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KEYNOTES

Dr Julia Flanders, Brown University, USA

Julia Flanders is the Director of the Women Writers Project, part of the Center for Digital Scholarship in the Brown University Library. She is one of the founding editors of *Digital Humanities Quarterly*, and has served as President of the Association for Computers and the Humanities and as Chair of the TEI Consortium. Her research focuses on digital text representation and editing, digital scholarly communication practices, and the politics of digital work in the humanities.

Rethinking Collections

Digital 'collections' are self-evident and also mysterious: convenient, ubiquitous aggregations that both express and conceal methodology, history, motive, agency, and textual theory. Who authors a collection? How are collections constituted and held together? How do curated collections differ from just-in-time, user-generated, or dynamic collections? How are digital collections evolving, and how are they changing the way we think and work?

Professor Alan Liu, University of California, Santa Barbara, USA

Alan Liu is Professor and Chair in the English Department at the University of California, Santa Barbara, where he teaches in the fields of digital humanities, British Romantic literature and art, and literary theory. He has published three books: *Wordsworth: The Sense of History* (Stanford University Press, 1989), *The Laws of Cool: Knowledge Work and the Culture of Information* (University of Chicago Press, 2004), and *Local Transcendence: Essays on Postmodern Historicism and the Database* (University of Chicago Press, 2008). Liu is principal investigator of the University of California's multi-campus research group on Transliterations: Research in the Technological, Social, and Cultural Practices of Online Reading (<http://transliterations.english.ucsb.edu>) and a founding member of the new 4Humanities, 'Advocating for the Humanities', initiative (<http://humanistica.ualberta.ca>). Previously, he founded and directed the UC Santa Barbara Transcriptions Project (<http://transcriptions.english.ucsb.edu>) and served on the Board of Directors of the Electronic Literature Organization (<http://www.eliterature.org>). Some of his other online projects include the Voice of the Shuttle (<http://vos.ucsb.edu>) and The Agrippa Files (general editor) (<http://agrippa.english.ucsb.edu>).

Close, Distant, and Unexpected Reading

This talk approaches the debate about 'close' versus 'distant' reading in an unusual way by recovering the early 20th-century institutional scene of American New Critical close reading. Assisted by first-hand interviews he conducted with Yale English Department emeriti in the 1980's, Liu shows the conformance of both close and distant reading to a modern idea of 'analysis'. Ultimately, close versus distant reading is not a choice. It is a single structure of knowledge that the academy evolved to adapt to contemporary 'knowledge work' society. But the adaptation arrives just in time to be upset by today's new epistemological debates – e.g., between knowledge via algorithmic 'analytics' and via Web 2.0 crowd sourcing. Beyond analysis and its higher-order acts (interpretation, critique), are there unexpected knowledges that the digital humanities can help the humanities contribute to society?

KEYNOTE PANEL

Chair: Professor Hugh Craig, University of Newcastle, Australia

Professor Peter Robinson, University of Saskatchewan, Canada

Peter Robinson is Bateman Professor of English at the University of Saskatchewan. He is developer of the textual-editing program Collate, used by many textual editing projects worldwide, and of the Anastasia electronic publishing system. He is active in the development of standards for digital resources, formerly as a member of the Text Encoding Initiative and as leader of the EU funded MASTER project, and currently as a member of the InterEdition project.

Professor Harold Short, King's College London, UK and University of Western Sydney, Australia

Harold Short has an educational background in the Humanities and in Mathematics, Computing and Systems. Following 11 years at the BBC, has worked at King's College London since 1988. He was Director and Head of Department in the Department of Digital Humanities (formerly Centre for Computing in the Humanities) until retirement in September 2010. He helped develop the three MA programmes in DDH: Digital Humanities, Digital Culture and Technology, Digital Asset Management, and worked with Willard McCarty and other colleagues in developing the world's first PhD programme in Digital Humanities. He has wide experience of collaborative research in a large number of projects across many Arts and Humanities disciplines.

Professor John Unsworth, Brandeis University, USA

In February of 2012, John Unsworth begins an appointment as the Vice-Provost for Library and Technology Services and Chief Information Officer at Brandeis University. He moves to this post from the University of Illinois at Urbana-Champaign, where he has been Dean of the Graduate School of Library and Information Science (GSLIS) at the University of Illinois, Urbana-Champaign from 2003 to 2012. In addition to being a Professor in GSLIS, at Illinois he also held appointments in the department of English and on the Library faculty; also, from 2008 to 2011, he served as Director of the Illinois Informatics Institute, a campus-wide organization that serves to coordinate and encourage informatics-related education and research. During the ten years before coming to Illinois, from 1993-2003, he served as the first Director of the Institute for Advanced Technology in the Humanities, and a faculty member in the English Department, at the University of Virginia. For his work at IATH, he received the 2005 Richard W. Lyman Award from the National Humanities Center. He chaired the national commission that produced *Our Cultural Commonwealth*, the 2006 report on Cyberinfrastructure for Humanities and Social Science, on behalf of the American Council of Learned Societies, and he has supervised research projects across the disciplines in the humanities.

Big Digital Humanities?

Research policy has for some time been fostering the formation of large programmes of activity, beyond the scale of the individual project. These programmes are designed to have critical mass and sufficient heft to solve large problems. They seem to fit the nature of DH well: widely collaborative, technology-heavy, combining disciplines in strenuous or unexpected ways, crossing institutions, and stressing the innovative rather than the traditional in methods and in what is learned or built. Looking at the experience so far with 'Big DH', what is the overall record of success? In particular, what can we point to that has had impact in constituencies beyond DH itself? Thinking of programmes which have had disappointing results, as well as the successful ones, are there any obvious guidelines for good design, and for good execution, on this scale? Is the way forward to propose still larger, broader research programmes, to think of more federated models, to encourage smaller, more focused projects, or to stay with the mix that we have?

PANELS

Graduate Programs in the Digital Humanities: Present Challenges and Future Trends

Craig Bellamy, Julia Flanders, Jean McBain, Harold Short, James Smithies

Victorian eResearch Strategic Initiative, Brown University, Flinders University, King's College London, University of Canterbury

The increasingly rapid growth in Digital Humanities activity in the academy worldwide means it is vital to examine the current state of graduate research in this area and to consider future directions for program and project design that will offer candidates new opportunities to be involved in innovative, creative and inspiring research.

A Digital Humanities candidature will offer challenges to candidates, supervisors, and institutions. Disciplinary identity will be a concern for many as there is currently no formal doctoral program in Digital Humanities in either Australia or New Zealand (although Masters programs are currently under development). Institutional recognition of new forms of research and research output are likely to pose particular challenges.

To attract candidates, the Digital Humanities needs to surmount these challenges or offer benefits that outweigh them. Potential candidates are likely to be interested in new research methods and in forms of output other than an 80,000 word print publication. They may also desire the opportunity to work collaboratively and be looking to create resources, archives or tools as part of their research. In what ways will Digital Humanities be able to offer candidates these opportunities?

Finally, this is an opportune moment to consider the management of graduate research in Humanities more broadly and to reflect on the role that Digital Humanities could play in offering new directions for this key activity. Issues including the balance between independent research and coursework, the process through which projects are designed, and the role graduate researchers could play in larger multi-discipline research projects are all worthy of attention.

This panel will bring together current program coordinators and research supervisors, graduates who have worked on Digital Humanities projects, and current and future students. The panel will consider what opportunities and challenges Digital Humanities offers, both to potential research higher degree candidates and for the management of graduate research in Humanities more broadly.

Biographies

Dr Craig Bellamy is Analyst, Digital Humanities, for Victorian eResearch Strategic Initiative (VeRSI), a consortium of Victorian Universities based at The University of Melbourne. He has been an advocate and practitioner within Digital Humanities for a number of years and is Secretary for the Australasian Association for Digital Humanities. He has worked in the field at King's College London and at University of Virginia and regularly presents DH work at international forums.

Dr Julia Flanders is Director of the Women Writers Project in the Center for Digital Scholarship at Brown University Library. Although her doctorate is nominally from an English department, her dissertation research focused on Digital Humanities, and she has taught graduate-level courses on digital topics. She has served as chair of the TEI Consortium and as president of the Association for Computers and the Humanities. Her research interests and publications focus on the use of text

markup and structured data in Humanities research, and the impact of digital technologies and methods on scholarly communication.

Jean McBain is an MA candidate at Flinders University and a potential Digital Humanities PhD candidate. She has worked in publishing and her research is concerned with the history, present and future of the book. She is particularly interested in the ways that technologies of publication impact on writing. She has written for Crikey.com and blogs at hollowlegshungrymind.com. You can find Jean on twitter @jeanmcbain.

Following his retirement in 2010, *Professor Harold Short* has part-time appointments at King's College London and University of Western Sydney. Prior to retirement he led the Department of Digital Humanities at King's. Until July 2010 he was Chair of the Association for Literary and Linguistic Computing and the Alliance of Digital Humanities Organisations (ADHO) and currently chairs ADHO's Admissions Committee. He was closely involved in the development of the world's first PhD program in Digital Humanities, which began at King's in 2005 under the leadership of his colleague, Professor Willard McCarty.

Dr James Smithies is Senior Lecturer in Digital Humanities and project manager of University of Canterbury CEISMIC Canterbury Earthquake Digital Archive. He completed a PhD in the history of New Zealand literary-cultural criticism in 2002 and has worked as a technical writer, senior business analyst, and IT project manager. His Digital Humanities research explores the intersection of Humanities tradition with new forms of scholarship. His current analogue research project explores the literature, culture and technology of nineteenth century New Zealand. He is involved in several Digital Humanities initiatives, including the UC CEISMIC digital archive, Humanities Machine, and Academic AMIs, and is developing a Masters program in Digital Humanities at University of Canterbury, New Zealand.

Digital Culture and Society: Questions of Method

Tony Bennett, Zoë Sofoulis, Ned Rossiter

University of Western Sydney

Chair: Bob Hodge, University of Western Sydney

This panel draws on three different projects in Humanities and in Social Sciences to reflect on issues of method posed by digital technologies for interdisciplinary social and cultural research. The problems and challenges are well-known but still not well understood or resolved at the level of theory or practice. Digital technologies interact with current social institutions and knowledge practices to change old objects of research or create new ones. The ways they do so are frequently complex, making their distinctive role hard to determine. The outcomes are influenced by these technologies, yet the results are still social and cultural forms. Critical analysis remains fundamental for social and cultural research, operating now through new modalities, directed at these new objects.

At the same time, the possibilities for research have expanded on such a scale that few researchers are able to stay ahead of these developments. Massive data bases now exist, allowing research over a larger scale to answer questions that previously seemed too big to tackle. Yet what are the costs of this new scale? What do the new analytic technologies close off as well as enable? What questions become harder to ask? What about the relative lack of fit that still exists between these technologies and Humanities research focus on qualitative data revealing complex meanings. Do these new research technologies inadvertently increase the ghettoisation of good qualitative Humanities research? This panel will raise these important issues through concrete instances of research.

Visualising Socio-Cultural Relations: Problems of Theory and Method (Tony Bennett, University of Western Sydney)

This paper examines the translation of survey and interview data into digital forms via a software program which maps the relations between cultural practices and social positions (social class, age, gender, ethnicity) onto a visual plane. The software program – SPAD – was developed by French statisticians in order to visualise the results of multiple correspondence analyses (a version of geometric data analysis) designed to illustrate the principles of field theory as applied by Pierre Bourdieu to the analysis of socio-cultural data. This paper will compare SPAD presentations of multiple correspondence analyses of national surveys of cultural tastes, preferences, and knowledges conducted in Australia and Britain reported in, respectively, Bennett, Emmison, and Frow, *Accounting for Tastes* (1999), and Bennett, Savage, Silva, Warde, Gayo-Cal and Wright, *Culture, Class, Distinction* (2009). It will do so with a view to identifying the prospects for new kinds of comparative socio-cultural analysis that such visualisations make possible. It will also explore the need for caution if such visualisations are not to direct research down misleading avenues of inquiry. The substantive issues to be considered will concern the differences in the relations between class and culture in Australia and Britain, and differences in the contributions of different cultural fields – the literary and media fields, for example – to organising relations of social distinction in these two countries.

Knowledge Integration and Digital Infrastructures: Some Fantasies and Complications (Zoë Sofoulis, University of Western Sydney)

Can high-end computing infrastructures permit better integration of humanities research into national innovation and sustainability agendas? This question arose in response to two discussion

papers by expert working groups contributing to the Australian Department of Innovation, Industry, Science, and Research's Strategic Roadmap for Research Infrastructure.

The Environmentally Sustainable Australia working group's paper was notable for its overt support of the 'integration' of HASS knowledge through the development of databases and more sophisticated modelling techniques. Yet it did not deal with the humanities at all, and reduced HASS knowledge to mere quantitative data inputs to STEM (science, technology, engineering and maths/medicine) models. The Understanding Cultures and Communities paper blithely ignored the ethical constraints on HASS research on people, and envisioned a mega database in which all kinds of knowledge, research data, and cultural production could somehow be digitalised, shared, and made comparable with each other, in what amounts to a 21st century version of Herman Hesse's Glass Bead Game.

Undergirding both discussions is a commitment to data as the ideal form of knowledge, and the related assumption of science as the master discourse. The paper concludes with some alternative ideas about how knowledge integration might happen.

Materialities of Software: Logistics, Labour, Infrastructure (Ned Rossiter, University of Western Sydney)

The primary task of the global logistics industry is to manage the movement of people and things in the interests of communication, transport and economic efficiencies. The software applications special to logistics visualise and organise these mobilities, producing knowledge about the world in transit. This paper sets out some of the material dimensions of software systems operative within global logistics industries. The paper identifies how software driven systems generate protocols and standards that shape social, economic, and cross-institutional relations within and beyond the global logistics industries.

A study of software within the global logistics industries prompts the question of method with regard to how to research the relation between software and the management of labour, the role of logistics infrastructure, and the reconfiguration of urban, rural and geopolitical spaces, and the production of new regimes of knowledge within an organisational paradigm. Based on publicly available data sets, the empirical dimension of this paper draws on a pilot study of Port Botany in Sydney that aimed to digitally visualise the relations between container loading / unloading times, truck turn-around times, and the implications for labour experiences and conditions.

Biographies

Tony Bennett joined University of Western Sydney as Research Professor in Social and Cultural Theory and as Research Director of the Institute for Culture and Society in 2009. His previous positions included a period as Professor of Sociology at The Open University where he was also a Director of the ESRC Centre for Research on Socio-cultural Change, and as Professor of Cultural Studies at Griffith University where he was also Dean of Humanities and Director of the ARC Key Centre for Cultural and Media Policy. He is a member of the Australian Academy of the Humanities.

Zoë Sofoulis is an interdisciplinary cultural researcher currently concerned with applying Humanities knowledge and methods to the social and cultural dimensions of complex twenty-first century problems, especially urban water. She has led research projects on domestic water consumption and water industry views of consumers, and convened workshops and symposia that bring together water researchers from different disciplines and sectors. Expanding the scope of Humanities, Arts and Social Science research and knowledge that informs urban water management, and enhancing cross sectoral collaborative capacity, were themes of her 2010 National Water Commission

Fellowship 'Cross Connections: Linking urban water managers with Humanities, Arts, and Social Sciences researchers'.

Ned Rossiter is an Australian media theorist and author of *Organized Networks: Media Theory, Creative Labour, New Institutions* (NAi Publishers and Institute of Network Cultures, 2006). He was based in Perth, Melbourne, Ulster, Beijing, Shanghai, and Ningbo before taking up an appointment as Professor of Communication in 2011 in the School of Communication Arts at University of Western Sydney, where he is also a member of the Institute for Culture and Society. Ned is also an Honorary Research Fellow at the Centre for Creative Industries, Peking University. He is a researcher on 'Transit Labour: Circuits, Regions, Borders' (<http://transitlabour.asia>).

Bob Hodge is Research Professor in the Institute for Culture and Society at University of Western Sydney. His research interests include digital technologies in postmodern global society, and digital research methods. He is a member of the CRC in Young People, Technology and Wellbeing, researching digital technologies and marginalised young people. He has published on the impact of the internet in Mexico (Hodge and Coronado 2011) and a digital cultural atlas for Western Sydney (Hodge and Lally 2006). He is currently theme convenor of the Digital Cultural and Social Research theme strand at the Institute for Culture and Society.

Digital Technologies and Archaeological Theory, Method and Practice

Sarah Colley, Penny Crook, Shawn Ross, Alice Gorman, Adela Sobotkova

University of Sydney, La Trobe University, University of New South Wales, Flinders University, University of Michigan

Archaeology is a scholarly research discipline, an area of professional practice, and a common means by which communities engage with their heritage, history, and identity. Archaeologists produce large amounts of data and information in digital and non-digital formats (e.g., text, databases, images, GIS and CAD files, audiovisual) that describe and interpret places and material remains which have historical, scientific and other values. Archaeological theory and method span the Sciences, Social Sciences, and Humanities, and archaeologists (of all kinds) have frequently been early adopters and willing users of ICT. Archaeologists can also draw on over twenty years of published scholarship into Digital Archaeology to theorise their practice.

The panel aims to engender further consideration of emerging technical, interpretative and policy issues raised by the changing use of digital technologies for archaeological research and communication that have broader relevance for Humanities. Topics will include the challenges of developing eResearch tools and architecture to enable archaeologists to share their data online that raise questions about e.g., metadata standards, interoperability, federation, governance, business models, and sustainable digital archiving. Papers will also critique the impact of digital technologies on the interpretation and communication of archaeology that raise questions about intellectual property, ethics, professionalism and the role of governments and the wider community. The speakers are all professional and research archaeologists who also have significant experience as developers, users and/or producers of digital tools and content and who also are interested in theoretical and practical issues raised by using digital technologies in archaeology and cultural heritage practice.

Ethics and the Use of Digital Technologies in Archaeology and Heritage (Sarah Colley, University of Sydney)

Emerging digital technologies offer unprecedented opportunities to enhance research, communication, information sharing, interpretation, and conservation in archaeology and cultural heritage management. Digital technologies add extra dimensions to existing ethical questions, including the maintenance of professional standards and how to balance intellectual, cultural property, and other rights against the public 'right to know'. Digital technologies also raise new issues that have ethical dimensions including technological, organisational and economic sustainability; proprietary interests in producing, promoting, funding and maintaining widely used digital technologies and platforms, and convergence of professional and 'community' practices in the digital sphere. The paper will discuss such questions drawing on information collected through recent qualitative research on use of digital communication technologies in archaeology and heritage practice and the presenter's experiences in developing the New South Wales Archaeology Online sustainable digital archive.

People, Places and Artefacts: Scaling the Integration of Historical and Archaeological Data Online (Penny Crook, La Trobe University)

This paper looks at scales of connection between historical and archaeological data in digital and web-driven forms. Time and place are the foundation of archaeological enquiry, yet people and their diverse cultural networks are the primary subject of our research. Place is the fundamental connector between archaeological data in paper form, and several digital platforms (database

management systems, and GIS packages) have improved the managing of temporal phasing. Others have attempted to streamline more meaningful connections with people, but the challenge of the anonymity in archaeology is pervasive. The plethora of new digital resources for historical documents presents a wonderful opportunity for fact gathering, but how do we harness all this information? With various attempts to move archaeological data (field records, artefacts, and reports) online, at what scale do we link these multifaceted datasets: object–individual, strata–household, site–class? The data structures that we chose in platforms such as the Australian Historical Archaeological Database (AHAD) define, shape, and in some cases limit connections between people and place. The ‘integration’ of history and archaeology has long been a goal of our field. Do these new data management techniques help or hinder our pursuit? Does it advance our interdisciplinary goals?

eResearch Tools and a Data Fabric for a Federated Archaeological Data Management System
(Shawn Ross, University of New South Wales)

Archaeology is an inherently destructive undertaking. One principal approach – excavation – inevitably destroys that which it studies, while the other – archaeological survey – often records (or fails to record) heritage slated for destruction from human development or natural processes. Archaeologists must also archive and share complex data, both so that interpretations can be evaluated by others in the research community, and for the stewardship of cultural heritage. Exemplary data management in archaeology is thus a professional and ethical imperative. Unlike other disciplines with similar requirements for the management of complex data, no coherent, comprehensive archaeological information management system exists that can shepherd data through its entire life-cycle, from digital creation through processing and analysis, to archiving and dissemination. Few individual components of such a system have been broadly accepted, and strategies for federating existing resources remain underdeveloped. Modern data management techniques (e.g. digital collection of data, knowledge discovery using data warehousing techniques) are not widely used, and even relational databases are far from universal. Instead, academic researchers, consulting archaeologists, cultural heritage managers, government entities, and other groups organise archaeological information in countless ways, usually in an ad hoc mix of hard copy and digital formats. This paper outlines a proposal for a comprehensive information system for archaeology that uses flexible, robust, and extensible data standards, employing those standards to federate a range of components for acquiring, analysing, and archiving archaeological data. Dispersed yet integrated, it will allow data from archaeological field and laboratory work to be born digital using mobile devices, processed in local databases, extracted to data warehouses suitable for sophisticated analysis, and exchanged online through cultural heritage registries and data repositories. Existing standards and components are used wherever possible; new ones are proposed only where necessary.

The Personal is the Political: Communicating Archaeology and Heritage through Online Platforms
(Alice Gorman, Flinders University)

A perennial complaint of Australian archaeologists is the lack of understanding of what we do: in the public eye, archaeology is dinosaurs, ancient civilisations and the Time Team, and it is commonly assumed that Australia has no archaeological record worth speaking of. Communicating our work to the public to raise awareness of Australia’s unique places and stories has been a source of ongoing debate in the archaeological community for decades. Ironically, with the growth of online platforms such as blogs, twitter, facebook, wikipedia, and academia.edu, to name but a few, it has never been easier to reach diverse audiences at local and global levels. However, as these new forms of media democratise the nature of knowledge and its transmission, establishing authenticity and credibility outside the traditional peer-review process have become increasingly contentious. In this paper I present a case study of using an avatar to communicate the processes and outcomes of a long-

running research project on the archaeology and heritage of space exploration through blogging and twitter. I argue that creating a non-academic persona has proven effective in encouraging public participation and interaction, while the complex relationship of this avatar to more formal academic outlets has contributed to a verifiable authentic voice.

Satellite Remote Sensing for Cultural Resource Management: Case Studies from Bulgaria
(Adela Sobotkova, University of Michigan)

The paper discusses the use of satellite remote sensing for cultural resource management, using case studies in Bulgaria from the Kazanluk and Yambol regions, including techniques for monitoring the condition of Thracian burial mounds and facilitating assessment of development sites using high-resolution, multi-spectral satellite imagery. Strategies for responsibly combining traditional pedestrian survey and satellite remote sensing will be discussed.

Biographies

Sarah Colley is currently Senior Lecturer in Archaeology at The University of Sydney. Her original research background involved study of archaeological fish remains, mammal bones, and shell middens to understand past diets, economies, and human-environmental interaction. Since the mid 1990s her main research and teaching focus has been in Australian public archaeology and cultural heritage management. She has a long-standing interest in archaeological computing, co-directs the NSW Archaeology Online project, and is now developing a growing research program in Digital Technologies and Archaeology that builds on and extends her other research interests and experience.

Penny Crook is a Historical Archaeologist and Honorary Research Associate with the Archaeology Program at La Trobe University. She specialises in urban assemblage analysis and material-culture studies. She designed two customised relational databases to store archaeological and historical data derived from the ARC Linkage project 'Exploring the Archaeology of the Modern City' and is currently working with VeRSI and the La Trobe eResearch Office on an ANDS funded project to build the Australian Historical Archaeological Database (AHAD). She has published several papers and reports on urban archaeology, consumption studies, artefact cataloguing, and database design.

Shawn Ross is Senior Lecturer in Ancient and World History at The University of New South Wales and a research associate at the American Research Center in Sofia. Specialising in pre-classical Greece, his research interests include Greece in its wider context, trade and exchange, the rise (and fall) of complex societies, oral tradition, the integration of historical and archaeological evidence, and the application of IT to history and archaeology (especially databases and information management).

Alice Gorman is Lecturer in the Department of Archaeology at Flinders University, a faculty member of International Space University's Southern Hemisphere program, and an Adjunct Fellow in the Research School of Astronomy and Astrophysics at Australian National University. She is an internationally recognised expert in the material culture and heritage of space exploration, having pioneered the concept of space as a cultural landscape, and the application of Australia's Burra Charter cultural significance criteria to space objects and places. Her research focuses on orbital debris, terrestrial launch sites, and tracking stations.

Adela Sobotkova is an advanced Doctoral Candidate in Archaeology at the University of Michigan (Interdisciplinary Program in Classical Art and Archaeology). She is a supervisor on the Tundzha Regional Archaeology Project (a landscape archaeology project in Bulgaria), and uses survey data from that project to investigate the evolution of settlement patterns and polity in Thrace. Her interests include the history and archaeology of the Black Sea region, theories of state formation, and the application of GIS and remote sensing to archaeology.

Privacy, Ethics and Identity: Critical Intersections in Digital Humanities Research

Katharina Freund, Andrew Whelan, Chris Moore, Ellen Wilkinson

Southern Cross University, University of Wollongong, Deakin University

This panel will address the implications of emerging issues and developments around 'privacy' for Digital Humanities research. A broad but under-discussed governing logic in contemporary politics and culture revolves around access to information and the rights to access or restrict such information at individual, corporate and state levels. This logic can be seen in play across a range of contemporary phenomena, from Wikileaks, to the ongoing user demands to improve facebook's privacy policy. The current debate around websites that demand users provide their real identity (the 'nymwars') and the class action lawsuits filed against the now defunct Google Buzz for alleged privacy violations highlight the value users place on privacy. That the online activists 'Anonymous' are called Anonymous is indicative of the contemporary environment in which identity, information, transparency, and digitisation became inextricably linked.

This context generates key methodological and ethical concerns for Digital Humanities research. Not only is the field of research itself reconstituted by its digitisation and the 'archivability of everything', but the role of the researcher in the field is reconstituted. The panel participants engaging with these questions have experience in researching a wide range of social media and digital environments, including digital games, LiveJournal, facebook, virtual worlds, peer-to-peer, and academic cultures online and offline. Using specific, case-based examples from research in the above areas, the panel participants will discuss the following key questions: Who are the subjects of Digital Humanities research and what are their entitlements as regards privacy? Is privacy a stable entity which obliges researchers to steer clear of certain phenomena, or a historical artefact whose time has passed? What are the affordances of online environments for not only conducting but also presenting Digital Humanities research and engaging in dialogue about it, and what are the most ethical means of doing so?

Biographies

Katharina Freund has recently submitted her PhD on fan vidding at University of Wollongong. She also researches virtual worlds and currently teaches at Southern Cross University.

Andrew Whelan lectures in sociology at University of Wollongong. His current research addresses 'playbour', social and institutional trust, and music as an interactional resource.

Chris Moore is Alfred Deakin Postdoctoral Research Fellow at Deakin University. His research interests include video games, intellectual property and the construction of online 'persona' through social media.

Ellen Wilkinson is currently completing her PhD in Cultural Studies at University of Wollongong, examining user privacy practices on facebook.

Connecting Australia's Cultural Datasets: A Vision for Collaboration

Kerry Kilner, Jonathan Bollen, Deb Verhoeven, Ross Harley

University of Sydney, Flinders University, Deakin University, University of New South Wales

Cultural data can be extremely laborious to collect. But as they are collected their scholarly value accrues over time. The cultural information collected by the recently formed Cultural Dataset Consortium (CDC)* represents many decades of painstaking documentation of the human cultural record in Australia. These datasets are highly reusable and retain relevance in a number of research domains.

Taken together, they provide the empirical evidence to answer long-standing, large-scale research questions about the history of cultural production and consumption in Australia, the impact of government policy on the arts, the distribution of participation in cultural activities across the population, and the changing images that Australian arts and culture project to the world.

The CDC is made up of curators, managers, and researchers who have been working collectively since 2010 on identifying ways to share and make their data inter-operate effectively. The panel will focus on new opportunities to:

- develop ways to enhance inter-operation between Australia's most significant cultural datasets;
- lay the groundwork for the expansion of this capacity into the future;
- support collaboration and data-sharing between Humanities and Creative Arts researchers;
- create more efficient work practices for the analysis of existing linked data and the creation of new datasets; and
- extend the engagement between researchers, policymakers and the community within this research environment.

This panel will discuss how Australian (and international) Arts and Humanities researchers can access, work with, and collaboratively analyse the combined resources of the nation's major cultural datasets and information assets.

* Cultural Datasets Consortium is made up of the following databases and virtual research environments: AustLit, AusStage, Design and Art Australia Online (DAAO), Australian Dictionary of Biography, bonza, Cinema and Audiences Research Project (CAARP).

