



Collaborating Digitally: Engaging Students in Faculty Research

14-16 November 2014

Bucknell Digital Scholarship Conference

Bucknell University, with support from the Andrew W. Mellon Foundation, will host its first annual international digital scholarship conference. The theme of the conference is “Collaborating Digitally: Engaging Students in Faculty Research” with the goal of gathering a broad community of scholar-practitioners engaged in collaborative digital scholarship in research and teaching.

This conference will bring together a broad community of scholar-practitioners engaged in collaborative digital scholarship in research and teaching. Through papers, roundtables, and an interactive poster session, we will explore a range of collaborations: between institutions of higher education; across disciplines; between faculty, librarians, and technologists; and between faculty and students.

Bucknell is a private liberal arts university located alongside the historic Susquehanna River in Lewisburg, Pennsylvania. At Bucknell “Digital Scholarship” is defined as any scholarly activity that makes extensive use of one or more of the new possibilities for teaching, learning and research opened up by the unique affordances of digital media. These include, but are not limited to, new forms of collaboration, new forms of publication, and new methods for visualizing and analyzing data.

Bucknell
UNIVERSITY

Dear Conference Participant,

It is a sincere pleasure to welcome you to central Pennsylvania for Bucknell University's inaugural conference dedicated the emergent field of digital scholarship!

We began conceptualizing this week's gathering more than a year ago and are very proud of the results of our efforts: ***Collaborating Digitally: Engaging Students in Faculty Research***. We hope that you will experience the next few days as a time to share your research, pedagogy and the experiences you have gained at your home institutions; learn about innovations and advancements developing elsewhere; and participate in the development and growth of this shared intellectual endeavor. More than anything else, it is our hope that each of us will return to our respective institutions having gained friendships, built new partnerships and increased opportunities for collaboration in this new and exciting field.

None of this would have been possible without the generous support of the Andrew W. Mellon Foundation and a number of individuals here at Bucknell who have worked tirelessly over the past many months to bring us together this week:

Emily Sherwood and Diane Jakacki, conference co-organizers

Tracy Hower, *all* of the details

Param Bedi, guidance and support

George Lincoln, Jeff Campbell and Jesse Greenawalt, event technology support

Pat Ringkamp, events management

Michelle Kerseetter, catering support

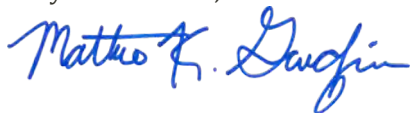
Pamela Noone and Martha Hass, registration support

Deb Cook-Balducci, signs, scheduling volunteers and logistics

Melissa Rios, website and schedule app assistance

Again, we are very excited to have you here with us on the beautiful Bucknell campus. If at any time during the conference you are in need of assistance, please do not hesitate to reach out to any member of the Library & IT team. We are so glad that you are here!

Very Best Wishes,



Matthew Gardzina
Director, Instructional Technology

Schedule

Friday

3:00p–6:00p	Registration	<i>2nd Floor ELC</i>
4:00p–5:00p	Bertrand Library and Campus Tour Matt Gardzina, Bucknell University	<i>Bertrand Library front entrance</i>
5:30p–6:00p	Cocktails and Welcome Param Bedi, Bucknell University	<i>Terrace Room</i>
6:00p–8:00p #kn1	Dinner and Keynote Address Christopher P. Long, Pennsylvania State University	<i>Terrace Room</i>

Saturday

7:30a–8:30a	Breakfast	<i>Terrace Room</i>
8:30a–10:00a	Paper Sessions	
#s1	Multi-modal Narratives and Cultural Engagement	<i>Center Room</i>
#s2	Visualizing History through Digital Literacy	<i>Walls Lounge</i>
10:00a–10:15p	Coffee Break	<i>Room 241</i>
10:15a–12:15p	Paper Sessions	
#s3	Faculty-Student Partnerships in the Hybrid Classroom	<i>Center Room</i>
#s4	Digital Space, Place, and the Public Humanities	<i>Walls Lounge</i>
12:30p–2:00p #kn2	Lunch and Keynote Address Zeynep Tufekci, University of North Carolina, Chapel Hill	<i>Terrace Room</i>
2:30p–4:30p	Roundtable Sessions	
#s5	Institutional Models for Digital Scholarship and Collaboration	<i>Center Room</i>
#s6	New Approaches to Digital Scholarship in the Classroom	<i>Walls Lounge</i>
5:00p–7:00p	Poster Session	<i>Terrace Room</i>

Sunday

7:30a–8:30a	Breakfast	<i>Terrace Room</i>
8:30a–10:00a	Paper Sessions	
#s7	Old Records, New Questions, New Collaborations	<i>Center Room</i>
#s8	Public Digital Scholarship: Engaging Faculty in Student Research	<i>Walls Lounge</i>
10:00a–12:00p	Open Work Session This session is designed as the jumping off point from the end of the conference. Our goal for this session is to find ways in which we all can work together to help identify and develop new forms of collaboration among participants and across projects, themes and opportunities that have sprung up over the course of the conference.	

Chair:
Katherine Faull
(Bucknell University)

Visualizing Holocaust Testimony

Anne Knowles, Laura Strom and Levi Westerveld (Middlebury College)

Oral testimonies by Holocaust survivors are crucial documents of historical events and personal experience. They are also very moving, emotional narratives. In 2014, the Holocaust Geographies Collaborative, an international research group of historians and geographers, shifted their focus from using GIS and conventional mapping to seeking new methods for visualizing and analyzing survivors' testimonies, drawing on the over 52,000 oral testimonies in the Shoah Foundation's Visual History Archive. Our research team at Middlebury College has taken a bottom-up approach to a few sample testimonies. By listening over and over to these stories, using a variety of manual and computer-based methods, we have teased out the spatio-temporal information they contain, while also diagramming the narrative structure of each interview. Our initial results demonstrate the value of slow thinking in the early stages of research, a process we have come to call inductive visualization; the potential to retain the nuance and depth of human experience while seeking spatio-temporal patterns; the serious challenges digital methods pose when working with emotional, narrative material; and the value of developing an intimate relationship with one's historical sources. Our work has also shown that collaboration is essential for developing creative solutions to research problems.

Building Communities of Collaborators at Our Marathon: The Boston Bombing Digital Archive

Alicia Peaker (Middlebury College) and Joanne DeCaro (Northeastern University)

In May 2013, students and faculty members at Northeastern University began work on Our Marathon: The Boston Bombing Digital Archive (www.northeastern.edu/marathon), a digital humanities project built with Omeka. Motivated by the Boston community's interest in sharing stories about the 2013 Boston marathon bombings, Our Marathon is an ambitious endeavor to create a central repository of stories and content related to the event and its aftermath. Using crowdsourcing to gather material, Our Marathon has reached out to a wide range of individuals (within and beyond the Boston community) to collect over 9,000 items, including stories, photos, social media, and oral histories. Much of this work has been made possible through fostering partnerships with government agencies (The City of Boston Archives), local media (WBUR, WCVB-TV), and institutions like the Digital Public Library of America, among others.

During this project presentation, we will discuss the vital roles community-building and collaboration across rank, discipline, and institution took in the success of the project. Our Marathon demoed a range of community outreach projects, many designed by undergraduate students, including "Share Your Story" events, photo contests, and memorial exhibits. In this presentation, we will describe the methods and results of these crowdsourcing and community-building efforts as a way to move towards best practices for public digital humanities projects. Because Our Marathon serves as both a public memorial of a recent, traumatic event and a digital archive of materials available to researchers for decades to come, building connections among public and academic communities has perhaps been both the greatest challenge and the greatest opportunity of this project.

Archiving Hindu Gaya: Temples, Shrines and Images of a Sacred Center in India

Abhishek Amar and Lauren Scutt (Hamilton College)

The Sacred Centers in India project, aimed at creating a digital archive, began in April 2013 at the Digital Humanities Initiative (DHI) at Hamilton College. This project seeks to examine the multiple layers of the history of 55 important shrines within the Hindu pilgrimage city of Gaya (known for funerary rituals) through a study of textual, archaeological and art-historical remains. Since March 2014, Lauren Scutt and Lainie Smith have been collaborating with Professor Abhishek Amar and DHI team to create the digital archive.

