

Mellon Graduate Program
in the **Digital Humanities**
AT THE UNIVERSITY OF ROCHESTER

Andrew W. Mellon Foundation

Digital Humanities Fellowships

at the University of Rochester, 2020-2022

Deadline for Application: **Friday, January 31, 2020**

A general information and interest meeting will be held on Thursday, January 16, at 12:30 pm in conference room C of the Humanities Center, Rush Rhees Library.

The University of Rochester's graduate fellowship program in digital humanities—now entering its sixth very successful year—is designed to develop fellows' familiarity with digital technology in service of the humanities through intersecting approaches:

- Fellows learn both about and through technology in the context of their own and others' research
- They learn through **theory** (coursework, seminars, speakers), **practice** (technology training, project building, mentoring), and **combinations of the two** (workshops, critical making).

The fellowship at a glance

Stipend: \$20,000 annually (9 months) for 2 years

Additional support: \$5000 annually for offsite professional development; \$2000 annually for domestic conference travel; \$3000 for one fellow per year to attend an international conference

Eligibility: PhD student in good standing in English, History, Philosophy, or Visual and Cultural Studies

Requirements: DMS 501, "Seminar in Digital Humanities;" training in digital skills and research presentation

- Fellows in the program serve simultaneously as humanities apprentices and mentors, both within their cohort of graduate students and in communities of undergraduates, graduate students, and faculty members

Fellows in the program will:

- Participate in Digital Media Studies 501, “Seminar in Digital Humanities,” designed especially for the Mellon Graduate Digital Humanities Program
- Train in various technologies related to digital research in the humanities
- Collaborate with other fellows in organizing digital humanities events at UR
- Collaborate in digital humanities groups focusing on matters central to the digital humanities; and on the fellows’ individual research concerns
- Serve as research assistants in projects and mentors and co-teachers in digital humanities courses (as of 2019, fellows will *not* serve as TAs)
- Produce a digital portfolio that suits their professional aims
- Conclude their fellowship term by presenting their research

PhD students in any of the humanities programs within Arts and Sciences are eligible to apply. Ideally, to make the most intellectually productive use of their time and effort as fellows, they would have completed PhD coursework before undertaking a fellowship (although, depending on prior experience and background, students might be accepted as fellows earlier or later in their graduate career).

*Note that extensive previous experience with the digital humanities is **not** required to apply for this program.*

The application process is simple and straightforward. The following information should be submitted to humanities@rochester.edu:

- i) A detailed letter of application indicating
 - (a) The relevance of the Mellon program to the applicant’s interests
 - (b) Relationship the applicant intends to cultivate between his or her area of humanities interest/expertise and technology in either research or teaching or both

- (c) Potential significance of the intersection of humanities and technology for the applicant's research agenda, both short and long term
 - (d) any previous experience (*not necessary for admission to the program*)
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- 2) A writing sample, not necessarily related to digital humanities
 - 3) A confidential letter from the applicant's advisor or other professor familiar with his/her work, indicating the quality of the work, progress to degree, and outlook for future research (the letter should go directly from the advisor to humanities@rochester.edu); it should not be included with the other material)
 - 4) An up-to-date CV

For further information, see the FAQ below.

Any questions should be addressed to Morris Eaves (morris.eaves@rochester.edu), Director, Mellon Graduate Program in the Digital Humanities.

The Mellon Fellows' website is <https://dslab.lib.rochester.edu/mellondh/>
(The new fellows will collaborate with the prior cohort in reconceiving, redesigning, and update the website.)

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Frequently Asked Questions

Andrew W. Mellon Digital Humanities Fellowships at the University of Rochester, 2020-22

Why should I be interested in the Mellon fellowships?

There are many good reasons. You may want to explore how digital tools can enrich your primary program of research. You may want to participate with others in the creation of important scholarly resources. You may want to mentor others through university programs that feature outreach to the community at large. You may want to attend offsite summer workshops at the Rare Book School at the University of Virginia, the Digital Humanities Summer Institute at the University of Victoria (or any of its associated workshops elsewhere). You may want to improve your professional qualifications for the academic job market and/or for alternative jobs that (frequently) call for digital skills in addition to the background you're acquiring in your academic specialty.

Who can apply?

Any PhD student in good standing in English, History, Philosophy, or Visual and Cultural Studies is eligible. Students may apply during any year of their tenure as PhD students, and they may submit applications while they are working on any major milestone of their graduate careers (exam preparation, dissertation prospectus, dissertation writing). Different departments have different requirements for students in the various years of their studies; the Mellon fellowship program is flexible enough to take these differences into account.

The application calls for a writing sample. What should it be? How long should it be?

The writing sample should be whatever writing you think represents the quality of your best work. It can be on any topic at any length (although ideally something in the 15-30 page range).

The instructions say I need a letter from my advisor. I don't have an advisor yet.

You should ask a faculty member familiar with your work to write a confidential letter of support. (Ask the faculty member to send the letter directly to humanities@rochester.edu)

What will Mellon fellows be doing?

The fellowship lasts for two years, and includes additional support for attending workshops, conferences, etc., that are relevant to your Mellon work: \$3000 per year for offsite training at workshops in the summer, for instance, and \$2000 per year for travel to conferences. Fellows will spend roughly 10 hours/week engaged in fellowship activities (analogous to other fellowships in which students are engaged in academic service). Here is a very rough breakdown of fellowship activities:

- Participation in Digital Media Studies (DMS) 501, the official Mellon seminar, which meets weekly for a mix of planning, reading and discussion, presentations, and brief training sessions. The fellows conceive and execute a very successful series of Digital Lunches; visits by scholars known for their work in the digital humanities; and, every other year, a national colloquium of some sort. Decisions are made as a group by you in collaboration with the other fellows.
- Year 1 and Year 2 include some combination of
 1. Research assistantships in collaborative digital projects at UR
 2. Participation in collaborative projects and initiatives that may or may not be at based UR but face outward toward the larger community (academic and otherwise)

**What if my principal area of research the topic of my dissertation is not digital?
What if the digital humanities are a secondary interest for me?**

If you are interested in learning broadly about technology in the humanities, then you should apply to the Mellon fellowship program. You will need to articulate in your application the potential relationship between your humanities research and expertise in technology that you would like to cultivate, and you should also indicate ways in which you think technology might inform your future thinking. You do *not* need to describe a digital project for yourself. And prior digital skills aren't required.

Is DMS 501, "Seminar in Digital Humanities," a 4-credit course?

No. It is a 1-credit discussion course co-directed by faculty and students. In this as in all other respects, the Mellon program encourages both a high degree of autonomy and an equally high degree of collaboration among the fellows.

Is there any special reason why is the Mellon fellowship program is based in the Humanities Center and the Rush Rhees Library? Is there a special relationship?

