

NEH Application Cover Sheet (MD-234145)

Digital Projects for the Public: Discovery Grants

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INSTITUTION

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APPLICATION INFORMATION

Title: *Participatory Media*

Grant period: From 2016-01-01 to 2017-06-30

Project field(s): Public History

Description of project: Participatory Media interactively engages with and presents participatory community media from the 1960s and 1970s. Participatory Media will centralize disparate archives of community media and place them in the larger context of America's public documentary record. The project will also bring to light the development of participatory media practices, and the social and cultural history of American communities during this era. Through the discovery phase, the project will explore how to provide access to community-made, rare, and often publicly-funded moving images and their related archives; provide a model for community involvement in digital public humanities work, specifically participatory archival, curatorial, and exhibition work; and employ innovative technologies to enable digital participation on multiple levels. The final product of this discovery grant will be design documents that include user interface specifications, technology requirements, and wireframes.

BUDGET

Outright Request	29,587.00	Cost Sharing	30,782.00
Matching Request	0.00	Total Budget	60,369.00
Total NEH	29,587.00		

GRANT ADMINISTRATOR

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Participatory Media

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Application Narrative

A) *Nature of the request*

The University of Virginia requests an NEH Digital Projects for the Public Discovery Grant to develop design documents for *Participatory Media*, an online project that interactively engages with and presents participatory community media from the 1960s and 1970s. *Participatory Media* will centralize disparate archives of community media and place them in the larger context of America's public documentary record. The project will also bring to light the development of participatory media practices, and the social and cultural history of American communities during this era. We will focus on three community archives in the discovery phase:

- The Yup'ik village of Gambell, Alaska and the Alaska Center for Documentary Film;
- The Puerto Rican neighborhood of New York City's Lower East Side and Young Filmmakers Foundation;
- The Appalachian community in eastern Kentucky and Appalshop.

The three sites and archives represent the diverse set of challenges the project will encounter in developing, building and implementing the *Participatory Media* project. Challenges include managing and curating complex archives that contain a diverse mix of moving images, photographs, audio recordings, textual documents and extensive metadata. These initial sites will also help us to address issues arising from multilingual collections and rights management.

In order to develop the design documents, the *Participatory Media* team will bring together the communities who produced each media archive, experts in the digital and public humanities, and academic scholars. This team will:

- explore how to provide access to community-made, rare, and often publicly-funded moving images and their related archives;
- provide a model for community involvement in digital public humanities work, specifically participatory archival, curatorial, and exhibition work;
- employ innovative technologies to enable digital participation on multiple levels.

The final product of this discovery grant will be design documents that include user interface specifications, technology requirements, and wireframes. The collaborative nature of the *Participatory Media* project reflects the values of the original creators and history of these archives. The use of digital humanities techniques and innovative today's innovative technologies within a public framework in this project is in accordance with the aspirations of the creators of these cultural products many decades ago who too used the new technologies of the day. The *Participatory Media* team will work in partnership with the University of Virginia's Institute for the Advancement of Technology and the Humanities and Scholars' Lab as well as Yale's Digital Humanities Lab.

B) *Humanities content*

In the 1960s and 1970s, Americans across the nation responded to rapid political and cultural change by thinking deeply about the meaning of community and participation. Young people invented new forms of politics they named "social" movements, artists produced collaborative, "social art," and government, in the form of the War on Poverty and other initiatives, created "social

programs” around the goal of community participation. In this context, organizations and independent filmmakers began using newly affordable film and later video cameras and public grants to document people and places neglected or stereotyped by commercial media. What started as the work of scattered community organizations and collaboration-oriented filmmakers grew into a broad practice of participatory community media making that produced a dazzlingly variety of films, videos, audio recordings, photographs, and other materials. By the end of the 1970s, most public funding disappeared, and the organizations that survived became equipment centers catering to individual auteurs. Today, this little-known archive from the 1960s and 1970s provides a unique record of mid-twentieth century Americans. In these films:

- Yup’ik men demonstrate how to hunt walrus and whales in the Bering Sea.
- Eastern Kentucky miners and their families open their coal camp homes to the camera.
- Puerto Rican youths enjoy motown records on the rooftops of New York City’s Lower East Side.
- An African American teenager negotiates the challenges of an interracial relationship.
- Two boys explore an abandoned Ellis Island.
- Residents of a southwestern Virginia village attend a high school football game.

More than a collection of unique films, videos, and other artifacts, community films form an essential chapter in American cultural and media history as well as a rich set of materials for thinking through our own media-saturated lives.