The process of creating the archive has been a multi-step process. Based upon extensive surveys of Gaya shrines conducted in 2011 and 2013, we have intensively analyzed the geo-spatial information, nature and usage, historical layers and links with the local community of these shrines. We have identified multitude of Hindu and Buddhist images along with their current ritual and symbolic meanings based upon ethnographic and historical materials. We are currently working on the metadata schema to collate and organize the dataset into analytical categories, which we hope to share through the digital archive with a wider audience. In addition to documenting and preserving the religio-historical heritage of Gaya, this dataset will also serve as a storehouse for scholars, researchers, students and Hindus across the world.

Based upon the collaborative experience, we propose to present short papers and participate in panel discussions. Amar's presentation will focus on the implications of the project for his research and pedagogy. Scutt will discuss her experience of working on the project, especially on the metadata apart from discussing her independent project on the philosophical reflections on death rituals that are performed at the shrines of Gaya. Smith will also reflect on her own experience of working on project, which has resulted in an independent research project on the religious roots of yogic meditations and its subsequent adaptations into the modern world.

Chair:
Andrew Stuhl
(Bucknell University)

#s2 Visualizing History through Digital Literacy

The Digital Opportunities: Train Students for Historical Research in the Digital Age **Song Chen (Bucknell University)**

To train students for research is a challenge. It is more so in the field of non-Western history because of the additional language barriers. The conventional answer to this challenge is translation. Since the late nineteenth century, missionaries and scholars have been translating classical works from Chinese intellectual and literary traditions. Sourcebooks are also compiled in recent decades with the clear goal of making Chinese historical documents accessible to students. This has tremendously benefited those interested in Chinese religion, philosophy, and literature. But materials needed for studying Chinese social history are often scattered in many different sources, thus making the translation approach inefficient.

Recent developments in digital humanities offer an alternative solution. The design of bilingual relational databases on persons and places in Chinese history (China Biographical Database and China Historical GIS), with the assistance of text mining and data visualization technologies, provides a new opportunity for engaging students in research. The biographical database models multiple aspects of a person's life, such as career in government, kinship relations, and social connections. The historical GIS database traces the evolution of populated places and historical administrative units, specifying the geographical location of each and documenting change in name, administrative hierarchy, and jurisdiction. Together, these databases allow students to ask questions from different angles, build large datasets to answer these questions, and analyze them (quantitatively or visually) on GIS and other platforms, with no prerequisite of language proficiency in classical Chinese and minimal demand for domain knowledge in Chinese history.

Digital Rome: Researching and Teaching Ancient Roman Urbanism with Student-Created 3D Visualizations

Thomas Morton (Swarthmore College)

Over 675 ancient Roman municipal entities are known from across North Africa; however, most of the scholarship is in French, German, and Italian and thus out of reach for most students. The question becomes, how does one engage students with the innovative architecture and urbanism that occurred in this part of the Roman Empire? Partially in response to this question, I created a course entitled Digital Rome in which students create digital reconstructions (primarily in SketchUp) of select Roman cities in North Africa, and try to answer a deceptively simple question, what determines the urban fabric of these ancient cities? Directly

#BUDSC14

connected to my own research, this course examines the ‘individuality within regularity’ of Roman architecture and urbanism. This course was initially designed for students in the architecture program at Arizona State, and the course is now offered in a radically different setting – the art history curriculum at Swarthmore College. At Swarthmore, the library personnel, the Information Technology office, and the Digital Humanities community have become my collaborators for the teaching of this course. This paper assesses the outcomes from teaching Digital Rome at both institutions and how Digital Rome has catapulted my own research forward.

Thus this paper touches upon numerous themes of the conference including: engaging with place and space; combining research and pedagogy at various kinds of academic institutions; and innovative teaching with digital technologies.

A Database of One’s Own: A Faculty/Student Project in Digital Literary Analysis

Constance Walker and Erin Winter (Carleton College)

How can big data and digital humanities tools expand our knowledge of literary history and literary texts? My current research explores this important question by using such tools to study a little-studied or known set of lyric poems about the arts by British women writers, written between 1660-1900. So far I have found 180 of these poems, remarkable in terms of being simultaneously affective responses to works of art and works of art themselves. Erin and I have created a searchable database of the texts of these poems and their metadata that allows us to study them quantitatively, sorting by such categories as date, publication venue, genre, subject, and gender of the artist to whom the poems are addressed. We have also begun to analyze and represent our data visually with such programs as Gephi, Wordle, and Excel, enabling us to establish significant patterns in the poems’ diction and imagery, thematic trends over time, and social and literary connections between the writers. We intend ultimately to use the data we are producing and representing to better understand British women writers’ conceptions of how we create and respond to art, and how those conceptions shaped their own practices as poets. For the Digital Scholarship Conference, we propose to present a short illustrated paper describing our project, sharing our graphs and our findings thus far, and reflecting on the benefits of our collaboration, with suggestions for undertaking similar analyses.

Chair:
Elizabeth Armstrong
(Bucknell University)

#s3
Faculty-Student Partnerships
in the Hybrid Classroom

Foreign Language Flipped Classrooms – Scaffolding Grammar Knowledge Anytime, Anywhere

Ching-Hsuan Wu (Ohio Wesleyan University)

The presentation introduces a collaborative pedagogical project that aims to improve and promote the digitalized interface of teaching and learning in studies of foreign languages for liberal arts colleges through the concept of the flipped classroom. The goal of the project is to develop a digital collection of self-directed grammar learning clips through which students study descriptive linguistic facts independently prior to their class meetings, thus creating space for instructors to use face-to-face class time more effectively by focusing on interactive language use and application—skills that often require practice with other speakers of the target languages in appropriate contexts. Motivated by this objective, the project team, including foreign language educators, librarians, students, and information technology specialists, collaboratively design, critique, and revise the materials and discuss plans for disseminating and publicizing this learning resource. The project, funded by the Andrew W. Mellon Foundation, produces a set of thirty five-minute teaching video clips on Chinese grammar points selected and sequenced by frequency and usefulness in authentic language use at intermediate levels. The learning content in the clips is delivered by a professor at Ohio Wesleyan University with guest professors and students from other collaborating colleges to approximate digitally the classroom style of learning that is valued by liberal arts colleges.

A Keynote presentation will be used and will include a literature review of pedagogical technology, an overview of the project, and two sample teaching clips. The audience will be encouraged to make comments and invited to participate in our discussion.

Teaching Presence on the Rise: Engaging Undergraduate Students in Online Courses

Kim Lacey and James Bowers (Saginaw Valley State)

Online learning has grown dramatically over the past few years and has become an increasing part of most higher education institutions' overall strategy. However, due to the assumed lack of interaction and low engagement within online learning environments, hesitation over the quality of digital content delivery is often coupled with the addition of online courses. Although previous research has suggested that students' perception of teaching presence in online courses is lower than that in traditional face-to-face courses, this presentation will provide new data indicating a shift away from that idea. While it is easy to verify and validate teaching presence in traditional classrooms (e.g., observing discussions), it is more challenging to measure teaching presence in an online environment due to the absence of any face-to-face contact. Since 2013, the presenters have been collecting data from several Criminal Justice and English courses taught completely online with no face-to-face contact between students and instructors. The results will demonstrate a strong teaching presence in an online course leads to increased student engagement. Therefore, teacher presence is a key factor in influencing student engagement, motivation and success in online courses. The presenters will describe their data collection which is based on the Community of Inquiry (COI) survey developed by Arbaugh et al (2008) and Shea and Bidjerano (2009). Implications of these results for pedagogical practice and research will be also discussed in this presentation.

An Inquiry-Driven Classroom: Letting the Students Lead the Way

Paul Bond (University of Pittsburgh-Johnstown)

I would like to present on a collaborative teaching relationship between a professor/educational technologist and an instructional librarian at separate institutions, the courses that have come out of it, and some of the outcomes we have seen.

This was a collaboration between an online instructor/librarian, in-class instructor and in-class students in an online/in-class hybrid environment. Digital technologies, including blogs, wikis, and Google Hangouts, were used to manage classes and collaboration, and the outputs of the courses included blogs, wikis, and digital timelines and videos.