Biographies

Kerry Kilner is the Director of the AustLit resource for Australian literary culture (<http://austlit.edu.au>) and a lecturer in Research Methods at the School of English, Media Studies and Art History at The University of Queensland. She has been involved in the development of digitally enabled initiatives to support research and teaching in a diverse range of fields relating to Australian literary and narrative cultures since the 1990s. In a project that spanned the analogue and digital era, she was project manager and associate editor of the *Bibliography of Australian Literature*, a four volume print bibliography (UQP, 2002–2008) which is likely to be the very last of its kind. Her current research explores community participation in digital scholarly resources and Wikipedia's place in that field.

Jonathan Bollen is Senior Lecturer in Drama at Flinders University. He coordinates research for the AusStage database of live performance (<http://ausstage.edu.au>), focusing recently on geographic

mapping, network visualisation and audience research. He is co-author (with Adrian Kiernander and Bruce Parr) of *Men at Play: Masculinities in Australian Theatre since the 1950s* (Rodopi 2008). His research on gender, sexuality and performance has been published in *The Drama Review*, *Journal of Australian Studies* and *Australasian Drama Studies*.

Professor Deb Verhoeven is Chair of Media and Communication at Deakin University. Since 1998 she has coordinated the development of several film research databases including the award winning national cinema database, bonza, and the Cinema and Audiences Research Project database (CAARP).

Ross Harley is Head of School of Media Arts at College of Fine Arts (COFA), The University of New South Wales. Ross is also Deputy Director at NIEA and Co-Director of ICinema, is Co-Chair of ISEA2013, and is an artist, writer, and educator in the field of new media and popular culture. His work crosses the bounds of media art practice, cinema, music, design, and architecture. His video and sound work has been presented at the Pompidou Centre in Paris, New York MoMA, Ars Electronica in Austria, and at the Sydney Opera House. He is a former editor of the journal *Art + Text*, and has written regular columns on design and popular culture for *Rolling Stone* and for *The Australian* national newspaper. He has edited a number of anthologies, including *New Media Technologies* (Australian Film Television and Radio School, 1993) and *Artists in Cyberculture* (Australian Film Television and Radio School, 1993). Ross has also edited special issues of *Convergence*, titled 'Before and After Cinema' and 'Parallel Histories in the Intermedia Age' in 1999 and 2000 respectively. Current research projects include the ARC funded research projects 'Reconsidering Australian Media Art Histories in an International Context' and 'Scanlines: Video Art in Australia Since the 1960s'. He is also Lead Chief Investigator on the ARC LIEF project to create Design and Art of Australia Online, together with DAAO Research Director and long-time collaborator Gillian Fuller.

The Printers' Web: New Tools to Crack Old Chestnuts

Sydney J. Shep, Meghan Hughes, Polly Cantlon

Victoria University of Wellington, University of Waikato

This panel reports on a three-year Marsden-funded project to analyse the nature of globalisation in the long nineteenth century and to develop new digital tools to map knowledge networks in the printing and allied book trades. The project is building a digital corpora of digitised and TEI-encoded typographical journals, has refined a geotemporal version of EATS (Entity Authority Tool Set), and is experimenting with a number of data visualisations using platforms and interfaces such as HyperCities.com, Alfred, and Omeka.

Typographical Journals and Global Communication Networks in the Long Nineteenth Century (Dr Sydney J. Shep, Victoria University of Wellington)

The transnational turn in book history has led to a renewed interest in early modern forms of globalisation and the ways in which people, ideas, material objects, texts, and technologies circulate within and between empires, nations, and other geopolitical entities. This illustrated talk discusses how nineteenth century printers relied upon a complex mesh of information networks grounded in typographical journals to sustain their professional identity, preserve time-honoured social and cultural practices in an age of mass industrialisation, and maintain connections with family, friends, and colleagues in the wake of large-scale trade migration. Text analytics, geotemporal reasoning, and data visualisation offer dynamic new approaches to understanding the emergence of historic social networks, technology transfer, knowledge creation, and global communication systems.

Books as Social Currency? The Library of Robert Coupland Harding (Meghan Hughes, Victoria University of Wellington)

In the history of New Zealand book collecting, there has been significant research done on the three major nineteenth century figures: Sir George Grey, Dr Thomas Hocken, and Alexander Turnbull. Many other book collectors and collections remain, however, virtually forgotten. Robert Coupland Harding (1849–1916) amassed over 5,000 books, made a major global contribution to typography and design, and used his local and overseas networks to build and refine his collections. Using the social networking space Library Thing to build a 'Legacy Library' as both a research tool and research output, this MA project asks what does Harding's library tell us about books as social currency, and book collecting as social practice in late nineteenth - early twentieth century New Zealand?

National Types: The Construction of Local Typographic Identity (Polly Cantlon, Victoria University of Wellington)

Nations, forming as political and civil societies in the nineteenth century were built by the printed word. Typefaces, named literally from the printing surface and metaphorically for unique identifying features, are endowed with character, genealogy and often nationality. This study considers the cultural and historic importance of typefaces, and their selection, adaptation and application in a colony without typefoundries. Theoretically at the margins of the commercial and cultural networks of the nineteenth century empire of print, colonies actively contributed to typographic development by their selection of types. Robert Coupland Harding's *Typo*, a New Zealand typographic journal at the heart of the Marsden digital corpora, mediated between and influenced both local and international type selection and ideals of visual aesthetics. The use of digital technologies to track these forms of exchange allows for a new understanding of national identity and transnational networks.

Biographies

Dr Sydney J. Shep is Senior Lecturer in Print and Book Culture at Victoria University of Wellington and The Printer at VUW's Wai-te-ata Press Te Whare Tā o Wai-te-ata. In 2009, she was awarded a three-year Marsden Fund grant (her second) to study Robert Coupland Harding and the nineteenth century typographical press. Sydney currently directs the Print Culture eResearch Hub which hosts the Marsden project's 'Printers' Web: Typographical Journals and Global Communication Networks', as well the New Zealand Reading Experience Database (NZ-RED), and the Digital Colenso, a prosopographical collaboratorium.

Meghan Hughes is undertaking a Marsden-funded MA in New Zealand Literature at Victoria University of Wellington working on book collectors and book collecting in late nineteenth to early twentieth century New Zealand. Her Honours thesis was on nineteenth century pamphlets and pamphleteering. Meghan has a Diploma in Publishing and has a particular interest in electronic publishing and the application of digital solutions to research problems.

Polly Cantlon was, until late 2011, Senior Lecturer in Computer Graphic Design at The University of Waikato, Hamilton, New Zealand. As a design historian she has researched and published on New Zealand graphic design history, women and graphic design (MA thesis), and the uses and evolution of graphic design. She is undertaking a Marsden-funded PhD at Victoria University of Wellington on the development and international networks of typography and design in late nineteenth to early twentieth century New Zealand.

From Manuscript to Online Publication: Challenges in Collaborative Research in the Digital Humanities

Harold Short, Peter Stokes, Elena Pierazzo, Paul Vetch

King's College London

Introduction and Overview (Harold Short, King's College London)

There are now hundreds of large-scale collaborative research projects around the world which involve a (sometimes large) number of collaborating researchers engaged in the process of taking manuscript or printed source materials, carrying out appropriate research, and publishing scholarly editions of these materials online. Typically such projects involve multiple disciplines and technologies, and a wide variety of potential reader/user communities. At the same time, the principles and practice of such projects are not uniformly understood, especially outside the Digital Humanities communities.

This panel presents an outline of the challenges involved in such a project, focusing on the three key elements: preparing and digitising the source materials; editing them and preparing them to be published online; and designing and developing the publication platform so as to take account of reader/user needs as well as the scholarly imperatives.

The four panellists are all members of the Department of Digital Humanities at King's College London, and the session will draw for illustrative material on some of the many collaborative research projects in which the department has been involved. The intention is to highlight issues and raise questions, and to leave at least half the time in the session for open discussion.

Digitising the Document (Peter Stokes, King's College London)

Much Digital Humanities research today involves making primary sources available on the Web. Although the focus of this is often the text, it is increasingly turning to the object itself: the book or document. Whether a facsimile edition with text and image, a series of images with (or without) context, or a complex searchable format for specialist research, all of these require taking an original document and digitising it in some way. The proposed contribution will work through this complex and multidisciplinary process, discussing key stages and looking at it as both a practical and a research activity. For example, before beginning one must first identify the research questions and understand how digitisation can accommodate them. Any digitisation of a material object involves both gains and losses, and the implications of these must be understood if the research aims are to be met. The widely varying times, costs, and quality of images that one can expect from different repositories must also be understood, as must the basics of digital images, the way they are taken, the effect of post-processing, and the impact of all this on scholarly research. IPR, copyright and image rights involve competing requirements of librarians, photographers, funding agencies, researchers, research institutions, and end-users: these can vary wildly but must all be accommodated. Finally, the presentation must match the research aims while fitting the format of the original object.

The discussion will draw on the presenter's own experience with, and close observation of a range of, projects at the Department of Digital Humanities, King's College London, and beyond. These include the Digital Resource for Palaeography, Manuscripts and Diplomatic (DigiPal), the Wellcome Arabic Manuscript Cataloguing Partnership (WAMCP), the Gough Map, Early English Laws, and the Jane Austen Fiction Manuscripts project, among others.

Who's Afraid of Angle Brackets? The Role of Text Encoding in Digital Humanities (Elena Pierazzo, King's College London)

The provision of textual content within a Digital Humanities context is now synonymous with text encoding and, more often than not, the Text Encoding Initiative (TEI). In spite of the criticism that a ubiquitous and standardised approach inevitably generates, it is undeniable that the textual model(s) offered by the TEI in the past 25 years have played an essential role in the diffusion and growing success of the Digital Humanities. In particular, its scholarly-oriented set of elements has contributed to the adoption of digital technologies by scholars of many countries and disciplines, showing, so to speak, that technology (first SGML and now XML) can assume a human(ities) face. Even more important, perhaps, the establishment of the TEI as the de facto standard for texts in Digital Humanities has driven the creation of an international community of practice and scholarship, with the TEI Members' Meeting being one of the most important appointments in the Digital Humanities calendar. Furthermore, working with the TEI has favoured the creation of the basis for further collaborations in major research projects.

The present contribution will exemplify the many use of the TEI applied to different projects developed at the Department of Digital Humanities (formerly Centre for Computing in the Humanities) at King's College London, drawing on examples from Textual Scholarship (the Jane Austen's Fiction Manuscripts Digital Edition), Literature (The Jonathan Swift Archive), History (Gascon Rolls), Historical Linguistics (LangScape: The Language of the Landscape), Musicology (CHARM), and Art History (Corpus of Romanesque Sculpture in Britain and Ireland). Although the TEI has been occasionally regarded with suspicion because of its allegedly steep learning curve, it has proven fundamental in many collaborative projects where many humanities scholars have successfully applied it to their own research.

Beyond the Lowest Common Denominator: Designing Effective Digital Resources (Paul Vetch, King's College London)

As the web has become the de facto medium of the Digital Humanities, we have seen enormous advances in the 'functional ambition' of the online resources that characterise the discipline. Increasingly, digital humanities outputs strive not simply to disseminate primary sources, but to supply a nexus of rich contextual materials and functionality: allowing the user to control editorial perspectives, digitally curate objects, and apply tools for real-time analysis and visualisation. But, the web, as a medium, is a mutable sand; consider the variety of web browsers and platforms, in regular use today, and the rate at which they change. Web applications are increasingly provisional and ephemeral; the more use we make of exciting, current technology, the more fragile the outputs we produce. All that we can be sure will prevail, in time, are the primary sources (text, images) digitised and stored according to accepted standards. For all the creative work that goes into the delivery of digital editions and archives, it is a disappointing reality that simple democratised access to primary sources often remains the 'lowest common denominator' of the Digital Humanities.

How do we progress the field, allowing our users to better understand the potential of ubiquitous technologies for display and interaction for their own areas of research? How do we ensure that the effort expended on building delivery environments for digital humanities research outputs will have a lasting impact across subject disciplines?

The discussion will address issues of usability, user centred design, and functional design specific to the Digital Humanities, focusing on experimental work carried out across a number of projects at the Department of Digital Humanities at King's College London (in particular the online version of the Cambridge Edition of the Works of Ben Jonson; the Gough Map; and the Online Chopin Variorum Edition).

Biographies

Following retirement in 2010, *Professor Harold Short* has part-time appointments at King's College London and University of Western Sydney. Prior to retirement he led the Department of Digital Humanities (DDH) at King's. He was Technical Research Director of a large number of the large collaborative research projects in which the department was engaged. Typically there are over 20 such projects active at any time in DDH and in the decade 2000–2010 these projects generated over 18M GBP in project funding for DDH and its research partners. Until July 2010 he was Chair of the Association for Literary and Linguistic Computing and the Alliance of Digital Humanities Organisations (ADHO) and currently chairs ADHO's Admissions Committee.

Peter Stokes is Senior Lecturer in the Department of Digital Humanities (DDH) at King's College London. He has held research positions at DDH and Cambridge, including a Leverhulme Early Career Fellowship in Palaeography, and has lectured in Palaeography, Digital Humanities, Medieval History, and Digital Publishing in London, Cambridge, and Leicester. He received a major grant from the European Research Council for his Digital Resource for Palaeography, Manuscripts and Diplomatic project, of which he is Director and Principal Investigator. Other professional positions include Associate Editor of *Digital Medievalist* and Principal Coordinator of the intensive training course *Medieval Manuscript Studies in the Digital Age* (MMSDA).

Elena Pierazzo completed her PhD at the Scuola Normale Superiore di Pisa in Italian Philology in 2001. After a few years at University of Pisa, she is now Lecturer in Digital Humanities at the Department of Digital Humanities, King's College London, where she chairs the Teaching Committee and directs the MA in Digital Humanities. In her previous post at DDH she worked on many collaborative research projects. After serving two terms in TEI Technical Council (2007–2011), she has just been elected to serve on the TEI Board. She has also chaired the TEI Manuscripts Special Interest Group from its inception in 2004.

Paul Vetch is Senior Lecturer and King's Business Innovation Fellow in the Department of Digital Humanities at King's College London, where he is Co-Investigator or Technical Director of numerous major research projects with a focus on user engagement and innovative web interfaces. These include the Cambridge Edition of the Works of Ben Jonson and the Digital Image Archive of Medieval Music. Paul's business innovation work focuses on Collections Management Systems and the effective and strategic use of the web in the Museums, Libraries and Archives sector. He regularly acts as a consultant for cultural heritage institutions, most recently Tate Britain and the Dulwich Picture Gallery.

Fieldwork in the Digital Humanities

Nick Thieberger, Linda Barwick, Simon Musgrave, Stephan Spronck

University of Melbourne, University of Sydney, Monash University, Australian National University

This panel of papers will discuss issues related to Humanities scholarship in fieldwork-based disciplines. Common to much Humanities research is the creation of a research data set which ideally forms the basis for later analysis. For data arising from fieldwork there are special issues around appropriate data management, for example: (1) recordings should be returned to the source community; (2) recordings should be archived, be locatable, and be reusable by the original researcher and by others; (3) transcripts are time-aligned and permanently linked to source recordings; (4) managing digital material in the field needs special care as a power supply is not always; (5) metadata entry should be as easy to do as possible otherwise it won't be created.

The Field and the Archive: Building Firm Foundations for Long-term Research (Nick Thieberger, The University of Melbourne)

In this paper I will illustrate the importance of developing a data management plan before starting fieldwork, and of including discussions with a digital repository to clarify their requirements in advance of creating any data. Based on experience both as a fieldworker and in the creation of the Pacific and Regional Archive for Digital Sources in Endangered Cultures (PARADISEC) I will discuss the importance of citable data with persistent identification. I will then explore ways in which we can facilitate the creation of good collections first within a laptop and then in a longterm repository, illustrating FieldHelper as a new tool for metadata creation.

Issues for Local Access to Research Recordings: Experiences from Western Arnhem Land and the Daly Region (Linda Barwick, The University of Sydney)

Digitisation of archival research recordings of Indigenous music and dance, and lodgement of these recordings in local research repositories within Indigenous communities has been supported in the Northern Territory in the last decade by the Northern Territory Library, AIATSIS, and various academic research projects supported by funding bodies in Australia (the Australian Research Council and the MILR program) as well as overseas (the endangered languages funding bodies such as the DoBES project and archive in Nijmegen, Holland, and the Hans Rausing Endangered Languages Project headquartered at SOAS, University of London). From a researchers' perspective, I will reflect on some of the lessons learned.

Digital Data, Dissemination and Accountability (Simon Musgrave, Monash University)

Human activities which take place in real time and involve sound are the basic data for (parts of) various Humanities disciplines, including Musicology, Linguistics, and Drama Studies. The development of digital technologies has made it possible to capture these activities in high quality recordings which are not prohibitively expensive. While this is in itself an important advance for scholarship, I will argue in this paper that a far more crucial advance comes from the ease with such material can now be disseminated. Technologies such as the www open up the possibility for including primary data directly in published description and analysis, allowing for much greater accountability in scholarship. Embracing these possibilities, however, means confronting challenges at the technical, intellectual, and institutional levels. Examples of such challenges include:

- Technical: developing technologies which allow browsers to address specified segments of media files;

- Intellectual: developing genres of academic discourse which effectively exploit the non-linear potential of hypertext;
- Institutional: developing mechanisms which ensure accreditation and recognition of different modes of dissemination.

I confidently predict that the third set of challenges will be by far the most difficult to be faced in the growth of Digital Humanities.

Strong Language in Familiar Voices: Challenges for Effective Community Use of Archival Linguistic Material (Stephan Spronck, Australian National University)

Successful attempts at language revitalisation using old records have generally been reported for communities where the traditional language had been lost for generations. Using archival material for language teaching purposes in a community where the language is still being spoken to some extent presents a range of challenges, however. Firstly, the availability of speakers, however sparse, reduces the apparent need for using old recordings. Secondly, the general interest in language learning is commonly low in communities with severely endangered languages. Thirdly, familiarity with the speakers in the recordings and the subject matter being discussed in the recordings may introduce the limitations to their usability. Fourthly, the nature of traditional linguistic recordings is often such that they are of more academic interest than community interest. And fifthly, the use of recordings is more readily adaptable to a Western classroom situation than to traditional indigenous teaching methods.

In this paper I argue that the benefits of using archival material in an endangered language community are great and that each of the five challenges listed above can be overcome. Using examples from my fieldwork on Ungarinyin, an endangered, non-Pama-Nyungan language of North Western Australia, I illustrate specific problems and solutions for repatriating language materials in an effective way. I also report on my initial experiences with an ongoing project involving archival recordings and transcriptions of Ungarinyin by the missionary linguist Howard Coate.

I conclude the paper by proposing a set of four criteria for the effectiveness of using archival material in an endangered language community and suggesting ways of testing these.

Biographies

Nick Thieberger is a QEII Fellow in the School of Languages and Linguistics, The University of Melbourne. His grammar of South Efate (central Vanuatu) developed methods for citing primary data in the grammatical description. In 2003 he helped establish the digital archive PARADISEC (<http://paradisec.org.au>) and is a co-director the Resource Network for Linguistic Diversity (RNLD). He is interested in developments in e-Humanities methods and their potential to improve research practice and he is now developing methods for creation of reusable data sets from fieldwork on previously unrecorded languages.

Linda Barwick is a musicologist based at The University of Sydney, with interests in the performance traditions of Australia, Italy, and the Philippines. Since 2003, she has been part of the team managing PARADISEC (the Pacific and Regional Archive for Digital Sources in Endangered Cultures), a cross-institutional research facility.

Simon Musgrave is Lecturer in Linguistics at Monash University. He has undertaken fieldwork in Eastern Indonesia where he worked on the documentation of an endangered language. He has also worked on associated issues of data management as well as the use of databases in linguistic research.

Stef Sponck completed his undergraduate studies in general Linguistics and Slavic languages at The University of Amsterdam, the Netherlands and is currently in the final stages of his PhD project at Australian National University. For his thesis on quotation and stancetaking in the North-West Australian Aboriginal language Ungarinyin he has carried out extensive fieldwork in the Kimberley region. He is also involved in a project aiming to train community linguists to repatriate and archive old Ungarinyin recordings, funded by the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS).

Virtual Research Collections in the Humanities: Defining and Creating MaVREC

Deb Verhoeven, Alexander Gionfriddo, Rachel Wilson, Ian Thomas, Nicholas May, Venki Balasubramanian

Deakin University, RMIT University

This panel arises from an Australia National Data Service (ANDS) funded initiative developed at RMIT University. MaVReC (Media Virtual Research Collections) is a virtual collections service designed to integrate cognate but differently structured existing research collections into a responsive, sustainable, user-friendly application for the ingestion, search, and retrieval of screen media research.

The project team employed an agile methodology, which emphasises interaction and collaboration. The resultant discussion between developers, engineers, and Humanities scholars focused on how research collections are defined within Humanities research workflows and how this definition might be further elaborated as a digital practice. In particular, the agile project process revealed the ways in which cultural research specifically employs annotation practices, serendipitous pathways to discovery, multimedia content, and 'life's work' datasets in order to enable researchers to assemble and reuse cultural data and to share the results with other researchers in the field (professional and non-academic alike). Through this development process MaVReC emerged as a support environment that records and maintains the 'pathway' a Humanities researcher builds through their engagement with a variety of datasets, recording this 'virtual collection' as a high-value information object that is a concise and searchable representation of the research study. MaVReC also enables researchers to 'publish' their personalised Virtual Collections, providing access to other researchers within the environment and delivering them to external agencies.

This panel will reflect on the challenges we faced in producing a workable definition of 'Virtual Collections' from a variety of approaches including technical considerations, discipline specificity, and the emerging role of virtual collections in Digital Humanities scholarship.

Biographies

Professor Deb Verhoeven is Chair of Media and Communication at Deakin University. Since 1998 she has coordinated the development of several film research databases including the award winning national cinema database, bonza, and the Cinema and Audiences Research Project database (CAARP).

Alexander Gionfriddo is Librarian at the AFI Research Collection (AFIRC), School of Media and Communication, RMIT University since 2005. He is the database administrator of bonza and has supported many research endeavours during his time at the AFIRC. He is currently embarking on a historical study of popular music performance in Melbourne.

Rachel Wilson is Lecturer of Media production at RMIT University. Rachel is also the immediate past president of the peak discipline body ASPERA (Australian Screen Production Education Research Associations) and its current Secretary. Rachel's PhD research project is the establishment of a national online archive/repository for ASPERA's institutional members screen production research.

Ian Thomas is a software developer and system administrator at the eResearch Office of RMIT University. His current work is in data curation for three domains: high-performance computing, microscopy data for materials engineering, and screen media objects (films and television).

Nicholas May is Software Engineer at the eResearch Office of RMIT University, with responsibility for implementing agile development processes. In addition, he is a PhD Candidate in the School of Computer Science & Information Technology at RMIT University, with research interests in the fields of service-oriented computing.

Venki Balasubramanian is Researcher and Software Developer at the eResearch Office of RMIT University. His current work involves designing/development of the system architecture and the protocols for data curation project in high performance computing and screen media objects (films and television). He finished his PhD at University of Technology Sydney in sensor networks. He has also worked as Research Associate at Advanced Networking labs at The University of Sydney.

LONG AND SHORT PAPERS

Sanskrit and Old Javanese e-Texts on the Web: Project Report (Short Paper)

Andrea Acri

Australian National University

My 'short paper' shall present my work-in-progress for a project that aims to encode, digitise, and publish on the web a database of e-texts of Sanskrit and Old Javanese literary and religious sources (c. ninth to sixteenth century AD).

I started my project in 2007 with the personal website (<http://web.mac.com/dwipantara>). My homepage included e-texts (freely readable via web-browser, as well as downloadable) of five previously edited Hindu and Buddhist scriptures stemming from Balinese manuscripts. Being one of the very few (if there are any) repositories of Old Javanese texts existing on the web, my page attracted some attention from textual scholars (mostly Sanskritists) and practitioners (mostly Balinese Hindus) alike. This eventually resulted in the inclusion of the above corpus in GRETIL, the Göttingen Register of Electronic Texts in Indian Languages, and related Indological materials from Central and Southeast Asia (see <http://fiindolo.sub.uni-goettingen.de/gretil.htm>).

My current project shall considerably expand the extent of the database, which will be uploaded to a dedicated website devoted to the study, preservation and dissemination of the Sanskritic and vernacular literatures of premodern insular and mainland Southeast Asia (i.e., Javanese, Balinese, Khmer, Cham, etc.). With the help of other scholars from ANU and beyond, I plan to include a section dedicated to the related Sekar Iniket project – an anthology of Old Javanese poems – that will be published in its entirety on the web, partly provided with an English translation, and released as a printed book (as well as an e-book).

The aims of this project are to foster the use of digital technology applied to the study of ancient Southeast Asian texts and to create awareness among established and emerging scholars about the importance and usefulness of working with standard-encoded and fully searchable e-texts. Besides the scholarly aspect, I will also discuss the impact that such web-projects have demonstrated to have on living communities.

Biography

Andrea Acri has recently obtained his PhD at Leiden University. Having been granted an Australian Endeavour Award for Postdoctoral Research, he currently holds the status of Visiting Fellow at the School of Culture, History and Language of Australian National University. His textual-historical, and mainly comparative, research focuses on Sanskrit and Old Javanese literatures, and especially on the spread of Indic religions and philosophies to Southeast Asia in the premodern as well as modern and contemporary period.

Blogging the Past: Recreating History and Creating Community in ‘Bound for South Australia 1836’ (Long Paper)

Margaret Anderson and Darren Peacock

History SA and Sweet Technology Pty Ltd

‘Bound for South Australia 1836’ (<http://boundforsouthaustralia.net.au>) is a digital reenactment of the sea voyages made 175 years ago to establish the British Province of South Australia. Using captains’ logs, passenger diaries, letters and other original source material, the Bound for South Australia blog retraces – through weekly real time updates – the journeys made by nine vessels from England to Australia between February and December 1836. Over ten months in 2011, website visitors, email subscribers, and social media followers were able to re-live and engage with the unfolding story of the first 500 settlers as they made their way to an uncertain future across the globe.

The project has been very successful in bringing new life and new people to traditionally inaccessible historical material. Much of this material has not been published before or made accessible online. One of the goals of the project has been to demonstrate how social web technologies can bring new life and opportunities for engagement with traditional historical source materials. The multiple perspectives of the various passengers (recast here as posthumous bloggers) create a multi-faceted narrative of life on board and of the hopes and motivations of these first settlers. Once ashore, these accounts provide unique insights into early encounters with Indigenous inhabitants and the challenges of establishing a European-style settlement in unfamiliar lands. The serialised delivery of these stories in a blogging format enables a narrative approach that is more contingent, open ended and dramatic than traditional discursive presentations of historical events, with some surprising results. The interpersonal relationships, often invisible in historical narrative, were here cast in sharp relief. Some cherished myths of the foundation process, the early days of settlement, and the founding mothers and fathers were also challenged, setting popular understanding on a collision course with historical analysis and prompting some interesting observations on the persistence of public ‘memory’.

Biographies

Margaret Anderson is Chief Executive of History SA, a position she has held since 2000. She is an historian, who has held senior positions in museums in South Australia and Western Australia and academic posts in Victoria. She is the current chair of the Council of Australasian Museum Directors.

Darren Peacock is a consultant, researcher and teacher in digital information planning, management and design. He is the Director of Sweet Technology Pty Ltd, an independent informatics strategy and project management consultancy based in Adelaide, Australia. Darren has worked in and consulted for museums in Australia, Europe, and North America.

Going Backstage: Exploring the Invisible Work Involved in Connecting and Collaborating in Digital Research (Long Paper)

Theresa Anderson and Elizabeth Mulhollann

University of Technology Sydney

Taking up Borgman's (2009) suggestion that studying the practice of Digital Humanities contributes to crafting the tools, services, policies, and infrastructure needed to support such scholarship, this paper presents an account of efforts to cultivate a culture of collaboration as part of one Faculty's digital research strategy. It discusses the transdisciplinary framework being used to look 'backstage' at the complex relationships between the actors, information systems, and institutional practices that are part of an unfolding effort to create a digital research collaboratory ('collaboration laboratory').

The paper engages with the challenges associated with creating a balanced partnership between people and the technological tools available to support their digital research, with particular emphasis on efforts to:

- enable future-oriented and adaptive infrastructure and support processes that fit within organisational constraints while remaining responsive to the evolving research needs of a diverse community;
- build the team paradigm that ongoing research suggests is increasingly necessary in digital research; and
- provide sufficient support for creative use and experimentation while also ensuring researchers and institutions remain attuned to ever-evolving ethical considerations that need to be addressed.

