knowledge. Over the week, each team will turn the best of their ideas into tutorials that can take the form of textual instructions, how-to screencasts, or badge-enabled interactive tutorials.

At the conference's end, these how-to tutorials will join an online suite of just-in-time lessons free for everyone.

Sponsored by the [New Media](#) Department Correll initiative, the UMaine [Humanities Initiative](#), and the Cultural Affairs/Distinguished Lecture Series.





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## **Presentation Abstracts**

### **"Bringing Lost Historical Space into the Three-Dimensional Metaverse: Thoreau's Walden in Second Life."**

**Daniel Soucier**

### **"Surface and Infrastructure: Mapping the Hidden Worlds of Undersea Cables."**

**Nicole Starosielski**

Global communications infrastructure, including the wires, towers, and satellites that transmit international signals, are increasingly private sites, inaccessible and unknown to the publics that they serve. They have been described as an "invisible city," a space beyond the threshold of everyday observation.<sup>1</sup> Fiber-optic undersea cables are perhaps the least perceptible of these technologies despite the fact they carry over 95% of transoceanic Internet traffic. Submerged along the seafloor, they are out of reach, disconnected from the social sphere above. As they reach the shore, these cables must be extended through inhabited and contested environments in order to interconnect national systems. Here, they intersect public space and emerge into the visual landscape. Even when they are visual, however, these networks rarely become visible to the publics that they intersect, in part because we tend to believe that contemporary information traffic is transmitted wirelessly, through the air, rather than underground and under the sea. *Network Environments (1-10)* is a series of photographs taken between 2009 and 2010 documenting the material traces of communications cables in their natural environments and marking the threshold of network visibility. The project takes part in a "politics of infrastructural visibility," an attempt to make visible the systems supporting modern life visible to those who depend on them and to develop a visual lexicon for the perception of media infrastructures.

### **"Putting the 'Public' Back in 'Publication'"**

**Anne Collins Goodyear**

Focusing on the adoption of new digital platforms by art historical journals and museums, this session will look at the relationship between traditional scholarly publication and the public dissemination of information by museums. We will discuss the recent development of Scalar projects by the *Art Bulletin* and *caa.reviews* by the College Art Association as well as the development of new public(ation) interfaces at individual museums, such as the Bowdoin College Museum of Art, and the creation of projects using platforms designed to integrate collections information from numerous entities.

### **"Affordances of the Digital: Mapping, Modeling, and Early Modern Digital Methodologies."**

**Erica Zimmer**

How might digital dimensions deepen our sense of publishing pasts? Building upon Peter Blayney's *The Bookshops in Paul's Cross Churchyard* (1990), this project will organize early modern English printed

texts spatially and temporally while nuancing current pathways to and through these works. Creating this virtual marketplace of ideas, works, and contextual information will allow audiences to browse from a first-person perspective, while harnessing the capabilities of what Martin Mueller has termed "scalable reading" to reveal patterns of wider interest. Ultimately, the project's design will also bring forward further connections among books, their makers, and their environments, enriching perspectives on this textual corpus while encouraging users to explore.

**Keynote Talk:**

**"Technologies of Memory: The Troubled Archive of Nineteenth Century Literature"**

**Andrew Stauffer**

As digital scholars, we are reworking the technologies of memory that we inherited from the nineteenth-century, the great age of industrial printing. But what is the future of the printed record of the nineteenth century in the digital age? In building the global digital library, we need to attend to the richly-encoded structures of the book and its history, even as we use digital technologies to unfold and enliven our bookish inheritance.

**"Is It a Sorbet, or Is My Radio Broken?"**

**Ari Epstein**

You have been listening to sound since before you were born; it used to be your primary way of learning about the world. For most people the sense of sight eventually takes charge, leaving hearing as a poor auxiliary. But sound is lurking just below the surface; it has deep hooks in your psyche, and a good audio producer can take hold of those hooks and pull, hard, in a way that interrupts and disrupts everyday life. In this session we will explore ways to surface the power of sound—to grab people's attention, to shake them up, and to make a difference.

In order to get the most out of this session, we would like you to create a very short audio piece, so that you are a producer, not just a consumer, of sound. The model we'd like to follow is the "Sonic ID," a form created by Jay Allison and others at WCAI/WNAN to replace the standard station-identification break. In Sonic IDs, there might be a snippet of someone telling a story, some surprising or unusual sound, a clip of live action, or any of a variety of other things, followed by the usual "You are listening to Station xxx ..." message. Sonic IDs come on, without any introduction, between programs or during breaks in the middle of programs, and one of Jay's original intentions was that they should disrupt or confuse the listener, at least at first. As he put it, "There's nothing to focus the mind like getting lost. [Sonic IDs are] successful when you turn and you look at the radio, 'cause you think something went wrong for a sec, and then you catch on.... They give a useful dose of strangeness to your day and make you think differently...."