The collaboration evolved over time to bring the students more and more to the front of the class, putting them in charge of class discussions as a way of making them take charge of their own learning. The instructors also envisioned the courses as collaborative research projects involving instructor and students. Therefore, the students were involved in determining the direction of the courses, the design of the assignments, and the content of the course reading lists. As an outcome of these collaborations, we have seen astonishing levels of student engagement, initiative and creativity.

Bringing Bank Street's Progressive Pedagogy to iTunes U: A Collaborative Effort Across the College

Steven Goss and Lindsey Wyckoff (Bank Street College of Education)

This project is a collaboration between the Bank Street College Archives, Online Programs, and faculty members of The Graduate School of Education and The School for Children to produce and deliver educational resources for classroom teaching and learning. This work started as an institutional mini-grant for innovation in digital technologies for teaching and learning across departments. Since our founding in 1916, Bank Street College has been dedicated to the creation and evaluation of educational resources for diverse audiences, such as 'The Bank Street Readers' and The Voyage of the Mimi. In continuing with this commitment, we recently began to scale our capacity to make resources developed through faculty practice and research available to 21st century audiences. We are meeting this goal by using the iTunes U platform to bring our progressive approach to pedagogy to new students, teachers, teacher leaders, and educational researchers. This work is devoted to sharing and highlighting current and archival faculty research and classroom practice, including: curriculum materials, archival resources, models of progressive pedagogy, student/teacher engagement, faculty commentary, and classroom toolkits. iTunes U provides the institution with a unique opportunity to collaborate between distinct departments, and also to observe and evaluate our capacity for the production, storage and delivery of educational resources. For this conference we propose to discuss and demonstrate our collaborative process for developing innovative digital resources for teaching and learning and the outcomes of our efforts.

Chair:
Janine Glathar
(Bucknell University)

Advancing Research, Learning and Digital Collection Building in the College with Collaboration and Partnership

Sabra Statham, Eric Novotny and Katie Falvo (Penn State University)

Collaborative projects can be an excellent way for Universities to create research opportunities and support student learning. The People's Contest Civil War Era Digital Archiving Project is a partnership between the Penn State Libraries and the Richards Civil War Center. The project pairs librarians with scholars, large institutions with small, and faculty with students in order to create an inclusive and thoughtful research program. Founded five years ago and funded by the IMLS, its scholarly mission is to advance study of the Pennsylvania Home Front by providing online access to hidden archival sources and illuminating understudied facets of the lived experience of citizens such as African Americans and women.

The partnerships have been fruitful and to date the project has supported digital collection building, technological development, and inspired digital humanities initiatives. It is also a space where students can collaborate with scholars and librarians cataloging collections, learning preservation techniques, creating metadata, programming software, and curating digital objects.

Today's panel will address the challenges and benefits of collaboration among diverse partners while working toward a common goal. Members will discuss student learning, research, and departmental goals. The coordinator will provide background on the project, the history librarian will discuss how partnerships contribute to the libraries' vision for research, and the Digital History graduate assistant will address how the mapping program has helped her understand and visualize her own historical data while simultaneously supporting the University's digital humanities agenda.

Between Public History and Geohistory: Teaching From, and About, Lost Urban Landscapes

Linda Aleci (Franklin & Marshall College)

This paper describes "Curating the City", an experimental undergraduate seminar, and nascent digital humanities project, at Franklin & Marshall College. The project is undertaken in collaboration with the Phillips Museum of Art, the Lancaster County Historical Society, a Lancaster-based urban planning firm, and a cohort of users active on Lancaster Facebook sites. In it, student curators research different parts of the city of Lancaster, focusing on changing urban forms shaped over time by economic forces and social relations.

Designed to give students an immersive experience in research methods central to the writing of public history and urban history, the seminar integrates traditional research methods with the evolving idioms of digital technologies and social media to help students learn to "read space" and thus visualize historic environments. As an on-line exhibition, "Curating the City" reintroduces that environment to city residents and visitors via an on-line platform. This paper describes both the process of "curating the city" and concludes with a discussion of the potentialities, challenges, and unanticipated outcomes of this mode of teaching and presenting student work.

St. Bonaventure Cemetery: Introducing History Students to GIS

Phillip Payne, Dennis Frank, Jason Damon, and Michael Specht (St. Bonaventure University)

During the Spring 2014 semester students enrolled in History 419: Digital History and Archival Practices built a map of St. Bonaventure Cemetery using geographic information systems technology (GIS). Students used archival materials and created a map that will be useful to the community.

History 419 is a project-based class that introduces students to ways in which the digital revolution is changing the practice of history. For the projects, students work with university archival materials under the supervision of Dennis Frank, university archivist, providing an opportunity to do hands-on work developing archival skills. The class is open to all students but is primarily taken by history majors.

Working in the St. Bonaventure Cemetery proved an ideal way to introduce GIS to the class and to the history major. Students entered the class with no background in GIS, which, outside of an infrequently taught computer science class, is not taught on SBU's campus. The first step was for the instructors to learn GIS, giving a great deal of thought about how to integrate it into the classroom. The instructors made students aware that GIS was new to the class and brought them into the process of exploring a new technology. This included class discussions on selecting platforms, design, and content. The project is an ongoing one so students enrolled during the spring reflected on how to improve the process and project.

Harrisburg's City Beautiful Movement: Mapping the Growth and Transformation of the Pennsylvania State Capital

David Pettegrew, Jeff Erikson, Rachel Carey, and Rachel Morris (Messiah College), Albert Sarvis and Dan Stolyarov (Harrisburg University of Science and Technology)

In spring 2014, faculty and students from Messiah College and Harrisburg University of Science and Technology launched a new digital initiative to document the rapid growth and transformation of Harrisburg through its City Beautiful movement. Between 1900 and 1930, a movement of beautification and urban improvement transformed Harrisburg from a dirty industrial town along the banks of the Susquehanna River into a growing city with a splendid new capitol, extensive green spaces, upgraded sewage systems and pavement, and a booming population. To document this moment of change, Professor David Pettegrew and his students in Digital History keyed the United States census data for the city in 1900, digitized historical records from county and state archives, and launched Omeka (www.citybeautiful.omeka.net) and WordPress websites (www.digitalharrisburg.com) presenting primary source documents, photos, and exhibits. Professors Jeff Erikson and Albert Sarvis worked with their GIS students at Messiah and Harrisburg University to digitize an atlas of the city in 1901 relating the census data to geocoded addresses in GIS. During the summer and fall, students (will) continue to normalize the census data and relate it to maps in GIS. In this presentation, a group of faculty and students will discuss and demo the project in its current state and outline plans for extending the project. Our goal is to integrate historical records, demographic data, and geospatial data to create a high-resolution map that illustrates the tremendous social and physical changes in the capital city at an important moment in its past.

Chair:
Param Bedi
(Bucknell University)

#s5 Institutional Models for Digital Scholarship and Collaboration

Undergraduate Digital Scholarship: CLASS as a Model for Digital Humanities Scholarship in the Liberal Arts

Janet Thomas Simons, Gregory Lord and Kerri Grimaldi (Hamilton College)

Culture, Liberal Arts, and Society Scholars (CLASS) is an undergraduate research internship program in the digital humanities awarded to students through Hamilton College's Digital Humanities Initiative (DHi).

CLASS is based on three-broad areas of scholarly inquiry and their intersection with digital technologies: 1) Culture, 2) Liberal Arts, and 3) Society. It begins with course connections in our Cinema and Media Studies program but then removes the confines of the semester to promote deep understanding of digital humanities research within a specific field of interest.

CLASS offers students sustained research opportunities coupled with two unique internship experiences. CLASS awards span two summers and the intervening academic year. In a two-week intensive training program at Hamilton the first summer of the CLASS award, students survey mature digital humanities projects, discuss readings, and explore technologies related to specific research goals. Students then work full-time on their research projects with their mentor (DHi Research Project Director) and with members of DHi's Collection Development Team for the remainder of the summer. In the following academic year, students continue their collaborative research and learn digital research approaches appropriate to their research questions. In their second CLASS summer, usually after their junior year, students apply their skills in a novel environment with an internship off campus. These experiences lay the foundation for senior theses integrating digital research approaches and digital scholarship. CLASS student bios and examples of recent student projects are at <http://dhinitiative.org/projects/class>.