We're glad you noticed. There are several reasons, so here's a long answer. From the start, Mellon fellows have participated in the development of new curricula and training programs. As opportunities for digital work at UR have increased, so have interdisciplinary partnerships across (and beyond) the university. The River Campus Libraries, though, have been a key to the Mellon program's success. The Humanities Center in Rush Rhees Library provides a home for the fellows' training and research, generously providing carrels, meeting spaces, and administrative support. The Library itself provides the Digital Scholarship Lab (DSL), without which the Mellon program could not exist. The DSL provides vital support for the fellows' training and research through the generous ongoing technical consultation, that has consistently supported our Mellon fellows at all stages of training, project design, and execution. Conversely, Mellon fellows have been involved in many of the Lab's projects. More broadly, UR's River Campus Libraries, including their impressive range of staff with skills directly relevant to the digital humanities and a strong desire to serve the academic community, have further benefited our projects. The fellows have on multiple occasions used the VISTA Collaboratory, for instance, an advanced imaging facility in the Carlson Science & Engineering Library (Studio X, one of the three new teaching/learning programs in prospect, will be located in Carlson). Altogether, these additions have contributed to a highly creative and supportive context for our Mellon fellows and their work, and vice versa. Indeed, the Mellon program's openness and extreme interdisciplinarity fit well with the Library's progressive orientation and its commitment to (and long history of) academic partnership and innovation. Past fellows have worked with every member of the staff of the Library's Digital Scholarship Lab, led by Emily Sherwood, PhD, director of the lab and a close collaborator in the expansion of DH at UR. Fellows have also contributed to projects coordinated/sponsored by other Library staff, such as the venerable, highly respected Medieval English Texts project (Robbins Library, directed by Anna Siebach-Larsen, PhD). The latest developments in the Library's plans, which stand to provide significant new opportunities for the Mellon fellows, are Library Carpentries, a collaborative digital skills-sharing program with Colgate, Cornell, and Syracuse Universities; Tinkerspace, an entry level training program for all UR students; and Studio X, a program devoted to augmented and virtual reality. Each of these programs will provide a new range of opportunities for the Mellon fellows.

Definitions and Explanations.

Project-based courses are those in which students engage in hands-on work in addition to studying traditional humanities materials. Graduate students co-teaching with faculty in these courses will learn the relevant technologies and assist undergraduates in developing their skills and applying them to the humanities materials. They will also help students understand how digital forms of materials they may already be familiar with inflect those materials with new kinds of meaning. A number of such courses have been offered in the past, and indications are that the number and diversity are increasing. Mellon fellows will not be serving as TAs – they are expected to be co-teachers, mentors, and research associates.

A *Faculty Humanities Lab* is an ongoing faculty-led research project, generally one that is complex and that benefits from the participation of several people. FHLs typically consist of a faculty Principal Investigator (sometimes two or more PIs); at least one graduate student working with that faculty member; and, often, undergraduates to whom the graduate student serves as mentor. In this scenario, graduate students serve as both apprentices and mentors, learning as much as possible from the faculty PI(s) about the project, and then (a) doing his or her own work on the project and (b) mentoring undergraduates who work on the project. Some Faculty Humanities Labs are occasionally associated with academic courses; others are not. (See list of projects below.)

Examples of ongoing FHL's have included Morris Eaves's William Blake Archive; Thomas Slaughter's Seward Family Papers project; Michael Jarvis's Virtual St. George's [Bermuda]; Joel Burges's Visualizing Televisual Time; Joanne Bernardi's Reenvisioning Japan; Peter Christensen's Architectural Biometrics; the Robbins Library's Middle English Text Series; and Gregory Heyworth's Lazarus and R-Chive projects – among others. Interest, activity, and resources in the digital humanities at UR have increased sharply since the program began in 2013-14. Mellon fellows at UR have a remarkable track record of participation and accomplishment in a very diverse array of initiatives across the university and region, including those in the Warner School of Education and Human Development, the Eastman School of Music, and the Mellon-funded Central New York Humanities Corridor (where Mellon fellows helped to found the Global Digital Humanities group).

Further questions should be directed to Morris Eaves (meaves@ur.rochester.edu)

The Mellon Fellows' website is <http://humanities.lib.rochester.edu/mellondh/>

Note that the new fellows selected for 2020-2022 will redesign and update the site to suit their aims and aspirations.

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Appendices (profiles of previous fellows and list of collaborative projects at UR)

APPENDIX 1 Mellon Fellows 2013-19, Reports, CVs, and Digital Portfolios

Note: The material below summarizes, fellow by fellow in a series of profiles, the range of the fellows' work and their reflections upon it. Current CVs are attached to each entry, along with digital portfolios for fellows who have found those professionally useful.

Final cohort (2017-19) of the initial Mellon grant

[Helen Davies](#), Department of English

The Andrew W. Mellon Fellowship in Digital Humanities has proven a valuable resource and educational benefit to my time at the University of Rochester. I started my PhD at another program, but my adviser got another job two years into my degree. He asked me to follow him to the University of Rochester, and one of his main selling points was this university's strength in the digital humanities. The Andrew W. Mellon Fellowship in Digital Humanities was one of the reasons I decided to switch to this university and remains one of the reasons that I know I made the correct decision. While my PhD will be in English, my background and training are in the digital humanities. The Mellon Fellowship provides a two-hour forum once a week to discuss the field, relevant texts, and emerging trends as well as more practical business such as how to invite an eminent digital humanist to speak at your university. Additionally, my time serving as an RA and a TA through the program has expanded my knowledge dramatically of how to run, manage and shape a digital humanities project and classroom. A year ago, I was the teaching assistant for one of the introductory digital media studies courses and this past semester I served as the mentor for the final senior capstone projects. It was a fascinating and enriching experience to witness how the groundwork for future courses was laid in the earliest classes and how their training came to fruition as students worked on developing apps, software and a design project. For the course of my PhD, I have worked on the Lazarus Project, a multispectral imaging project. The Mellon Fellowship in Digital Humanities provided me with an opportunity to see into the inner workings of other DH projects and see

how they are run. This has helped inform my understanding of the practical considerations of the field as a whole and has broadened my knowledge from one specific project to many diverse DH efforts. Additionally, I learned other types of software and hands-on digital humanities skills through these research assistantships.



Davies CV,
December

[Oishani Sengupta](#), Department of English

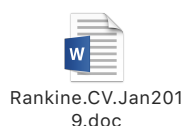
I joined the Andrew W. Mellon Digital Humanities Fellowship in 2017 and I'm currently in my second year of the program. Each component of this program weekly meetings, RA-ship, and TA-ship opportunities, organizing digital humanities lunches and discussions, and designing more extensive events involving workshops, colloquia, and visiting scholars has enriched my professional and academic experience at the University of Rochester. As part of the weekly meetings, the Mellon fellows have extensively discussed contemporary scholarship on digital media studies, digital project management, artificial intelligence, the history of the internet, and other wide-ranging topics that provide a broad as well as nuanced understanding of different approaches, methods, and concerns that are clustered under the conceptual umbrella of digital humanities. I have also worked as a TA in the Digital Media Studies Toolkit course, assisting students in creating a digital portfolio about sustainable social change by using Photoshop, Illustrator, Adobe Premiere Pro, Unity, and other programs at a basic level. As an RA, I have been involved with designing subject terms and adding metadata for the Re-envisioning Japan Project and creating a workflow as well as designing an introductory template in Scalar for the Alexander Project. Working closely with the Digital Scholarship Lab has been an essential part of these experiences. In addition, hosting digital humanities events as Mellon fellows has taught me to collaborate efficiently with the members of my cohort, as well as with scholars, speakers, audiences, and university facilities and management. In fact, I have been able to implement many of the skills gained from the fellowship in my own personal work as an RA in the Blake Archive (outside the scope of the Mellon program). While the plethora of skills, methods, and theories in digital humanities and digital scholarly engagement that I've learned as a Mellon fellow has immensely benefitted my personal research and academic experience, the most important part of the fellowship has been the opportunity to work closely with the other Mellon fellows in the past and present cohorts Alicia Chester, Julia Tulke, Helen Davies, Jim Rankine, Harry Gu, Patrick Sullivan and Camden Burd and the director of the program, Morris Eaves. The model of teamwork that the Mellon fellowship encourages has been tremendously beneficial for me, and I believe that these two

years as a Mellon fellow will remain central to my sense of the digital humanities as fundamentally collaborative and cooperative in nature.