Star & Strauss (1999) write about 'going backstage' to examine the embedded background work associated with highly visible public performance. The very public face of research is found in grants, publications, and presentations that 'count' as research output in calculations of a university's performance indicators. The background work involved in getting to those public performances, however, is increasingly pushed into the realms of the invisible and uncounted. This seems to be particularly true in digital research contexts and the diverse background work involved in making such research possible. The paper speculates about the challenges associated with getting the background work associated with the infrastructures and supports needed to complete a digital research project 'counted' in work flows and organisational planning.

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Biographies

Theresa Dirndorfer Anderson is a Senior Lecturer in the Faculty of Humanities and Social Sciences at University of Technology Sydney. Her research explores the relationship between people and emerging technologies and discourses of the cultural economy of cities. She has a particular interest in examining ways information systems and institutional policies might better support creative and analytic activities. In 2005 Theresa's thesis was awarded the 1st Annual Emerald/EFMD Outstanding

Doctoral Research Award (Information Science category). Her ongoing research builds on that work to focus on human decision processes, information retrieval interactions, and e-scholarship.

Elizabeth Mulhollann is Digital Preservation Officer at University of Technology Sydney's City Campus Library, supporting UTS researchers with research data management planning, including providing guidance on use, archiving, and reuse of research data. She has a particular focus on Social Sciences through her involvement with the Australian Data Archive, of which UTS is a partner institution. Elizabeth completed her MA in Information and Knowledge Management in 2010, where her final project 'is data in the eye of the beholder?' sought to provide a framework for appraising and defining research 'data' at UTS Library. Her current research interests include the researcher experience and the role of the library.

The Online Identity: Towards a Hermeneutic Phenomenological Approach (Short Paper)

Kim Barbour

Deakin University

In order to better understand how artists working in countercultural or 'fringe' creative practice use social media to create online persona I am using a hermeneutic phenomenological approach to investigate the lived experience of both online and offline persona creation by tattoo artists, street artists, craftivists, and slam poets. The use of phenomenology to investigate artists' lived experience is particularly appropriate, as 'artists are involved in giving shape to their lived experience, the products of art are, in a sense, lived experienced transformed into transcended configurations' (Van Manen 2006: 74). This paper will outline the methodological underpinnings of this project, using these underpinnings to explore the benefits offered by phenomenology to internet studies.

Understanding how people use online social media sites to construct personas can benefit greatly from understanding the lived experience of those who use these technologies, the decisions they make in persona construction, and the online/offline, public/private continuums. A phenomenological approach 'seeks to reveal and richly portray the nature of human phenomena and the experiences of those who live through them' (Grace & Ajjawi 2010: 197) and offers both the researchers and the participants a way to interrogate and interpret the experience of constructing online personas. A phenomenological approach allows for 'an intimate awareness and deep understanding' (Saldana, Leavy & Bertvas 2011: 8) of the experience of persona construction in online and offline spaces, and could equally be used to interrogate other aspects of internet use.

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Biography

Kim Barbour is a PhD student, research assistant, and tutor at Deakin University. Her thesis, tentatively titled 'Finding the Edge: Online Persona Creation in Fringe Art Forms', investigates the experience of identity creation, specifically between online and offline constructions of persona, more specifically those of artists working outside the traditional art world. She is interested more generally in the relationships between social media, identity, arts and creative practice. Kim is also newly associated with the ARC Centre of Excellence for Creative Industries and Innovation.

Rapture and Resistance: Students' Use of eBook Readers in University Literature Courses (Long Paper)

Tully Barnett and Kate Douglas

Flinders University

This paper comes from the Australian Learning and Teaching Council funded project 'Building Reading Resilience: Developing a Skills-Based Approach for the Humanities'. In recent years many literature academics have noted a decline in students reading (that is, in both the quantity and quality of their reading). The project introduces the concept 'Reading Resilience' with the aim of considering ways that we might enhance students' ability to read and interpret complex and demanding literary texts by drawing on new tools and technologies for promoting advanced, critical reading skills.

One issue that has come to light during this project has been students' use of ebook readers (iPads, Kindles, etc.). These technologies are emerging in the classroom as a growing band of students opt to use electronic editions of texts in literature subjects. For example, many canonical novels are available for free download (or are very inexpensive online) and this option is proving economical and convenient for those students who have already invested in the ebook reader.

How might ebook readers support learning in the literature classroom? How might these readers change students' (and indeed teachers) relationship with the literary text? In this pilot study we survey twenty students (via focus group) who have been using ebook readers in their literature studies during 2011. We gauge their experiences in using ebook readers to support their reading (to engage them and to enhance their skills), and explore any resistance to or difficulties with the technology (e.g., cost, nostalgia for the book, a suspicion of technology, and errors in ebook versions of texts).

We hypothesise that students using e-readers will demonstrate a range of significant skills relevant to literary studies and to building reading resilience, often showing: a deep relationship with the text (able to access its tools and features); advanced skills in textual analysis, comprehension, knowledge of style and themes; research skills; the ability to more readily access textual quotes and examples and to be proficient note takers, and; skills in creative criticism and interpretation. Those reading via ebook will be highly active readers, attracted to the text as object and experiencing new ways of reading and engaging with the text.

Biographies

Tully Barnett has recently survived her PhD examination reports and is awaiting conferral for a thesis examining representations of information technology in contemporary literary fiction in the Department of English, Creative Writing and Australian Studies at Flinders University. In addition to teaching in the department, Tully is Project Manager for 'Building Reading Resilience: Developing a Skills-Based Approach to Literary Studies', an ALTC-funded project, Research Associate for NBN:WWW, a project that looks at the implementation of the National Broadband Network in the test-site of Willunga Primary School, Research Assistant on the Digital Heritage Software Database, and Researcher for AustLit: The Resource for Australian Literature.

Kate Douglas is an Associate Professor in the School of Humanities at Flinders University. She is a strong advocate of research-led teaching and teaching-led research, and is currently engaged in a two-year ALTC-funded project titled 'Building Reading Resilience: Developing a Skill-Based Approach to Literary Studies' (with Tully Barnett, Associate Professor Rosanne Kennedy, Dr Anna Poletti and Professor Gillian Whitlock).

Automatic Extraction of Topic Hierarchies Based on WordNet (Long Paper)

Gerhard Brey and José Miguel Vieira (paper presented by Jamie Norrish)

King's College London

The aim of the research described here is the automatic generation of a topic hierarchy, using WordNet as the basis for a faceted browser interface, with a collection of 19th-century periodical texts as the test corpus. Our research was motivated by the Castanet algorithm, which was developed and successfully applied to short descriptions of documents. In our research we adapt the algorithm so that it can be applied to the full text of documents.

The algorithm for the automatic generation of the topic hierarchy has three main processes: Data preparation, wherein data is prepared so that the information contained within the texts is more easily accessible; Target term extraction, wherein terms that are considered relevant to classify each text are selected, and; Topic tree generation, wherein the tree is built using the target terms.

We evaluated samples of the resulting topic tree and found that over 90% of the topics are relevant, i.e. they clearly illustrate what the articles are about and the topic hierarchy adequately relates to the content of the articles. Future work will address problems resulting from mis-OCR'd words, erroneous disambiguation, and language anachronisms.

Faceted browsing interfaces based on topic hierarchies are easy and intuitive to navigate, and as our results demonstrate, topic hierarchies form an appropriate basis for this type of data navigation. We are confident that our approach can successfully be applied to other corpora and should yield even better results if there are no OCR issues to contend with. Since WordNet is available in several languages, it should also be possible to apply our approach to corpora in other languages.

Biographies

Gerhard Brey was Senior Research Fellow at the Department of Digital Humanities, King's College London. Gerhard's contributions to the Department included introducing expertise in areas that were previously under-represented, such as text mining, natural language processing, statistical analysis, corpus linguistics and Arabic manuscript studies. In his time there he also introduced the teaching of Python as a first programming language for Digital Humanities students. While involved in an exchange with colleagues at the Osaka University, Japan, he first suggested the idea to adapt the Castanet algorithm and apply it to the EWJ corpus. Gerhard, our friend and colleague, died peacefully on the night of 8 February 2012 after a short battle with cancer.

José Miguel Monteiro Vieira is Research Fellow at the Department of Digital Humanities, King's College London. He has an Engineering Degree in Computer Sciences from the Universidade de Coimbra, Portugal. His research interests are in publication frameworks, ontologies, natural language processing, mapping, and visualisation. His early work focused on using Cocoon to achieve integration of different data sources and faster publication. In January 2012 he was appointed Deputy Head of Research Development and Delivery, with responsibility for departmental technical strategy.

Mapping the Australian Twittersphere (Long Paper)

Axel Bruns, Jean Burgess, Lars Kirchhoff and Thomas Nicolai
Queensland University of Technology

This paper presents the first outcomes of a large-scale project to comprehensively map the follower/followee relationships between public accounts in the Australian Twittersphere. Using custom network crawling technology, we have conducted a snowball crawl of Twitter accounts operated by Australian users to identify more than one million users and map their interconnections. In itself the map provides an overview of the major clusters of densely interlinked users, centred largely around shared topics of interest (from politics through arts to sport) and/or sociodemographic factors (geographic location, age groups); additionally, in combination with our investigation of participation patterns in specific thematic hashtag discussions on Twitter (from #spill for the 2010 Rudd/Gillard leadership challenge to #qldfloods for the January 2011 floods in southeast Queensland), the map enables us to examine which areas of the underlying follower/followee network are activated in the discussion of specific current topics.

Our work, conducted as part of a three-year ARC Discovery project investigating public communication through social media in Australia, demonstrates the possibilities inherent in the current 'computational turn' (Berry 2010) in Digital Humanities, as well as adding to the development and critical examination of methodologies for dealing with 'big data' (boyd and Crawford 2011). Our map of the Twittersphere is the first of its kind for the Australian part of the global Twitter network and provides the first independent and scholarly estimation of the size of the total Australian Twitter population. Our tools and methods for doing Twitter research, released under Creative Commons licences through our project website, provide the basis for replicable and verifiable Digital Humanities research on the processes of public communication which take place through this important social network.

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Biographies

Dr Axel Bruns is an Associate Professor in the Creative Industries Faculty at Queensland University of Technology and a Chief Investigator in the ARC Centre of Excellence for Creative Industries and Innovation (CCI). Bruns is the author of *Blogs, Wikipedia, Second Life and Beyond: From Production to Prodisage* (Peter Lang, 2008) and *Gatewatching: Collaborative Online News Production* (Peter Lang, 2005). His research website is at <http://snurb.info/>. His current work focuses on the development of new research methodologies for the study of public communication in social media spaces (see <http://mappingonlinepublics.net/> for more information).

Dr Jean Burgess is Deputy Director of the ARC Centre of Excellence for Creative Industries and Innovation (CCI) at the Creative Industries Faculty, Queensland University of Technology, and currently holds an ARC Fellowship. She has published widely on user-created content, social media and cultural citizenship and is co-author of the first scholarly monograph on YouTube, *YouTube: Online Video and Participatory Culture* (Polity, 2009).

Dr Lars Kirchhoff and *Dr Thomas Nicolai* are the founders and co-directors of Sociomantic Labs, Berlin. They specialise in large-scale data mining and processing, information systems, social media, communication management, internet research, and design science.

Using Linked Data to Build Large-Scale eResearch Environments for the Humanities (Long Paper)

Toby Burrows

University of Western Australia

Archiving and sharing data for reuse is crucial to the development and deployment of large-scale digital research infrastructure. For Humanities, however, the very concept of ‘data’ can be problematic. It is often assumed that primary source materials (particularly in digital form) and ‘data’ amount to the same thing in Humanities. This paper argues that a more sophisticated understanding of ‘data’ is necessary –together with a more rigorous modelling of research processes – if Humanities are to build the kind of data-centred workflows and data integration services central to ‘virtual laboratories’.

The paper will review existing efforts to develop an analytical model of Humanities research processes and will examine the types of data produced by those processes, including annotations, tags, links, associations, ratings, reviews, and comments. The central common thread in these processes is the entities to which they refer: concepts, persons, places, objects, events, and so on. A data-centred ‘virtual laboratory’ for Humanities needs to include services for identifying these semantic entities and their relationships, and for capturing and sharing the annotations and other scholarly outputs which refer to them.

The Linked Data technical framework is the obvious basis upon which to build such services. While this approach is a relatively recent development, there are already a number of projects and services underway in Europe, North America, and Australia, which demonstrate the viability and value of this approach. The paper will look at these case studies and will identify some key architectural and technical issues affecting the use of Linked Data for designing large-scale eResearch environments for Humanities.

Biography

Dr Toby Burrows is Manager of eResearch Support at The University of Western Australia and an Honorary Research Fellow in the School of Humanities. He previously worked as Director of Digital Services for the ARC Research Network for Early European Research. He has been involved in numerous projects to develop digital infrastructure for Humanities research and has published widely on the application of digital technology to Humanities. He has held visiting fellowships at the Vrije Universiteit Amsterdam, University College London, and Churchill College Cambridge.

Exercises in Battology: Digitising Samuel Beckett's *Watt* (Short Paper)

Mark Byron

University of Sydney

This paper addresses how the digitisation of the complex manuscript of Samuel Beckett's novel *Watt* opens up new modes of perception regarding the novel's narrative, and suggests new insights into narratology more generally. The process of digitisation forms part of a large international project that aims to digitise all of Beckett's literary manuscripts: the Samuel Beckett Digital Manuscript Project. In the process of marking up manuscript transcriptions (and illustrations) in XML, new insights arise concerning the nature of narrative composition and structure. The complex and often very subtle relationships between elements of the manuscript text – many of which do not appear in full or at all in the published text – are conducive to digital display. Indeed scholars have not yet fully appreciated the reticulated networks of reference, association, and narrative lines in the manuscript material: digital mediation provides a superior way of illustrating such networks compared to traditional codex editions. In turn, *Watt*, and perhaps other complex modernist texts and their manuscripts, provides excellent opportunities to demonstrate the potential strengths of digital scholarship in Humanities. Some of these capabilities will be demonstrated in a prototype of the digital manuscript edition. This paper will outline some of the implications of such projects both for Literary Studies and for Digital Humanities, raising questions concerning the potentialities and limitations of such work.

Biography

Mark Byron lectures in Modern and Contemporary Literature in the Department of English at The University of Sydney. His current work is in developing digital scholarly editions of complex Modernist texts and their manuscripts, as well as critical and theoretical reflection upon scholarly editing techniques. His ARC Discovery project (2011–13) aims to produce a longitudinal study of literary text structures from the mid-nineteenth to the mid-twentieth century, and the range of editorial methods (analog and digital) used to represent those texts.

Using Web 2.0 to Make New Connections in Community History: A South Australian Case Study (Short Paper)

Pauline Cockrill

History SA

The participatory, collaborative nature of emerging Web 2.0 technologies over the last decade has democratised the museum world, introducing new voices into what was traditionally an authoritative space.

This paper showcases the South Australian Community History website (<http://community.history.sa.gov.au>) that was launched in May 2011 by History SA, a state government agency that in the past had promoted public awareness and engagement with the history of South Australia through traditional methods of museums, publications, workshops, and public programs.

Using the content management framework Drupal, the new SA Community History portal supports the public history activities of the hundreds of small community museums, historical societies, archives, libraries, and other organisations that collect, exhibit and promote the history of South Australia. As well as providing a comprehensive online directory of organisations, training videos, a calendar of events, and news about community history activities, collections and research within South Australia, it also embraces many user-driven Web 2.0 technologies.

This paper explores the challenges and opportunities faced over the last year as this widely distributed, often remote volunteer community of mainly 'digital immigrants' were introduced to a variety of web tools and social networking platforms as well as developing skills in digitisation, new ways of dealing with information management, and understanding the concepts of crowdsourcing, creative commons, geo tagging, and folksonomies. It considers the potential of this innovative online collaborative approach but also reflects on the changes to day-to-day work practice caused by this dramatic shift to working with a new online community and its overall affects on all concerned.

Biography

Pauline Cockrill has been a Community History Officer for nearly three years at History SA, which takes her throughout the state giving advice to small community museums and historical societies as well as assisting in the Museum Registration and Accreditation Program. She has lengthy experience as a curator working with a variety of collections in both large government-funded institutions in both the UK and Australia, from London's V&A to small volunteer-run museums in the Northern Territory. She is currently studying for a Masters in Digital Heritage by Distance Learning at the School of Museum Studies, University of Leicester, UK.

Memory, Placelessness and the Geoweb: Exploring the Role of Locational Social-Networking in Reimagining Community (Short Paper)

Jon Corbett and Mike Evans

Southern Cross University

The concept of memory is integral to theorisations of both displacement and placelessness, especially when a sense of place exists only in memory or imagination for members of dispersed communities. Collective memories deployed to restore, re-establish, repatriate territory, and reconnect a people with its original homeland reveal the symbolic significance embedded within place, as well as the value of collective memory as a strategy of resistance and viable political tool. The challenge is to find ways that enable Aboriginal communities to document, share, and reflect on place-based memories and knowledge, and in so doing reestablish identity, culture, and language, which in turn will facilitate the re-appropriation of contested places. Geographic Information Technologies (GITs) are increasingly pervasive in Aboriginal communities in documenting aboriginal knowledge and land use and occupancy information. Many communities use GITs for a range of purposes, including land-use planning, cultural documentation, and territorial claims. The Geoweb is the GIT platform for Web 2.0 digital social networking applications. In its current state, the Geoweb is a tool for spatial representation rather than a platform for spatial analysis as with traditional GIS. Because of the interactive capability and ease of use of Geoweb technologies, they offer great potential for storing, managing, and communicating land-related knowledge to both decision-makers and community members themselves. The Geoweb's ability to compile and mash-up photographs, audio and video through a map interface gives it great potential for presenting place-based memories and knowledge, including toponyms, oral histories, and stories. This presentation reports on two community-based Geoweb projects with Aboriginal groups in Canada, the Metis Nation of British Columbia and the Tlowitsis Nation. It specifically examines the potential for Geoweb technologies to capture, communicate, and comment on community memories in these dispersed communities and discuss how the Geoweb medium alters information flow and the nature of the knowledge being shared.

Biographies

Jon Corbett is Assistant Professor in Community, Culture, and Global Studies and Co-Director of the Centre for Social, Spatial, and Economic Justice, University of British Columbia – Okanagan, Kelowna British Columbia, Canada.

Mike Evans is Professor and Head of School, School of Arts and Social Sciences, Southern Cross University.

Open Government Data and data.gov.au (Long Paper)

Lisa Cornish

Department of Finance and Deregulation

data.gov.au plays a crucial role in realising the Australian Government's commitment to informing, engaging, and participating with the public, as expressed in its Declaration of Open Government and Freedom of Information (Fol) reforms.

data.gov.au aims to be a whole-of-government tool which allows the Australian public to connect with government through open and reusable data. Through data.gov.au, the public are able to access datasets related to culture and the arts, geography, emergency management, demographics, finance, health, planning, and more.

Agencies from all tiers of Australian Government (local, state/territory, and federal) have the ability to manage their datasets and make them easy to locate and reuse through data.gov.au, and as the service becomes more widely known the range of data will diversify further.

This presentation will provide an overview of the development of data.gov.au, the way in which government agencies contribute data, and how open data can easily be interrogated and reused by members of the public.

Biography

Lisa Cornish is Assistant Director of Government 2.0 Strategy and Services within the Australian Government Information Management Office. As the manager of data.gov.au, Lisa is working with all tiers of Australian government, providing them with tools and services to facilitate in making data openly available for public use. Lisa has previously worked in the spatial data industry, working for organisations such as the Department of Regional Australia and Australian Federal Police to manage and deliver spatial data and service. This background allows Lisa to advise agencies appropriately on which data formats will better enable data reuse.

iResearch: Bringing Mobility and Ubiquitous Connectivity to the Digital Humanities (Long Paper)

Mark Coté

Victoria University

Ubiquitous connectivity and the prominence of smart phones are forging a media ecology which presents both conceptual and methodological challenges to the Digital Humanities. I will discuss how my current research project contributes to this task by utilising smart phones to gather data on mobility, location, and information. In collaboration with colleagues in eResearch, we are developing researcher-driven tools and apps for data collection from mobile communication and location awareness in everyday life practices. This pilot project in radical empiricism on new global flows of digital information and based on localised positions will be undertaken by Victoria University undergraduates in Melbourne's Western suburbs. I wish to detail and discuss the practical possibilities for establishing this new research methodology and will explicate how both 'new materialist media theory' and autonomist thought inform my inquiry.

Specifically, I will address two problematics. The first regards what Lev Manovich calls 'big data society.' Can the collection, analysis and visualisation of collectively produced quotidian data reframe debates under data exclusion and critical data inclusion (instead of privacy) in a new information commons? The second is how this pervasive data production transpires in an assemblage of distributed, situated and embodied technology wherein 'machines talk to machines before they talk to humans' as Jussi Parikka (2011), following Guattari, aptly observed. Can we parse a new syntax of flexibility in this mobile human-technological assemblage which, on the one hand, intensifies and extends the precarity of labour, but on the other engenders new politics as evinced in the Arab Spring, London Riots, and the Occupy movement?

References

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Biography

Dr Mark Coté is a Canadian media theorist who has published extensively on digital culture and networked new media (including social networks, Web 2.0) and the intersections of the human and technology via theoretical paradigms ranging from Italian autonomia to paleo-anthropology to Foucault. His current research draws upon Digital Humanities and New Literacies in the analysis of information via the distributed-embodied dimensions of mobility and location. His objects of inquiry are the new cultural, political and economic dimensions of smart phones and locative media.

Virtually There: A Progress Report on the Virtual Sydney Rocks, an Immersive and Interactive Virtual Heritage Resource (Short Paper)

Kit Devine

University of New South Wales

The Virtual Sydney Rocks is an interactive and immersive historical virtual environment specifically designed to undertake research into the user experience of virtual heritage resources. The Virtual Sydney Rocks allows users to interactively explore the Sydney Rocks district from 1788 to the present day. Buildings and objects are dynamically linked to aggregated authoritative content through The Virtual Sydney Rocks Guidebook which is displayed on a second screen. Users set the time and date to determine the visible buildings, sun position, and weather. Users can also set time to play at different speeds to achieve a time-lapse of the evolution of built environment. Users can interact with The Virtual Sydney Rocks in three different ways: by taking a tour, by playing a game, or by exploring freely. The Virtual Sydney Rocks will be used to conduct research into what affect different user engagement strategies have on the presence experienced by the user in an immersive and interactive virtual heritage environment.

Biography

Kit Devine initially trained as a graphic designer and then completed postgraduate study in Computer Science. She is currently undertaking a PhD at the College of Fine Arts (COFA) at The University of New South Wales and iCinema. Her research is into the affect that user preference for engagement strategy has on the presence experienced in virtual heritage environments. She is building an immersive interactive model of the Sydney Rocks area from 1788 to the present day to use a test area for her research.

The Real Online: Database Documentary (Long Paper)

Stuart Dinmore

University of South Australia

This paper discusses the presentation of a documentary online and the effects of it becoming a hyperlinked, interactive new media object. It argues that the online environment has created a completely new context for the documentary genre – both in terms of production and consumption – and that, when online, webdocumentaries operate as part of a two-way communication model within which their claims about the socio-historical world can become the product of consensus. In this digital context consideration of the question of documentary truth claims and authenticity become extremely complex.

The paper uses as its main source research involving a case study of the creation and reception of an online documentary – <http://fredrobinson.net.au>. As well as an examination and discussion of this project, the paper considers the networked database as a nascent cultural form and examines its relationship with interactive media and narrative. It also examines some of the issues involved in designing meaningful experiences for viewers/producers when engaging with a database of artefacts or a digital archive.

This paper discusses some new ways of conceptualising the documentary genre, placing it on a socio-technical continuum and ultimately arguing that, as a genre, documentary is well suited to the medium of the internet.

Biography

Dr Stuart Dinmore is currently a Lecturer with University of South Australia's Learning and Teaching Unit. He works in academic development with the university's learn**online** project. In this role his particular focus is on learning and assessment using ePortfolios in a Web 2.0 environment. Prior to this he spent 10 years teaching screen studies and media production for UniSA's Communication and Cultural Studies School. His areas of interest include: documentary film/digital documentary, media production, screen studies, Australian media industries, digital literacy, digital narratives, teaching and learning using Web 2.0 and ePortfolios.

Digital Culture: The Folk Process in the 21st Century (Long Paper)

John Egenes

University of Otago

Our digital culture – created by our networked computers – is seeing the rapid transformation of long-held views regarding traditional relationships between performer ('creator') and audience ('consumer'). This is a paradigm change that gives a new voice to the audience, literally bringing them into the mix. Artist and audience create works together that now exist side by side online. With unprecedented access to the creative process, with an audience for their creations, and with expanding abilities to deliver those creations via a worldwide system of advanced networks, consumers of music are now also its producers and are reshaping concepts of creativity and individuality, and the ownership of intellectual property.

Today's digital culture emphasises community, automation, and decentralisation and requires bottom-up, many-to-many systems that de-emphasise the significance of the individual and elevate the importance of the community. Economic value is determined by scarcity, thus because of its unlimited inventory digital content becomes economically devalued. As record sales have declined, sales of live performances have steadily climbed. Live music performance requires the consumer to be present, to attend in person. This may be enhanced 'but not replaced' by the digital medium. The intrinsic value lies not in the specific content, but in the experience it offers to the consumer.

Important within this paradigm shift is the notion that the original creator of a piece of music becomes less and less important over time, as creations are subjected to a new digital folk process. This process challenges long held notions of intellectual property and copyright, while at the same time pushing music and art into a new digital arena where change has moved from gradual to immediate, from slow to rapid.

Biography

John Egenes is Executant Lecturer in contemporary music and technology at University of Otago in Dunedin, New Zealand. Known as a versatile session player and multi-instrumentalist, his arsenal of weaponry includes electric and acoustic guitars, mandolin, mandola and mandocello, pedal steel and lap steel, dobro and Weissenborn guitars, accordion and keyboards, bass, fiddle, ukulele, harmonica, Theremin and musical saw. His interests include horses, astronomy, and flyfishing. Along with having been a saddlemaker for many years, John has been a working musician most of his life. He is currently immersed in the study of digital culture and its relationships to music, arts, and the folk process, and is doing his best to drag folk music into the twenty-first century. He lives in Port Chalmers with his wife, Kathryn and their two cats, Ozzie and Harriet.

Reading the Text, Walking the Terrain, Following the Map: Do We See the Same Landscape? (Long Paper)

Øyvind Eide

King's College London

Maps and texts are different media. Reading a text gives quite a different understanding of an unknown landscape from the one learned from reading a map. This paper will show in some detail how maps and verbal texts are different media, and how these differences have consequences not only for how things are said, but also for what can be said at all using these two media.

In an interview at the farm Solem in August 1742, farmer Ole Nilsen said that 'North of there, no peasant farms are found' (Schnitlers 1962: 152). How can we put the knowledge expressed in this sentence on a map? First we need to know where to put the 'there' referred to and how far north the 'north of there' implies. Given that we are able to decide on that, how do we express the fact that no farms are found? We could make the area north of 'there' blank. But blankness on a map does not say 'no farms', it rather says 'nothing of interest' – after all, we know there are things everywhere; stone, trees, etc., and maybe a farm or two, even if the map is blank.

How can we better understand such problems? The method to be presented in the paper includes the creation of a conceptual model of the geographical information read out of a text. By attempting to produce maps from the information modelled, the differences between what can be expressed in the text and what can be expressed as a map is documented.

References

Schnitlers, Major P. (1962) 'Norden der fra, er ingen bonde gaard', *grenalleseksaminasjonsprotokoller 1742--1745*, 1: 152.

Biography

Øyvind Eide is a senior analyst at the Unit for Digital Documentation, University of Oslo. He is on leave from 2009 to 2012 in order to do a PhD at the Department of Digital Humanities, King's College London. Eide has been involved in several digitisation and database development projects in Humanities. He is one of the conveners of the TEI Ontologies SIG and an elected member of the Executive Committee of the ALLC. His research interests include modelling geographical expressions found in texts into conceptual models and, more generally, the connection between text encoding and ontological systems.

True Love: Category Romance by the Numbers (Long Paper)

Jack Elliott

University of Newcastle

‘Category romance’ is the industry term given to widely available shorter-form paperback romance novels, typically produced by Harlequin Mills and Boon, who produce half of all romantic fiction worldwide. The term ‘category romance’ comes from the publisher’s practice of splitting their line-up into different sequentially numbered categories, such as ‘Medical’ for romance in the health industry, ‘Intrigue’ for romance with an element of suspense, and ‘Nocturne’ for romance with a supernatural twist. These novels are not amenable to more traditional forms of literary analysis due to the pace of publication – a single category (Harlequin Presents) produces roughly 13,000 words every day when amortised over the year. Though the exact number varies from year to year, Harlequin currently have over twenty imprints.