Collaboration, Not Chaos: Managing Collaborative Project Work

Mike Zarafonetis and Laurie Allen (Haverford College)

The flexibility and small size of the liberal arts college library naturally leads to collaboration across institutional lines, and even more so in the creation of digital scholarship. This summer, Haverford College Libraries undertook multiple cross-departmental and institutional digital projects, each with its own challenges. Three of these projects serve as illustrative examples of collaborative digital scholarship at Haverford.

The Cope Evans Project: a web-based data visualization project using transcribed special collections materials, involving undergraduates, library staff, and special collections staff. It was built using Django, the D3 and Mapbox.js Javascript libraries, and a Bootstrap theme.

The Bridge: a teaching tool that allows Classics students and teachers to build customized Greek and Latin vocabulary lists developed by undergraduates, library staff, and a faculty member. It was built in Django with custom Bootstrap styling.

The Solidarity Economy: a qualitative and quantitative social science research project, involving undergraduates, Haverford library staff, Haverford faculty, an outside technology consultant, and faculty and graduate students from other institutions. This project involves GIS mapping, a PostGIS database hosted on a local Geoserver, and the Qualtrics survey platform.

Our work on these and other projects raised many questions surrounding the planning, management, and coordination of cross-departmental and cross-institutional project work. We learned valuable lessons about structuring and planning projects, managing stakeholder expectations (and our own), and how to support multiple technical frameworks for each project. We also learned how capable our undergraduates are when they are given significant responsibilities and allowed to learn new skills on the job. We look forward to sharing our experiences and lessons learned on working with faculty, staff, and students.

Collaboration and Outreach through the Center for Digital Scholarship at the University of Notre Dame

Matthew Sisk and Alexander Papson (University of Notre Dame)

Library-based digital scholarship centers are increasingly seen as a way to foster collaboration across the university and make new digital tools available for teaching and research. In September of 2013, the Center for Digital Scholarship (CDS) was launched in the Hesburgh Library at the University of Notre Dame. This center is designed to facilitate faculty and student research by bringing together experts in several different aspects of digital scholarship. These include text analysis, Geographic Information Systems and mapping, data management, metadata and project management and 3D printing. Over the last year, we have used a variety of outreach strategies including workshops, center involvement in existing courses, developing new credit-bearing courses and direct consultations with faculty and student projects. This has led to student involvement in faculty and CDS staff research projects, funding and publication of several projects, an increased presence in the research ecosystem of Notre Dame and several on-campus partnerships.

This presentation will outline our experiences developing the services offered by the CDS, the successful and less successful strategies for tailoring services to the campus community and some discussion of planned future services.

Long-Distance Dedication: Consortial Collaboration at Scale

Jacob Heil (The Five Colleges of Ohio)

In the libraries of the Five Colleges of Ohio, a project-centered Mellon grant has given the consortium an opportunity to encourage the development of faculty-led, digital, pedagogical projects. Building on an initiative that was focused on digital collections, this latest grant is more focused on tying digital methodologies into curricular projects.

The granting initiative has ambitions to build large-scale, consortial collaborations. As a result, it has proven a productive opportunity to push the bounds of what it means to build a participatory culture of digital scholarship in a consortium that is separated, at its greatest distance, by 100 miles of country roads. As we know, the “if you build it, [they] will come” model — a model which, in another context, Robert Zemsky termed “the Kevin Costner theorem of strategic change” — doesn’t necessarily work. Funding is one obstacle, but fostering the growth of serendipitous collaborations requires less Ray Kinsella and more of a Stephen Hawking-esque effort to overcome time and space.

I propose a short paper in which I tease out the implications of these kinds of efforts in the Five Colleges, especially as they test Bill Pannacker’s characterization of an agile liberal arts structure (in “Stop Calling it Digital Humanities,” *_Chronicle_*). How do we, in liberal arts libraries and ed tech structures, lay the necessary foundations for digital cultures without presupposing structural designs? What, in other words, does the Digital Scholarship un-Center look like?

Imagining the Global: Digital Field Scholarship on Global Themes in the Northwest Five Consortium

Jim Proctor (Lewis & Clark College)

Though liberal arts colleges are often viewed as an escape from the world, Northwest Five Consortium (NW5C) students routinely engage in local, regional, and international field sites, and our institutions pride themselves on how these experiences help cultivate global leaders. Yet the global is a challenging realm, arguably not distinct from local and regional scales, nor some grand homogenizing force, nor the sole source of—or solution to—contemporary crisis. If anything, the global resonates with an approach to liberal education that values context and connection, one that appreciates complexity and diversity. These are the intellectual virtues necessary for our students to engage in conversations around the global.

Imagining the Global (ds.lclark.edu/ig/), a pilot 2014-15 initiative funded by the NW5C and The Andrew W. Mellon Foundation, promotes innovative collaboration on key global themes via a web-based learning environment that weaves together a wide range of field-based scholarly experiences, and thus links NW5C scholarship across the arts and sciences in the context of local, regional, and international sites. Imagining the Global offers NW5C students and faculty digital tools and resources for use in courses, scholarly projects, and field-based programs, and is designed to benefit participants via their incremental contributions toward a larger conversation, ultimately to help students develop more sophisticated global understandings and identities, and to view our common Pacific Northwest setting in a broader context. Via its public-facing portal, IG will also provide a showcase of cutting-edge NW5C student and faculty scholarship.

The presentation will summarize Imagining the Global, with an emphasis on how digital field scholarship offers new opportunities for collaboration across campuses and participating programs.

Chair:
John Hunter
(Bucknell University)

Collaborative Annotations: Using Annotation Studio to Foster Writing and Thinking in a Learning Community

Ethna Lay (Hofstra University)

My students' report real success using MIT's Annotation Studio, working with it as solo commentators or in the sharing of group work. Strong annotation skills support reading, writing, and critical thinking, especially when students have the opportunity to annotate collectively, a digital collaboration made possible by Annotation Studio. What is also promising about this kind of collaborative annotation tool is the role it plays in learning and transfer of learning across disciplines. In short, Annotation Studio facilitated student understanding in and outside of my class.

In a first-year learning cluster consisting of three courses – philosophy, psychology and writing studies – I used Annotation Studio to develop my students' reading skills. My goal was to have them become curious about their reading and to interrogate the texts they read so that they would become better writers and thinkers. For a final project, students in my composition class were asked to annotate essays selectively, which required them to read the assigned essays and make connections to material they learned in either philosophy or psychology. They were directed not to duplicate another student's annotation but to offer (when possible) additional remarks about the way that text applies to the essay they were reading. This activity is designed to facilitate transfer of what is learned in one course of the cluster and apply it to another. Students were further invited to supply connection to their reading in additional discipline, annotating the text with that insight as well. Finally, students were encouraged to annotate the essays for rhetorical style.

What's most interesting, I think, is the variety of ways the students interpreted the project, some focusing on the interdisciplinary nature of the learning cluster, some on the cluster theme, and others centering on the primary text. Some students relied heavily on course readings across the cluster; some relied each other's annotations in important ways.

In their conclusions at the end of the annotated essay, they make some observations about learning transfer in the learning cluster. For example, one student, LaRainne concludes:

The experience of annotating the essay with what I learned from other classes was very thought provoking. I've often read things before and thought that it related to some previous knowledge but I never directly commented on the connection between two ideas. At times I found that the information was there in my head, but I could not remember where I first encountered it. It was interesting to note, however, that a single essay could be associated to several different subjects, and this assignment made it clear how my knowledge from the various parts of my life interact in an intricate way.

I couldn't have said it better myself. This is what collaborating digitally can do.

Uncovering Information Literacy Practices to Promote Collaborative digital Scholarship

Jennifer Jarson and Lora Taub-Pervizpour (Muhlenberg College)

We present a collaboration between library and faculty in New Information Technologies, an introductory course that challenges students to think critically about information technologies and reflect on their identities as citizens of a global information society. In Spring 2014, student teams investigated global internet censorship and produced short research presentations with various digital collaborative tools. The project aimed to develop students' capacities to discover, organize, analyze, create, and share information in order to achieve their goals as information literate learners. Student digital scholarship demonstrated strong engagement with digital tools and visual data, but weaknesses in evaluating and interpreting information in historical, political, and social contexts. These limitations guide planning for Fall 2014, which scales up to enhance students': complex, reflective work and conceptual information literacy development. Our expanded collaboration scaffolds key questions and practices for digital scholarship, and models research process elements. It also introduces a digital photo diary as space for students to document and reflect upon their information

seeking, organization, evaluation, analysis, and integration. The digital photo diary serves as both demonstration and assessment of students' negotiations with information literacy threshold concepts, and deepens their awareness of themselves as producers of scholarship within the digital learning environment. Our case study highlights how students' work in digital spaces enhances their organization, documents their learning, and meaningfully contributes to collaborative digital scholarship. This library/faculty collaboration also provides a promising lens for viewing broader curricular initiatives that leverage digital resources in the context of information literacy and content area goals.