[James Rankine](#), Department of History

When I applied for the Andrew W. Mellon Fellowship in Digital Humanities, my primary interest was the opportunity to develop familiarity and facility with digital tools to enhance my own research. To be sure, the program has certainly done this, and over the past eighteen months I have not only mastered coding languages and several crucial programs, but also grown confident in my ability to search out and apply new and still emerging digital tools to my research and teaching. This hasn't simply augmented my traditional scholarship, but transformed my approach to history, research, and pedagogy. Finally, a surprising but key element of the program was *fellowship* itself, and the many important relationships I have forged, not only with the other fellows but also with scholars across a wide variety of disciplines. In the work of studying digital humanities, as well as organizing and participating in events, I have learned how collaboration is crucial to digital scholarship in particular. For all of the ways it has provided me with skills and tools for doing digital scholarship, the most valuable thing the Mellon Fellowship has provided has been the opportunity to meet and learn from and with other scholars engaged in leading their disciplines in the field. When I applied for this program, I hoped that it would allow me to shift my experience from that of an outsider reacting to developments and ideas to that of an insider, participating in creating those ideas, and it has only been with the insightful guidance of my peers, and the many scholars working on digital humanities projects of all kinds, that I am able to say that I have achieved that goal.



[Julia Tulke](#), Graduate Program in Visual and Cultural Studies

My three semesters as a Mellon Fellow have allowed me to deepen my understanding of the possibilities and challenges of digital humanities projects within the broader framework of the university, from the excitement of collaborative experimentation to navigating the harsh realities of funding bids and the difficulties that come with

working in an emerging field without clear disciplinary attachments. During this time, the weekly DH colloquiums have provided an important space to share and collectively think through such tensions within the Mellon fellow community. I thoroughly appreciated the autonomy afforded to the Mellon fellows in directing our readings and discussions, as well as in programming events. We were able to engage with DH not just as an emerging disciplinary field, but also as a site of contestation and critique. Several of our conversations resonated deeply with me, particularly those advancing the critique and decentering of the Whiteness of/in DH through decolonial interventions in the Global DH Lunches with Lisa Nakamura and Dorothy Kim; our reading of Safiya Noble's *Algorithms of Oppression*; and the invitation of Jessica Marie Johnson as our distinguished digital humanist 2019. Likewise, our continuous engagement with public humanities, activist DH projects, as well as the politics of labor division within DH provided many critical impulses for my own academic practice within and beyond the digital humanities.

My teaching assistantships in Digital Media Studies offered valuable insights into what collaborative and design-focused teaching environments look like and gave me the opportunity to work with undergraduate students at different stages on project-based assignments. My research assistantships with Peter Christensen and Kathryn Mariner allowed me to advance my understanding of project management and funding, while also giving me the opportunity to gain specific technological and methodological skills—3D scanning and community mapping respectively. I am looking forward to utilizing my last semester as a fellow to pursue collaborations with members of the Digital Scholarship Lab to advance several skills crucial for my upcoming dissertation fieldwork—GIS in particular—and to work with a group of former fellows on developing a workshop program for the broader University community. This is what being a Mellon Fellow means to me, being part of an eclectic community within and beyond the University of Rochester that is bound together less by shared research interests or disciplinary attachments than by a commitment to interdisciplinary project-based work, collaborative knowledge production and dissemination, and open access.



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Third Cohort (2016-18)

[Camden Burd](#), Department of History

During my time as an Andrew W. Mellon Fellow in the Digital Humanities at the University of Rochester, I was exposed to a variety of digital tools, pedagogies, and projects that enriched my graduate experience. The introduction to the digital humanities allowed me to redesign my dissertation project, both expanding its historiographical scope and overall significance. Likewise, the digital component of my dissertation has undoubtedly contributed to my ability to secure additional fellowships and grants from a range of organizations including the American Antiquarian Society and the Newberry Library. Overall, I believe that my embrace of the digital humanities will increase the probability of my employment in the increasingly bleak higher education landscape.



[Alicia Chester](#), Graduate Program in Visual and Cultural Studies

In the fall of 2016, my first semester as a Mellon Digital Humanities Fellow, I was a teaching assistant for “Essential Digital Media Toolkit,” a foundational course for Digital Media Studies undergraduate majors. The course is project-driven and covers industry-standard software, including Photoshop, Illustrator, video-editing software, 3D visualization, and augmented-reality applications. I assisted students during class and held lab hours to tutor and advise students on technical and conceptual aspects of their projects. Prior to project critiques, I helped the instructor to set up temporary exhibitions of student work, including mounting two-dimensional work and screening video work. Additionally, I assisted the instructor in leading discussion during critiques.

In the spring of 2017, I was a research assistant for the [Lazarus Project](#), a multispectral imaging project that employs new technologies – combinations of optical innovations, new computer hardware and software, and programming algorithms – to render damaged and erased historical documents once again legible. The project recently relocated from the University of Mississippi to the University of Rochester with the hiring of the project’s principal investigator, Dr. Gregory Heyworth, to the Department of English in 2016. I assisted Dr. Heyworth in setting up the new lab for the Lazarus Project in Rush Rhees Library, including securing software licenses and advising on hardware purchases. The main multi-spectral imaging project to which I contributed was an effort to recover sheet music by German Baroque composer Georg Philipp Telemann (1681-1767). The sheet music, which contained a never-before performed concerto, was damaged by flooding of the Elbe in Dresden caused by

Allied bombing during World War II. I created a composite of still-visible staff lines to superimpose on enhanced digital images of the manuscript in order to render all of the notes legible for musicians to play in concert. The concerto was performed for the first time in May 2017 by a graduate student and three alumni of the Eastman School of Music at the Pierre Hotel in New York City. Related to the Lazarus Project, I attended meetings for [R-CHIVE](#) (Rochester Cultural Heritage Imaging, Visualization and Education), a newly formed collaboration between the University of Rochester and the Rochester Institute of Technology intended to push technical innovations in multi-spectral imaging and expand the capacity for imaging historical manuscripts, many of which are quickly degrading or disappearing due to climate change and deliberate destruction. During the meetings I helped to plan new project initiatives and educational outreach efforts.

In May I traveled to the University of Guelph, Ontario, to participate in the DH@Guelph 2017 Summer Workshops. In my workshop, “Introduction to Code/Art and Open Data Visualization,” I learned p5.js, a new coding program based on Javascript that is intended to be more accessible to new coders and artists and is adept at creating complex and dynamic (rather than static) data visualizations. The workshop was project-based and focused not only on the fundamentals of p5.js, but also on the possibilities of leveraging code-based art and visualizations to grapple with theoretical and epistemological questions in the digital humanities. I left the workshop with several different visualizations that experimented with how data sets may be differently visualized to show otherwise unseen relationships within the sets. Together with other Digital Humanities Fellows from the University of Rochester who attended DH@Guelph, I had the opportunity to collectively network with regional digital humanists, some of whom expressed interest in visiting the University of Rochester for digital humanities events in the future.