Using bibliographic analysis of title and authorship data, we show that Australians write approximately one third of these novels over the most recent year, that a small minority of authors are responsible for the majority of the output, and that words in the title can be used to divide the categories into distinct periods. Three categories are analysed in depth, showing that these trends are stable across categories. Furthermore, we tie the transitions between these periods to financial shocks and internal pressures at the publisher, Harlequin Mills and Boon.

Biography

Jack Elliott has over ten years software design and development experience working at a high level across three continents. His interests include Romantic poetry of the early nineteenth century, contemporary romance fiction, statistical machine learning, and massively parallel processing

Utilising Tangible and Intangible Heritage in Documenting the History and Works of Splinters Theatre of Spectacle (Short Paper)

Gavin Findlay

University of Canberra

The objective of the research is to develop and implement a methodology for preserving and making accessible the tangible and intangible heritage of a unique Canberra artistic endeavour, Splinters Theatre of Spectacle. The company's meteoric rise deserves to be documented and shared with the community that nurtured it, as well as made available for overdue critical analysis. Splinters' works and methods have long been acknowledged as significant, but the dispersal of the company meant few records of the company had entered collecting institutions. As a first step, an archive has been created at the ACT Heritage Library.

As the research has unfolded, it has become apparent that the project sits at the intersection of several exciting and rapidly evolving fields of research. Theatre is relatively poorly served by collecting institutions and the radical experimentation of the period, known as hybrid theatre, has had scant academic study to date. The definition of 'Intangible Heritage' by UNESCO in 2003 crucially places the performing arts at the centre, but serious questions remain about what is needed to preserve theatre. Digital media is revolutionising the museum sector by questioning the primacy of the object and the role of historians and curators in guiding the interpretation of what is represented and the ways it can be viewed, at the same time as providing a hugely increased potential for enhanced experiences and exploration of heritage.

The paper will outline an innovative approach to bringing the Splinters material together and presenting it for the 2013 Centenary of Canberra program through exhibition, documentary film, performances, and a website to source and analyse participant and audience responses.

Biography

Gavin Findlay trained as a musician, playing with the Tasmanian Symphony Orchestra for eight years and studying Computer Science before taking up the position of Administrator with Performance Space, the national centre for research and development of performing arts in Sydney. He left in 1992 to join Canberra's Splinters Theatre of Spectacle as manager and musician, before becoming Director of Canberra Youth Music. He currently works in Indigenous economic development for the Australian Government and in 2009 completed a Masters in Public Policy at ANU. In 2011 he began PhD studies at University of Canberra's Donald Horne Institute for Cultural Heritage.

(Dis)connecting the Community: Barriers to Online Participation (Long Paper)

Julie Freeman

University of Canberra

This paper details the reality of political contests and negotiations on e-government and the provision of online methods for civic engagement. It highlights findings from a local government case study of the City of Casey in Melbourne's south-east. Casey is well-positioned to trial and to implement online participatory mechanisms for reasons of scale, infrastructure, financial resources, and civic access and for the use of information and communication technologies (ICTs).

However, like many Australian local governments, Casey's current online practices are predominantly limited to one-way information dissemination through its website (<http://casey.vic.gov.au>). While the council has attempted to develop new forms of engagement online, these offer only limited and largely tokenistic means of participation, rather than spaces for discourse and deliberation. In-depth interviews with Casey Councillors suggest that the actions and motives of political representatives restrict the incorporation of more participatory elements into the council's online practices, as well the use of citizen participation (on and offline) in decision-making. Political party affiliations and divisions, and councillors' divergent understandings of ICTs and the role of citizens in the democratic process, inform a reluctance to cede control of political messages in the online environment. Moreover, these broader political contexts of Casey Councillors undermine the value of Casey's policy processes and impede e-government policy development. As such, the everyday politics of the City of Casey are affecting the availability of online spaces for civic participation and engagement, and inhibit local e-government development.

Biography

Julie Freeman is a Postdoctoral Research Fellow in the Faculty of Arts and Design at University of Canberra. Her research interests include e-government, the broader policy contexts of government 2.0, digital democracy, public opinion, and civic participation.

Transforming Communication in Textual Scholarship: Open Annotation for Electronic Editions (Long Paper)

Anna Gerber and Roger Osborne

University of Queensland

The Open Annotation Collaboration (OAC) provides a framework for sharing scholarly annotations across clients, servers, collections, applications, and architectures. The OAC data model is based on linked data and semantic web principles, and can be tailored to meet the complex scholarly annotation requirements of specific research communities while maintaining interoperability. In this paper, we describe how we have applied the OAC model to support annotation within an electronic edition of Joseph Furphy's *Such is Life*.

When preparing a scholarly edition, the editors aim to provide a comprehensive description of the history of a work, specifically information about significant versions and physical forms. In addition to a substantial textual essay, editorial decisions are argued in textual notes, and a textual apparatus is compiled to record the alterations made between different versions. Modern scholarly editions are frequently collaborative ventures with multiple editors, advisers, and an editorial board dispersed globally. The open-source annotation toolkit that we have developed enables editors to relate transcripts with facsimiles, attach textual and explanatory notes to text and image selections, reference secondary sources, record information about textual variations, and to engage in collaborative discussion through comments, questions, and replies. The flexibility of the OAC model allows us to use the same toolkit for annotations at all stages of the scholarly editing process, leaving a record of editorial decisions and allowing export for publication in print or electronic form.

In 2004, editorial theorist Jerome McGann wrote: 'In the next fifty years the entirety of our inherited archive of cultural works will have to be reedited within a network of digital storage, access, and dissemination. This system, which is already under development, is transnational and transcultural'. Tools such as those being developed for OAC will make a significant contribution to the thought and practical applications that flow from McGann's prediction.

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Biographies

Anna Gerber is a technical project manager with The University of Queensland School of Information Technology and Electrical Engineering eResearch Group. She is a Co-Principal investigator on the Open Annotation Collaboration, and is developing annotation tools and services to evaluate and demonstrate the applicability of the OAC data model in the context of collaborative electronic scholarly editions. She was the Senior Software Engineer for the Aus-e-Lit project, a NeAT-funded collaboration between AustLit and the eResearch Group that provided annotation services, federated searching, graphical empirical reporting, compound-object authoring, and publishing services for scholars of Australian Literature.

Dr Roger Osborne is a research fellow at The University of Queensland School of English, Media Studies and Art History (EMSAH). He has published widely in the fields of book history, print culture, and textual criticism and was Project Manager of the Aus-e-Lit project. He completed a PhD at the UNSW in 2000 and was a Postdoctoral Fellow in the Australian Studies Centre, UQ from 2004–2007. He is co-editor of the Cambridge Edition of Joseph Conrad's *Under Western Eyes* and as the 2011 Nancy Keesing Fellow, he is working towards an electronic edition of Joseph Furphy's *Such is Life*.

Cultural Heritage Informatics in Australian Astronomy and Space Science (Short Paper)

Alice Gorman, Gavan McCarthy and Harvey Butcher

Flinders University, The University of Melbourne, Australian National University

Astronomy and Space Science have always been culturally important in Australia, spanning our entire history from Indigenous knowledge and art to Captain Cook, the development of radio astronomy and space exploration at Woomera, to the discovery of the accelerating universe and this year's Nobel Prize in Physics. However, in contrast to many other industrial nations, technology and science have not traditionally been incorporated into Australian narratives of identity. With Australia's increasing participation in major astronomy projects (such as the Square Kilometre Array and the Giant Magellan Telescope) and a projected renaissance in Space Science, these stories deserve to be contextualised and made readily available online, for both scholars and the public. We describe a project to develop a national register of people, places, archival materials, and material culture, together with a bibliography of historical published literature and contextual resources. We also discuss the role of mobile technologies in the future in bringing heritage narratives to a broad public.

Biographies

Alice Gorman is a lecturer in the Department of Archaeology at Flinders University, a faculty member of International Space University's Southern Hemisphere program, and an Adjunct Fellow in the Research School of Astronomy and Astrophysics at Australian National University. She is an internationally recognised expert in the material culture and heritage of space exploration, having pioneered the concept of space as a cultural landscape, and the application of Australia's 'Burra Charter' cultural significance criteria to space objects and places. Her research focuses on orbital debris, terrestrial launch sites, and tracking stations.

Gavan McCarthy is a Senior Research Fellow and Director of the eScholarship Research Centre at The University of Melbourne. The Centre was created in 2007, growing out of the work he had been doing since 1985 in the history and archives of Australian science and technology. He has worked extensively in the field of cultural informatics and the preservation of knowledge with emphasis on the building of sustainable information resources and services to support research and the needs of the community at large. The Online Heritage Resource Manager, developed by his team, has become an important tool for Humanities researchers.

Professor Harvey Butcher is the Director of the Research School of Astronomy and Astrophysics based at Australian National University's Mt Stromlo Observatory. As an astronomer, he has made significant contributions which have advanced the understanding of the stars and universe. In 1978, along with Augustus Oemler, he discovered what is now known as the Butcher-Oemler Effect, relating to the Doppler shifts of rich galaxy clusters at large distances. In collaboration with the Smithsonian National Air and Space Museum in Washington DC, he is coordinating the creation of a National Astronomy and Space Museum for Australia.

How Linked is Linked Enough? (Long Paper)

Steven Hayes

University of Sydney

The term 'Linked Data' – arguably the hot topic of eResearch 2011 and the subject of various recently published papers (e.g., Bizer, Heath & Berners-Lee 2011) – refers to a set of best practices for publishing and connecting structured data on the web. Traditional database methods provide an inherent constraint on how data can interrelate while in a linked data universe the possibilities for connections are arguably limitless. Researchers are therefore confronted with a decision about the level of connectedness they wish to pursue in their digital collections.

This paper discusses a number of sample Humanities data sets from the point of view of the complexity of their interconnections. To what extent are highly related data sets more or less useful/usable than less related data sets, and what are the challenges of building and maintaining collections of this type? The paper will look at various methods in use to present graph-like data structures (spring graphs for example) and at broader, more practical issues relating to the processes of modelling, gathering, linking, and the training and support of researchers. Extensive reference will be made to direct experience using Heurist in various ARC projects (notably 'Dictionary of Sydney') that aspire to the creation of highly linked datasets.

The paper seeks to establish if 'what level of complexity should my data set target?' is a meaningful question for a Humanities researcher to ask, and if so to what practical use can the answer be put.

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Biography

Steven Hayes is Business Development and Project Manager at Arts eResearch, The University of Sydney. He assists Humanities researchers in the design of eResearch projects and provides ongoing training and support for these projects, as well as developing documentation and training materials. He has been an active Heurist power user for over five years and has been directly involved in the facilitation of several ARC projects using the tool.

Spectral Resemblances and Elusive Connections: A Practice-Led Research Dialogue between Poetry and Digital Imagery (Long Paper)

Paul Hetherington and Anita Fitton

University of Canberra

Since the advent of twentieth century modernism, poets and visual artists have frequently explored connections between each others' works considering, as Art Berman (1994: 49) writes, that 'the visual can provide direct and even prelinguistic knowledge since the psyche presumably has operations that precede or take logical precedence over language'. The early twentieth century was also a time when the function of poetic imagery was given international attention through the Imagist movement in London, which was strongly influenced by the visual arts. Ever since, many poets have self-consciously employed imagist techniques, including William Carlos Williams, Robert Bly, and Judith Beveridge.

Interart comparisons suggest that poetry and the visual arts can be talked about as if 'work in one medium as if it were operating in another' (Dayan 2011: 3). In practice, however, it is often unclear what it might mean to describe a work of visual art as 'poetic' or a poem as 'visual'. This paper explores these ideas with reference to the practice-led research project, 'Spectral Resemblances', in which academic and poet Paul Hetherington and academic and digital artist Anita Fitton are creating linked poems and (mostly) abstract digital images that 'resemble' one another through various forms of suggestiveness and connotation.

The project is investigating whether and in what ways written poetry and visual imagery may convey related meanings. It asks whether meaningful connections between poetic and visual imagery are at best 'spectral' – never fully embodied in any one work and only able to be satisfactorily (if imperfectly) realised through the juxtaposition of works in different media in order to allow resonances to play back and forth between them. The project also explores how naturally illuminated objects and transitory shapes in nature cast shadows and potential meanings beyond their denotative content and become part of what Peter Dallow (2003: 49) has called art's 'indeterminate condition'.

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Biographies

Dr Paul Hetherington is Associate Professor of Writing at University of Canberra and Chair of the Writing Research Cluster in the Faculty of Arts and Design. He edited the final three volumes of the National Library of Australia's four-volume edition of the diaries of the artist Donald Friend and is the author of eight published collections of poetry.

Anita Fitton is a lecturer in Graphic Design at University of Canberra and holds a Bachelor of Graphic Design and a Master of New Media Arts. Her work has been exhibited at the National Museum of Australia and 'Later Readings' was exhibited in Canberra in 2009. She is currently undertaking a PhD in Communication.

Building a Semantic Knowledge-Base for Painting Conservators in Asia-Pacific (Long Paper)

Jane Hunter, Suleiman Odat, Gillian Osmond and John Drennan

University of Queensland

The Twentieth Century Paint project (<http://20thcpaint.org/>) involves a cross-disciplinary collaboration between the Asia Pacific Twentieth Century Conservation Art Research Network (APTCCARN) and the eResearch Lab at The University of Queensland. It is a collaborative effort to explore the preservation of twentieth century paintings in Asia and the Pacific. One of the key objectives is to establish an online knowledge base that will provide conservators with access to integrated, structured information and a portfolio of experiments and case studies that document the different causes of paint degradation and the optimum conservation treatments. This paper describes the knowledge base and the associated (OPPRA) ontology and services developed by the eResearch Lab in collaboration with APTCCARN. It will also demonstrate the Web interface and underlying services that enable:

- the capture of new information and experimental data being generated by the project teams;
- the extraction of structured information from past publications on paint conservation;
- search, browse, reasoning and visualisation of retrieved information and knowledge.

This work provides a flexible but robust framework that will enable future expansion of the knowledge base through both harvesting of structured data and collaborative input by domain experts from multiple disciplines.

Biographies

Professor Jane Hunter is the Director of the eResearch Lab at The University of Queensland – where she leads a team of post-docs, PhD students, and software engineers working on innovative eResearch services for a wide range of applications and communities. She has published over 100 peer-reviewed papers on semantic web, digital libraries and eResearch and is currently the Deputy Chair of the Australasian Association for Digital Humanities and Deputy Chair of the Academy of Sciences Committee for Data in Science. She was a CI on the Aus-e-Lit project and is currently a CI on the Mellon funded Open Annotation Collaboration (OAC) project.

Suleiman Odat is a PhD student in the eResearch Lab within the School of Information Technology and Electrical Engineering (ITEE) at the University of Queensland. The topic of his PhD thesis is ‘A Semantic e-Science Platform for 20th Century Painting Conservation’, which is funded through an ARC Linkage project.

Institutional Online Communities: ABC Pool as a Collaborative, Creative Community within the Australian Broadcasting Corporation (Short Paper)

Jonathon Hutchinson

Queensland University of Technology

This paper investigates the Australian public service broadcaster's incorporation of user-generated content and content creator communities into its practices. I observe and describe how user-generated content affects the ABC through participant observation from my role as Community Manager of the ABC-hosted user-led content creation community ABC Pool (<http://abc.net.au/pool>).

ABC Pool is a space providing an opportunity to incorporate creative online communities into the ABC. ABC Pool members are encouraged to contribute their creative works into an online environment where they are viewed, critiqued, and remixed by other ABC Pool community members and ABC media producers. The inclusion of user-generated content into broadcast production presents both challenges and opportunities for the community members, traditional media producers, and the public broadcaster.

My study of ABC Pool builds on ethnographic action research, primarily utilising participant observation. I am embedded at ABC Pool as the Community manager and the situated nature of my position provides me with access to spaces I would otherwise not be able to gain entry to. I have been observing, participating in, and mapping the changes that occurred in ABC Pool over the past eighteen months and will continue for the next two years within this space.

In the context of a rapidly changing media landscape in which audiences no longer watch and consume content but now also actively participate in the making and sharing of media content, what does it mean to be a public broadcaster? The paper briefly investigates convergent media cultures that are increasingly characterised by media consumers and audiences that collaborate on media creation with professional media institutions (Banks and Potts 2010; Bruns 2008; Burgess and Green 2009; Jenkins 2006). My research specifically examines these topics in the context of the production of creative content in the ABC Pool community.

This paper also considers and describes the Community Manager role within a public broadcasting institution as it negotiates the challenges and opportunities of a shift towards a more participatory and co-creative media landscape. The community manager enables, encourages, and fosters collaborative activity (Bacon 2009). Emerging data from my research suggests the community manager at the ABC is positioned to also facilitate the negotiation process between the community members, the ABC Pool team, and the ABC institution. The Community Manager not only engages with the new audience, but also acts on behalf of them with the public broadcaster.

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Biography

Jonathon Hutchinson is a PhD researcher at Queensland University of Technology's ARC Centre of Excellence for Creative Industries and Innovation, with an interest in the Media and Culture disciplines. His research project is titled *Collaborations, Connections and Consequences – A Study on the effects of ABC Pool and its community within the ABC*. Hutchinson also works as the community manager of ABC Pool, the user-generated content site for the ABC. He has a history in video editing and is an avid Creative Commons supporter. He has also worked as a remix artist for several years, repurposing media and meanings, and frequently collaborates with other artists to publish material under Creative Commons.

Implementing Situated Learning of Japanese Traditional Culture in 3D Metaverse (Short Paper)

Mitsuyuki Inaba, Michiru Tamai, Koichi Hosoi, Ruck Thawonmas, Masayuki Uemura and Akinori Nakamura

Ritsumeikan University

This paper presents ongoing research efforts on implementing e-Learning platform for Japanese traditional culture in 3D metaverse. It is a virtual space that provides participants with interactive exhibition of digitised collection, as well as embodied experience through the internet. Avatars as embodied agents can walk around the virtual space and interact with other avatars. These features of the metaverse are beneficial to implement a platform for situated learning in socio-cultural context, which was difficult to provide by conventional web-based e-Learning environments. First, we introduce the results of our questionnaire survey to international students in Japan about the topics they are interested in learning by the virtual space in terms of Japanese traditional culture. Although their interest differs by gender, both showed interests for tangible cultural properties such as traditional architectures or gardens. They also stated their concern on exploring intangible culture and habitual practices such as visiting to shrine/temple, viewing traditional performance, or participating in matsuri festival.

Secondly, we demonstrate our e-Learning environment in SecondLife, which is the most popular metaverse infrastructure. The environment has been constructed based on the results of the questionnaire survey above. It has Shinto shrine, Noh stage, and virtual exhibition halls. We also implemented a mechanism to experience Noh performance and to learn habitual practices of visitors to shrines/temples.

Thirdly, we illustrate the result of our experiment on situated learning in the metaverse environment. In this experiment, both international and Japanese students interacted in the metaverse and herein experienced worshipping at Shinto shire or viewing Noh play. In the debriefing session, the participants mentioned that it was much easier for them to explain/understand tangible and intangible culture using the metaverse than reading the guidebook description.

Finally, we discuss advantages and limitations of the metaverse environment from the perspective of the situated learning for Japanese traditional culture.

Biography

Mitsuyuki Inaba is a professor at the college of policy science of Ritsumeikan University, Kyoto, Japan. He is the project leader of the Web technology research group at the Digital Humanities Center for Japanese Arts and Cultures (DH-JAC) of Ritsumeikan University. He is also the principle investigator of Metaverse Learning Project. He is a member of centerNet international board, and a secretary general of Asia-Pacific centerNet. He has published many articles and research papers on Metaverse Learning, Computer Supported Collaborative Learning (CSCL), Digital Archives, and Text Mining.

Structure after the Fact: From Abstract Database to Digital Encyclopaedia (Long Paper)

Ian Johnson and Steven Hayes

University of Sydney

The Dictionary of Sydney (<http://dictionaryofsydney.org>) is built on top of a generic web database (Heurist) designed from the ground-up for Humanities research data. Heurist uses an abstract data model which can accommodate any type of physical or conceptual entity (building, map, document, person, event, role, relationships, annotations, etc.) without any modification of the underlying database structure. New data structures and relationships can be added to a live database without any impact on existing data.

The independence between database structure and the domain modelled confers the flexibility required by open-ended Humanities projects and encourages the granular recording of information (e.g., birth, marriage, and death as individual fact records rather than as fixed calendar attributes of individuals). The remixing possibilities of such granular data allow decisions about delivery formats to be taken after the fact, allowing data to be repurposed for web sites, data feeds, maps, mobile applications, etc.

We will explain the simple concepts behind an abstract model of Humanities data, illustrated by comparing Heurist with the conventional database structure developed for the Digital Harlem project (<http://acl.arts.usyd.edu.au/harlem>, currently being migrated to Heurist) and demonstrate the advantages of an abstract model approach. We will focus particularly on the ability to create a typed, directional relationship between any two entities in the database and to annotate and timestamp this relationship. This function has been used to great effect in the Dictionary as a means of enriching the entries with links to related material, as a navigation device within the Dictionary, and for the dynamic construction of maps and timelines.

We will illustrate some of these points through a discussion of several new areas of development funded by a second ARC Linkage grant. The Dictionary currently uses a generic XML output function styled through Cocoon and XSLT to generate the public website on a three monthly regeneration cycle. First, we are developing a streamlined publishing mechanism which provides live editing and incremental publishing of dictionary data on a record-by-record basis, through harvesting of a network of linked granular data items. Secondly, we use standard Heurist record types 'stops' linked to 'tours' to build a generic smartphone application which can be configured to a range of locations or types of visit – from citywide to site to museum – simply through the entry of appropriate content. Thirdly, we are developing coordinated data views based on rich patterns of record relationships and spatial and temporal data. Finally, we now support on-demand creation and customisation of new databases with sharing of data structures and the potential for cross-database searching.

In conclusion we argue that an abstract database approach, such as that we have adopted for Heurist, holds many advantages for the types of rich, heterogeneous, evolving and heavily linked data characteristic of the Humanities. Typical Content Management Systems lack the data structuring requirements for this data, while development frameworks require sophisticated up-front modelling and lock in the need for ongoing technical assistance. We conclude that the nature of the data and eResearch support structures in the Humanities are reflected in the widespread development of local toolkits, at various levels of generalisability, rather than adoption of mainstream information management tools.

Biographies

Ian Johnson is Director of Arts eResearch, The University of Sydney. His research centres on the development of flexible eResearch database infrastructure and the modelling and visualisation of geography, time, and relationships in Humanities data. Major software development projects include Heurist (<http://heuristscholar.org>), TimeMap (<http://timemap.net>) and FieldHelper (<http://fieldhelper.org>).

Steven Hayes is Business Development and Project Manager at Arts eResearch, The University of Sydney. He assists Humanities researchers in the design of eResearch projects and provides ongoing training and support for these projects, as well as developing documentation and training materials. He has been an active Heurist power user for over five years and has been directly involved in the facilitation of several ARC projects using the tool.

As Curious An Entity: Building Digital Resources from Context, Records and Data (Long Paper)

Michael Jones and Antonina Lewis

University of Melbourne

This paper explores new ways of conceiving and building linked digital resources for researchers and the community which more effectively support the exploration, discovery and reuse of digital objects and research data (qualitative and quantitative). It stems from an examination of our work on the Saulwick Archive (including the Saulwick Age-Poll, focus group discussions, and more) as well as our ongoing involvement with the Australian Data Archive.

As the technical capacity to store and disseminate digital objects grows and as quantitative research data become more discoverable and accessible, two issues are evident: the sometimes limited conception of what is required to ensure quantitative data remain useful and understandable through time, and; (in Australia at least) the general lack of equivalent preservation and dissemination relationships with qualitative research communities, including the Humanities. These are connected – the well documented reluctance of qualitative researchers to deposit research data within archives, based on fears of missing context and the resulting ‘misuse’ or ‘misinterpretation’ of data, is itself partially founded in the specific context of past (primarily quantitative) data archiving practice.

Dealing with these challenges is necessarily collaborative. In the case of the Saulwick Archive, the eScholarship Research Centre, The University of Melbourne Archives, and Australian Data Archive are working together. This ensures we can source valuable expertise in the specific (but connected) conceptual and technical requirements for dealing with three interdependent ‘layers’ of information objects: context, records, and data. The paper will also use these concepts more broadly, exploring how the shortcomings in records and context management evident in past approaches to data archiving can be addressed; and how an integrated but modular approach to the collaborative management of interrelated context, records, and data can contribute to the development of richer and more sustainable information infrastructure for researchers.

Biographies

Michael Jones is a Research Archivist with The University of Melbourne’s eScholarship Research Centre (ESRC), Lead Archivist for the Victorian Node of the Australian Data Archive, and Project Manager for the Saulwick Age-Poll Archive project. He joined the ESRC in mid-2008, after completing a Masters in Art History and spending time in the corporate sector.

Dr Antonina Lewis is a Senior Project Officer with The University of Melbourne’s eScholarship Research Centre (ESRC), working as the Lead Archivist for the Saulwick Age-Poll Archive project. Previously she has spent time working at the National Archives of Australia, the Public Record Office Victoria (PROV), and most recently as University Archivist for Victoria University.

Modelling an Open Publishing Community in the Humanities: Open Humanities Press and New Collaborative Practices in Scholarly Publishing (Long Paper)

Sigi Jottkandt, David Ottina, Paul Ashton and Shana Kimball

Open Humanities Press

Open Humanities Press (OHP) is an international, digital peer-publishing initiative whose mission is to make leading works of critical and cultural theory freely available worldwide. We launched the virtual press in 2008 as a high-profile open access journal publisher modelled along the lines of the Public Library of Science (PLoS). But differently from PLoS, with its multi-million dollar bequest, we looked to emulate the practices of volunteer open source software communities, which is a labour and financial model more typical of small-scale Humanities publishing.

This presentation describes the press' philosophy and collaborative activities since its original launch with 7 journals in 2008. We have helped some of our 13 (and growing) journals convert to open access, redesigned and supported others with free hosting, and provided a rigorous 'meta'-peer reviewing mechanism through OHP's international editorial board that has benefited OHP journals in some tangible ways. We've formed a distributed community of academic editors and designers around the English-speaking – and, increasingly, non-English speaking – world. In 2011, we published close to 30 OA books, including 22 'overlay' books that draw from open access repositories in Sciences to produce new readings of the concept of 'life' as it has been interpreted and re-presented for Humanities audiences by major Humanities scholars.

Like some of the open source software projects we model ourselves on, we recently felt the need to join forces with a larger entity that could provide OHP with some institutional stability, legal shelter, and dedicated resources to avoid burnout within the core OHP community. In 2009, we partnered with the publishing unit of University of Michigan Library to begin publishing open access books in critical and cultural theory and philosophy. We've been working with our library partner to help develop its publishing services in a number of ways, including automating the typesetting in In-Design from XML, and exploring ways to better utilise the considerable author energy we are encountering in the scholarly community. We'll also demo some of our processes during our presentation.

Biographies

Sigi Jottkandt is a Lecturer in English at The University of New South Wales and editor of the OA journal, *S* (<http://lineofbeauty.org>).

Paul Ashton is Director of re.press and editor of the OA journal *Cosmos and History* (<http://cosmosandhistory.org>).

David Ottina is a User Experience designer and free culture advocate.

Shana Kimball is Interim Head of MPublishing, the primary academic publishing division of University of Michigan.

Digitisation: The Atlas of Living Australia, Experience and Lessons Learned for the Humanities (Long Paper)

Bryan Kalms

Atlas of Living Australia

The Atlas of Living Australia (Atlas) is a cooperative, national project to develop a website that aggregates information on all species found in Australia, and provide a range of spatial tools to analyse the information. Data for the Atlas comes from a wide variety of providers including museums, herbaria, community groups, government agencies and natural resource managers. One body of work within the project is to support and enhance the digitisation activities of our partners: imaging, databasing and transcribing items, specimens, note books, photographs etc. in their collections for sharing through the Atlas.

This presentation explores the activities undertaken by Atlas to facilitate digitisation and discusses the lessons learned from those activities. It begins with a short overview of the Atlas project, moves on to describe the typical digitisation regimes within natural history collections and then outlines the main issues confronting digitisation programs in natural history collections.

Next, we explore the digitisation support provided by Atlas, including development of guidance materials such as a Digitisation Maturity Model and a framework for implementing a digitisation program, and providing funds for digitisation equipment and rapid digitisation experiments. The effectiveness of Atlas support is then discussed before concluding with a discussion of the lessons learned, including (in)effective ways for implementing a digitisation program. We believe these lessons are generally applicable to digitisation of Humanities collections.