“The Imaginary Museum”: A Digital Approach to the Art History Classroom

Martha Hollander (Hofstra University)

This is a proposal for a brief presentation or lightning talk about ways in which digital technology has transformed my art history students from passive note-takers into collaborators, with one another and with me.

Teachers of art have the challenge of educating students about physical objects that generally aren't accessible except in reproduced form. Digital technology has made this work much easier and more far-reaching than ever before. On their personal screens, whether laptops, tablets or phones, students have access to the entire history of art--what André Malraux, many years ago, called “the imaginary museum.” I not only allow, but encourage them, to use their personal technologies for individual and group work, unleashing them on a variety of online image sources-- our ArtSTOR databases, museums, auction houses, and the free range of the internet.

Instead of the lecture-hall setup, the student work in small groups. Offering them a core group of objects to start-- often the traditional canon used in art history surveys -- I present them as a sampling, rather than the sole material for the class. The students can contextualize these core objects by doing assigned searches, and answer questions, over time and space: the various formulas for Renaissance portraits over a 50-year period; or the real and imaginary elements in 17th-century Dutch landscapes. The groups report on their findings, essentially learning on their own what I could have shown them with a Powerpoint, but in a presentation they have created for themselves. Engaging with “big data”, the students can integrate these objects into a much larger understanding of how art functions in society.

Modern Literacy, Art, and Shared Knowledge Building: Exploring the Novel Learning Affordances of Mobile, Social, and Interactive Art Collections

Jeff Kissinger and Ena Heller (Rollins College)

Cornell curators and subject matter experts Ena Heller and Amy Gaplin have teamed up with learning futurist Jeff Kissinger to engage students to forge their own authentic connections within art, its historical context, and as a pedagogical framework for their liberal arts experience at Rollins College. Specifically, the team is currently designing a blended art appreciation course on the Cornell Afrond collection within a mobile and social learning space. The Art for Rollins text, which contains much of the Afrond collection on display at the Cornell Fine Arts Museum and the Afrond Inn at Rollins College, along with other course materials will be made available to students in an interactive, connected, mobile learning environment.

The design of this course will attempt to fundamentally exploit the unique nature of this social, mobile first learning framework. Examples may include the embedding of formative assessments for knowledge checks, non-linear learning paths to scaffold student learning, social learning, and student-generated content/knowledge. The unique, underlying theme of this concept is the situated, authentic learning opportunities afforded, engaging learners from within the actual art and course materials themselves, individually and collaboratively. Further explorations will analyze the aggregation and application of the learning analytics mined from actual student learning behavior, interactions with the faculty within texts, and from the macro learning community. New insights into how a social, mobile-first instructional design applied to an art appreciation course may influence student learning and behavior will be the focus of this project.

Making A Perfect Monster—Together

Vimala Pasupathi (Hofstra University)

This paper will discuss my experience collaborating with special collections librarians at two institutions (my university and the New York Public Library) and with the students enrolled in a freshman seminar called “Reading Literature in the Digital Age.” My course aims to show students how the “future” of reading allows us to dig much deeper into the past; in particular, we’ll be using digital tools and online archives to think about print culture and the technologies associated with the reading and writing of literature. The paper will focus primarily on the process of collaboration with new students and experienced librarians, using the metaphor provided by Mary Shelley’s *Frankenstein*, a text that will anchor the course’s discussions and the contribution the paper makes to the conference. It takes as its basic premise that faculty at smaller institutions should not work like Victor Frankenstein, putting together their courses in isolation from the larger world of scholars and programmers who are increasingly involved in the production of literary texts; additionally, it argues for the benefits of using even small-scale special collections with new students and designing projects that allow them to take a leading role in showcasing those collections online.

Poster Session

Student-Based Digital Data Collection in Archaeological Field Schools

Benjamin Carter and Timothy Clarke (Muhlenberg College)

Archaeological field schools pose distinct challenges for data collection. First and foremost, because archaeology is context dependent, the process is inherently destructive; the removal of objects from the earth (i.e., excavation) destroys their contextual data which is only preserved through accurate recording. Therefore, systems must be developed that allow students to collect data in a manner that is well-developed, organized, consistent and, yet, dynamic in rugged environments in remote locations. Most field schools use a system of static paper forms, drawings and maps along with field journals to record both standardized and irregular data. However, much of this data is analyzed digitally, which means paper must be converted into digital, a laborious and error-prone process. Digital data collection in the field can increase data reliability through dynamic forms that provide appropriate choices, drawing programs that allow the recording of multiple layers of data in a single document, retain the ability to document student learning through a daily journal, while avoiding the mind-numbing data entry required by paper forms. This presentation describes two systems developed by the presenters. The first was used by students during an archaeological field school in 2013, but was found wanting. Limitations largely revolve around the restrictions due to the use of proprietary software. We also present our plans for the next stage of development, which will be based upon open source tools. Our goal during this presentation is to both share our experience and to encourage feedback from audience members.

Visualizing Holocaust Testimony

Anne Knowles, Laura Strom and Levi Westerveld (Middlebury College)

Oral testimonies by Holocaust survivors are crucial documents of historical events and personal experience. They are also very moving, emotional narratives. In 2014, the Holocaust Geographies Collaborative, an international research group of historians and geographers, shifted their focus from using GIS and conventional mapping to seeking new methods for visualizing and analyzing survivors’ testimonies, drawing on the over 52,000 oral testimonies in the Shoah Foundation’s Visual History Archive. Our research team at Middlebury College has taken a bottom-up approach to a few sample testimonies. By listening over and over to these stories, using a variety of manual and computer-based methods, we have teased out the spatio-temporal information they contain, while also diagramming the narrative structure of each interview. Our initial results demonstrate the value of slow thinking in the early stages of research, a process we have come to call inductive visualization; the potential to retain the nuance and depth of human experience

while seeking spatio-temporal patterns; the serious challenges digital methods pose when working with emotional, narrative material; and the value of developing an intimate relationship with one's historical sources. Our work has also shown that collaboration is essential for developing creative solutions to research problems.

Mapping the Susquehanna Valley

Katherine Faull, Henry Stann, and Alexa Gorski (Bucknell University)

This summer our research team has created a database of historically significant locations and events to Native Americans within a five-mile corridor along the West Branch of the Susquehanna River between the years of 1650-1800. This time frame is also referred to as the pre-contact and early contact period, which is when European settlers began to immigrate. The West Branch was, most notably, both a transfer point between the Allegheny River and the lower Susquehanna River, and a bountiful hunting ground for the Iroquois, or Five Nations. Our investigations tell a story of the connections between cultures, landscapes, and lifestyles. Our final product is a map produced with GIS, which allows us display these locations in print and on-line, giving a visual representation of these important Native American locations, and making this important history present. Our work contributed to Stories of the Susquehanna, a long term research project that has been directed by Professors Katie Faull and Alf Siewers, with contributions from Brandn Green, Director of the Place Studies Program, Diane Jakacki, Digital Scholarship Coordinator, and nearly twenty fellow students.

Using Remote Sensing and GIS for South Sudan Biodiversity Conservation Efforts

Laura A. Kurpiers and DeeAnn M. Reeder (Bucknell University)

South Sudan, a country rich in biodiversity, is ecologically unique because it is a meeting point for the floras and faunas of East and West Africa. However, little research and conservation efforts have been placed here because of a long history of civil war lasting from 1957-1972 and 1983-2005. Increasing anthropogenic factors and landcover changes are considered to be the leading factor of biodiversity loss worldwide. In this presentation we explore the use of GIS and remote sensing methodologies for the estimation of species richness and distribution in relation to landcover change in South Sudan from 1985-2011. Remotely sensed multispectral satellite imagery from NASA's Landsat program was used with various image analysis tools to visualize and quantify land cover change over time. Geospatial indices, such as Normalized Difference Vegetation Index (NDVI), which are used for biodiversity assessment and monitoring, were computed in an effort to understand how and where landcover has changed, and might change in the future. GIS data from various international conservation groups (International Union for the Conservation of Nature, NatureServe, and BirdLife International) were used to map areas with high levels of biodiversity. We interpret these habitat-level changes in the context of areas with high species richness in order to estimate how biodiversity may be affected by future habitat changes. Understanding biodiversity hot-spots and landcover change in relation to current protected nature reserves can help prioritize conservation efforts while painting a picture of historical conditions and help predict future scenarios.