In the fall of 2017, beginning my second year as a Mellon Fellow, I was a research assistant for Architectural Biometrics, a digital humanities project at the University of Rochester led by principal investigator Dr. Peter Christensen. Architectural Biometrics is a digital platform designed to address the lack of tools for comparative analysis of spatial data by algorithmically analyzing 3D scans, combining the computational capacity of empirical inquiry with the humanistic concerns of authorship and process in design. A collaboration was formed among art history, visual and cultural studies, and computer science at the University of Rochester for this project. With Julia Tulke, another Mellon Fellow, I developed and implemented scanning procedures for Paleoindian points at the Rochester Museum and Science Center in order to expand the project from architecture to other cultural objects differing in size and use. With Dr. Christensen, I co-wrote an internal university grant and edited a National Endowment for the Humanities grant for the project.

In spring 2018, I was a mentor for the Digital Media Studies capstone course for graduating undergraduate majors. I assisted students in the conception and implementation of capstone projects, led in-progress project critiques, presented a class on resumes and cover letters, and aided project fairs. Many seniors in the course found employment in their respective digital media concentrations immediately upon graduation.

Throughout the academic year 2017-2018, I was the lead organizer for THATCamp (The Humanities and Technology Camp), which took place on March 23, 2018 at the Memorial Art Gallery in Rochester. THATCamp “unconferences” are informal, interdisciplinary, participatory events in which most sessions comprise group discussions, hands-on workshops, and pop-up collaborations among scholars and practitioners. THATCamp Rochester was a collaboration among the Andrew W. Mellon Graduate Program in the Digital Humanities at the University of Rochester, the Digital Humanities and Social Sciences program at the Rochester Institute of Technology, and the Memorial Art Gallery.

My experience overall as a Mellon Fellow, including those detailed above as well as the digital humanities lunches, was one of constant development and collaboration. Dr. Morris Eaves provided cohesion and leadership while allowing the Mellon Fellows to lead all aspects of projects and events. The weekly meetings, readings, and discussions enabled the conceptual challenging and development of what digital humanities is currently and what it could be in the future. The fellowship afforded many opportunities to learn skills, create projects, and meet like-minded scholars, building professional relationships regionally and throughout North America. The fellowship was truly an exciting period that undoubtedly influenced my scholarly thinking and prospects, and I am grateful for the opportunities I was granted.



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Jiangtao (Harry) Gu, Graduate Program in Visual and Cultural Studies

The Andrew W. Mellon Fellowship in Digital Humanities has been a crash course not only in digital technologies but also in interdisciplinary and cross-institution collaboration. It has instructed me to think about the collective aspects of digital scholarship. During my two-year fellowship from 2016-18, I worked on two digital projects led by faculty members Joanne Bernardi and Robert Foster. Both projects were based on substantially large physical archives drawn from various institutions and personal collections. I’ve not only learned to use content management systems like Omeka and Wordpress which these projects are based on, but also

learned to communicate technical specifications and digitization requirements with various collaborators. Through the connections I have made as a fellow, I went on to organize the Global Digital Humanities Working Group supported by an award from the Central New York Humanities Corridor. I collaborated with faculty members from Hobart and William Smith Colleges, Hamilton College, and Syracuse University to organize discussions and public lectures aimed to interject DH scholarship with debates from global and postcolonial studies. In March 2019, the working group will organize a two-day symposium on the theme “Digital Diaspora.” Like past events, this upcoming symposium requires intense collaborations from various collaborators over distance. Because of the experimental nature of these collaborations, they don’t always go smoothly. Together with my collaborators, I’ve learned to productively face these challenges. These invaluable collaborative experiences have given me a more realistic understanding of how DH projects operate in different institutional contexts. These insights will no doubt benefit me for the future.



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Portfolio: <http://www.gujiangtao.net/>

[Patrick Sullivan](#), Graduate Program in Visual and Cultural Studies

Simply put, my Andrew W. Mellon Fellowship in the Digital Humanities has been intellectually and professionally indispensable. Readings of the colloquium have influenced arguments in my dissertation, *TV Sound in the Network Era, 1952-1984*, which explores the sounds of the one of the twentieth century’s most popular media. Our readings introduced me to foundations in information theory that I do not believe I would have been drawn to on my own, and our discussion further enriched my understanding of them. Moreover, the Mellon fellowship provided new avenues of collaboration. Our THATCamp (April 2018) formed a bond with Rochester Institute of Technology, strengthening local collaboration. I believe because I was a Mellon fellow I was selected to be part of the Global Digital Humanities Working Group of the Central New York Humanities Corridor. This working group, which often collaborated directly with the Mellon Fellowship, furthered allowed for collaboration with a range of institution in upstate New York. Our working group has member from University of Rochester, Syracuse, Cornell, Hamilton, and Hobart and William Smith, and we have successfully staged events at several institutions that provoked conversation about the digital humanities and diversity. These events have drawn faculty, undergrads, grads, and community members. Furthermore, as a Mellon fellow, I was allowed to work with the Digital Scholarship Lab to develop my digital humanities project, which I call “Distant Listening: TV Sound.” The support provided by DSL has been indispensable to the formation of the project and has led to further collaboration across the college. Distant Listening now has two data science students

as well as a programmer from DSL working on the project, which in its current phase uses computer audition to formally analysis televisual sound effects in children's animation. With funding supplied by the Mellon fellowship, I was able to present my research at the Great Lakes Association of Sound Studies conference at the University of Chicago. Media studies and sound studies scholars were overwhelmingly excited about the project. Speaking to this excitement, an editor from the University of Michigan Press approached me about publishing my dissertation – which *Distant Listening* emerges from – as a book. Indeed, this excitement for my dissertation, which has been shaped by my Mellon fellowship, was echoed when an editor from University of California Press also approached me about publishing my dissertation as a book at the annual SCMS conference. During my tenure as a Mellon fellow, I was also selected to attend an NEH-funded workshop on video essays, which has led to a publication of a video essay with *[in]Transition*. I believe this work on video essays should be seen as part of the digital humanities, for it allows for greater public interaction with the work we are doing as scholars. Indeed, my video essay has received over 2000 views. From readings to collaboration to publishing opportunities, the Mellon fellowship opened many doors for me and has been one of the most positive influences on my academic career thus far.



Sullivan.CV.Mellon.
Jan2019.docx

Digital portfolio: <http://patricktsullivan.com/about.html>

Second Cohort (2015-17)

[Alison Harper](#), Department of English

Looking back on the Mellon experience, I feel that it was ultimately helpful, and has given me opportunities and interests I otherwise would not have had. I do feel like it fell short in term of practical skills, and I still feel that I come up short in the actual business of creating and maintaining even a simple digital project. During the fellowship itself I frequently felt overwhelmed, as if I was operating in an alien environment. However, it was a great tool for learning how to work as a team and for learning about the administrative side of academic events. It was also inspirational. Despite the difficulties, I am still working on a digital archive of my own and enthusiastic about its eventual usefulness (to the extent that I am currently writing a book chapter about the classroom benefits of the Omeka platform). Without the Mellon fellowship, I probably wouldn't have attempted anything like this in the first

place. During those two years, I researched, talked about, and viewed many fascinating projects from other English scholars and grad students, and while I never felt particularly connected to the digital humanities community, I have spent the two years following the fellowship encouraging everyone I know to create digital projects of their own. I think that it's a wildly important aspect of the academic future, and one that everyone should have the confidence to pursue.