Biography

Bryan Kalms is a business analyst in the Atlas of Living Australia. Much of his time has been devoted to supporting the digitisation activities of natural history collections. He developed the Atlas's digitisation guidance and led the engagement with collections on their digitisation activities. Bryan's background is in information systems though he does have formal qualifications in photography.

An Online Database of Stage Directions in English Restoration Plays (Short Paper)

Tim Keenan

University of Queensland

A team at the School of EMSAH (English, Media Studies, and Art History), The University of Queensland is currently developing and populating an internet-based, relational database of all stage directions and scene headings in English plays of the early Restoration period, 1660–1674 (the first phase of a project covering all Restoration plays). This short paper will give a brief overview of the database's development and function and will demonstrate its potential to progress research in the field of theatre history.

While similar databases have been used in the Humanities for a long time, few specialist resources have been available for public use. This, coupled with the surprisingly limited use of more general databases/search engines, such as LION (Literature Online) and EEBO (Early English Books Online), perhaps explains a tendency to recycle (often without reinterrogation) the same examples and statistical data in the fields of Drama and Theatre Studies. While sophisticated use of resources like LION can refine knowledge, their very generality makes them unsuitable vehicles for developing research methodologies beyond a certain point.

The potential for databases to drive research, sometimes in unanticipated directions, is one of the most exciting aspects of Digital Humanities. UQ's Database of Restoration Stage Directions has been designed to function beyond the point at which LION fails. The specificity of its search fields will enable analysis of stage directions sorted by individual theatre, theatre company, date of first production, and direction type, as well as standard fields such as author, play, and publishing date. This will not only aid research into Restoration theatre and drama, but it is also anticipated that regular use will suggest further improvements to the capacity for such databases to exploit data embedded in historical texts.

Biography

Tim Keenan is Lecturer in Drama at the School of English, Media Studies, and Art History, The University of Queensland (UQ). He has also taught drama at universities in the UK and Ireland and has a background in professional theatre production. His research is centred on seventeenth century English theatre and drama, especially early Restoration theatre (1660–1674). He is currently leading a team developing a Database of Restoration Stage Directions at UQ and working on a book on Restoration theatre.

Transmedia Storytelling as a Form of Practice-Led Research (Short Paper)

Emma Keltie

University of Canberra

This paper is a work in progress report of my current doctoral research. I am using practice-led research to undertake a case study of a transmedia project. As a creative work this project aims to provide a definition for the term 'transmedia' as applied to storytelling. The Newtown Girls (launching online Jan 2012) is a 10 part web series comprising of 8-minute episodes. In between each episode there will be additional transmedia elements that contribute to both the story and the experience.

Transmedia storytelling is defined by Henry Jenkins as the art of world making. These worlds have their content distributed across various media allowing audiences to pursue additional narrative elements if they choose to do so. Spreading content across different media is not a new concept. Star Wars, for example, has seen movies, books, and merchandising since its inception. Children's television programming has seen action figures and games. New media has allowed for interactive websites and other fan experiences to flourish. But how much of this adds to the story world Jenkins refers to? This project aims to provide a working definition for transmedia storytelling for independent producers of media content that stems from the practice of creating a story world designed from the beginning to be told through different mediums.

By utilising tools of media convergence, The Newtown Girls is able to produce and distribute a story world outside of traditional media. This project is looking to provide an insight into the practice of creating a transmedia web series and the possibilities transmedia provides for sharing independent content.

Biography

Emma Keltie is a postgraduate student at University of Canberra. She is currently undertaking a PhD in Communications investigating online transmedia projects and its parallels with fan participation. Not only has Emma a passion for study and academia but she is also an independent film director. She has presented her work and spoken at film festivals around the world, enjoying the opportunity to discuss film and media with other filmmakers and fans. Emma works as a media teacher and film director.

The Changing Nature of Scholarly Communication (Long Paper)

Danny Kingsley

Australian National University

This presentation is an attempt to frame the discussion about open access in terms of the bigger scholarly communication landscape. This works with the premise that there is no one-size-fits-all mode of scholarly communication due to disciplinary differences. Scholarly communities can be conceptualised as 'invisible colleges' and where a particular discipline sits on the spectrum of 'urban' versus 'rural', research dramatically influences how people communicate within their research fields.

The primary unit of scholarly communication – the scholarly article – has not changed much since the first journals nearly 350 years ago. But the ownership of these journals has concentrated into a small number of publishers and, in parallel, the cost of subscriptions has skyrocketed. This has been dubbed the 'serials crisis', which has partly emerged because the role of the librarian as the conduit between the sellers and consumers of scholarly information means regular market pressures do not apply. In economic terms, this is described as a failed market.

In response, the open access movement has argued that research results should be freely available. Open access can primarily be achieved in two ways. The 'gold' model of open access journals – such as those published by the Public Library of Science (PLOS) – is a different business model for publishers, charging article processing fees rather than subscriptions. The second, 'green' model makes versions of research articles available in a repository run by an institution, or by a discipline. For example, the physics community, which is an 'urban' field of research, celebrates the coming of age (21 years) of their repository, arXiv.org in 2012.

The open access movement is forcing changes in the scholarly communication landscape. New journal types are emerging. PLOS One, which is a multidisciplinary scientific and medical journal, offering fast turnaround and peer review only to ensure work is technically sound, became the largest journal in the world in 2010, publishing 7,000 articles. Many other publishers have recently released their own versions of this type of 'mega-journal'. Other open access journals, such as RNA Biology require authors to provide a wiki article that is understandable by an undergraduate for peer review with the scientific article.

The changing nature of communication technology is also broadening the tools available for measurement of citation and impact of articles. Indeed the idea of a 'scholarly article' itself is being challenged in some disciplines. Certainly the necessity to restrict publication to issues and volumes is becoming redundant. But many areas are still unresolved, particularly in relation to citation. One problem is citing articles that are digital only, and therefore do not have any page numbers, another is that of versioning when published documents are effectively 'live'. Scholarly communication is a rapidly evolving and active area.

Biography

Dr Danny Kingsley is an expert in open scholarship and the dissemination of research and ideas. Her academic research focuses on scholarly communication. She is currently the Manager, Scholarly Communication and ePublishing at the Australian National University with responsibility for opening access to research outputs - publications and data - using an institutional repository based in DSpace. In the past two years the number of open access ANU research outputs has almost doubled to 460+ theses and approaching 4000 articles. Danny has been involved in the advocacy of open access for over seven years including working for the Australian Partnership for Sustainable Repositories. Her later work has focused on research reporting in the higher education sector, and she has an in-depth understanding of the Excellence in Research for Australia (ERA) process (<http://dannykingsley.com>).

Creating an Ongoing Resource through Digitisation (Short Paper)

Bronia Kornhauser

Monash University

The Music Archive in the School of Music-Conservatorium at Monash University contains a diverse array of original and often unique sound, visual and bibliographic materials. A large percentage of the sound component represents decades of ethnomusicological field research and comprises reel-to-reel and cassette tapes, a growing number of which are slowly decaying. Some of our sound collections, which include cylinder recordings and 78 rpm records, have also been acquired as donations from a variety of organisations and interested members of the public. Preservation of such a valuable and extensive resource is therefore a top priority. Accordingly, we have successfully completed two digitisation projects (both ARC funded), and are currently undertaking a third in collaboration with Monash University's ARROW (Australian Research Repositories Online to the World) team. In fact, collaboration has been a key factor in all three projects because it has facilitated the resolution of a number of issues associated with each particular stage 'preparation, process and product' of digitisation.

Some of those issues will be discussed in this paper and include: observations about the criteria used to determine choice of material for digitisation; the manner of transporting the original media to and from a digitising service provider given the invaluable nature of the material; the metadata elements to describe the digitised sound files; storage of the digitised sound files and whether said storage is for preservation only with very limited access, or for wider public access; and the question of copyright and its impact on access. Our aim is eventually to digitise all analogue sound material in our Archive in order to ensure that music recorded during the last century, music that reflects socio-cultural traditions in different regions and time spans, will remain an ongoing and accessible resource for future scholarly research.

Biography

Bronia Kornhauser is an ethnomusicologist who holds the positions of research officer and music archivist in the School of Music-Conservatorium at Monash University. In her capacity as music archivist, Bronia has supervised projects involving the digitisation of sound and visual material since 2004. In her capacity as research officer, Bronia's research interest currently focuses on Jewish music in Australia and the Asia-Pacific region, and she has presented papers at conferences and produced a number of publications on the subject.

Communal Dining: Identity, Support and Connection in the Food Blogging Community (Long Paper)

Jennifer Lofgren

Queensland University of Technology

Food is inherently cultural yet traditionally overlooked in many disciplines as a topic worthy of serious investigation. This paper investigates how food, as a topic of interest, is thriving in the digital environment of the blogosphere. It applies an ethnographic approach to online community studies, providing a rich description of the food blogging community.

As a community of interest not bound by geographic constraints, the food blogging community meets the traits in Wellman's (2001: 228) definition of community, providing 'sociability, support, information, a sense of belonging and a social identity'. Within this community, members share their passion for food and the pleasures of cooking, seek advice, give feedback, and discuss issues of seasonality, locality, and diet. As well as food-related tips and advice, they receive support around blogging practices. The community also provides 'real life' support to members in need, which can have tangible, offline implications.

This paper locates the community 'the spaces where the community exists' in various on- and offline sites, including blogs, social media sites, websites promoting food blogs, and offline conferences and social gatherings. In doing so, this paper identifies the members of the community who occupy different – and sometimes multiple – roles. In particular, it examines how they identify themselves in these roles and as a community, discusses their motivations for blogging about food, and examines how they acquire and use social capital.

The nature of the food blogging community reflects the cultural and social nature of food. It influences the types of people drawn to the community and suggests a revival of communal food practices, where food is a facilitator of community interaction and connection.

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Biography

Jennifer Lofgren is a Master of Arts (Research) student at Queensland University of Technology (QUT). She is interested in food and media, and her masters research project investigates food blogs, bloggers, and the food blogging community to understand who the members are, why and how people write food blogs, and what impact they have on traditional food media and the wider community, in terms of attitudes towards food.

Staging Digital Enactments: Understanding Theatricality and Performativity through Media and Technology (Long Paper)

Reagan R. Maiquez

Monash University

The rise of technology has made our lives more theatricalised than what we can think of. We never thought of sending and receiving messages or images as rapid as a click of a mouse or a touch of a finger. We now live in multiple realities as we create offline and online identities. We are surrounded by gadgets and machines that instantly connect or disconnect us (as they also fail) to other people, existence, or realities. 'Liveness' is more than a broadcast, it can also become a sort of demarcation that marks a particular time, space or history. Now that media, technology, and society have been interwoven in the creation of meaning and reality, how does a performance or the 'act of doing' an art/form, or a message that emanates from an embodied time, space, culture or being is understood or received? How do we understand performance as theatricalised and performed through media and technology in this current context of Digital Humanities? How are these live(d) events mediated by available technologies and compared to other forms of digital entertainments in terms of aesthetics or performative range? These questions challenge us to think while there is an ongoing discussion between the efficacy of theatricality and performativity as two major aspects of performance – the former emanating from the meaning of theatre and its tradition, while the latter as a product of a performative turn in Humanities, Social Sciences, and even Applied Sciences. For this paper, I will try to include the discussion of the profound effect of media and technology in theorising theatre and performance, including the notion of embodiment, imagination, culture, and phenomena using the resistance created by the clash between theatricality and performativity.

Biography

Reagan R. Maiquez is a PhD Student in Theatre Performance (by Research) at Monash University's Centre for Theatre and Performance. Before receiving a full-time scholarship in Australia, Reagan was teaching at University of the Philippines, Los Banos, Laguna and researching in the areas of literary studies, theatre, and cultural criticism. Reagan is also a poet and writer of performance texts, including devised performances for the Hibiscus Rosa-Sinensis Project (a fusion of Arts and Science through performance and the breeding of a flower) and a full-length play entitled *Alunsina's Disappearance*. These projects were staged and presented in my university and used multi-media platforms in the creation of narratives. As part of a team, Reagan has also written a critical paper on the usage of food, media and live performance in the creation and critique of a hybrid-performance project entitled *Pasyong Mahal ng Halo-Halo* ('The Holy Passion of the Halo-halo', see: <http://citeulike.org/article/3841866>).

Mapping the Movies (Long Paper)

Richard Maltby

Flinders University

As part of our current ARC project 'Mapping the Movies', Dr. Mike Walsh and I are developing a geodatabase of Australian cinemas, covering the period from 1948 to 1971 and based on a consistent dataset found in the trade journal *Film Weekly*, providing basic information on the ownership, location, and capacity of approximately 4,000 venues.

A principal purpose of the database is to provide an opportunity for crowdsourcing information about the venues from other material available on the web and from the interested public. We expect to engage the interest of organisations devoted to the history and preservation of cinemas and of school teachers developing local history projects under the national curriculum. The information gathered will include details of screening programs, photographs, and digitised newspaper reports.

Funded by an eResearchSA Summer Scholarship, we are developing a set of templates for collection of crowdsourcing data and extend the website to manage and use the additional information.

A broader aim of the project is to develop a generic open source geodatabase for use by Digital Humanities researchers who want to map relatively small scale datasets. The system is focused around a database structure that supports the definition of objects with metadata, allowing additional objects to be added to the system without the need to significantly change the underlying database structure. The system is focused on easy implementation and management, needing high-level IT skills for only brief periods in the establishment of a project, to define objects in the database and in the programming code, and customise the user interface to meet their specific needs.

The paper will describe the evolution of the research project and demonstrate the website.

Biography

Richard Maltby is Professor of Screen Studies and Executive Dean of the Faculty of Education, Humanities and Law at Flinders University. He has been the lead investigator on two ARC Discovery projects examining the structure of the distribution and exhibition industry and the history of cinema audiences in Australia, as well as an ARC Large grant project relating to this research. A Fellow of the Australian Academy of the Humanities, his publications include *Hollywood Cinema: Second Edition* (Blackwell, 2003), *'Film Europe' and 'Film America': Cinema, Commerce and Cultural Exchange, 1925-1939*, which won the Prix Jean Mitry for cinema history in 2000, and six edited books on the history of movie audiences and exhibition history, the most recent being *Explorations in New Cinema History: Approaches and Case Studies* (Wiley-Blackwell, 2011). His co-authored book, *The New Cinema History: A Guide*, will be published by Wiley-Blackwell in 2012.

Memoradic Narrative: An Approach to Digital Storytelling (Long Paper)

Janet Elizabeth Marles

Universiti Brunei Darussalam

Interactive digital platforms open up new and innovative spheres for storytelling. One such interactive structure I call 'memoradic narrative'. 'Memoradic narrative' is a way of telling a fragmented memory story that mimics the process of memory recall. Autobiographical memory combines fragments of memories stored in different parts of the brain and assembles these into 'a story' of the memory that we convey to another.

The interactive architecture of memoradic narrative allows the user/viewer to access fragments of story (video clips, animated stills with voice-over) embedded in a series of 360-degree panoramic scenes. The user/viewer is able to navigate between these scenes and can randomly choose embedded clips to view.

Once a clip has been viewed, an icon representing the visited clip drops into a timeline at the base of the screen. After a precise number of clips have been accessed, the timeline fills with the remaining icons and becomes active. The timeline can now be played as a traditional linear movie with a scripted beginning, middle, and end thus mirroring the process of autobiographical memory recall.

My example of this approach to digital storytelling is 'The Shoebox', a recreation of a memory story complete with gaps and absences, inconsistencies and mysteries that allows the user/viewer to engage as both a participant and a spectator. 'The Shoebox' uses six 360-degree panoramic scenes to situate the documentary elements in time and place. Each scene describes a location as well as an era from the protagonist's story. Styled as a biography that employs interviews, voice-over narration, re-enactments, animated stills, and primary source documents, 'The Shoebox' compels the user/viewer to engage with fragments of memory treasured from a life of loss and absence that become the threads from which a life story is woven.

Biography

Janet Elizabeth Marles' biographical documentary 'The Shoebox' explores the conflation of non-linear and linear narrative through an interactive online medium. These seemingly disparate structures come together through a computational platform to deliver the story in a way that mirrors the fragmented recall of memories. This work builds on Janet's extensive career as an editorial photographer, audio-visual producer, and short-form filmmaker. She is Senior Lecturer with Professional Communications and Media program at the Universiti Brunei Darussalam and an Adjunct Research Fellow with the School of Humanities, Griffith University. Her website is <http://memoradicnarrative.com>.

Linking with Legacy: Modelling Spatio-Temporal Distribution Patterns of 40 Year Old Excavation Data from the Settlement Site of Zagora (Long Paper)

Matthew McCallum, Beatrice McLoughlin, Ian Johnson, Andrew Wilson and Steven Hayes
University of Sydney

Excavations at the Greek Early Iron Age settlement of Zagora (Andros) were carried out by an Australian team in the 1960s and '70s. Efforts are now well underway to analyse and publish the complex manually collected legacy data, using Heurist – a flexible, web-based collaborative eResearch database designed for Humanities data, developed at The University of Sydney Arts eResearch unit (<http://HeuristScholar.org>).

Although it remains the most extensive preserved town plan of a tenth-eighth century BC site known in the Aegean, realising Zagora's full potential as a window into a period of rapidly changing social organisation between the collapse of the Mycenaean palace economies and the beginning of early modern state polities has until now not been possible. Today we can combine database technology and GIS for both analysis and presentation of the material – including some 200 architectural plans, 6,000 site photographs, more than 1,000 pages of field notes, and 3,700 inventory records with their associated drawings and photographs.

In this paper we will focus on the specific features of Heurist which are of particular assistance to the Zagora project. These include:

- the enforcement of structural relationships between entities (categories of data);
- the ability to build interpretation by linking entities through annotation;
- sharing data while retaining privacy of notes and interpretation;
- selective publication of information, including interpretations, to a project web site;
- live integration of the database with ArcGIS;
- use of the database in the field.

We will illustrate the modelling of the Zagora data and reflect on the advantages conferred by the flexibility of a generic database over the costs and restrictions imposed by development or adoption of a bespoke system. We will conclude with a discussion of the importance of exposing data and interpretation as part of the publication strategy rather than limiting publication to traditional linear accounts (monographs and papers).

Biographies

Matthew McCallum recently completed his doctorate in Classical Archaeology at The University of Sydney on the subject of baths and bathing in ancient Athens. He has taught several archaeology courses at the university and has been involved in many major international fieldwork projects in Greece and Cyprus, working as both excavator and architectural surveyor. As one of the co-authors of *Zagora 3*, Dr McCallum is responsible for the publication of the domestic, religious and military architecture from this seminal Early Iron Age site. He is also managing the research design and implementation of the GIS and Heurist data systems for this project.

Beatrice McLoughlin is the Research Officer for the Australian Archaeological Institute at Athens. She has been the head archivist for the Torone and Zagora excavations since 1993, with the primary responsibility of developing and transferring over 40 years of archival records into sustainable digital formats. As a scholar, she has written a thesis on the pithoi at Zagora and her wider investigations into the role of everyday cooking, food processing, and storage equipment, and the potters who made them, will contribute greatly to the understanding of the daily lives of the inhabitants at the

site. Ms McLoughlin is responsible for the publication of the coarsewares for the *Zagora 3 Project* (<http://aaia.chass.usyd.edu.au/Zagora/Zagora/Welcome.html>).

Ian Johnson is Director of Arts eResearch, The University of Sydney. His research centres on the development of flexible eResearch database infrastructure and the modelling and visualisation of geography, time, and relationships in Humanities data. Major software development projects include Heurist (heuristscholar.org), TimeMap (<http://timemap.net>) and FieldHelper (<http://fieldhelper.org>).

Andrew Wilson is an historical archaeologist who coordinates GIS projects and data development in Arts eResearch at The University of Sydney. He also teaches undergraduate computer application courses and training workshops for students, humanities scholars and professional archaeologists. His research interests include computer applications in archaeology, especially GIS and GPS. He has a particular interest in historical Geographic Information Systems (HGIS) and the interpretation and analysis of historical maps using GIS, and the archaeology of Aboriginal -European interaction in Australia. He is involved in fieldwork projects in Greece and Cambodia and on remote sites in Australia.

Steven Hayes is Business Development and Project Manager at Arts eResearch, The University of Sydney. He assists Humanities researchers in the design of eResearch projects and provides ongoing training and support for these projects, as well as developing documentation and training materials. He has been an active Heurist power user for over five years and has been directly involved in the facilitation of several ARC projects using the tool.

Visualising Complex Networks within Humanities Data for Discovery and Analysis (Long Paper)

Gavan McCarthy, Ailie Smith and Steven Melnikoff

University of Melbourne

This paper describes the preliminary work leading to a project to build a web services visualisation tool that addresses the multi-dimensional metadata used to describe cultural datasets, especially those created by researchers to meet specific research ends. The project will utilise the Knalij service developed by Steven Melnikoff (Information Physics, The University of Melbourne) together with datasets curated using the eScholarship Research Centre's Online Heritage Resource Manager (OHRM) system. In the first instance it is proposed that the Encyclopedia of Australian Science and the Australian Women's Register datasets be used to operationalise the tool. Using offline visualisation tools, the study of both embedded and implied complex network structures within standards-based Humanities datasets has revealed significant potential for analysis, navigation, discovery, and the development of new research methods. In October 2011 Knalij was awarded the USA challenge.gov prize for the most innovative uses of National Library of Medicine data. Knalij offers an interactive web service that can visualise the whole of PubMed in real time. This is a landmark achievement that opens up web services, real-time visualisation capability for complex Humanities datasets with both synchronic and diachronic variables. As noted in the Knalij press release in October: 'We visualized the entirety of cancer research since 1800 and displayed the progression through the decades. Our maps are searchable, interactive, and ready for researchers to discover trends, patterns, and connections. This is the first time that anyone has visually displayed the entire scope of cancer research in one searchable application. We are very excited to present this to the world'. The paper will focus on Australian Humanities research-driven datasets and explore a range of uses from project management and documentation to the revelation of novel insights and understandings.

Biographies

Gavan McCarthy is Senior Research Fellow and Director of the eScholarship Research Centre at The University of Melbourne. The Centre was created in 2007, growing out of the work he had been doing since 1985 in the history and archives of Australian science and technology. He has worked extensively in the field of cultural informatics and the preservation of knowledge with emphasis on the building of sustainable information resources and services to support research and the needs of the community at large. The Online Heritage Resource Manager developed by his team has become an important tool for Humanities researchers.

Ailie Smith is Research Archivist at The University of Melbourne eScholarship Research Centre. Her work ranges from describing archival collections to building and maintaining databases, implementing websites, and managing a bank of data storage and virtual machine servers. She started her career in archives at the Australian Science and Technology Heritage Centre while completing undergraduate studies at The University of Melbourne. During a two year stay in London Ailie worked at Bethlem Royal Hospital Archives and Museum, and the Corporate Records Unit at Imperial College London. Ailie is currently studying a Master of Business Information Systems at Monash University.

Dr Steven Melnikoff has been an Honorary Visiting Fellow in Physics at The University of Melbourne since 2002. From 2008 he has been located with the eScholarship Research Centre in the Thomas Cherry Building where he runs the Information Physics unit as part of the broader The University of Melbourne eResearch collective. He has a PhD in physics (1985) and worked at the Stanford Linear Accelerator Center, the Lawrence Livermore National Laboratory, University of California, San Francisco, and Seattle Scientific. He is a founder of the iWakari software development company registered in the USA, but with a branch in Australia.

Optimising Crowdsourcing Websites to Increase Volunteer Participation, a Case Study: What's on the Menu? New York Public Library (Long Paper)

Donelle McKinley

University of Canterbury

This paper focuses on a form of crowdsourcing that outsources 'micro-tasks' to virtual volunteers, within the context of a clearly defined Digital Humanities project contributing to preservation and research. The success of such projects relies on sufficient volunteer contributions over a period often limited by project budgets and resources. An understanding of website optimisation can enable project teams to invite, instruct, and incentivise 'the crowd' more effectively, and increase volunteer participation. Website optimisation spans the disciplines of usability, human-computer interaction, and user-centred design, which are approaches traditionally used by web developers, designers, and online copywriters. With the rise of online collections, cross-disciplinary research, and Digital Humanities, such boundaries are, often by necessity, rapidly dissolving. Consequently, librarians, archivists, curators, and Humanities scholars are using these approaches too. With a view to informing the planning, development and evaluation of future projects, this paper aims to give Digital Humanities project teams a deeper understanding of the main elements impacting on volunteer participation. It identifies a website optimisation framework relevant to non-profit crowdsourcing and demonstrates how it can be applied using the example of What's on the Menu?, a website developed by the New York Public Library.

Biography

Donelle McKinley graduated from The University of Auckland, New Zealand in 1997 with a BA (Art History and English). Since that time she has worked in publishing, most recently as an online copywriter specialising in website optimisation, SEO, and social media. In 2011, as a BA (Hons) student of Digital Humanities at University of Canterbury, Donelle completed a scholarship term at University of Oxford and a copyright and digitisation scholarship project to develop University of Canterbury art collection online. She is undertaking a Master of Information Studies at Victoria University of Wellington in 2012, focusing on web consultancy and digital solutions for galleries, libraries, archives, and museums.

Teaching Classical Languages in the New Millennium (Short Paper)

Janette McWilliam

University of Queensland

This paper will present part of my Blended Learning Programme for the Teaching of Classical Languages. My innovative pedagogical approach has been developed over the last three years with the assistance of a The University of Queensland Strategic Teaching and Learning Grant and with the continued support of the School of History, Philosophy, Religion and Classics. I have successfully created not only a range of class materials which use colour to teach the grammar, syntax and accidence of Latin, a highly inflected language, but I have also designed an interactive website. This website, which also utilises colour, encourages self-directed learning by providing hypertext links from Latin text to a word parser and grammar tables and provides quizzes. The website also has a dictionary which is also linked to grammar tables. All texts are accompanied by English translations. All texts and grammar tables are also linked to a voice synthesiser, allowing students to listen to, for example, noun declensions or complete lines of texts. This type of support allows students to learn more effectively as they have 24 hour access to a range of resources which not only test mastery and provide feedback, but which enhance learning so that they can concentrate on aspects of the course where they are struggling or, conversely, where they would like more challenge. I plan to do future research user behaviour and on the use of colour to teach languages. Data collected over the last three years from student evaluations and from The University of Queensland demonstrates that this system is effective in assisting student learning and in increasing student success and satisfaction. Numbers have been steadily increasing in the First Year Latin course and the retention rate from first semester to second semester has doubled in 2011.

Biography

Dr Janette McWilliam is Director of the R.D. Milns Antiquities Museum and Lecturer at The University of Queensland. Her research interests are in the areas of Greek and Roman Social History, Roman Art, Latin Epigraphy and Roman Law. Dr McWilliam is also interested new pedagogical approaches to teaching Classical Latin and Greek which incorporate digital technologies and she has been developing a blended learning program for the teaching of Classical Latin over the last three years. She is also interested in the application of digital technologies in museums and in the teaching and research of classical antiquities, art, and archaeology.

Archaeological Photography; The Silent Witness (Short Paper)

Bob Miller

University of Canberra

The 'Silent Witness' is an account of the innovative uses digital photography was put to in the excavation of Chalcolithic (c. 4000 BC) period pits in a recent excavation at Pella Jordan (January 2011). It specifically addresses how the photographs were used as evidence in establishing the sequence of excavation and interpretation of events. Just as in studying the CCT footage of a crime scene, these digital photographs contain vital clues as to the identity of the intercut pit sequence.

Issues of interpretation include objectivity – seeing the evidence for what it is, without the prejudices of preconception. It is also an issue of recognising the first hints of change. A sequence of digital photographs taken in the field play out the story of the initial excavation and subsequent interpretation.

As CCT footage has revolutionised crime scene analysis, so too does digital photography revolutionise archaeological field method – but only if it is used correctly. As 'few scientific fields have used photography as variously and experimentally as archaeology, and few have enjoyed such public enthusiasm mediated by this technology' (Banta, Hinsley and O'Donnell 1986: 73), digital photography has encouraged new directions for visual representation and interpretation in archaeology. The recent developments of sophisticated digital photography allows for a quantum leap in the amount, quality and immediacy of information available to the excavator.

How does digital photography present the evidence? How can the field archaeologist best use this information to recognise the key excavational events as they unfold? How do they learn both when and how to utilise this new tool to gain the best interpretive outcomes in the excavation process?

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Biography

Bob Miller is a PhD candidate at University of Canberra. Bob holds a Diploma in Art (Sculpture) from National Art School, Sydney, and a BA in Photography from City Art Institute, Sydney. He lectured in Photography and Design at University of Canberra from 1991 to 2010. His key research interests centre on digital photographic presentation in field Archaeology.