Design Mobility: Architects with iPads

Madis Pihlak (Penn State University)

A Fall 2013 and Spring 2014 class was taught at Penn State Stuckeman School of Architecture and Landscape Architecture using iPads based on the study of design mobility. The student body was almost entirely made up of fifth year architecture students. The seminar format was broad ranging and dealt with wearable computing and design device miniaturization (Goggle Glass, Apple iWatch and iBeacons). The research seminar was future oriented discussing the digital nature of design tools.

Locating Lutheranism in the American Religious Landscape: 19th Century Norwegian Congregations in MN

L. DeAne Lagerquist and Nora Uhrich (St. Olaf College)

Locating Lutheranism began with a persistent question, an old book, and the potential of new technology. What might be learned about Norwegian-American Lutherans by paying attention to the names they gave their congregations? Could digital tools be used to analyze and interpret the data O. M. Norlie collected in Norsk Lutherske Menigheter i Amerika? From that question grew a more ambitious project documenting and interpreting Lutheranism in the American religious landscape.

The pilot phase focuses on Norwegian-Americans in Minnesota. It was funded by St. Olaf College's Digital Humanities on the Hill program. Professor L. DeAne Lagerquist and student Nora Uhrich received technical support from the college's digital humanities staff and summer interns. Lagerquist encountered Norlie's work during her dissertation research; much of her scholarship investigates Lutheranism in the USA. Uhrich is a Norwegian, religion, and psychology major.

We will present our web-site and discuss our process. The design emerged in an iterative process as we learned about the technology. We supplemented Norlie with conventional historical sources, site visits, and archival research. St. Olaf's instructional technologists designed the database and student interns entered data. Because Norlie's location data is imprecise, we reduced our mapping goals. For four congregations we constructed exhibits modeled on "stories" included on sites such as Cleveland Historical. We used TimelineJS and StorymapsJS for dynamic display of geographic and chronological location.

Future work will continue this project and involve course assignments to add exhibits on other aspects of Lutheranism in the larger American landscape.

Digital Rome: Researching and Teaching Ancient Roman Urbanism with Student-Created 3D Visualizations

Thomas Morton (Swarthmore College)

Over 675 ancient Roman municipal entities are known from across North Africa; however, most of the scholarship is in French, German, and Italian and thus out of reach for most students. The question becomes, how does one engage students with the innovative architecture and urbanism that occurred in this part of the Roman Empire? Partially in response to this question, I created a course entitled Digital Rome in which students create digital reconstructions (primarily in SketchUp) of select Roman cities in North Africa, and try to answer a deceptively simple question, what determines the urban fabric of these ancient cities? Directly connected to my own research, this course examines the 'individuality within regularity' of Roman architecture and urbanism. This course was initially designed for students in the architecture program at Arizona State, and the course is now offered in a radically different setting – the art history curriculum at Swarthmore College. At Swarthmore, the library personnel, the Information Technology office, and the Digital Humanities community have become my collaborators for the teaching of this course. This paper assesses the outcomes from teaching Digital Rome at both institutions and how Digital Rome has catapulted my own research forward.

Thus this paper touches upon numerous themes of the conference including: engaging with place and space; combining research and pedagogy at various kinds of academic institutions; and innovative teaching with digital technologies.

Expanding Public Access to Knowledge: Introducing the DPLA

Annie Johnson (Lehigh University)

The Digital Public Library of America is a unique content portal designed for students, teachers, scholars, and the public. It provides free access to a wide variety of digital materials from a national network of libraries, archives, museums, and cultural heritage institutions. The idea behind the project is simple: although many institutions have digitized their materials, these collections often exist in silos, making them difficult to find and use. The DPLA helps to bring a diverse group of collections together by aggregating millions of metadata records.

The DPLA can be used in the classroom in a variety of ways. It's a great tool for teaching students how to undertake original research. Students can browse and search the DPLA's collections by timeline, map, visual bookshelf, format, or topic. After creating an account, they can save items to customized lists and even share their lists, making it easy to collaborate with classmates. But that's not all. The DPLA is also a powerful platform with an open API. This means that students and faculty can hack into an incredible treasure trove of cultural heritage records, and build entirely new tools and applications.

Free access to materials through public libraries has long been an important part of American life. In the face of increasingly restrictive digital options, the DPLA seeks to multiply openly accessible materials and strengthen the public option that libraries represent in their communities.

Using Scalar to Create Dynamic Textbooks

Vimala C. Pasupathi (Hofstra University)

In this digital poster, I will share Writing With Substance, an anti-textbook of sorts that I wrote using the platform Scalar. My interest in writing an electronic textbook for my First-Year Writing course was inspired in part by my growing desire to flee the textbook industry, whose profits and practices had left me dissatisfied and in search of better options for me and my students. I found an ideal solution in USC's Scalar, which allows us to experiment with content and style and revise our work in accordance to readers' feedback and at any point we learn something that inspires use to update or change it. Because it is free and not published by a corporation, my textbook (or anti-textbook) can be used exclusively for the purpose of sharing a love for education and intellectual growth rather than as a product sold for profit or a CV line for tenure. In short, Scalar is a lovely model of how academic writing should work. It allows me to promote and embody the principles that have made me the scholar I am so that my First-Year writing course can be a wonderful model of them as well.

Anvil Academic: Stories From the Front Lines of Evaluating Born Digital Scholarship

Mike Roy (Middlebury College) and Charles Henry (CLIR)

In the electronically networked world of contemporary scholarship, the traditional role of the publisher as gatekeeper and paid distributor of scholarly argument is no longer tenable. Yet the editorial services a publisher provides to authors and the filtering service it provides to readers and promotion-and-tenure committees are more important in the Internet age than ever before. Scholarship cannot advance properly in the digitally mediated academy unless the role of publisher can be reinvented. This reinvention calls for new forms of publication, financial models, editorial skills, and peer review—all critical parts of the Anvil experiment. Anvil Academic (<http://anvilacademic.org>) was formed to tackle head-on the challenges faced by authors of born-digital scholarship, with a goal of creating services and policies that will allow such scholarship to have equal standing with print publications in the tenure and promotion process. In this presentation, we'll discuss the origins of the Anvil project, provide some examples of works evaluated, explain the evaluation processes we've developed, and point to some of the future directions of our efforts. In addition to the specifics of Anvil, we'll also provide a broader review of the current state of affairs in this exciting but vexing field.

The Masquerade Project

Brittany Allen and Kyle Raudensky (Bucknell University)

The Masquerade Project is an educational video game developed by Professor Ghislaine McDayter in collaboration with Brittany Allen and Kyle Raudensky. The concept of the game is create an immersive environment in which players are transported to an 18th-century masquerade ball, and through that experience learn about the social and sexual mores of English high society.

A Proper Motion Census of Ophiuchus

Damon Frezza and Katelyn Allers (Bucknell University)

How are stars born? One of the least understood stages in a star's evolution is its formation. In order to study star formation we must look deep into dense clouds of dust and gas called nebulae. One such nebula is Rho Ophiuchus and, at a distance of 130 parsecs, it is the closest star-forming region to Earth. An integral part of studying the nebula is distinguishing between the objects which are a part of it and the distant stars which lie behind it. We use Spitzer Space Telescope images from 2004 and 2013 to make the distinction between background stars and Ophiuchus members. We establish the movement of objects across the sky (proper motion). Members of Ophiuchus will have motion consistent with the bulk motion of the nebula. Ophiuchus moves approximately 29 milliarcseconds per year across the sky (about 1/120,000th of a degree). This is a small motion in comparison with the size of the Spitzer image pixels but Spitzer/IRAC is very stable, allowing for very accurate astrometry. The limit on astrometric precision to date has been the default 3rd order IRAC distortion solution. We created a 5th order distortion solution which improves the theoretical astrometric noise floor from ~0.2 arcseconds to ~0.02 arcseconds at each epoch. Using this we are creating a source list for further study.