Harper-
Alison.CV.Jan2019.

[Nathanael Smith](#), Department of Philosophy

My time as a Mellon Fellow in the Digital Humanities was a time of broadening horizons. Coming from philosophy, a discipline which has been more reticent than others to embrace the digital humanities, I was already venturing into unknown territory. What I found stretched me, gave me a new set of skills, and ultimately made me a better scholar.

As a fellow, I discovered the level of interdisciplinary cooperation that is commonplace in the digital humanities. We worked on projects which required input from scholars from various fields and experts with diverse skills. Each project meeting was a chance for new connections to be made as we faced novel challenges and interesting problems. This collective effort was refreshingly different from the normal mode of philosophical work which often culminates in a traditional, single-author article or monograph. What's more, the longer I was exposed to the digital humanities and the more projects I worked on, the more I came to see the field as a welcoming environment. Sharing knowledge and tools is the default, help is easy to come by, and cooperative projects are the norm.

The Mellon Fellowship also offered me a time to reflect on the untapped potential for applying digital humanities methods to philosophical research. Not only for research, but for pedagogy in an increasingly digital world. This exploration is an ongoing process, one which has continued to the present day.

The impact of my time as a fellow have also continued beyond the end of my two-year tenure. I've gained additional digital skills by attending the Digital Humanities Summer Institute where I spent two intense weeks in the summer of 2018 learning data visualization with Javascript and programming in Python. I've developed new relationships with digital scholars, both in philosophy and elsewhere, several of which

will likely culminate in future collaborative projects. And, as someone especially concerned with theory, I continue to consider the various ideas, themes, and trends which are unique to the digital humanities and to digital technology more generally. These too, will likely culminate in future scholarly work.

Overall, I view my time as a Mellon Fellow in the Digital Humanities as a resounding success--one which left me with new avenues for fruitful research, new skills and tools, and a scholarly network of future collaborators. All this to say nothing of the fact that the fellowship was tremendous fun working beside delightful people!



Nathanael
Smith CV.docx

[Tracy Stuber](#), Graduate Program in Visual and Cultural Studies

[Tracy Stuber's report is one in which the short form first below and the longer, more detail form are particularly revealing. The more detailed report shows clearly the patterns of training, research, and presentation that we have encouraged in the program.]

[Short summary] For me, the Mellon fellowship was hugely influential. I work on modern/contemporary photography, and while I've always had an interest in digital technology and issues, it wasn't until Mellon that I made the connection between my graduate scholarship and that seemingly tangential interest. The weekly seminars helped me frame my specifically art historical questions within broader humanities discourses, and I was able to make use of Mellon funding in my second year of the fellowship to go to some Digital Art History workshops abroad that then helped me direct these concepts back toward my individual research. One of the most meaningful outcomes I gained from the fellowship was the realization of how much my modern/contemporary perspective had to offer to studies of more traditional/historical art. It revealed connections between my dissertation and much larger disciplinary issues--connections which have ultimately shaped the career path I'm pursuing (museums rather than academia, necessarily). Furthermore, on a day-to-day basis, the fellowship was useful because it required a lot of collaboration, both between disciplines and between bureaucratic/institutional entities. The experience organizing lectures and conferences has been really helpful to have on my CV as I apply to jobs and fellowships.

[More detailed report] In the Fall of 2016, I was a research assistant for ReEnvisioning Japan (REJ), Professor Joanne Bernardi's digital archive of Japanese tourist ephemera. When I joined the project, the creators were at the tail end of a major overhaul of the website in which they moved from Wordpress to Omeka. As a team effort, the new REJ website was truly impressive, especially as Josh and Jim from the Digital Scholarship Lab had created custom layouts and plug-ins that complemented the site's diverse array of materials. I was useful as an outside eye on the new site who could both recognize errors and make comments about usability.

During my RAship, my primary responsibility was requesting copyright permissions for some of the films Bernardi had in her collection that she wanted to include on the website. The tediousness of this task—tracking down sold and bought copyrights, sending follow-up emails, and so on—was a real eye-opener that emphasized to me all of the different levels of work required for a successful collaborative DH project. It is easy to think of the division of labor in such a project as one between humanists and computer scientists, where the former do the large-scale work of ideas and the latter the small-scale work of coding. However, there are many more boxes that need to be checked, as I also learned through the many events we planned in the fellowship. To the extent that in humanities scholarship, all the small steps of research are often made invisible in the final publication, this DH experience gave me insight into the relationship between research and process, and how my own DH projects might make this process transparent.

I stayed on REJ in Spring 2017 as well and joined Professor Bernardi and Dean of Libraries Nora Dimmock for a presentation about REJ at the Annual Conference of the Association of Asian Studies. Our presentation incorporated objects from the archive and invited participants to pursue the kind of Prownian analysis underlying the site's "Encounters" feature, which takes an in-depth look at individual items. The presentation was a great experience in mediating between these two poles of the physical and the digital. In addition, it provided an informative communal counterpoint to the often individual encounter we have with digital tools.

My official mentorship in the spring was the Digital Media Studies senior capstone class. As the students had already developed the ideas for their projects, my role as a mentor was to help them think through the practical steps involved in bringing their projects to fruition. It was informative for me to see how different groups collaborated, particularly as I plan to do group digital projects in my own future courses. I also organized a workshop on promotional videos where we analyzed examples in relation to the different media—installation, magazine, app, video game the students were creating. I believe this workshop was a significant contribution to the class's engagement with the Media Studies side of the major, as it encouraged

them to think not only about how to make a video technically, but how to make it to convey a certain idea to their audience.

In the summer of 2017, the Mellon Fellowship afforded me the fantastic opportunity to attend two workshops about Digital Art History. The first, “The Art Historical Image in the Digital Age,” was held at the American Academy in Rome, and the second, “The Iconic Turn: Image-Driven Digital Art History,” was part of a larger series of DH workshops sponsored by the European Summer University at the University of Leipzig. I envisioned these selective workshops as capstone experiences of my own, and they both exceeded my expectations in ways I could not have imagined. Most broadly, the opportunities to work with art historians concentrating in a wide array of historical eras (Rome) and with art historians from across the globe (Leipzig) gave me a much wider perspective on my DH work and its potential for expansion. In different ways, both workshops encouraged my thinking about photography in relation to the reproduction of images, whether in textbooks or photobooks, as a way to expand the temporally localized interests in my dissertation (the American 1970s) to a much broader range of subjects.

My tenure as a Mellon Fellow has greatly influenced my subsequent work. As a final project for my GSW 100 course on second-wave feminism, my students created a digital exhibition using materials from Rochester’s Rare Books and Special Collections Library. In the spring, I worked with Professors Joel Burges and Joshua Dubler on a project digitizing turn-of-the-century mugshots to explore the visual logic of incarceration between the nineteenth century and the present. I also plan to develop a distant reading project centered on photobooks that will build on some of the initial work I developed in the Leipzig workshop.