Please record some sounds—ambient sound, voice (yours and/or other people's), music, animal sound, anything you like (you can use a built-in laptop microphone, a smartphone or tablet with a sound-gathering app or some other recording device)—and edit them (using Audacity, which is free, or some other editing program) into a 30- or 60-second piece that you could imagine dropping into a station break, and that you think might disrupt or confuse the listener at first, but that will ultimately leave him or her with a satisfying, coherent, and maybe attitude-changing experience.

Please upload your sound file by 11:59 PM on October 8, to  
[www.dropbox.com/home/Ari%20Epstein%20Workshop](http://www.dropbox.com/home/Ari%20Epstein%20Workshop)

(Make sure to sign up for a free Dropbox account to access the folder)

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## Schedule

### Monday, October 7

10 a.m., Little Hall, Room 211: Digital Humanities "Convocation."

11 a.m., Hill Auditorium, Barrows Hall: Introductory presentation by Daniel Soucier (University of Maine), "Bringing Lost Historical Space into the Three-Dimensional Metaverse: Thoreau's *Walden* in Second Life."

noon–2 p.m., Innovative Media Research and Commercialization Center (IMRC), Room 104: Digital Humanities **THATCamp** "Town Hall."

### Tuesday, October 8

11 a.m.–noon., Bangor Room, Memorial Union: Featured talk, Nicole Starosielski (New York University), "Surface and Infrastructure: Mapping the Hidden Worlds of Undersea Cables."

1:30–4:00., IMRC, 112: **THATCamp** 1.1

4 p.m., Hill Auditorium: Featured talk (sponsored by the English Department and the Lloyd H. Elliot Fund\*), Eileen Joy, "The Assignable Nothingness of All Swerve and the Work of Adjacency."

### Wednesday, October 9

10–11 a.m., IMRC, 104: Anne Goodyear (Bowdoin Art Museum), "Putting the Public back in Publication."

12–3 p.m., IMRC, 112: **THATCamp** 1.2

4–6 p.m., IMRC 112: Mary Erica Zimmer (Boston University), "Affordances of the Digital: Mapping, Modeling, and Early Modern Digital Methodologies."

### Thursday, October 10

11 a.m.–noon., Hill Auditorium

**Keynote Address**, Andrew Stauffer (University of Virginia), "Technologies of Memory: The Troubled Archive of Nineteenth Century Literature."

12:30–1:30 p.m., IMRC, Room 112: Ari Epstein (MIT), "Is It a Sorbet, or Is My Radio Broken?"

1:30–5:00 p.m., IMRC, Room 112: **THATCamp 1.3**

\*Eileen Joy's talk has been organized by the English Graduate Student Association.

NOTE: Because THATCamp is an unconference, the agenda will be decided during the first session of the day. Read more about how unconferences in general and THATCamp in particular work at [THATCamp 101](#) and our ["About!"](#) page.

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**Surfacing: 2nd Biannual Digital Humanities Week / THATCamp Maine**

**Lodging**

(\$564.00) University Inn - 6 rooms @ \$94  
(\$564.00) *Subtotal*

**Honoraria**

(\$1,000.00) Andrew Stauffer - Keynote (Charlottesville, VA)  
(\$200.00) Erica Zimmer - Guest Speaker (Baton Rouge, LA)  
(\$500.00) Nicole Starosielski - Guest Speaker (New York, NY)  
(\$1,700.00) *Subtotal*

**Travel**

(\$120.00) Andrew Stauffer - Keynote (Charlottesville, VA)  
(\$156.00) Erica Zimmer - Guest Speaker (Baton Rouge, LA)  
(\$278.13) Ari Epstein - Guest Speaker (Cambridge, MA)  
(\$805.80) Nicole Starosielski - Guest Speaker (New York, NY)  
(\$1,359.93) *Subtotal*

**Meals**

(\$664.30) Coffee/Snacks (10/7 & 10/8) and Lunch (10/9 & 10/10) - Black Bear Catering  
(\$191.22) John Ippolito - Dinner w/Guest Speakers  
(\$55.31) Christopher Ohge - Dinner w/Guest Speakers  
(\$910.83) *Subtotal*

**Miscellaneous Expenses**

(\$25.00) Printing of Posters - Collaborative Media Lab  
(\$114.59) Motor pool car rental (transporting of speakers)  
(\$139.59) *Subtotal*

(\$4,674.35) *Total - (Over Budget by \$27.82)*