Designing Collaboration and Pedagogy into a Network for Digital Scholarship and Public Deliberation

Mark Fisher, Chris Long, Andre Avilez, and Kris Klotz (Penn State University), Dean Rehberger and Bill Hart-Davidson (Michigan State University)

The Public Philosophy Journal (PPJ) is designed to be an open space for community discourse, deliberation, and action that is informed by scholarly standards while also being responsive to the interests of diverse publics. Among the unique features of the PPJ is the consciously collaborative and pedagogical approach it takes to the economy of scholarly production. By recognizing the collaborative aspects of scholarly research networks, leveraging digital technologies to maintain close connections across geographical distances, and promoting the kind of openness required for effective community deliberation, the PPJ will also provide the general public and future scholars with access to methods and stages of scholarly work that often remain closed off from all but experts and advanced initiates.

Central to the success of this ambitious project will be the design and implementation of features that enable, encourage, and reward contributions that evidence collegial interaction within the community site. In order to respond to the many challenges this presents we are drawing on the resources of a team that includes programmers, designers, graduate students, faculty, and administrators, across academic departments, centers, and colleges, at Penn State and at Michigan State. In this presentation, representatives from the team will outline the aims and methods involved in producing the Collegiality Index, situate this feature within the larger project of the PPJ, and discuss the forms of collaboration involved in making progress towards facilitating digital collaborations that respond to public needs and interests in ways that model excellences in public deliberation and scholarly communication.

ePortfolio at Sweet Briar: Engaging / Assessing / Exploring

Julie Kane (Sweet Briar College)

At Sweet Briar, we are beginning our second year of full rollout with our ePortfolio platform, Digication. We first ran a small pilot, capped at ~300, and started in earnest last year, requiring all incoming students to use ePortfolio as they arrived.

I ask every incoming student to create her ePortfolio and to submit an essay detailing her journey to Sweet Briar. Asking our young women to think about their connections to Sweet Briar and to navigate this technology before they arrive helps us in many ways; it helps the faculty who teach with ePortfolio– they don't need to take time out of class to teach the technology; it helps us to see which students will struggle ahead of time, and it helps us keep an eye out for retention issues. We haven't yet begun hard research on this facet, but I hope we will – this is a factor I've just been keeping an eye on.

Elsewhere, we conduct writing assessment via ePortfolio, and this is where the system shines. For courses designated writing intensive, we ask all students to submit a first and final paper via ePort. At the end of each semester, I prepare our sets with Digication for a faculty writing rating day. We've been expanding our work each semester, now including Critical Thinking, and the shift from rating on paper to rating in ePortfolio has been welcome.

Individual faculty members have begun using ePortfolio for more engaged digital coursework and to display course research. Our Honors Program has integrated the use of ePortfolio for a project with KIVA loans, culminating in an end-of-year prize based on ePortfolio presentation of the KIVA project. Adoption of ePortfolio is expanding across campus and we're looking forward to creative integration.

Learning as Playing: an Interactive Archive of 17th- to 19th-Century Metamorphic Children's Books

Sandra Stelts, Linda Friend, Jacqueline Reid-Walsh, and Carlos Rosas (Penn State University)

We propose to demonstrate the genesis of an animated, interactive, Web-based archive of selected 17th- to 19th-century moveable books by and for children on the theme of transformation (<http://www.libraries.psu.edu/psul/digital/flapbooks.html> or <http://sites.psu.edu/play/>). These rare, fragile, little-documented metamorphic books, combining aspects of books, prints, and toys, illustrate how children's literature moved from "instruction to delight" by making use of play. The digital innovation enables viewers to simulate the experience of playing with these illustrated texts by virtual touch. The site is a research hub that makes use of faculty expertise to describe metamorphoses in historical context and includes a searchable catalog of all known metamorphoses as well as examples from partner libraries.

Our ongoing project, initially funded by an NEH Digital Humanities Start-Up Grant awarded to Professor Jacqueline Reid-Walsh, with the University Libraries as Co-Investigator partner, has been a collaborative effort to create a resource for scholars and teachers, at the university level for the study of early children's culture, and at the primary-school level for art education. We undertook the creation of the site using undergraduate interns and then expanded the role of students by aligning ourselves with Professor Carlos Rosas, who assigned undergraduate projects in a Creative Collaboration Studio course in the Interdisciplinary Digital Studio program, using a 3D game engine (Unity) for educational purposes rather than entertainment. Students animated 18-century metamorphoses and also created their own virtual flapbooks as a 4-week, team-based media project, giving them opportunities to brainstorm, research, and design models, proofs, and prototypes. Dr. Reid-Walsh has also prototyped the pedagogical concept of creating flapbooks in instructional settings, using graduate-student researchers and elementary-school students.

Building Communities of Collaborators at Our Marathon: The Boston Bombing Digital Archive

Alicia Peaker (Middlebury College) and Joanne DeCaro (Northeastern University)

In May 2013, students and faculty members at Northeastern University began work on Our Marathon: The Boston Bombing Digital Archive (www.northeastern.edu/marathon), a digital humanities project built with Omeka. Motivated by the Boston community's interest in sharing stories about the 2013 Boston marathon bombings, Our Marathon is an ambitious endeavor to create a central repository of stories and content related to the event and its aftermath. Using crowdsourcing to gather material, Our Marathon has reached out to a wide range of individuals (within and beyond the Boston community) to collect over 9,000 items, including stories, photos, social media, and oral histories. Much of this work has been made possible through fostering partnerships with government agencies (The City of Boston Archives), local media (WBUR, WCVB-TV), and institutions like the Digital Public Library of America, among others.

During this project presentation, we will discuss the vital roles community-building and collaboration across rank, discipline, and institution took in the success of the project. Our Marathon demoed a range of community outreach projects, many designed by undergraduate students, including "Share Your Story" events, photo contests, and memorial exhibits. In this presentation, we will describe the methods and results of these crowdsourcing and community-building efforts as a way to move towards best practices for public digital humanities projects. Because Our Marathon serves as both a public memorial of a recent, traumatic event and a digital archive of materials available to researchers for decades to come, building connections among public and academic communities has perhaps been both the greatest challenge and the greatest opportunity of this project.

New Orleans in 12 Movements

Brian Gockley and David Gockley (Bucknell University)

In summer 2012, Bucknell's instructional technology group began working with Profs. Kevin Gilmore (Civil Engineering), Barry Long (Music) and Brian Gockley (Teaching & Learning Center) on developing materials for the new Integrated Perspectives (IP) course, 'New Orleans in 12 Movements,' offered for the first time in summer 2014. Our key goal was to help students develop a holistic understanding of New Orleans as an ever-changing, evolving place.

To support this learning, we created a web-based map with 60+ layers of cultural, environmental and historic information about New Orleans. The class map served as an interactive textbook for the course and enabled students to explore New Orleans' natural environment, built infrastructure and human experience through a variety of lenses. In addition to their work with the map, students composed blog posts on a WordPress site and shared day-to-day observations using the #NOLAbison hashtag on Twitter. Faculty and students accessed the course materials using 3G connected iPads in the classroom and during fieldwork in New Orleans.

Pennsylvania Health Atlas/RESC098 'The Future is Now'

Amy Wolaver, Jon Walls, Mike McGowan, and Noelle Watters (Bucknell University)

Healthcare costs are higher in the United States than any other country and are rising faster than all other countries. A primary influence on costs in the US are hospitalizations. Identifying ways to reduce the number of hospitalizations could reduce the cost of healthcare in the US and improve quality of care. Using 2012 inpatient hospitalization data from the Pennsylvania Healthcare Cost Containment Council, this paper analyzes diagnoses and procedures outlined as preventable hospitalizations by the Agency for Healthcare Research and Quality. Age- and gender-adjusted, and divides them up by admission rates are calculated for counties in

Pennsylvania. Next, mirroring methods used by the Dartmouth Atlas of Healthcare, these indicators rates are compared to factors such as primary care physicians per county from the Area Resource Files, locations of community healthcare clinics, or and other measures of access to primary care to test whether these admissions are lower in geographic areas with more primary care access. The data are displayed in comparison maps to identify potential barriers to cost effective care.