I am currently a Research Specialist at the Getty Research Institute, working on the digital platform for their archive of art historical photographs



Stuber.CV.Jan2019
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Portfolio: <http://tracystuber.com/dh>

[Alana Wolf-Johnson](#), Graduate Program in Visual and Cultural Studies

I recently received a faculty appointment at the University of Utah, where I am the Collections Research Curator at the Utah Museum of Fine Arts. While in some respects, my activities in this position—which was made possible in part via a separate Mellon initiative (“Landscape, Land Art, and the American West”)—resemble the scholarly work typical of art historians working in museums, my earlier Mellon Fellowship in the Digital Humanities has clearly impacted the types of projects and collaborations to which I am now drawn. For instance, the work I did on the Blake Archive during my fellowship prepared me for my present partnership with the University’s metadata librarians to develop a schema for a discovery tool that will help scholars within our institution and beyond to engage with the primary source material housed in the Utah Museum of Fine Arts and the J. Willard Marriott Library. The technical skills I gained as a research assistant on the Architectural Biometrics project during my fellowship in Rochester, likewise, are now being put to use as I work with the U of Utah’s Creativity and Innovation Services and the Digital Matters Lab to make the objects in UMFA’s and the Marriott’s collections more accessible to a wider range of researchers through 3D scanning projects. My ongoing interest in the digital humanities continues to impact my personal scholarship, as evinced by my upcoming presentations on machine learning and artificial intelligence in contemporary art practice at the Fourth Utah Symposium on the Digital Humanities, where Safiya Noble and Miriam Posner are keynoting in February, and discussing the technical challenges of infrastructure-building in collections-based scholarship at the 47th annual ARLIS conference this March. While the Mellon Fellowship made an indelible imprint upon the direction of my scholarship as a graduate student, I believe that it enabled me, as well, to find a career path that I am genuinely excited to find myself on—one that I look forward to sharing with my academic community as a confirmed digital humanist.



Wolf-
Johnson.CV.Jan20

First Cohort (2014-16)

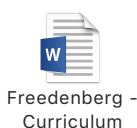
Eitan Freedenberg, Graduate Program in Visual and Cultural Studies

During a time when I was transitioning from coursework to dissertation research in my doctoral program, the opportunity to be part of a tight-knit group of fellow grad students, working on a range of multidisciplinary digital humanities projects, was a welcome and cherished one. As one of the “pioneer” Mellons of 2014–2016, I felt privileged to help chart the course for the future of a new, creative, and ambitious

program, and to build the individual skills and credentials necessary to collaborate with professors from numerous departments on their own digital humanities work. The proficiencies I developed over the course of two years in the fellowship prepared me for what I consider to be the most satisfying collaborative work I have done as a graduate student: the DH project Architectural Biometrics, run by Dr. Peter Christensen, in which I applied my mastery of 3-D scanning hardware and software to conduct field research and study the architecture of early 20th century railway stations in both Canada and Turkey.

Throughout my time as a Mellon fellow, I appreciated the program's cautious approach to the field of digital humanities. Never veering entirely toward evangelism *or* skepticism with regard to DH, we were encouraged by both Dr. Eaves and by the professors we worked with to see both the potentials and pitfalls of DH research and praxis. As often as we celebrated the ingenuity of the digital humanists with whom we became acquainted, we also read texts and spoke with scholars who critiqued the field's often questionable politics and methods. I consider this to have been a healthy way of engaging with the field, and would likely have benefited much less from a program that was more unequivocal in its loyalty to DH. We never took the "digital turn" as a foreordained conclusion for the academy or even necessarily as a form of intellectual progress—always, we were encouraged to challenge our preconceptions and enthusiasms, and to critically assess the social, political, commercial, and industrial players who stood to benefit from the labor of (often untenured) digital humanists.

Aside from the rich theoretical dialogues we enjoyed in our weekly seminars and the individual DH projects we worked on in our extracurricular time, the program also offered numerous opportunities for highly rewarding nuts-and-bolts academic service. In particular, we organized symposia, guest lectures, and a conference that brought together scholars and practitioners from across the country. Through these efforts, we had a chance to bond as graduate students and network with peers who were engaged in a similarly double-sided process of DH work and DH critique.



Eric Loy, Department of English

The Mellon fellowship taught me, as a fledgling pre-doc in English, what humanities scholarship can be in the twenty-first century. My learning experience wasn't so much

about tools and methods – though I did learn plenty in those areas. It was about developing new perspectives and new ways of thinking about the familiar subjects of literature. For example, learning about quantitative methods has utterly altered my conception of canon formation and literary history. Learning about digitization, and executing various methods of it, set me on a direction of focusing on the materiality of literature (i.e. books) and how physical design can impact narrative. (These ideas now form the basis of my in-progress dissertation.) Equally important, I think, is the intellectual reciprocity I now maintain with other disciplines or with researchers who use different tech/methods than my own. I can see a bigger picture than I could before, and I now have a better sense of how disparate pieces of that picture might fit together in productive ways. This work might range from personal interdisciplinary projects to collaborations that stretch my thinking well beyond what I could have previously imagined.



Loy.CV.Jan2019.docx

[Eric Loy's portfolio](#)

Christopher Patrello, Graduate Program in Visual and Cultural Studies

My experience as a member of the inaugural Andrew W. Mellon Digital Humanities Fellowship cohort at the University of Rochester was an invaluable experience that significantly contributed to my academic career in the ensuing years. First and foremost, I gained the necessary experience to implement digital tools in my dissertation, producing a “citational matrix” of ethnographic texts that focus on the “pottlatch.” Using *Gephi*, an open-source social network visualization software, I traced the intellectual and personal connections that produce a corpus of ethnographic literature to demonstrate the accumulative dimensions of anthropological knowledge. In other chapters of the dissertation, I considered the aesthetic and epistemological utility of data curation, and employed both simple charts *and* more complex diagrams inspired by commodity-chain analysis to demonstrate the flow of things in and out of object categories as they pass from source communities to museum collections.

I was able to leverage these concepts and approaches into several fellowship opportunities over the past few years. As a predoctoral fellow at the National Museum of Natural History (Smithsonian), I had the opportunity to collect data on collections of Northwest Coast material culture, which was essential to successfully completing my dissertation and its data-heavy components. Currently, I am a postdoctoral

curatorial fellow in American Indian art at the Denver Art Museum. Although there is nothing specifically digital about my work here, having technical proficiency in the language and practice of digital scholarship has certainly allowed me to engage with exhibition designers and information services more substantively.

This was, in fact, the most important aspect of my fellowship experience. Learning how to ask the right questions, understanding what I don't know, and learning how to develop achievable projects with consistent and effective workflow have helped me understand how to take what I have already done and expand its scope and interactivity.



Patrello.CV.Jan2019.docx

Serenity Sutherland, Department of History

My current position is Assistant Professor of Communication Studies at SUNY Oswego, where I teach courses on digital media, technology and culture, and women's studies. It is safe to say that as a History PhD, I would not have this opportunity if it were not for the Andrew W. Mellon Fellowship in the Digital Humanities. The Mellon Fellowship allowed me to transfer my skills earned in the History PhD to be successful as an expert in digital media, thereby broadening my career potential to include jobs in Communication Studies. I'm not sure that I would hold a tenure track job now at all if it weren't for the Mellon fellowship. While I realize there are many other professional options available to PhDs beyond just the tenure track, this was what I originally aimed for when beginning a PhD program. For me, then, this is a very successful story as I was able to achieve my dream of being a professor, even if it is not in history as I had originally hoped. The fellowship has also opened many other doors to me in that I was able to gain experience in multiple digital humanities projects. One of them, the Seward Family Digital Archive, led to further opportunities within the field of scholarly documentary editing, and I am currently working on an NHPRC/Mellon-funded planning grant to develop sustainable digital documentary editions. I am very thankful to Mellon for this opportunity to diversify my career options as a Mellon fellow at the University of Rochester.