A Pilot Analysis of Textual Variants Based on TEI-Encoding (Short Paper)

Maki Miyake

University of Osaka

In this paper we investigate the similarities and differences among the influential modern editions of the Greek New Testament using digital critical ones based on the Text Encoding Initiative (TEI) Guidelines. The two central objectives of the proposed study are: to provide electronic critical editions effectively for both Humanities studies and computational analyses, and; to apply statistical techniques to elucidate the nature of textual variants of the New Testament.

The latest edition (the 27th) of the Nestle-Aland *Greek New Testament* was used for the study, for this series of editions is considered to be one of the most useful critical materials for biblical studies. Although a rigorous survey of the textual differences from the most important modern editions has been conducted by the editors, the results are shown in the form of reference to the critical apparatus indicated by critical signs in the appendix section. It is quite difficult for those who are not experts in textual criticism to identify these differences all at once.

For the purpose of providing user-friendly critical editions, we attempted to implement the TEI-encoding scheme such as the 'critical apparatus tag sets' in digital critical editions based on the Nestle-Aland edition. More specifically, we focused on the seven editions of the Gospel of Mark for the pilot study.

In order to classify the seven editions, we simultaneously applied hierarchical cluster analysis using several kinds of datasets calculated by 'keyness values' such as Chi-square measure and Log-likelihood Ratio and Term Frequency Inverse Document Frequency. The statistical results clearly represent similarities and differences among the seven editions and the results also highlight the important words as key words for each edition.

Biography

Maki Miyake is currently Associate Professor in the Graduate School of Language and Culture at Osaka University. She was awarded a Doctor of Engineering degree from the Tokyo Institute of Technology in March 2005. The dissertation addressed some issues within biblical studies from the perspective of statistical analysis. Her research interests cover New Testament studies, computational linguistics, and network representations. She received a bursary award from the ALLC in June 2007 and the 'Best Paper Award' of the 21st Annual Meeting of the Pacific Asia Conference on Language, Information and Computation in November 2007.

The Screenshot as Virtual Photography, Digital Tool and Media Object (Long Paper)

Christopher Moore

Deakin University

The 'screenshot' is a form of virtual photography, a digital image capturing a computer's visual display in a singular instance of its operation. The ability to record the mobile or desktop screen, where the display acts as both frame and lens for the video or static rendering, has become an important component of online communication. A simple tool with an almost ubiquitous presence as a media object on the web, the screenshot is a convergence of hardware and software technologies; a digital media object produced via an arrangements of human and machine operations, graphical standards, hardware permissions, software rights, and digital formats. Screenshot images serve multiple purposes, including documentary evidence and archival or instructional material, but it is the virtual tourist's 'snapshot' of online game worlds and the recording of in-game events that has popularised the screenshot as a remediated form of photography. Websites, like Flickr and Imgur, are host to millions of images generated by gamers communicating their experiences and producing their online identities through the visual medium of the image. From the digital vistas of Massively Multiplayer Online (MMO) games to the frantic action shots of First Person Shooter (FPS) games, game screenshots function as crucial components in the production and management of the online gamer 'persona'.

This paper considers two dimensions of virtual photography, examining the screenshot first as a digital research tool and second as a media object, as they are positioned within the broader methodological and interdisciplinary scope of the Digital Humanities. It draws attention to the screenshot as a tool for the dissemination of information and a means for collecting, curating and analysing digital visual images produced from screens. Further, it explores how the screenshot is enmeshed in other valuable research tools. To exemplify this regard, the second aim of the paper is to present a case study analysis of the construction of an online gamer 'persona' via screenshots. Examining this use of screenshots, as they move across multiple social media platforms, the paper maps the image based practices and networks managed by the gamer in the production of their online identity.

Biography

Christopher Moore is Alfred Deakin Postdoctoral Research Fellow in the School of Communication and Creative Arts at Deakin University. His research interests include video games, affect, technological obsolescence and e-waste, intellectual property, and the construction of online 'persona' through social media. He is currently co-editing the forthcoming collection *Zombies in the Academy: Living Death and Higher Education* (<http://zombieacademy.wordpress.com/>).

Community Connections: The Renaissance of Local History (Long Paper)

Lisa Murray

City of Sydney Council

As a public historian, I have always been interested in local history and its connections with the wider historical narrative of social and urban history. In this paper I will explore the impact of Digital Humanities on the practice and production of local and community history. Shunned and ignored by academics for decades, local history is becoming sexy once more as Digital Humanities provide new opportunities for presenting local history. Mapping and geo-referencing privileges local and place based information. More excitingly, the complicated relationships that make up a community's history can be visualised and connected using Digital Humanities. Drawing on a range of examples – from Historypin and walking tour apps to the Dictionary of Sydney and Te Ara – I will argue that this transformation of local history production by Digital Humanities is contributing to a renaissance in local history. Participation in the production of historical knowledge is growing, and new historical methodologies are emerging. Local history is finally finding its legitimate place within historiography and will ultimately revolutionise the research, writing, publication and teaching of history in the twenty-first century.

Biography

Lisa Murray was appointed City Historian for City of Sydney Council in 2010 and is concurrently the Chair of the Dictionary of Sydney Trust (<http://dictionaryofsydney.org>). She is an accredited Professional Historian and a committed public historian, having worked for the City of Sydney for the last 10 years. Lisa has been responsible for the curation of online historical content for the council (<http://cityofsydney.nsw.gov.au/history>) including exhibitions, biographical databases, guides, talks, and essays. The Council's Barani website received the 2002 NSW Premier's History Award for multimedia. Lisa is actively involved in the History Council of NSW and the Professional Historians' Association (NSW).

Annotating Spoken Language Data: Implicit and Explicit Knowledge in the AusNC (Long Paper)

Simon Musgrave, Andrea Schalley and Michael Haugh

Monash University and Griffith University

Even when digital technology allows easy access to high-quality recordings of primary data, linguists commonly need a written representation of their data to work with. Different researchers use different transcription practices but no practice is transparent: the title of a classic paper on the problem is 'Transcription as theory' (Ochs 1979). Further problems will arise when it is useful or necessary to compare data transcribed using different methods and conventions. This problem will be especially acute where data from different sources is aggregated as a single research resource and search and retrieval functions are required across the entire aggregated data set. This is precisely the problem now faced in the construction of the Australian National Corpus (AusNC) which will make data from many different sources accessible via a common portal. One solution to the problem is to construct an ontology which explicitly represents the knowledge embodied in all the annotations of all the collected data (Uschold and Grüninger 1996; Ciocoiu, Grüninger and Nau 2001) This ontology can then form the basis for unified search functions, with the specific annotation vocabularies of each set of data linked to the knowledge formalised in the ontology.

In this paper, we describe the preliminary steps in constructing such an ontology, based initially on two sets of spoken language data: Australian Radio Talkback and the Griffith Corpus of Spoken English. We discuss the nature of the entities and relations which the ontology must include and the level of abstraction necessary in order to capture commonalities. We also consider the question of whether making such knowledge explicit assists in identifying the representational effect of the theoretical commitments present in the original data sets.

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Biographies

Simon Musgrave is Lecturer in Linguistics at Monash University and is a member of the Management Committee of Australian National Corpus Incorporated. He has worked on language documentation and associated issues of data management as well as the use of databases in linguistic research.

Andrea Schalley is Lecturer in Linguistics at Griffith University. She has a strong track record in ontology building and system modelling. In a current ARC project examining language and social cognition, she is developing the ontology and semantic modelling within the typology strand, as well as the project's typological data base.

Michael Haugh is Senior Lecturer in Linguistics at Griffith University and is the initiator of the Australian National Corpus and Secretary of the Management Committee of Australian National Corpus Incorporated. He has a strong background in corpus building and annotation of multimodal linguistic data and has created one of the resources of the Australian National Corpus, the Griffith Corpus of Spoken English.

Trends of Digital Scholarship in the Humanities in Japan (Short Paper)

Kiyonori Nagasaki and A. Charles Muller

International Institute for Digital Humanities and The University of Tokyo

As in other countries, efforts to establish digital scholarship in Humanities have been initiated by scholars who studied either Humanities or Information Science in Japan since a few decades ago. Following upon the earliest attempts in 1960s and '70s, two communities were established at the end of 1980s. One was formed as the Special Interest Group of Computers and the Humanities under the auspices of the Information Processing Society in Japan. The other was the Japan Society of Information and Knowledge. Although ostensibly only a SIG, rather than a full-blown academic society, the former has grown steadily since its inception, now including over 300 members and gather more than 150 participants at recent domestic conferences. It consists of various types of subjects and single or groups of researchers from various fields over a wide range of backgrounds. It has collected researchers by holding its quarterly workshops in various areas recently completed to be held in every prefecture, with 700 presenters participating in the workshop. The subjects of the presentations have tended to be affected by current trends in Information Technology of the time. Even after the spread of the internet, a correlation with the evolution of consumer technologies can be seen in most presentations, especially web technologies. According to the popularisation of such technologies among scholars in Humanities, the number those who try to adopt such technologies in their own research has been steadily increasing. This tendency is revealed in the growth of amounts of grant money for digital scholarship in Humanities. While there is not yet such a thing as a 'Digital Humanities' grant in Japan, according to my survey researchers apply for grants in the fields of traditional Humanities or Information Science to fund their projects. In this presentation, I will introduce this situation in detail.

Biographies

Kiyonori Nagasaki is Senior Fellow and General Manager for the International Institute for Digital Humanities (DHII) in Tokyo and Associate Project Professor in the Interfaculty Initiative in Information Studies at The University of Tokyo. He works on digital collaborative frameworks of Buddhist studies based on traditional methodology. He is also engaged in research on the implications of Digital Humanities and its dissemination in Japan. He is working on these issues through the auspices of the DHII, as well as the SIG-Computers and the Humanities, and as a member of the steering committee for the Japanese Association of Indian and Buddhist Studies.

A. Charles Muller is Project Professor in the Center for Evolving Humanities at The University of Tokyo. He specialises in the study of East Asian Buddhism, East Asian lexicography, and online scholarly resource development. He has published a number of books and articles on Buddhism and East Asian thought. He was one of the earliest developers of online reference works, having established the Digital Dictionary of Buddhism in 1995— a resource that is now considered a basic reference work for the field. Muller is also the founder and managing editor of the H-Buddhism Buddhist Scholars Information Network.

Internet Content as Research Data: Challenges and Options for Collecting and Preserving (Long Paper)

Monica Omodei and Gordon Mohr

National Library Australia and Thunkpedia

Both raw and synthesised research data is increasingly being recognised as a valuable asset and a valid research output. Journals are starting to require that data be made available to support the research conclusions and the sharing of research data is being required as a condition of research funding. In Humanities and Social Sciences the analysis of web content (both contemporary and historical) is sometimes a fundamental aspect of research projects. For some studies the live web is the focus and access to historical web archives is not required. However, even in these cases, the researcher needs the content to be harvested into an archive that is sustainable and accessible over time so that their research conclusions can be verified in the future. The web is an ephemeral publishing environment and what is here to day can be gone tomorrow (or changed, or moved).

This presentation explores what tools and/or services are available to researchers to build and/or access web archives required for their research in a way that is sustainable over time. It will look at the challenges posed by new technologies, the rise of social media, and dynamic web content. It will also summarise the historical web archives being accumulated by the National Library of Australia (Australian content) and the Internet Archive and the citation services they provide for referencing a web page persistently.

Biographies

Monica Omodei (previously Berko) is the new Director of Web Archiving and Digital Preservation at National Library of Australia (NLA). Monica worked as the software development manager at the NLA from 1998 to 2008 after previously working at Australian National University for ten years in a variety of IT roles supporting research and teaching. She served as NLA's contact for the International Internet Preservation Consortium for some time, and also spent 2006–7 working for the Library and Archives Canada. From 2008 to 2011 Monica worked for GeoScience Australia and for the Australian National Data Service (ANDS). Monica played a critical role in the development of NLA's web archiving infrastructure, and has a long-standing interest in digital preservation, spatial data services, and open data initiatives.

Gordon Mohr is the founder of Thunkpedia (<http://thinkpedia.org/>), a project to broaden and deepen the wiki reference model that was pioneered by Wikipedia. Until recently, Gordon was the technical lead for the Internet Archive's (<http://archive.org/>) web archive projects, including the open-source web crawling/archaeology project, the Heritrix Archive Crawler (<http://crawler.archive.org/>). He also founded Bitzi (<http://bitzi.com/>), a collaborative file metadata community, and in the '90s worked on peer-to-peer instant-messaging systems and Smalltalk development environments.

Images of the Modern Vampire: An Investigation into Tools for Multimodal Data (Long Paper)

Lisa Lena Opas-Haenninen, Jacqueline Hettel, Tuomo Toljamo and Tapio Seppänen
University of Oulu

Beliefs and legends about vampires have existed probably as long as mankind. Lore and legends of some form of the vampire can be found all around the world. The vampire has traditionally been described as an evil, bloodsucking creature, a force of darkness, but the modern vampire has become more human and more attractive –easier for us to understand and sympathise with.

This paper looks into how the vampire has been portrayed on screen, i.e., in film and on television in the early twenty-first century. We investigate the modern image of the vampire, including the dark, brooding, but sympathetic Angel of *Buffy the Vampire Slayer*, the pale, ethereal Edward of *Twilight*, and the tall, blonde, ruthless, but attractive Viking Eric of *True Blood*.

Our analysis is based on cultural imagology as developed by Johnson (2005, 2006) and Lotman (1990). To support our analysis we use both the image and the soundtrack of these films and series, with a set of tools that we have built on top of the CATMA concordancer (University of Hamburg). By time stamping and aligning the image, the soundtrack, and the subtitling, we can mark up and investigate both the linguistic and the paralinguistic markers that describe the characters and their emotions. The study is also an example of how new technologies can be put to use in the investigation of multimodal data.

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Biography

Lisa Lena Opas-Haenninen is Professor of English and Head of English Philology at the Faculty of Humanities, University of Oulu, Finland. She is also the Chair of the Association for Literary and Linguistic Computing. She heads the LICHEN research project which has been developing tools for the preservation, management and analysis of large-scale multimodal data. Her research team has cooperated with the Linguistic Atlas Project team to make the LAP data available online. The latest project has been to make the CATMA concordance tool able to handle sound and video also.

Structural Linearity and the Hierarchy of Online Discussion Participation (Long Paper)

Sora Park

University of Canberra

Due to accessibility and ease of use, the public is now able to engage in political discourse in the online space. However, the open space has been criticised for the lack of lively debates because most online message boards contain one-sided views. The disparity among the readership and authorship – where the spiral of silence is amplified – is another point of criticism. The ongoing concern is whether this new environment leads to consensus through deliberation or whether it aggravates fragmentation and polarisation between clashing viewpoints. In this paper, I examine how the participatory behaviour in online discussion sites are related to the structure of threaded conversation. In threaded conversations posts appear on top of each other in reverse chronological order and each message is linked to its replies. Recent posts on the front page catch the attention of most visitors and depending on the popularity of the site, the pages are changed quickly. This is in contrast with blogs or social media where posts are controlled by the author and each message posts are shown according to the link between participants. In discussion sites, most members are not structurally linked with each other and readers usually select posts by the number of replies, topic reflected in the title of post and the reputation of the author. Thus the author has little control over what happens after the posting.

The aim of this study is to empirically explore the online discussion process of the major online discussion sites in South Korea and how the structure of the sites induce different levels of participatory behaviour. The research questions that are asked in this study are: What is the relationship of the discussion sites' structure to the different levels of participatory behaviour in online discussions? How does the reputation of online discussion participants affect the readership and responses to their posts? The first step of the research involves looking at what type of content and method of presentation leads to active discussion. Then, the processes of how messages are disseminated through various levels of participation within the discussion sites are analysed. The next step of research is to identify how the author's reputation within the sites affects the dynamics of discussion.

Biography

Sora Park (PhD, Northwestern University) is Associate Professor in Communication and Media Studies at University of Canberra. Her research focuses on digital media, media markets and media policy. Her current projects are in the area of digital media literacy, media user patterns, youth, and digital media. She also has extensive experience in policy research and consultancy regarding digital media in South Korea. Government policy related projects include *Survey Research of Children and Adolescents: Providing the Base for Media Policy*, commissioned by Korea Broadcast Commission and was a team member of the Task Force Team for the Korean government Wiki site DreamKorea. In the private sector, she has had various consultancy experiences for major internet and media companies such as KBS, NHN Corp, and MBC.

South Australian History Online (Short Paper)

Mandy Paul

History SA

In 2011, History SA told the story of the foundation of the Province of South Australia through a blog which featured transcribed original sources brought together for the first time, contextualised and interpreted using a range of strategies including introductory narratives, short information articles, biographies of key people, images, and a glossary of unfamiliar terms. The resulting website presented research, published original sources to enable research, and sought user input through interactivity. The success of this project (predictably titled *Bound for South Australia*) bodes well for a major digital history project currently in development. In the redevelopment of its web presence, History SA is leveraging its unusual position – one foot in public history and the other in the collections sector – to present a comprehensive, authoritative and interactive digital history site about South Australian history. The approach we are pursuing is one which will emphasise the layered and multifaceted nature of the history we are exploring, and this will be most readily apparent in the related App we are developing about the City of Adelaide. This short presentation will focus on the processes and challenges encountered curating this digital history – the researching, commissioning, editing and, crucially, making connections. As we work to connect ‘people’ and ‘place’ as data types, and render these relationships visible, the project will also work to connect people with the history of South Australia, contributing to greater historical understanding and a stronger sense of place.

Biography

Mandy Paul is a senior curator at History SA, where she manages a range of public history programs including exhibitions, digital history projects, *About Time: South Australia’s History Festival* and the State History Conference. She has postgraduate qualifications in history and museum studies, and has worked in social history museums in Australia and the UK and as a consultant historian and curator. Mandy has a particular interest in Indigenous history, including a decade working as a consultant historian specialising in native title.

A History of Aboriginal Sydney (Long Paper)

Peter Read and Suzana Sukovic

University of Sydney, St. Vincent's College

Three years after beginning the project, we have designed and begun to upload our website (<http://historyofaboriginalsydney.edu.au>) as our main platform for delivering historical data about Indigenous Sydney. The northern area and most of the eastern part of Sydney are now online.

Our main priority is the repatriation of information about Indigenous history to the people who have created it or who are closely connected to it. We also wish to provide a large pool of historical information, which can serve as a basis for in-depth research of urban Indigenous history. For this reason, accurate location of events, photographic research, an interactive timeline and what will be, in the end, hundreds of videoed interviews have dominated the site. The site has been constructed to enable multiple paths to historical information and encourage a sense of curiosity and discovery. This is particularly important considering that the project aims to open up largely neglected urban Indigenous history to the community and students as well as researchers.

We have found that the site has proved already very useful to teachers and senior students who have scarce information about Aboriginal people in southern Australia.

Biographies

Peter Read is Australian Professorial Fellow based in the History Department, The University of Sydney. He has worked in Australian Aboriginal history for most of his professional life with interests also in South American history. He is interested particularly in matching oral history and archival research, local history, and national reconciliation in both these areas. His works include *Belonging*, *Charles Perkins A Biography* and *The Stolen Generations*.

Suzana Sukovic has worked for a number of years on practical and theoretical issues related to digital technologies in academic and educational contexts. She has published papers on uses of digital technology in scholarly research and Indigenous knowledge management and on creativity and innovation in libraries. Her doctoral thesis explored roles of electronic texts in research projects in Humanities. Suzana has held a number of professional and academic positions. She currently works as Head of Learning Resource Centre at St. Vincent's College, Potts Point, and Research Associate on the project A History of Aboriginal Sydney at The University of Sydney. Suzana is a member of the Australian Library and Information Association (ALIA) Research Committee.

Why Look A Gift Horse in the Mouth? Exploring Resistance to Crowdsourced Resources among Historians (Short Paper)

Mia Ridge

Open University

Crowdsourcing, the act of taking work once performed within an organisation and outsourcing it to the general public in an open call (Howe 2006), is increasingly popular in memory institutions as a tool for digitising or computing vast amounts of data (Romeo and Blaser 2011; Terras 2010; Holley 2010) have shown. However, the very openness that allows large numbers of experts and amateurs to participate in the process of building crowdsourced resources also raises issues of authority, reliability and trust in those resources. Can content digitised by pseudonymous peers or members of the public be considered reliable? This paper explores some of the causes and forms of resistance to creating and using crowdsourced resources among historians.

Using the techniques of contextual inquiry and exploratory interviews (Sharp et al. 2007) with communities of academic and family/local historians, this paper examines the following: the commonalities and differences in how these two groups assess the provenance, reliability and probable accuracy of digital resources; how crowdsourcing tools might support their working practices with historical materials; the motivations of historians for sharing their transcriptions and images in a public repository; the barriers that would prevent them from participating in a project that required them to share their personally-digitised archives, and; the circumstances under which they would selectively restrict content sharing. From this preliminary investigation, the paper will go on to consider implications for designing and curating online resources for academic and amateur users.

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- Terras, M. (2010) 'Digital Curiosities: Resource creation via amateur digitization', *Literary and Linguistic Computing*, 25(4): 425–438.

Biography

Mia Ridge is currently researching a PhD in Digital Humanities (Department of History, The Open University) focusing on crowdsourcing the digitisation, aggregation and geo-location of historical materials. Mia has published and presented widely on her key areas of interest, including user experience design, human-computer interaction, and crowdsourcing in the cultural heritage sector. Formerly Lead Web Developer at the Science Museum/NMSI, Mia has worked internationally as a business analyst, digital consultant, and web programmer in the cultural heritage and commercial sectors. Mia has postgraduate qualifications in software development (RMIT University, 2001) and an MSc in Human-Centred Systems (City University, London, 2011).

Putting Harlem on the Map (Long Paper)

Stephen Robertson

University of Sydney

This paper examines Digital Harlem (<http://acl.arts.usyd.edu.au/harlem/>) and what it reveals about the kind of place Harlem was in the 1920s. The site employs a database that integrates a diverse range of archival and published material on the basis of geographical location and connects that material with a detailed map of the neighbourhood overlaid on Google Maps, capturing something of the complexity of everyday life.

The site is dynamic, allowing the results of users' searches for events, places, and individuals to be displayed on the map, searches to be limited in various ways (including by date), and different searches to be layered on the same map to allow comparisons and show change over time. Events that occur at a sequence of locations, such as parades, are linked by lines – lines also link the locations of individuals' activities with their residence. In both cases, the lines convey a sense of how people moved through Harlem and the rest of the city.

The site differs from traditional GIS in employing a qualitative approach, promoting a spatial analysis that highlights the variety of different places that made up the neighbourhood, and locating the events and individuals found in 1920s Harlem in the context of those places. One feature revealed by our analysis of the Digital Harlem is that whites remained a prominent presence in the neighbourhood. To be sure, there were a multitude of places within Harlem controlled by blacks, mostly residences, but also churches, fraternal lodges, and some dance halls and theatres. But white controlled businesses, public places, and visitors are present throughout Harlem, fragmenting the black district in ways obscured by maps that represent the district as a solid, segregated area of black residences, and making Harlem a place of racial contestation, negotiation, resistance, and accommodation.

Biography

Stephen Murray Robertson is Associate Professor in the Department of History at The University of Sydney. He has published extensively on sexuality in the twentieth-century US, including *Crimes against Children: Sexual Violence and Legal Culture in New York City* (2005). Since 2003 he has collaborated with Shane White, Stephen Garton, and Graham White to study everyday life in 1920s Harlem, producing *Playing the Numbers: Gambling in Harlem Between the Wars* (2010) – winner of the NSW Premier's General History Prize – the Digital Harlem site – awarded prizes by the AHA and ALA – and a new project on the 1935 Harlem riot.

Promoting Staywild: An Examination of Promotional Strategies for a Niche Online Community (Short Paper)

Jessica Rodgers and Tanya Nitins

Queensland University of Technology

This paper will provide an overview of a joint research initiative being developed by the Queensland University of Technology in conjunction with the Australian Smart Services Cooperative Research Centre regarding the development and analysis of online communities. This project aims to create an exciting and innovative web space (<http://Staywild.com.au>) around the concept of adventure travel, which will then be used as a research platform to compile primary data on the formation and operation of online communities.

One aspect of this research will compare and contrast various methods of low-cost promotional techniques used to generate members and encourage high-level participation. What are cost efficient and effective techniques for building online communities? Can a standard template be used across genres and platforms that would guarantee a certain amount of success?

With Stage One of the research complete, this paper outlines the progress so far. It also considers the literature on marketing and building online communities and discussing successful and unsuccessful methods and how they relate to Staywild. This paper contributes to the field in its work towards developing a standardised method of marketing and promotion that can be applied to travel niche communities, and by extension other niches.

Biographies

Dr Jessica Rodgers has completed a PhD in the School of Media, Communication and Journalism at the Queensland University of Technology. Her thesis examined Australian Queer Student Activists' Media Representations of Queer. She is a Research Assistant for the Smart Services Collaborative Research Centre Staywild project based at QUT. Dr Rodgers also provides Research Assistance for the School of Justice, Faculty of Law, QUT. Her other research interests include ableism within BDSM communities, queer theory, and veganism.

Dr Tanya Nitins is Lecturer in Entertainment Industries at Queensland University of Technology. Her research interests include entertainment business, social media, new media, advertising, brand design, and development. Dr Nitins is also a member of the CRC Smart Services research program at QUT and has been intrinsically involved in research projects focused on new media services and applications, locative media, and building user communities.

Inside the Bureaucracy of White Australia (Long Paper)

Tim Sherratt

Freelance Digital Historian

With the passing of the Immigration Restriction Act in 1901, the new Australian nation put in place a framework to protect its racial purity – what was to become known as the ‘White Australia’ Policy. While the outlines of this policy are well known, what is less well-recognised is that the ‘White Australia’ Policy was a massive bureaucratic exercise. Administering this system of racial exclusion and control involved the co-operation of federal and state governments and a complex, evolving web of legislation, regulations, and guidelines.

Many thousands of people sought to build lives and families within these restrictions. Case files help us to understand some of the interactions between individuals and government, but the scale of the enterprise defies easy analysis. To understand how the ‘White Australia’ Policy worked, how it affected people’s lives, we need a way of navigating its internal structures, logic, and history. This paper will outline a project to reconstruct the bureaucratic machinery of the ‘White Australia’ Policy by mining and linking data from a variety of sources.

Historical descriptions of government agencies are already available in machine-readable forms from the National Archives of Australia, the State Records Office of NSW, and the Public Records Office of Victoria. In addition, descriptions of records created by these agencies can themselves be mined for patterns. These structures can then be combined with information extracted from legislation, newspapers, and Hansard to build up a rich model of the policy in practice.

We hope that by exploring this model and relating it to existing case studies we will be able to plot local variations in administration as well as longer-term structural changes. Most importantly, we hope to be able to visualise the bureaucracy from the point of view of the people it sought to restrict.

Biography

Tim Sherratt is a digital historian, web developer, and cultural data hacker who has been developing online resources relating to archives, museums, and history since 1993. He has written on weather, progress, and the atomic age, and has developed resources including Bright Sparcs, Mapping Our Anzacs, and The History Wall. Tim is currently working as a freelance digital historian, as well as being Adjunct Associate Professor in the Digital Design and Media Arts Research Cluster at University of Canberra. Tim was recently awarded a Director’s Fellowship at the National Museum of Australia to pursue research in digital history, and in 2012 will be taking up a Harold White Fellowship at the National Library of Australia to continue his research into text mining the Trove newspapers database.

Pacific DH: Building Pedagogy in Aotearoa/New Zealand (Long Paper)

James Smithies

University of Canterbury

University of Canterbury (UC) has recently provided significant resources for the development of both the UC CEISMIC Canterbury Earthquake Digital Archive (<http://ceismic.org.nz>) and an associated Digital Humanities program (<http://dh.canterbury.ac.nz>). These initiatives signal the spread of Digital Humanities in Aotearoa/New Zealand from the GLAM sector into the centre of an academic program. Third year, Honours and taught Masters courses are expected by 2013, requiring significant effort to not only develop course content, but also to elaborate a pedagogy capable of under-pinning a vibrant, relevant and scholarly syllabus.

Given the integral relationship between teaching, learning, and research in the modern university system, it is essential that we are proactive, critical and self-conscious in our curriculum development. University of Canterbury's initiative is reflective of similar efforts across Australasia, North America, and the United Kingdom. This paper will provide an overview of some of those efforts; identifying their key components and suggesting how they might be reflective of a common pedagogical approach. It will then present a provisional framework for University of Canterbury's Digital Humanities program and explain what aspects of it have been tailored to the Pacific context of Aotearoa/New Zealand.