Authoritarianism and Development: A Spatial Analysis of Uganda by Sub-County

John Doces and Erik Heinemann (Bucknell University)

In Africa, a common theme in development is that authoritarianism has been detrimental to development. In particular, arguments about the nature of this relationship focus on the role of the African “Big Man” and the effect of patronage politics viewing the situation as one in which people connected to the ruler benefit most from his rule. Most considerations of this idea, however, focus on country-level indicators, but this does not precisely test the underlying argument because the expected level of variation in development outcomes is within the country not necessarily across countries. To test this argument we thus focus within Uganda and how “Big Man” rule has affected development there. We do this using a sub-county spatial analysis of Uganda employing GIS mapping techniques and a regression analysis to test if there is an effect of “Big Man” rule and sub-county development. To measure the influence of the Big Man, here Yoweri Museveni, we calculate each sub-county’s distance to his birthplace as well as distance to Entebbe, Uganda’s capital city. We expect both to be inversely associated with development at the sub-county level. To measure development we use indicators of sanitation including the percentage of households with access to a latrine and access to soap for hand-washing. Our spatial maps show a clear association between distance and development indicating that the further a sub-county is from where Museveni was both there are lower levels of development. Moreover, our regression analysis shows that controlling for a number of other variables—e.g., poverty rate, poverty density, population density, urban sub-county, and total households—that the effect of distance from both Museveni’s hometown and distance from Entebbe both are statistically significant and inversely associated with our development indicators. Specifically, a one standard deviation increase in distance from Museveni’s hometown is associated with a fall in latrine coverage by half of a standard deviation or about 32% less coverage. Alone the two measures of distance explain roughly 45% of the variation in development outcomes and the full models explain almost 60% of the variation.

Environmental Activism in Central PA

Amanda Wooden, Nicole Bakeman, and Jaelyn Tules (Bucknell University)

Over the past five years, Bucknell University has made a strategic investment in integrating GIS and digital scholarship across the undergraduate curriculum in teaching and research. We believe that applying GIS and digital scholarship methods broadens and deepens the learning experience for faculty and students alike – and greatly facilitates connections between research, coursework, and scholarly engagement that extends beyond Bucknell. We believe that giving students multiple opportunities to use GIS and digital scholarship in varied, different learning settings helps them develop critical spatial thinking skills that go deeper than mere technical proficiency.

In this poster, we will present a faculty research project on “Environmental Activism in Central Pennsylvania” which involved summer research students in field work, data collection and statistical and spatial analysis. Materials created during the summer research project were later converted into a series of labs that gave students in the Environmental Studies 302 – Environmental Research Methods class a hands-on, real-world experience in applying GIS and spatial analysis as a research methodology. We will examine the ways in which involving undergraduate students in the cycle of research, teaching and scholarship can be boon for faculty and students alike – but that it is not without its challenges. Faculty gain eager, highly trainable collaborators who can help share the workload involved in identifying and developing the raw materials and ideas involved in producing research, course materials and scholarly publications/presentations. In the context of a liberal arts college with very few graduate students, having access to student researchers makes a huge difference in faculty members’ willingness and ability to integrate GIS and digital scholarship methods into their teaching and research. Students get one-on-one mentorship from a faculty member and an opportunity to develop hands-on, real-world skills that give them a deeper investment in their own learning (and at the same time, make them much more attractive to graduate school programs and potential employers). Interestingly, error-checking and verifying reliability of students’ work is both a challenging, somewhat problematic issue in the context of faculty-led student research and also an opportunity in that it supplies many teachable moments (in both the ‘research lab’ and the classroom) that reinforce the importance of these types of faculty-student partnerships.

Chair:
Kathleen McQuiston
(Bucknell University)

Old Records, New Questions, New Collaborations: The Easton Library Company Database at Lafayette College

Chris Phillips, Eric Luhrs and Alena Principato (Lafayette)

In 2010 Phillips and Luhrs began work on a database of borrowing records from the Easton Library Company, which operated from 1811 to 1862. With fifty years of records to transcribe and analyze, and little collective experience developing such a library history project, they planned the database as a generative research tool that would allow users to answer their own questions about reading habits and trends, and to explore the connections between readers and books. Four years later, with half the borrowing records transcribed, the library catalog reconstructed, and efforts underway to gather patron data and launch the web-based research application, the project has expanded into a collaboration embracing several Lafayette students and librarians as well as staff at the Easton Area Public Library, which holds the ELC records.

This presentation will give an account of collaborations between Phillips, Luhrs, and Principato, the latter being the current student lead on the project. To highlight the working nature as well as the emerging results of this collaboration, the presenters will show how the dataset can be used to answer research questions and how search results are visualized for further analysis.

Analog Library Books and Digital Scholarly Collaboration

Kyle Roberts and Evan Thompson (Loyola U of Chicago)

Historic library books have proven a fruitful site for digital scholarly collaboration at Loyola University Chicago. The Jesuit Libraries Provenance Project (<http://jesuitlibrariesprovenanceproject.com/>) was launched in March 2014 to bring together students, curators, and faculty to uncover the history of the acquisition and use of Loyola's original library books. Despite being acquired, catalogued, occasionally rebound, and assigned a place within a new library's classification scheme, many nineteenth-century library books retain evidence of their previous ownership. Bookplates, inscriptions, and other vestiges on the material text hold a key to their origins as well as to the collecting strategies of the institutions that acquired them.

The Provenance Project uses the social media image-sharing site Flickr (<https://www.flickr.com/photos/jesuitlibrariesprovenanceproject/>) to create a visual archive and to foster a participatory community interested in the history of Jesuit-held books through commenting and tagging functions. With over 1200 images and tens of thousands of views, the site has provided a rich source for collaborative teaching and scholarship about book and digital history.

In their talk, Undergraduate History major Evan Thompson and Assistant Professor of Public History and New Media Kyle Roberts will reflect upon the lessons learned from the Provenance Project. They will address what it means to do collaborative historical scholarship in a digital age, how digital projects can inspire us to re-engage with analog sources, and the opportunities and challenges that come with new modes of interpreting and presenting scholarship to the broader audiences that are connected to our histories.

Public Digital Scholarship: Engaging Faculty in Student Research

Chair:
Amanda Wooden
(Bucknell University)

Online Hub as Individual and Public Springboard

Benjamin Rowles (Pennsylvania State University)

The Digital Lives and Afterlives of Collaborative Classroom Knowledge

Adam Haley (Pennsylvania State University)

Integrating Public Scholarship into the Undergraduate Curriculum

Chris Long (Pennsylvania State University)

In the context of modern technologies, “public” and “digital” scholarship are inextricably linked. The possibilities for openness offered by digital tools increase the pressure to make research more accessible, posing questions about the incentives for and the potential scope of public digital scholarship and research. For example, what advantages do they offer researchers over private or non-digital methodologies? How can administrators, faculty, and students benefit from participating? What topics are suitable? How public should “public” be?

This panel seeks to understand these questions via student-directed, faculty-supported research in the online sphere at Penn State. In his paper “Integrating Public Scholarship into the Undergraduate Curriculum,” Chris Long will discuss the development of a new first-year, full-year honors course, Rhetoric and Civic Life, designed to cultivate the literacies of public digital scholarship in undergraduate students. In “The Digital Lives and Afterlives of Collaborative Classroom Knowledge,” Adam Haley will explore the capacity of public digital scholarship to extend the life of a class’s intellectual space beyond the duration of a given semester. In “Online Hub as Individual and Public Springboard,” Ben Rowles will consider the forming of The Troll Bridge: Hub for Research, Scholarship, and Education on Internet Trolling, a web project that aims to promote public discourse on subjects that intend to disrupt it. Public digital research in the form of an online topical hub, he argues, not only removes the need for other researchers to “reinvent the wheel” but also provides the creator(s) with an in-depth and collaborative introduction to the work and people of a given discipline that would not be easily obtained from more traditional research modes.

Taken together, these three papers—by an associate dean, a teacher, and a student, respectively—demonstrate the value of collaboration and make a case for the pedagogical potential of integrating student led public scholarship into undergraduate curriculum.

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