Sutherland.CV.Jan 2019.doc

Digital portfolio: <https://serenitysutherland.com>

Digital project: <http://betweentwoparks.com>

APPENDIX 2 Major Collaborative Digital Humanities Projects at the University of Rochester

Note: Mellon fellows will participate as research assistants and mentors—not as TAs—in these DH projects, among others that we anticipate will arise during the grant period. All the projects are also independent of classes and ongoing. The offerings have expanded to include artificial intelligence, multispectral imaging, community engagement, and social activism. And there are other projects, of course, beyond this durable core.

Precious Bedell, Joel Burges, Joshua Dubler, and others: The Rochester Decarceration Research Initiative

The collaborators describe this new community-based initiative as follows: “This project has two goals. The short-term goal is to catalogue and analyze the many ways that Rochester is, in fact, a prison town, which is to say a town tied politically, economically, and culturally to the many jails and prisons around it, and a town governed by carceral logics that center punishment at the expense of public health. Because of mass incarceration’s many tentacles, these logics must be approached from a variety of vantage points and methodologies. Our cross-disciplinary research team includes humanist scholars, social scientists, healthcare researchers, and formerly incarcerated researchers. If our short-term goal is to make sense of Rochester’s carceral culture, our long-term goal is to change it: to eliminate jails and prisons, and to transform the culture of punishment into a culture of collective care. This project is tailored to Rochester’s unique carceral geography, but with success, our collaborative, interdisciplinary approach could well provide a model for others around the country who are working to decarcerate their own communities.” There are several digitally intensive sub-projects that Mellon fellows can assist with: Prof. Burges, for example, is studying the types of data that emerge from the history of incarceration; a website is under development; etc.

Joanne Bernardi: Re-Envisioning Japan/ Japan as Destination in 20th Century Visual and Material Culture

<https://rej.lib.rochester.edu>

Prof. Bernardi describes REJ as an “open-ended and hybrid digital humanities project” and comments further: “In March I gave the plenary address at the Council on East Asian Libraries annual conference that draws on and consolidates the history of collaboration that Nora Dimmock and I outlined in Jentery Sayers’s DH volume [*Making Things and Drawing Boundaries: Experiments in the Digital Humanities*, Debates in the Digital Humanities, U of Minnesota P, 2017], describes current developments, and mentions future plans.” She adds: “Over the past six years, I have collaborated on Re-Envisioning Japan with six undergraduates and ten graduate students (including several Mellon DH fellows) from a wide range of departments and disciplines. Such collaboration benefits students, the project, and my own professional development in equal measure.”

Joel Burges: *Mediate* & Visualizing Televisual Time

<http://humanities.lib.rochester.edu/mediate/>

The Mediate project, which has developed a “collaborative video annotation tool” that “allows for groups of researchers to collaboratively annotate, query, and visualize temporal media,” is currently in its first alpha version, offering a variety of applications; further testing, development, and distribution are underway.

<http://www.teachingmedia.org/collective-reading-shot-analysis-and-data-visualization-in-the-digital-humanities/>

A coauthored article about Mediate:

<http://tracystuber.com/dh/televisual-time/>

An account of a former Mellon fellow’s work on Burges’s Televisual Time/TV

Guide project, in progress:

<http://humanities.lib.rochester.edu/mellondh/tv-guide/>

Peter Christensen: Architectural Biometrics (and others)

<https://architecturalbiometrics.com>

Prof. Christensen’s project originated in a complex effort to understand, by conventional predigital means—site visits, photographs, architectural drawings, etc. the architectural history of the Ottoman railway system designed in Germany in the nineteenth century and executed at numerous sites, producing both architectural “likeness” and “difference” in the process. After a number of experiments with 3D imaging and facial recognition algorithms (usually involving Mellon fellows) at various Canadian and US sites, Christensen and his partners began to envision a host of general applications centering on the creation of a digital platform that analyzes 3D recordings of like objects to identify their dissimilarities and consider the authorial meaning of those dissimilarities. This open-source platform will extend the technology built around a historical research question in the *Architectural Biometrics*

project through a multi-institutional pilot project with museum partnerships, including the Rochester Museum and Science Center, the New York State Museum, and the Museum of Modern Art. This platform will serve as a new tool to help anyone who studies objects of any kind to comparatively analyze them. Conceptually, the platform is inspired by a desire to subvert the hegemonic applications of biometric recognition technology, which it employs as a guiding analogical reference, for applications within the domain of the humanities. The platform will significantly expand the capacity to analyze spatial data across the digital humanities.

As the description indicates, the circle of collaboration on Architectural Biometrics has expanded with the project's ambitions to include several institutions and individuals.

Morris Eaves: The William Blake Archive

<http://www.blakearchive.org>

The Blake Archive (1993-present) is among the most widely recognized of all digital humanities projects, with numerous awards for its achievements in establishing what Katherine Hayles labeled the “gold standard” of digital editing. In 2008, at the urging of a small cadre of PhD students, the University of Rochester established a Blake Archive team to complement its counterparts at the University of North Carolina in Chapel Hill and in Los Angeles. Rochester's distinctive specialty would be the editing and imaging of manuscripts and typographical works (vs. illuminated books, engravings, paintings, etc.). The graduate students had little if any prior experience with editing of any sort, much less online editing. So the Rochester team of graduate students started from scratch, using a method that remains the pedagogical backbone of the Rochester group: peer learning.

We scheduled weekly meetings to discuss problems that couldn't be solved by other means. All the students assigned themselves regular office hours when they work together in teams. The original group quickly attracted attention from other UR graduate students and expanded. The major difference between the way we work and the way the other Archive assistants have worked at the University of Virginia (where the Archive began in the early 90s) and UNC/CH is our emphasis on intensive collaboration and self-guidance. Assistants are never assigned, from above, jobs to do. They work together to determine priorities and make decisions together and they discuss their work in inclusive weekly meetings. For especially challenging works, such as Blake's *Four Zoas* manuscript and his working notebook, small cohorts of three or so students form to create multiple digital prototypes in collaboration with the Digital Scholarship Lab. (The Archive is currently collaborating with the British Library and the Lazarus Project on experiments with multispectral and hyperspectral

imaging to determine their value in deciphering illegible passages in Blake's *Four Zoas* manuscript.) Our local digital hub is a set of Google tools, which we use for storage and collaboration in combination with work-in-progress servers at UNC. Our local system was designed by members of our team for their own use. The Rochester group, currently about ten students (mostly PhD students, with a mix of MA students and undergraduates) is headed by a student Project Coordinator – currently Eric Loy, a former Mellon fellow now completing his dissertation.

The group emerges from the recognition that the students best suited to do our kind of work – which requires self-discipline, fearless learning, energy, and cooperation – are often *looking* for things to *add* to their normal load of academic work in order to enrich it. The undergraduates work closely with the graduate students, doing the same work at the same level. The work requires significant high-level scholarship and the rapid acquisition of digital skills on a steep learning curve. It is often highly experimental, tackling problems of complex analysis, display, and interaction that have never been satisfactorily solved by digital means.