In closing, the paper will address some of the problems encountered in developing a Digital Humanities program for University of Canterbury. These include: the question of whether Digital Humanities should be distributed throughout the College of Arts or develop along traditional disciplinary lines; what proportion of the curriculum should be devoted to programming (and at what level of complexity); whether project management is a relevant subject in a humanistic setting; what proportion of final grades should be derived from practical components and what proportion from traditional scholarly essays and theses, and; whether new media analysis and technological history should be required topics. The University of Canterbury team are particularly interested in ethical issues surrounding the development of a humanist discipline on the boundaries of academic, government and commercial cultures. While this offers excellent opportunities for staff and students alike, interesting tensions arise between our humanist tradition and the institutional imperative to gain positive press and successful community outcomes.

Biography

James Dakin Smithies completed a PhD in the history of New Zealand literary-cultural criticism in 2002 and has worked as a technical writer, senior business analyst, and IT project manager. His research focuses on the history of literature, technology, and ideas. His current research project explores the literature, culture and technology of nineteenth century New Zealand. James is also involved in several Digital Humanities initiatives, including <http://ceismic.org.nz>, <http://humanitiesmachine.org.nz>, and <http://academicami.org>.

Language and Life Stages (Long Paper)

Elizabeth Spencer, Alison Ferguson and Hugh Craig

University of Newcastle

What people say and the way they say it changes as they pass through life stages. Individuals go through their own variations and they also follow broader common transitions. Computational analysis allows researchers to see these patterns in a way simply not possible in the past. In particular, the statistics of style in large text sets makes us realise how much people sing in a chorus without knowing it; they address their own immediate situation, but they favour some themes at some times in unison with their peers, and overall they are subject to the same laws of cognitive change with ageing.

In this paper we present some of the results of a computational-stylistics study of the free-text comments in a longitudinal health survey, the Australian Longitudinal Study of Women's Health. We consider around 40,000 text samples, written by women in three cohorts over fifteen years, women who were in their 20s, 40s and 60s when the survey began.

A simple correlation of word-variable frequencies with year in one set of respondents who wrote comments in all five of the triennial surveys shows rapid and profound changes in preoccupations. They mentioned being 'blessed' increasingly more often, and mentioned being 'afraid' more often as they moved from their late 40s to their late 50s. Collectively they mentioned gender issues less often and physical frailty more often over the same period.

A study of the Propositional Density of the samples in the survey cohort overall shows that little changed in the density of the way the respondents wrote their sentences from the 20s group to those in their 40s or their 60s, but there were suddenly fewer ideas per sentence in text from respondents in their 80s.

Biography

Elizabeth Spencer and *Alison Ferguson* are in the discipline of Speech Pathology at The University of Newcastle. *Hugh Craig* is in the discipline of English at The University of Newcastle. They are working together on a project to establish the broad characteristics of the language of healthy ageing, bringing together their different areas of expertise, linguistics and language disorders (Spencer), the speech pathology of stroke (Ferguson), and the application of statistics to style (Craig).

The Mind of a Murderer and the Meanings of a Murder: The Potential and Limits of Text Encoding and Computational Analysis (Long Paper)

Carolyn Strange, Josh Wodak and Ian Wood

Australian National University

When Mansfield Tracy Walworth (1830–1873), New York gothic novelist, ended up a victim of murder, contemporary observers pointed to possible connections between the novelist's imagination and his fate: to be shot dead by his own son. The sensational trial produced hundreds of news reports, which included transcriptions of threatening letters the victim had sent to his estranged wife, the killer's mother.

Our objective was to create a large-scale machine readable data-set of digitised newspaper articles, family correspondence and manuscript trial exhibits to do what neither contemporaries nor conventional text analysis could accomplish: the systematic analysis of patterns in the victim's self-expression and the public interpretations of the crime and the characters.

To test for patterns in expressions of the crime's key concepts (gender, violence, honour, and duty) we used an interdisciplinary approach, involving a team that includes an historian, a computer scientist, and a Digital Humanities scholar. Application of digital text analysis techniques is a promising new avenue of enquiry in Humanities, enabling the treatment of large collections of text as well as providing novel and objectively obtained insights into their content that would otherwise be difficult or impossible to obtain. Yet it is beset with technical and methodological challenges. Accordingly, we will present this research case study to showcase the potential and limits of Optical Character Recognition and computational analysis.

Biographies

Carolyn Strange is Graduate Director at the School of History, Australian National University. An historian by training, she specialises in the modern history of gender, sexuality, and crime. She has worked across numerous disciplines, including media studies, gender studies, criminology, law, medicine, and environmental studies. This project is funded through an ARC Discovery project on family, violence, and honour. Another element of the project was her international conference on 'Honour Killing across Culture and Crime' (<http://history.cass.anu.edu.au/honourkillingconf>).

Josh Wodak is a Media Arts and Digital Humanities scholar. He recently completed a Practice Based Research PhD in Media Arts at the Humanities Research Centre, Australian National University. His PhD concerned how Responsive Environments may be created to evoke environmental responsibility. His current research involves text-mining of a data-set of his hand written journals vis-à-vis the digital text of a novel he wrote, based on these journals. This is being produced as a current Artist in Residence at the Department of Photography and Media Arts, ANU School of Art, and as an up-coming Visiting Fellow at the Digital Humanities Hub, ANU.

Ian Wood is a PhD student at the Research School of Computer Science, Australian National University. Trained originally in Mathematics, he has worked variously as a musician, programmer, and English teacher. His current research focuses on applying psychometric analysis and machine learning tools to online social media with an aim to identify common psychological constructs that make up a societies culture.

Social Presence in E-Learning (Long Paper)

Luke Strongman and Polly Kobeleva

Open Polytechnic of New Zealand

Online social presence (Krejins et al. 2010) takes place with the recognition that much of social interaction, particularly in the contemporary e-enabled workplace, is not with others who are always immediately physically present but with representations of others through the mediums of email, film, internet, blog, online forum, teleconferencing, and other technologies. Short, Williams and Christie (1976), the originators of social presence theory, defined social presence as 'the degree of salience of the other person in a mediated interaction and the consequent salience of the interpersonal interaction' (65). Entire relationships may be conducted through mediated technology and people increasingly rely on them as substitutes for F-t-F (face-to-face) interaction (Biocca & Harms 2002: 7). Consequently the ability to accurately measure differences in F-t-F and virtually mediated social presence requires a theoretical framework. The Networked Minds Theory of Social presence attempts to provide this (ibid.: 7). At the basis of the Networked Minds Theory of Social Presence is relationship between two or more people, both a sense of the 'other' and of the other's sense of 'me, you or us'. Smiling at emoticons, laughing or crying in films, and gaining an understanding of how another person thinks or feels are all measures of online social presence and, depending on the nature of the interaction, may be superficial or strong. These in turn may affect the ability to relate with others and foster engagement in online learning activities in distance and e-Learning. By recourse to theory and practical examples, this paper will explore the phenomenon of online social presence and answer such questions as:

- How is social presence created online and what are its characteristics?
- How does social presence relate to e-Learning?
- What are the main psychological and communication effects of social presence in e-Learning?

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Biographies

Luke Strongman teaches Humanities and Communication at the Open Polytechnic of New Zealand, where for the past two years he has also been research co-ordinator.

Dr Polly Kobeleva teaches Writing and Communication at the Open Polytechnic, New Zealand.

DocuDoc: Documentary as a PhD Delivery Format in the Social Sciences (Short Paper)

Garry Sturgess

Australian National University

Garry Sturgess is an Australian postgraduate scholar (Political Science and International Relations) at Australian National University, researching the economic ideas influencing Prime Ministers and Treasurers when making critical economic decisions. In what is believed to be a first for the Research School of Social Sciences at ANU, Garry is submitting a substantial portion of his PhD as a documentary series. His proposed presentation explores the very novelty of his format: exactly how is he to build, map and connect the written and the visual, the technically stated and its filmic realisation, the hard-coded rigour of Political Science investigation, and the software imagery and non-linear assemblage of documentary feature? The 30,000 to 40,000 word written component of his thesis centres on the subject of ideation, exploring the development of an integrated theory on the transmission of ideas in the political space and the weight economic ideas might carry with senior politicians when making big decisions. When it comes to decision-making (where ideas might end up), this inevitably deals with the political and economic history of particular decisions. These will be compressed and summarised in the written analysis. This written component presents its own challenges but then comes the hard bit and the nub of this paper – a documentary series of at least three television-hour documentaries.

As presently conceived the series will be driven by the theorised written research. However the building, mapping and connecting hints at stress fractures from the outset. The theoretical signposting, while ever-present, will not be as formally or as obviously stated and may intermesh or sometimes compete with the political, economic, cultural, psychological history of the event and period and with other present concerns of the actors. Holding this together while adumbrating a rigorous line of argument addresses many elements of the conference's chosen themes, including but not limited to:

- Measuring and valuing digital research
- Publication and dissemination
- Curriculum and pedagogy

Biography

Garry Sturgess has had a diverse career in law, journalism, research, publishing, and documentary making. Sturgess is the originator and co-creator of the three-part SBS television series *Liberal Rule - The Politics that Changed Australia* (Winner, AFI Award for Best Documentary Series; Winner, Australia Directors Guild for Best Direction in a Documentary Series), first broadcast in July and August 2009 with rebroadcasts in 2010 and 2011. Sturgess was also Senior Researcher for ABC's five-part television series on the Hawke/Keating governments, *Labor In Power* (Winner, Gold Walkley; Winner, Silver Logie), the acclaimed television series first broadcast in 1993 and covering the ten-year rule of Labor in the period 1983–1993. Sturgess has numerous further credits in the documentary, publishing, and journalism field.

Remembering Local Software: The Australasian Heritage Software Database Project (Long Paper)

Melanie Swalwell

Flinders University

Software constitutes a form of digital cultural heritage. Currently, however, the local histories of software creation are not well known. Collectors and private enthusiasts have knowledge in the areas of their specialisation (e.g., a particular computer brand), but this knowledge tends to be uneven and not well joined up. Information on software history is seldom held by or known about within institutions. This situation is compounded by the fact that software was not always published commercially, nor has it been lodged in libraries under legal deposit provisions (the inclusion of electronic publications in legal deposit being a recent development). A significant sector of cultural endeavour and production is thus at risk of not only being lost – in that little software preservation work is currently being done to arrest deterioration and issues such as format obsolescence – but also of being forgotten, given that there is no documentation that it even existed.

The Australasian Heritage Software Database (AHSD; located at <http://ourdigitalheritage.org>) is one response to the challenges facing early software. The AHSD aims to document software. It does this by providing a mechanism for gathering information and documentation from knowledgeable persons (often the general public) about software that has been written and developed locally in Australia and New Zealand. The period of interest is from the beginning of electronic computing in the 1950s through to the present day. A consortium of supporters is forming, with the intention of 'Building, Mapping and Connecting' existing information and knowledge. Supporters come from a range of sectors and include cultural institutions, computer societies, and private collectors' networks, reflecting the range of stakeholders who are interested in software history. This paper outlines the case for remembering local software, details some of the entries made to date, and lays out the larger project, including articulations with preservation initiatives.

Biography

Melanie Swalwell is Senior Lecturer in Screen and Media at Flinders University. Melanie has researched digital media history on both sides of the Tasman. Her current research takes in digital games history, the homebrew microcomputing scene, and software preservation. Melanie is Project Leader of the ARC Linkage funded project 'Play It Again: Creating a Playable History of Australasian Digital Games, for Industry, Community and Research Purposes'.

Detecting Stylistic Differences in Collaborative Writings: Random Forests + Burrows' Delta on Dickens, Collins and Their Co-Authored Texts (Long Paper)

Tomoji Tabata

University of Osaka

The Victorian author Charles Dickens collaborated with his younger contemporary Wilkie Collins on a number of stories, typically for his Christmas numbers of his journals *Household Words* and *All the Year Round*. While some of their collaborative pieces were written with the assistance of other writers (including Elizabeth Gaskell, Adelaide Anne Proctor, etc.), four works are known to have been co-authored by Dickens and Collins alone (Nayder 2002): *The Frozen Deep* (1857), 'The Lazy Tour of Two Idle Apprentices' (1857), 'The Perils of Certain English Prisoners' (1857), and 'No Thoroughfare' (1867). These collaborative writings vary in design and style from one another as well as in theme and setting. In some cases, even one chapter can be read differently from another due in part to the varying proportion of contribution by each of the duo.

The present study combines two computational techniques in an effort to detect stylistic differences in the collaborations of Dickens and Collins. One is Random Forests, a machine-learning classification technique based on ensemble learning (Breiman 2001; Jin and Murakami 2007). The other is Burrows' 'Delta' (Burrows 2002), an intuitively simple but powerful measure for authorship attribution studies (Argamon 2008). In my experiments running Random Forests on a set of 48 texts (24 Dickens texts versus 24 Collins texts), the Dickens texts and the Collins texts were correctly classified into two distinct clusters with the accuracy of 100%. Some 100 marker words were also identified during the process of the Random Forests run. This study is an attempt at adding a 'tune-up' to the methodology by combining Burrows' Delta, and thereby trying to detect stylistic differences (with)in the four collaborative writings. In other words, this is a study in search for internal evidence of how the two authors were 'unequally partnered' with each other.

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Biography

Tomoji Tabata is Associate Professor of Corpus Linguistics at the Graduate School of Language and Culture, University of Osaka. His primary research interests are in corpus-stylistic investigation of the eighteenth and nineteenth century British novels with special reference to Charles Dickens. His research fields also include study of text typology/register variation and forensic analysis of texts. He co-edited *English Corpora under Japanese Eyes* (Rodopi, 2004) and *Stylistic Studies of Literature: In Honour of Dr. Hiroyuki Ito* (Peter Lang, 2009).

Measuring and Valuing Virtual Environments: The Ortelia Example (Long Paper)

Joanne E. Tompkins

University of Queensland

Mapping the contribution that Digital Humanities has made to cultural heritage over the last two decades has been difficult because of the disparate nature of many DH projects, the cost (which often means that projects emerge with a fanfare, only to disappear when the funding is spent), vastly different degrees of digital literacy, and even the comparative difficulty with which practitioners have had disseminating the results of such work. This paper discusses the relative success I have had in building the potential for cultural heritage through Ortelia, a Brisbane-based organisation that crafts virtual reality models of real cultural venues. In addition to contemporary cultural heritage venues such as galleries and theatres, Ortelia also re-creates cultural venues that no longer exist in physical form. Using gaming technologies, the models are easy to use, employing familiar gaming technology tools (a mouse and the W-A-S-D and arrow keys). I discuss four measures that we have used to increase cultural awareness regarding theatre and gallery/museum exhibitions: the practical possibilities in education, archiving, curation, and the more theoretical potential that such a model presents to research. The paper concludes with some critical reflections on what such technologies need to address to enhance the use of DH in the future.

Biography

Joanne E. Tompkins teaches Drama in the School of English, Media Studies and Art History at The University of Queensland, where she is currently Head of the School. She is co-author (with Helen Gilbert) of *Post-Colonial Drama: Theory, Practice, Politics* (Routledge, 1996) and (with Julie Holledge) of *Women's Intercultural Performance* (Routledge, 2000). She is author of *Unsettling Space: Contestations in Contemporary Australian Theatre* (Palgrave Macmillan, 2006), which explores the politics of contemporary Australian theatre. In addition to conventional research, she analyses theatre space through virtual reality by means of the interdisciplinary project Ortelia, which represents and archives art gallery, museum, and theatre spaces, exhibitions, and performances.

Pancake History? (Long Paper)

Paul Turnbull

University of Queensland

Since the 1990s, champions of presenting the past digitally have taken as given that networked digital technologies will transform the practice of history. In this paper I consider the question of whether in using digital surrogates as the primary medium of representing things past we are making/transforming history, or perhaps doing something else. I do so by way of reflecting on a project I am currently developing, which will be a digital conceptual history of late Victorian human evolutionary science. Among other things, this project has led me to revisit the critiques of historical computation and the 'digital turn' of the 1990s. I have also been led to consider what earlier changes in communication technologies and their effects on historiography might have to tell us about virtually presenting histories of intellectual change.

Biography

Paul Turnbull is Professor of eHistory at The University of Queensland. He has written extensively on Racial Science and the uses of Indigenous Australian bodies in reconstructing human evolutionary history. His recent print publications include the edited volume *The Long Journey Home: The Meanings and Values of Repatriation* (Berghahn, 2010). His web-based research projects include: 'South Seas', a major online research resource focused on James Cook's first Pacific voyage; the Gugu Badhun (digital) Oral History Project; and the Digital Guide to Sources in North Queensland History.

Capacity, Curriculum, Content: Teaching Digital Research Methodologies, a Case Study (Long Paper)

Deb Verhoeven

Deakin University

bonza is an award winning, online collection of national cinema datasets (to date French, Australian, and New Zealand) prepared by student film researchers. bonza is also an educational tool that gives students the opportunity to learn digital film research by doing the work – investigating, evaluating, and publishing – of a film scholar and by actively connecting their own work to that of other researchers. The result is an ongoing, expanding anthology of information and learning about the film and television industries. This accumulated knowledge is available to students, teachers, researchers, and the general public by viewing the online databases and the accompanying student essays.

The bonza project aims to enhance the research training experience for media educators and students alike. For educators teaching film or media research, it encourages a more collaborative and creative approach to film and media studies in the classroom. For students, bonza provides hands-on, detailed experience with the various processes involved in undertaking film and media research.

This paper will outline the evolution of the bonza project from its beginnings in 1999. The impact of changes during this time, particularly in online technologies, data management protocols, university curriculum frameworks and student expectations will be explored through the bonza case study.

Biography

Deb Verhoeven is Chair and Professor of Media and Communication at Deakin University. She is a Cinema Studies researcher and an enthusiastic proponent of the Digital Humanities. Verhoeven's recent research has addressed the vast amounts of newly available 'cultural data' that has enabled unprecedented computational analysis in her field and extended the limits of conventional film studies, encouraging engagement with innovative research practices such as information management, geo-spatial science, statistics, and economics. In addition to her publications, Verhoeven has focused on the development of online research resources (in particular the development of databases and the introduction of digital research methodologies in media studies). In 2010 this work was recognised by the Australian Teachers of Media (Best Tertiary Education Resource Award for *bonza: an online film and TV research resource*).

Time, Space, Things: The Dictionary of Sydney and the Matrix of History (Long Paper)

Stewart Wallace

Dictionary of Sydney Project

Dictionary of Sydney is an innovative Digital Humanities project which seeks to capture and present the story of a city in a new way. In particular, it combines informed historical narrative with an information architecture that enables the entities of history – people, places, buildings, events, etc. – to be not only discretely identified but connected in ways that do justice to the complexity and inter-dependence of urban history.

The mechanism for doing this is a record structure we call a ‘factoid’ which enables pieces of information to be attached to entities that record milestones in their lifecycles and their connections with other entities. At the heart of the factoid is a flexible notion of ‘role’ which can be used to record, for example, the different purposes for which a building is used as well as the more usual occupations and positions held by people.

What this gives rise to is a richly multi-dimensional network of relationships which encourages exploration as the reader uncovers connections both surprising and serendipitous. It also lends itself to the techniques of social network analysis (shortest path, clustering, etc.). The structures of the semantic web also reflect networked data like this and the Dictionary can be published in semantic web format, which also facilitates participation in the growing universe of linked-data.

The heart of the Dictionary is a flexible digital repository of resources and connections based on the Heurist platform developed by Art eResearch at The University of Sydney. The current Dictionary website will be only the first of a range of digital products generated from the repository. Some of these will be visible to the end-user, others will comprise a stream of data for use in other digital products created by third-parties.

Biography

Stewart McAdam Wallace was the Dictionary of Sydney’s project manager from May 2006 to September 2010 and currently continues his involvement as a project consultant and as Honorary Associate at The University of Sydney, working with the Historic Houses Trust, Powerhouse Museum, and other partners on a second ARC grant received by the project in 2010. For the previous 10 years, Stewart worked at the City of Sydney Council in a variety of IT-related project management and development roles. Stewart completed a Masters of Architecture at The University of Sydney in 2009 (focusing on mobile urban information services) and an MBA from the UNSW in 1985/6.

Music Making in the 21st Century (Long Paper)

Adrian Walter

Australian National University

This paper will explore 'Artist Level' videoconferencing and how it is rapidly transforming the creative and educational landscape in the twenty-first century. With advances in music-specific technology enabling high quality audio transmission and access to high-speed broadband networks, students, pedagogues, and institutions are now engaged in regional, national and international performance and teaching exchanges. This emerging technology significantly challenges both the master-disciple paradigm and the institutional structures underpinning it, necessitating a complete reappraisal of both into the future. The role of the higher education academic is transforming into that of an 'Educational Facilitator' who plans curriculum, delivers, and brokers content on behalf of their institutions and students. This has the potential to move towards a decentralisation model of higher education, with a networked group of academics forming a virtual community of researchers and educators.

Case studies presented in this paper will include the development of 'virtual residencies', new opportunities for regional, rural and remote Australian communities to engage in high quality music programs and international cultural exchange, the development of national and international research collaborations focusing on innovative developments in artist-level e-Learning delivery methodologies, curriculum design, and pedagogical practices.

Biographies

Adrian Walter has had an extensive career as a performer, music educator and manager in the tertiary sector. He is currently Head of the School of Music at the Australian National University. Adrian has held a series of managerial and leadership positions within the tertiary sector over the last twenty years, including Head of Music and Dean of the Faculty of Law, Business and Arts at Charles Darwin University. In 2009 Adrian was appointed a Member of the Order of Australia in recognition of outstanding achievement and service to the classical guitar and music education.

Kirsty Guster is the Videoconference Manager and a Development Officer at the Australian National University School of Music. Kirsty holds a Masters of Music majoring in Piano Performance from the Manhattan School of Music New York, assisted by both a Fulbright Scholarship and Queen's Trust Award to study in the United States. She completed her Bachelor of Music in 1999 graduating with first class honours, the highly prestigious University Medal. Kirsty extended her studies in New York for a year of specialised teacher training and research with the program 'Music and the Brain', exploring the cognitive benefits of music education. In her commitment to being a reflective practitioner, Kirsty has extended her interests in the balance of cognition and emotion in piano performance and pedagogy by undertaking doctoral studies at the Queensland Conservatorium, Griffith University, exploring perceptions and representations of the intangible in the study and practice of classical piano, pedagogy, and music advocacy. In addition she continues to pursue her role as an advocate for music and the arts in the broader community.

Visual Exploration of Australian Prints and Printmaking (Long Paper)

Mitchell Whitelaw and Ben Ennis Butler

University of Canberra

This paper presents a set of experiments in the online exploration of the Australian Prints and Printmaking collection at the National Gallery of Australia. This cultural collection comprises rich data on some 40,000 works and 20,000 artists, as well as exhibitions, galleries and associated bibliographies.

We present novel web-based tools for discovery, exploration and interpretation in this culturally significant collection. Drawing on previous work with archival and museum collections, these tools demonstrate alternatives to the dominant search-based paradigm of collection access. They encourage discovery by emphasising relationships within the collection, and taking a 'generous' approach to information display, providing displays that are denser and richer than conventional web pages. Our practice-led approach values play and pleasure in support of engagement and discovery.

In setting out to create rich visual interfaces to a large digital collection, this project uncovers a number of challenges and considerations. It operates in a field between dynamic web design and online visualisation, where techniques and practices are still forming. A 'data dense' display challenges conventions of API development, while delivering in the browser presents both opportunities and risks. We report on design and development strategies and pitfalls, and map out the prospects for future work in this area.

We also propose a conceptual context for our work, drawing on visualisation, web design, and Digital Humanities. We characterise these tools as 'generous interfaces': alternative approaches that complement search-based access, encouraging open-ended exploration and a rich experience of collection discovery. The techniques developed here have potential applications across a wide range of digital collections.

Biography

Mitchell Whitlaw is a researcher and practitioner with interests in digital media and culture, including data visualisation and generative design. His work includes visualisation projects for the National Archives of Australia and the National Museum of Australia. He is currently Associate Professor in the Faculty of Arts and Design at University of Canberra, where he leads the Master of Digital Design.

Ben Ennis Butler is a PhD candidate and Teaching Fellow in the Faculty of Arts and Design at University of Canberra. His research concerns ideas about visualisation and accessibility of large digital cultural heritage collections.

Mapping the Past in the Present (Long Paper)

Andrew Wilson

University of Sydney

Far too often in Humanities maps and spatial information have been presented in ways that are simplistic, uncontested or just plain wrong. With the increasing availability of spatial data and the growing use and awareness of location based services, Digital Humanities cannot afford to let this situation continue.

Over more than a decade Arts eResearch at The University of Sydney has been involved in a number of projects that have explored the use of spatial data in historical disciplines – perhaps most notably the Macquarie Atlas of Indigenous Australia and Dictionary of Sydney. Drawing on examples from these and other projects this paper examines a variety of approaches to mapping data in Digital Humanities both online and offline, including: the use of historical maps as sources of data; the use of Geographic Information Systems (GIS) for the analysis of historical maps; the using of maps to provide context for other data, and; exploring and visualising the spatial dimensions of non-mapped historical and textual data.

Biography

Andrew Wilson is a Historical Archaeologist who coordinates GIS projects and data development in Arts eResearch at The University of Sydney. He also teaches undergraduate computer application courses and training workshops for students, Humanities scholars and professional archaeologists. His research interests include computer applications in archaeology, especially GIS and GPS. He has a particular interest in Historical Geographic Information Systems (HGIS) and the interpretation and analysis of historical maps using GIS, and the archaeology of Aboriginal-European interaction in Australia. He is involved in fieldwork projects in Greece and Cambodia and on remote sites in Australia

Social Network; Online Community: What's the Difference? (Long Paper)

Cynthia Witney, Leesa Costello, Lelia Green and Vanessa Bradshaw

Edith Cowan University and Breast Cancer Care

This paper compares the characteristics of the Purple Boot Brigade, a social network for supporters of Breast Cancer Care, with the characteristics of Breast Cancer Click, an online community. Whereas online communities might be conceptualised as relatively flat structures, in which membership is developed as a result of time spent online and in communication with fellow members, a social network can be seen as hierarchical, where members invite their face-to-face colleagues and friends to join.

In the case of this research it was hoped that the two online cultures would offer different benefits and exhibit separate cultural characteristics. The Purple Boot Brigade is a well-established social network site which espoused consciousness-raising, education, and sponsorship to develop knowledge and awareness of breast cancer in its many forms. However, this social network had a number of drawbacks when it came to supporting people with breast cancer. Hence it was decided to establish Breast Cancer Click as an online community where people with breast cancer could seek support. However, as this research project developed it raised a range of issues around the changing nature of online community and communication as these are conceptualised post-facebook.

Drawing upon the experience of online communities from the mid-2000s – specifically HeartNET, a therapeutic community supported by the National Heart Foundation (WA Division) – this paper interrogates the cultural context of today's online communities in the light of the success of social networks such as facebook and MySpace. It argues that it was never true that 'if you build it, they will come', but that this is even less true as we approach the end of the first decade of Web 2.0 and digital interactivity beyond basic community.

Biographies

Cynthia Witney is a nurse and a PhD student on the Breast Cancer Click project, funded by an ARC Linkage grant with Breast Cancer Care as the industry partner.

Dr Leesa Costello is Senior Lecturer with the School of Biomedical and Sports Science at Edith Cowan University. Her PhD was on online community and its uses in supporting recovering heart patients.

Professor Lelia Green has led three ARC Linkage grants in online communities. The Breast Cancer Click project is the first to allow an overt comparison between online community and a social networking site.

Vanessa Bradshaw is a Project Coordinator with Breast Cancer Care WA and the Click's Industry Supervisor. She is also a Sessional Lecturer and Tutor with the School of Communication and Arts at Edith Cowan University.

Memory Layers: Revealing Life Writing Patterns through Text-Mining (Short Paper)

Joshua Wodak

Australian National University

This paper provides an overview of applying current text-mining techniques to discover patterns of form and content between selected excerpts of a novel and their corresponding entries in the daily journal that forms the basis of the novel. The novel, which I wrote in 2003–2005, is titled 'Following Footsteps to See the Source: Don't Look Back'. It is an account of my six-month solo journey following the Ganges from its source in the Himalayas to where it meets the sea in the Bay of Bengal.

Text-mining is used to create a data-set of approximately 20 vignettes, drawing on how the novel follows the chronological journal as it is based on the events described in the journal. Vignettes are selected according to how the recounting of the events differs between the hand written journal (the isolated memory layer written within 24 hours of the real-world events described) and the computer typed novel (the collective memory layer written 6–24 months since the real-world events took place).