Gregory Heyworth: The Lazarus Project & R-CHIVE

<http://www.lazarusprojectimaging.com>

<https://r-chive.com>

Prof. Heyworth is a medievalist with appointments in English and Data Science at the University of Rochester. Both the Lazarus Project and the more recently created R-CHIVE collaboration between the University of Rochester and the Rochester Institute of Technology concentrate on the recovery of illegible documents by means of multispectral and hyperspectral imaging techniques informed by what Heyworth terms “textual science.” The homepage of R-CHIVE provides a useful overview of the primary concerns of both projects, on which undergraduate and graduate students, faculty, and nonacademic experts and institutions collaborate:

Rochester Cultural Heritage Imaging, Visualization, and Education is a collaboration of university researchers and students with the goal of extending the corpus of humankind's cultural heritage. Most participants are based at the University of Rochester and the Rochester Institute of Technology in western New York State, but the group also includes colleagues in Washington DC, Colorado, and Hawaii. R-CHIVE is leveraging the long history of innovation in imaging and of excellence in the humanities in Rochester to recover inscriptions from manuscripts and maps that had been erased or otherwise damaged. R-CHIVE has the potential to make Rochester the foremost location in the world for the scientific study of cultural heritage. R-CHIVE's task is both urgent and difficult due to the loss of artifacts by climate change and deliberate destruction.

R-CHIVE members have participated over the last two decades in a large number of projects that successfully recovered writings formerly thought lost, including Archimedes Palimpsest (the oldest known copies of the writings of Archimedes from the 10th century that were erased and overwritten in 1229 CE), the Temple Scroll (from the caves in Qumran), the erased and overwritten palimpsests at St. Catherine's Monastery in Sinai, *Les Échéz d'Amours* a manuscript damaged by the Allied bombing raids upon Dresden in 1945 and the c. 1491 world map by Henricus Martellus Germanus.

Michael Jarvis: The Smiths Island Archeology Project Bermuda; and the Cape Coast, Ghana, Project

<http://smithsislandarchaeology.blogspot.com/>

Jarvis is the current director of the Digital Media Studies undergraduate program at the University of Rochester. The archeology projects involve laser scanning, photogrammetry, 3-D simulations, and fundamental ethnographic work associated with former colonial and slave-trading sites in the Bermudas and Africa. The associated Virtual St. George's project, in development, is an interactive 3D model of St. George's, Bermuda the oldest living town in English America and a UNESCO World Heritage Site.

Cary [Adams] Peppermint: The EcoArtTech Studio

<http://www.ecoarttech.net>

EcoArtTech is an art, environment, and critical theory collaborative co-founded in 2005 by Cary [Adams] Peppermint, Associate Professor of New Media and Expanded Practice, Art and Art History, and Leila Nadir, Assistant Professor and Director of Environmental Humanities. Nadir and Peppermint use digital media technologies to explore the 21st-century environments in which we dwell, intertwining environments that include nature, built places, mobile landscapes, and networked spaces. Their projects include public art interventions, workshops, performances, lectures, scholarly articles, and reviews of media art and environmental art exhibitions.

EcoArtTech studio assistants are chosen from undergraduates, fifth-year students from UR's Take Five program, and graduate students who demonstrate the following skills: (1) thinking critically about environments and the artistic uses of digital media to affect perceptions and encourage new social and cultural understandings of anthropogenic climate change, (2) employing creative decision making toward critical artistic works that enhance their own areas of study, and (3) demonstrating experience with a programming language, such as Java, Python, and Processing for screen-based

and physical computing projects. The merger of technical and conceptual skills is necessary for working in the EAT Studio can be acquired from working with Nadir or Peppermint for at least one semester either as a TA, research assistant, studio assistant, or a combination.

The process of selecting and training studio assistants is regenerative: During the second semester TAs lead technical workshops and critical theory labs that give them independent teaching experience while simultaneously training the next generation of potential research/studio assistants.

Nadir and Peppermint communicate the conceptual core of each EcoArtTech work in as much detail as possible at the onset of each project. This involves: (1) how they envision a work might appear or function in, for example, the aesthetics of interface and design, including participatory qualities; (2) a rationale mixed with intuition that drives the creative inquiry as demonstrated by previous EcoArtTech research and the works of others, including critics, artists, theorists, hackers, philosophers, scientists, etc.; and (3) above all, trusting the process by working and thinking through ideas as discoveries and issues arise.

Once the structure for creative inquiry is established along with a production schedule, Nadir and Peppermint then meet regularly with the assistant, cultivating a free and open exchange during all development phases. In order to facilitate an environment of collaboration, they encourage assistants to suggest alternative methods or even new strategies for executing, realizing, and building upon the initial concept of the project. These are not sessions that will radically change the direction of the project; the original concept remains the blueprint and fundamental structure on which they improvise. It is part of EcoArtTech's open-source philosophy to remain open to any methods and ideas that could make the process more efficient or contribute to the success of the finished work. Of course, in creative production and inquiry, high efficiency and quality do not always work in tandem.

Anna Siebach-Larsen, Ph.D. (Director, Rossell Hope Robbins Library and Koller-Collins Center for English Studies)

<http://d.lib.rochester.edu/teams>

The Middle English Text Series (METS) is dedicated to publishing critical editions of medieval vernacular texts--including English, French, Scots, and Italian--in formats that are affordable and accessible to students, researchers, and instructors from the secondary to postgraduate level. METS was an early adapter of open access scholarship and began offering freely available online versions of its editions in 1995. METS has arrived at a new stage: it is now evaluating and reshaping its digital editions

to align with best practices and new technologies in digital critical editions to allow for improved access and use, as well as long-term digital sustainability. The re-envisioned METS editions will include full TEI-XML markup, improved and freely available metadata, support for large scale data projects involving its textual corpus, and options for annotation and multimedia presentation. Mellon fellows would assist in the development of METS' new critical editions, helping to: design and implement improved workflow; work with the editorial team to create full TEI-XML markup of editions; assess user needs through UX best practices; updating the 90+ previously published texts to the standards and format established in this new stage. Fellows will have the opportunity to explore and implement the most recent tools and developments in digital editions and will be fundamental to the preservation and advancement of one of the most important publishing series in medieval studies.

Thomas Slaughter: The Seward Family Digital Archive

<https://sewardproject.org>

Since its inception five years ago, the Seward project – stemming from the family papers of William Henry Seward (Governor of New York, US Senator, and Secretary of State under Presidents Lincoln and Johnson) has developed increasingly into a highly collaborative enterprise as its ambitions have grown. This is partly due to successful grants (now over \$1 million) that have supported the inclusion of community volunteers along with faculty, graduate and undergraduate students.

Although Prof. Slaughter is the project's PI, the overall flow is controlled by graduate student managers. Planning, communicating with the staff of Rare Books, Special Collections, and Preservation in the UR library, transcription, editing, digitizing, TEI markup, and publication are processes overseen by graduate students. More broadly, the project is a collaboration between the University's Department of History, the River Campus Libraries' department of Rare Books, Special Collections, and Preservation, and the Digital Scholarship Lab. It brings together students in the humanities and computer science, residents of retirement communities, and retired volunteers ("citizen archivists") from the greater Rochester area to help transcribe the thousands of Seward family letters, all written in Victorian-era cursive handwriting. Besides continuing the collaborating with volunteers from the Highlands at Pittsford (a retirement community), the Penfield Recreation's DEAR program, and retired University staff and librarians, the effort will soon include another off-campus site for volunteers in Brockport who will be working alongside Slaughter's students. In addition, a student videographer will be trained to make short films about how to collaborate on public history projects.