The paper concerns the three key components of the project: building (digitising the journal); mapping (cross-referencing novel-vignettes with their corresponding journal-vignettes), and; connecting (illuminating themes and variations of the stylistic patterns between these vignettes). The relationship between these three components is articulated through an overview of current Optical Character Recognition strategies and challenges for building the data-set, current text mining and information mining approaches to mapping the data-set, and provisional findings for the connections revealed by the processes of building and mapping. These findings are then discussed in terms of what insights text-mining may offer for revealing patterns of writing between these two layers of memory, where non-computational analysis would be unable to reveal any such patterns.

Biography

Joshua Wodak is a Media Arts and Digital Humanities scholar. He recently completed a Practice Based Research PhD in Media Arts at the Humanities Research Centre, Australian National University. His PhD concerned how Responsive Environments may be created to evoke environmental responsibility. His current research involves text-mining of a data-set of his hand written journals vis-à-vis the digital text of a novel he wrote based on these journals. This is being produced as a current Artist in Residence at the Department of Photography and Media Arts, ANU School of Art, and as an up-coming Visiting Fellow at the Digital Humanities Hub, ANU.

Crowd-Sourcing Semantic Tags on 3D Museum Artefacts (Long Paper)

Chih-hao Yu and Jane Hunter

University of Queensland

This paper describes the innovative 3DSA (3D Semantic Annotation) system – a Web interface for attaching semantic tags and annotations to 3D museum artefacts (<http://itee.uq.edu.au/~eresearch/projects/3dsa/>). It describes how the OAC (Open Annotation Collaboration) model has been extended to support the attachment of tags/annotations to points, surface regions and 3D segments on 3D digital representations of museum artefacts. We also describe the technical framework for efficiently storing, searching, retrieving, and rendering both the 3D objects and their annotations via a Web browser and sidebar. But most significantly this paper describes how this tool is being used by students from Ancient History and Classics to improve and assess their knowledge of greek pottery in the UQ Antiquities Museum. Moreover the crowdsourcing of tags and knowledge about specific detailed features of Greek pottery can be combined with domain-expert rules to automatically infer higher level knowledge about the provenance and authenticity of the digitised artefacts. We will discuss the value and effectiveness of this machine-reasoning approach to authenticating cultural heritage artefacts.

Biography

Chih-hao Yu is a PhD student in the eResearch Lab within the School of Information Technology and Electrical Engineering (ITEE) at the University of Queensland. The topic of his PhD thesis is 'Semantic Annotation Services for 3D Digital Representations of Cultural Heritage Artefacts'.

Professor Jane Hunter is Director of the eResearch Lab at The University of Queensland where she leads a team of post-docs, PhD students and software engineers working on innovative eResearch services for a wide range of applications and communities. She has published over 100 peer-reviewed papers on semantic web, digital libraries, and eResearch and is currently the Deputy Chair of the Australasian Association for Digital Humanities and Deputy Chair of the Academy of Sciences Committee for Data in Science. She was a CI on the Aus-e-Lit project and is currently a CI on the Mellon funded Open Annotation Collaboration (OAC) project.

POSTER PRESENTATIONS

Tinkering with the Truth: Investigations into the Implications of Digital Image Manipulation and the Technologies of Image Credibility

Sabrina Caldwell

Australian National University

The credibility or otherwise of digital images receives insufficient attention at present – in fact it is considered standard practice by many digital photographers and other producers of digital images to ‘tinker’ with digital images prior to distribution. Increasingly, misleading images are replacing credible images in our visual lexicon. As time goes on, understanding the extent to which a digital image can be believed is becoming increasingly important as ‘enhanced’ digital images proliferate and purport to represent the ‘reality’ of individuals and our environments, record significant human events, and are used as supportive evidence in areas as diverse as genealogy, academic research, and law enforcement. The magnitude of these modifications spans a wide continuum from ‘doctored’ family photographs to misrepresentations of war.

While a range of digital forensics technologies have been developed to address falsification of digital images, such technologies largely obtain results in terms of probability rather than certification. This paper considers some of the implications of digital image manipulation and explores the current state of digital image forensics and the potential for a pre-emptive authentication technology. A poster illustrating these ideas will also be presented.

Biography

Sabrina Caldwell is a PhD researcher in Australian National University’s Research School of Computer Science and the photographic department of the ANU School of Art, continuing the research she commenced in her first PhD which examined the implications of technology for authors and artists. With a background in information technology, a concern for the future of a world increasingly illustrated with manipulated images and an interest in cross-disciplinary research, Sabrina is investigating the technologies of credibility affecting digital images. Specifically, Sabrina is investigating whether it is possible to create a technological certification process for digital images at the point of capture.

Cloud Computing and the Humanities

Tom Fifield

National eResearch Collaboration Tools and Resources (NeCTAR)

The NeCTAR Research Cloud provides free cloud computing for Australian Researchers. This poster describes this important piece of new infrastructure, and why those in the digital humanities might be interested.

Biography

Tom Fifield is a software engineer, based at The University of Melbourne in Australia. After gaining experience in grid computing working to support ATLAS at the Large Hadron Collider, Tom worked extensively with collaborators from numerous overseas locations to facilitate the Belle II experiment's distributed computing design, and investigated interoperability between grid and cloud based solutions.

Tom is now in the role of Research Infrastructure Architect, and is designing, developing, and building the NeCTAR Research Cloud and its first node at Melbourne.

An Introduction to Heurist Version 3

Steven Hayes

University of Sydney

Heurist v3 is an open source eResearch toolkit designed for flexibility. Heurist v3 combines a whole host of workflows and web presentation methods with a smart, network based data model to provide the path of least resistance for researchers wishing to create collaborative workspaces to gather, preserve, enhance, and publish their research data. This workshop will work through all aspects of using Heurist and aims to give participants a broad enough understanding to assess the applicability of the toolkit for their research project(s). Topics covered will include handling of historical maps, images, text (specifically TEI and annotation), timelines, sharing, tagging, and publishing. Participants are encouraged to bring their own example datasets.

Biography

Steven Hayes is Business Development and Project Manager at Arts eResearch, The University of Sydney. He assists Humanities researchers in the design of eResearch projects and provides ongoing training and support for these projects, as well as developing documentation and training materials. He has been an active Heurist power user for over five years and has been directly involved in the facilitation of several ARC projects using the tool.

Understanding the Multiple Meanings of 'Kariera' with the AustKin Database

Rachel Hendery and Patrick McConvell

Australian National University

'Kariera' (Kariyarra) is the name of a group of Aboriginal people in the eastern Pilbara region of Western Australia. This group became widely known in Anthropology because it was used by Radcliffe-Brown for the general category 'Kariera system' in his influential typology of Australian kinship systems (1930–31). A kinship system can be thought of as a set of polysemies found in the kinship terms of a language and any accompanying rules or restrictions on marriages. For example, in the kinship system we are familiar with in English, one's mother's mother (MM) and father's mother (FM) are referred to with the same term, 'grandmother'. We can represent this by saying MM = FF. This polysemy or 'equivalence' is not the case for all kinship systems.

This poster presents the results of research into how to translate various historical understandings of the 'Kariera' kinship system into a set of easily searchable 'equations' of kinship terminology, and how to map the existence of these Kariera systems across Australia using the AustKin database of Australian kinship terms (Dousset et al. 2010).

We show that, while 'Kariera' kinship systems are often thought of as involving a long and complicated set of polysemies and marriage rules, the existence of a few simple 'grandparent equations' is a good predictor of whether the system will follow the Kariera pattern. We also show how similar searches and mappings of the AustKin data can be used to capture the 'Standard Cross-Cultural Codes' for kinship systems (cf. Murdock 1970), and that these codes need to be augmented in order to capture the full diversity of what is found in Indigenous Australia.

References

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Biographies

Rachel Hendery is Postdoctoral Fellow within the College of Arts and Social Sciences and College of Asia and the Pacific at Australian National University. Rachel's areas of expertise include Linguistic structures, Sociolinguistics, language in time and space, English language, and Aboriginal and Torres Strait Islander languages. Rachel's interests also include syntax, historical linguistics, language contact, typology, English dialectology, creolization, and mixed languages. Rachel currently holds an ARC Discovery grant and APD Postdoctoral Fellowship for a project titled 'Change in Language, Culture and Identity: Lessons from Small Isolated Communities' and, with CIs Harold Hoch, Ian Ken and PO Laurent Dousset, is involved in an ARC Discovery grant titled 'Tracing Change in Family and Social Organization in Indigenous Australia, Using Evidence from Language'. She is co-editor (with Jennifer Hendricks) of *Grammatical Change: Theory and Description* (Pacific Linguistics, 2010).

Patrick McConville is Research Fellow in Linguistics within the Centre for Research and Language Change at Australian National University. Patrick's areas of expertise include Sociolinguistics, Social and Cultural Anthropology, Aboriginal and Torres Strait Islander Cultural Studies and Languages, Linguistic structures, Comparative Language Studies, and Dialectology. His research interests include the relationship between language, society and culture, interdisciplinary prehistory, and kinship.

The Digital Renaissance Editions

Brett D. Hirsch

University of Western Australia

This presentation will offer a situated overview of the Digital Renaissance Editions, a project to extend the publication platform developed by the Internet Shakespeare Editions (University of Victoria, BC) to include non-Shakespearean Renaissance drama. The presentation will outline: (1) the need for critical editions of non-Shakespearean Renaissance drama; (2) the opportunities and challenges associated with electronic editions of Renaissance drama; (3) a description of the Digital Renaissance Editions in terms of the project's aims, governing structure (editorial and advisory boards), interface design, and content (peer-reviewed electronic scholarly editions, facsimile images, database of multimedia performance materials, and a companion of critical essays); and (4) a discussion of planned and possible future collaborations with existing online and offline projects (such as with virtual reality theatre reconstructions, amateur and professional performance troupes, and databases/tools for text analysis).

Biography

Brett D. Hirsch is University Postdoctoral Research Fellow in Medieval and Early Modern Studies at The University of Western Australia. He is Coordinating Editor of the Digital Renaissance Editions, co-Editor of the Routledge journal *Shakespeare*, and Vice President of the Australian and New Zealand Shakespeare Association. He previously held a one-year appointment as Postdoctoral Research Fellow in Early Modern Textual Studies and Digital Humanities and Adjunct Assistant Professor of English at University of Victoria, BC. His edited collection, 'Digital Humanities Pedagogy: Practices, Principles, Politics' is under contract with University of Michigan Press.

Statistically Improbable Phrases: Malcolm Lowry's *Ultramarine* and Automated Content Analysis

David Large

University of Sydney

This poster demonstrates some early results from my use of off-the-shelf Digital Humanities tools – including the collation program Juxta and a range of plagiarism detection applications – in my genetic analysis of Malcolm Lowry's early novel *Ultramarine* (1933).

Two chapters of *Ultramarine* were first published as short stories before later being reworked to adhere to Lowry's vision of a cohesive novel. Lowry later annotated and amended his first edition copy of the novel still further, and a revised edition was published posthumously in 1962. With evidence for three distinct episodes of revision in at least one case, sequential analysis of text instances is necessary. Lacking documentary evidence of deliberate revision in other cases, text mining for phrases from a suspected source greatly helps to enrich the genetic history of the text.

Lowry's reliance on donor texts in the production of his own fiction – and in particular, his pronounced tendency to include in his work the 'statistically improbable phrases' of others – means that textual analysis programs need little fine-tuning to identify and quantify Lowry's embedded sources.

The proposed poster will provide a brief survey of the major three identified phases of revision, illustrating and identifying interpretative problems each phase presented. While my research methods do rely on established programs and DH tools, to my knowledge such tools have not been applied to Lowry's texts before.

Biography

David Large is a PhD candidate at The University of Sydney, working on the 'major minor' texts of Malcolm Lowry and his complex use of intertextual sources. His research interests include annotation, the influence of tradition on international Modernist literature, and methods of automated textual analysis and comparison. David works as Research Assistant on the ongoing hypertextual annotation project for Lowry's major novel *Under the Volcano*, which is available online at <http://otago.ac.nz/english/lowry>.

OCCAMS – Online Cultural Collection Analysis and Management System

Junran Lei, Katie Hayne, Pip Deveson, Kim McKenzie

Australian National University

OCCAMS (Online Cultural Collection Analysis and Management System) is a collaborative research tool for people working with and creating cultural collections. It is an online database that allows people to organise, annotate, and link data in standard formats, either for depositing in an archive or publishing on the web. The tool's unique strengths include the ability to read and write embedded metadata from media files, batch upload and edit files, import bibliographic records, geo-spatial mapping, controlled vocabularies, and flexible metadata schemas mapped to existing standards. It is built on an open source framework, is modular in design, and utilises existing open source components where possible.

The system was initially proposed to fulfil the need of researchers at Australian National University working with cultural collections involving large numbers of digital media files. Researchers needed a collaborative tool that was not simply a Digital Asset Management System but also a research tool with restricted access levels, flexible views, and the ability to link and annotate data. OCCAMS, now in its second year of development, is starting to be used by a number of national research projects as their core data management solution. It is also attracting a large amount of interest from the research community. Ongoing dialogue with researchers has been key to OCCAMS' development, and an important outcome of this process is the integration of staged forms of data publication. Important for work with sensitive and restricted data, especially relating to Indigenous communities, staged publication also responds to a research environment that requires both collaboration and control over access.

Biographies

Junran Lei has been involved in a number of system development projects in Humanities research. She developed AUSTLANG, an Australian Indigenous language database with GIS mapping functions, OZBIB, a linguistic bibliography database, i-Dig, a Fedora based search engine for harvested collections and a semantic web for museum prototype system. She worked as Researcher to investigate the development of an open source archival repository and preservation system for UNESCO. She is currently working on OCCAMS, an online cultural collection analysis and management system at the Digital Humanities Hub, Australian National University.

Katie Hayne has worked as Digital Media Project Officer at Australian National University since 2001. She has played a key role in developing many Digital Humanities projects – working as a project manager, interface designer, and web developer. A major aspect of her work has involved finding digital solutions for managing, analysing, and publishing visual media. Currently Katie lectures in the Masters of Visual Culture Research program. She is also a filmmaker, photographer, and artist.

From 1981 to 1984, *Pip Deveson* worked with Ian Dunlop on the Yirrkala Film Project, focusing on the Yolngu Aboriginal community of northeast Arnhem Land. From 1994 to 1996, she was Editor/Writer for the Yirrkala Video Project, funded by AIATSIS and Film Australia. Pip has worked on numerous multimedia projects, including The Art of Narritjin Maymuru and the Living Knowledge and Ceremony websites – funded by government industry partners. In recent years she has been involved in the development of an online collections database system (OCCAMS) as part of her work on a number of ARC funded research projects.

Kim McKenzie is an ethnographic filmmaker who has been involved in various Digital Humanities projects since the early 1990s. In recent years Kim has been involved in various projects to do with social and environmental history. Amongst other things, this has led to a series of films from the western Arnhem Land plateau. He is currently working on a documentation project in the Alligator Rivers area and on a history project on the Thai-Burma railway.

Seeding the Commons: The Motion Picture Producers and Distributors of America, Inc (MPPDA) Dataset

Richard Maltby

Flinders University

The Motion Picture Producers and Distributors of America, Inc (MPPDA) dataset comprises 35,000 digital images (18GB, in JPEG format) of documents digitised from a microfilm copy of the General Correspondence files of the MPPDA (Hollywood's industry trade association) covering the period from 1922 to 1939. The documents are immensely rich sources of information about the history of the motion picture industry during the Classical Hollywood period. They describe the industry's organisation, operation, and politics, and include extensive information on industry policy, public relations, censorship, and self-regulation. The great majority of this material is unavailable from other sources.

I have recently completed an ANDS-funded Seeding the Commons project to transform the MPPDA database to a format that is machine-readable and standards-compliant to support its scholarly use and make the complete MPPDA dataset, including digital images of archival material, available to authorised scholars from Flinders University's research data repository. The ANDS project has had additional, University-wide outcomes around management of research data, including development of data management policies and procedures, using the MPPDA dataset and others as pilots and as catalysts for change in the university's approach to eResearch.

I have a long-standing interest in the Digital Humanities, beginning with the earliest version of this project – in a Cardbox database on my first Apricot compute in 1984. The presentation will describe the evolution of this project and discuss the potential of eResearch techniques for Humanities in general and for Screen Studies in particular, based on the experience I have gained during this project's 27-year history.

Biography

Richard Maltby is Professor of Screen Studies and Executive Dean of the Faculty of Education, Humanities and Law at Flinders University. He has been the lead investigator on two ARC Discovery projects examining the structure of the distribution and exhibition industry and the history of cinema audiences in Australia, as well as an ARC Large grant project relating to this research. A Fellow of the Australian Academy of the Humanities, his publications include *Hollywood Cinema* (2nd Edition, Blackwell, 2003), *'Film Europe' and 'Film America': Cinema, Commerce and Cultural Exchange, 1925-1939* (University of Exeter Press, 1999) – which won the Prix Jean Mitry for cinema history in 2000 – and six edited books on the history of movie audiences and exhibition history, the most recent being *Explorations in New Cinema History: Approaches and Case Studies* (Wiley-Blackwell, 2011). His co-authored book, *'The New Cinema History: A Guide'*, will be published by Wiley-Blackwell in 2012.

Discovery is Ireland's Gateway to Irish Digital Collections and Resources

Niall O'Leary

Digital Humanities Observatory

DHO: Discovery (<http://discovery.dho.ie>) is Ireland's gateway to Irish digital collections and resources. DHO: Discovery supports the interdisciplinary and inter-institutional sharing of knowledge throughout the Humanities Serving Irish Society consortium and across digital research collections of Irish interest. DHO: Discovery provides three principal means of exploration: 'Search', 'Browse', and 'Discover'. There are tabs for each of these functions at the top of each screen and these provide a means for using the system. Using technologies such as SOLR, PHP, and the Javascript frameworks jQuery and AJAX-Solr, DHO: Discovery not only discovers digital resources but also unearths connections between disparate collections of which the data providers themselves would not otherwise be aware. In addition, it serves as a laboratory for exploring different ways of using and visualising metadata. Building on APIs provided by MIT, Europeana, and Google, the user can map objects geo-spatially, find related content in Europeana, track the themes that underlie collections, chart temporal characteristics, and discover a wealth of information not otherwise available. As it ingests new metadata, DHO: Discovery aims to be a gateway to the digital heritage of the island of Ireland.

Biography

Niall O'Leary is IT Projects Manager at Digital Humanities Observatory, Dublin. A graduate of University College Dublin's Masters in Film Studies program, Niall was a scriptwriter in the audiovisual industry for several years. Building on his knowledge of digital media, he then participated in Trinity College Dublin's Masters in Multimedia Systems. Initially this turned his attention to writing articles on IT, creating online stories, and scripting online games. However, from writing on IT he gradually became more involved in developing it, becoming Web Development Specialist at Dublin City University. During his time at DCU he created many of the online university systems, such as student portals and online results, while also maintaining its website and advising on best practice. Somehow he also found time to teach, lecturing in Web Technologies, programming, and (maintaining his interest in film) screenwriting. Now at the DHO, Niall provides consultancy to the Irish Digital Humanities community and continues to develop innovative projects such as DHO: Discovery and the Confessio Hyperstack Project, among many others.

The St Patrick's Confession Hypertext Stack Project

Niall O'Leary

Digital Humanities Observatory

The St Patrick's Confessio Hypertext Stack Project (<http://confessio.ie>) aims to provide as direct access as possible to the historical Patrick. In order to achieve this, the project has built up a comprehensive digital research environment to make accessible to academic specialists and interested lay people all the textual aspects of the real St. Patrick's own work. The Stack gathers together high-resolution scans of all extant manuscript testimonies, along with manuscript descriptions and – in the form of a meta-edition – reproductions of the most relevant editions that have been published. This is augmented with translations, articles, images, and audio to present a comprehensive survey of all materials pertaining to the subject. Using technologies such as XML, PHP, Javascript, etc., it brings together and makes accessible commentaries and artifacts that might otherwise remain hidden (let alone connected in this radical way). The HyperStack is a case study of how to deal with text transmission and how to deal with the academic heritage of the print era, since that constitutes so much a part of the transmission of historical texts. And this is closely related to the fundamental question: Is the book any longer really the most appropriate medium for exploring and representing such a highly complex thing as textual tradition – even though books were the very medium by which the tradition has reached us?

Biography

Niall O'Leary is IT Projects Manager at Digital Humanities Observatory, Dublin. A graduate of University College Dublin's Masters in Film Studies program, Niall was a scriptwriter in the audiovisual industry for several years. Building on his knowledge of digital media, he then participated in Trinity College Dublin's Masters in Multimedia Systems. Initially this turned his attention to writing articles on IT, creating online stories, and scripting online games. However, from writing on IT he gradually became more involved in developing it, becoming Web Development Specialist at Dublin City University. During his time at DCU he created many of the online university systems, such as student portals and online results, while also maintaining its website and advising on best practice. Somehow he also found time to teach, lecturing in Web Technologies, programming, and (maintaining his interest in film) screenwriting. Now at the DHO, Niall provides consultancy to the Irish Digital Humanities community and continues to develop innovative projects such as DHO: Discovery and the Confessio Hyperstack Project, among many others.

Gale Brings the Nineteenth Century Online

Craig Pett

Cengage Learning

Gale is about to launch its new digital publishing programme, *Nineteenth Century Collections Online*. This programme continues the work of one of the most widely used digital archives Gale has produced over the last decade, its *Eighteenth Century Collections Online*, and will have parallels with this earlier archive insofar as it will comprise millions of pages of text from monographs, newspapers, maps, manuscripts and more, all of which will be fully searchable by word. But with the exponential growth in printing from the eighteenth to the nineteenth century, *Nineteenth Century Collections Online* is a significantly more extensive digital publishing venture. It will be published in modules over the course of the next three-to-four years. Four modules will be released each year, with the first four scheduled for release by July 2012. These are:

1. British Politics & Society
2. Asia & the West: Diplomacy & Cultural Exchange
3. British Theatre, Music & Literature: High & Popular Culture
4. The Corvey Collection of European Literature, 1790 – 1840

Other modules currently being considered for subsequent years include: the History of Photography; the History of Science, Medicine and Technology; South Africa; Australia and the Asia-Pacific; the History of Shipping; and the History of the Railway.

Nineteenth Century Collections Online is also built upon a new state-of-the-art technology platform. New Textual Analysis Tools allow trends in the concurrence of terms to be visually displayed and analysed. Detailed subject-indexing provides quicker access to topics, people, places and dates whilst identifying relationships and associations between them. User-generated tags permit labelling and annotating by users. The Image Viewer also provides functions including zooming, highlighting, rotating, reversing (producing the image in negative), full-screen views, and the ability to adjust brightness and contrast.

Sharing Genealogical Spaces with the Alliance, Kinship Database and Genealogy Management System

Shigenobu Sugito

Sugiyama Jogakuen University

This presentation aims at pointing out the importance of socio-cultural diversity in the databases pertaining to kinship studies. Professor Sugito, a member of the database development team, has a long experience in this subject as he has been doing fieldwork research in Arnhem Land, Northern Territory, Australia, since 1984. In fact the Alliance Project (which is a kinship database and genealogy management system) originated from his studies of Aboriginal society. The three-year New Alliance project started in 2010 is based on the former stages of these projects, and this paper presents the new concept of this database system. New Alliance will present followings points: Firstly, it would be useful to examine different points of view concerning the management of openness and confidentiality in databases, taking into account socio-cultural diversity, thus the New Alliance project will search for new possibilities with the help of advanced technological support; secondly, we would like to stress the importance of joint studies to establish database links. The Alliance Project has some experience about joint projects, as mentioned above. Flexible structures and conversion systems would be required in order to undertake joint studies with database systems.

Biography

Professor Shigenobu Sugito is Professor in cultural anthropology in Sugiyama Jogakuen University in Aichi, Japan, and has been conducting fieldwork in Australia since 1984. Since 2000 his primary research concerns have focused on the development of kinship databases and genealogy management systems, which have been applied as common anthropological fieldwork tools. Professor Sugito is well-known within the Alliance Project.

Where is the Forward Button? Writing for Digital Media in Secondary Education

Suzana Sukovic

St.Vincent's College

The Digital Storytelling is the working title of a project which awaits its main actors – high school students – to give it its name and final shape. The project has been developed at St.Vincent's College, Potts Point and will be realised in co-operation with school-partners who have been invited to participate in the project. Different groups of high school students will be asked to respond to a range of literary and historical texts by using digital media to develop stories about their creative or analytical interpretations of chosen texts. The project will include research into students' engagement with digital media and an evaluation of any impact of the project on students' skills and knowledge, particularly their transliteracy skills. A range of qualitative and quantitative data will be gathered and compared among cohorts of students participating in the study. The Digital Storytelling has been conceptualised within the framework of the Australian National Year of Reading 2012, which provides a context to invigorate discussions about writing for new media and roles of high schools in students' preparation for living and working in increasingly digital environments.

Biography

Suzana Sukovic has worked for a number of years on practical and theoretical issues related to digital technologies and online environments in academic and educational contexts. She has published papers on uses of digital technology in scholarly research and Indigenous knowledge management, and on creativity and innovation in libraries. Her doctoral thesis explored roles of electronic texts in research projects in Humanities. Suzana has held a number of professional and academic positions. She currently works as Head of Learning Resource Centre at St.Vincent's College, Potts Point and Research Associate on the project 'A history of Aboriginal Sydney' at The University of Sydney. Suzana is a member of the Australian Library and Information Association (ALIA) Research Committee.

Te Huanui: A Bibliography of Writing By Māori in English

Christopher Thomson

University of Canterbury

Bridget Underhill's (1998) PhD Thesis, 'Te Huanui: A Bibliography of Writing By Māori in English', provides an invaluable resource for studying Aotearoa/New Zealand's cultural history. The creation of a digital edition of the bibliography will allow it to be used and maintained effectively. This poster presents the key features of the digital Te Huanui, including the project's aims, tools and technologies, and sets it within its intellectual and cultural contexts. Our primary aim is to make the annotated bibliography available to the general public as well as to scholars and to maintain and preserve this significant dataset in a sustainable, standards-compliant way. Te Huanui will provide a means for researchers to ask questions about the nature of Māori writing in English more easily, and to make quantitative analysis of the data much more accessible. Further, by making Te Huanui freely available, we hope to encourage reuse of the bibliographic data across institutional and social boundaries. A second aim is to add new features to the digital edition, including flexible citation styles and a visual timeline. The latter in particular aims to enhance the user experience by presenting bibliography data in a visual, chronological form. The project website is under development using the eXist XML database, which offers built-in search functions such as range indexing and full-text indexing (using Lucene) and uses TEI as its data format.

References

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Biography

Christopher Thomson is Research Associate for the Digital Humanities Programme at University of Canterbury, New Zealand, where he has also been Lecturer and Teaching Assistant in the English program, which includes Electronic Scholarly Editing as part of UC's new Digital Humanities program. He is interested in digitisation and text encoding and has worked in a variety of related areas, including audio transcription and e-Learning.

Oxford Scholarly Editions Online – Opening Up New Possibilities for Search and Comparison

Marika Whitfield

Oxford University Press

Building on the cornerstones of Humanities scholarship – the scholarly editions...

Mapping out new research journeys for Digital Humanities scholars of the future...

Connecting works in new ways, opening up new paths for researchers...

2012 sees the launch of a new publishing initiative from Oxford University Press, Oxford Scholarly Editions Online (OSEO), the first phase in publishing online the complete text of more than 150 scholarly editions of material written between 1485 and 1660. The site will launch with editions of works dating from the Renaissance and early seventeenth century, including Shakespeare's plays, poetry by John Donne, and the letters of Thomas Hobbes. It will be updated over a number of years to ultimately include all of Oxford's front-list of scholarly editions.

OSEO will provide an interlinked collection of authoritative Oxford editions of major works from Humanities. This content constitutes the cornerstone of research in the fields of English Literature, Philosophy, History, and Religion. Each title within the collection presents the full text of the work as established by an authoritative editor, accompanied by the editor's record of important variations in that text and interpretative and explanatory notes. Most also have introductions placing the work and the author in a historical context, and explaining the editorial principles and the history of the text.

Online publication of these essential scholarly resources facilitates navigation within and between editions whilst retaining the traditional elements familiar to users of the printed editions. The flexible online presentation opens up new possibilities for search and comparison but doesn't lose sight of the fact that this is a transitional product comprising content that has been edited for print at launch, and instead looks forward to born-digital content in the future.

This session presents the functionality of OSEO and provides opportunity for questions. For more information, visit <http://oxfordscholarlyeditions.com>.

Biography

Marika Whitfield has been managing Oxford Journals and online resources sales in Australia and New Zealand for the past three years, with a particular focus on academic libraries. Marika has an arts degree and post-graduate qualifications in Library and Information Science and has been working with online resources in the library sector for the past ten years.