With its focus on people and communities imagined as outside of the main currents of middle-class, mid-twentieth century life, community filmmaking produced the era’s equivalent of the vast Depression-era photography and interview collections created by the federal government, including the now well known Farm Security Administration photographs and the ex-slave narratives. Unlike during the New Deal era, however, federal agencies did not centrally fund and archive these community film projects. Beginning in 1964, the Office of Economic Opportunity-the leading federal agency in the War on Poverty- supported participatory film projects, especially through a community film workshop model. The NEH and the NEA, both founded in 1965, also provided funding for this kind of filmmaking. By the 1970s, state humanities councils and private foundations began to support this work as well. As a result of this decentralized funding, community films were not collected in a central archive. Today, they are scattered across the private holdings of filmmakers, the closets of film groups, and institutional archives. *Participatory Media* will begin the task of bringing these films and their archive back to the many publics that helped produce them, from the local communities that helped make the films and were depicted within them to the larger communities of Americans whose support for federal programs, humanities councils, and foundations funded them. Our online project will enable users to see and hear this earlier generation of Americans thinking through what it means to participate in and create community.

Yet community filmmaking did not just produce a forgotten archive. With its emphasis on collaboration and enabling people to represent themselves, community filmmaking also formed an important forerunner to the contemporary world in which everyone with a smartphone and access to social media is a potential “filmmaker.” Less a genre than an approach to media making invented in the 1960s and 1970s, community filmmaking created a broad participatory approach that eroded the boundary between professional and amateur documentary work. Participants took up whatever tools were available and often produced audio recordings, still photographs and related textual notes including transcriptions of interviews, filmmaking logs, and other materials in addition to films and

videos. For example, Len Kammerling's work with Yup'ik people on Saint Lawrence Island in Alaska includes completed films about the Gambell Village community, audio segments with annotations by the filmmakers, formal portraits of participants, and correspondences with the village council and funding agencies. Community filmmaking pushed Americans a half a century ago to think about their public personas in relation to a much larger potential audience beyond the people they interacted with in their everyday lives. As opposed to private, individual documentary practices like taking family photographs, working collectively required participants to reconcile their different visions. As a result, these films and other media do not just tell us something about their topics--the activities, people, and places portrayed. They also show us people learning to make their own media images. Supporting documents related to the films and, more broadly, the filmmaking organizations will be included in the project to convey how participants debated, negotiated, and reconciled their different visions of their communities.

Because community films were made in collaboration with the people represented, they offer a different perspective on the historical period and a fascinating record of how people learned to use moving images in political struggles over the needs, values, and boundaries of communities. Making these films forced participants to grapple with the meaning of categories like insider and outsider, public and private, and memory and history. Explicitly or implicitly, making these films pushed people to think about how to value, change, or dismantle social relationships forged across shared spaces and shared histories. The finished films and other media, in turn, shaped the ideas and experiences of people who watched them on public or community television stations, at film festivals, in classrooms, at the meetings of organizations, in community centers, and occasionally, in movie theaters.

If YouTube had existed in the 1960s and 1970s, community filmmaking would have supplied much of its content. Instead, community filmmaking and more broadly, in the term that became popular at the end of the 1970s, community media suffered from chronic distribution problems. Participants paid more attention to the process of media making than to the process of media distribution. Community films and media did not always fit easily into non-commercial distribution networks like public television because of quality, format issues, and non-standard lengths. More importantly, the problem, in their view, was that many low income and minority communities had been ignored or misrepresented in the media. The experience of collaborative media production - enabling people to represent themselves - would solve that problem. Self-representation in the media, in turn, would strengthen self-determination in the political arena; however, participants did not always think specifically about how this cultural inclusion translated into political and economic inclusion. The *Participatory Media* project will bring community filmmaking full circle by solving this distribution problem. Our online project will provide access to the films and other media surrounded by supporting materials including historical research, film analysis, interviews with participants, and supporting documentary evidence. In this way, we will place the filmmaking process, the films, and the other media these collaborations produced in the context of the organizations' histories and the broader context of US history, documentary work, and media production.

Participatory Media will explicitly address the following humanities themes: American national diversity, American social, cultural, and political history, the relationship of people, technology, and cultural forms, and the history of documentary filmmaking as well as draw from a wide-range of humanities scholarship.

Humanities themes

Participatory Media will explicitly address the following humanities themes: American national diversity, American social, cultural, and political history, the relationship of people, technology, and cultural forms, and the history of documentary filmmaking as well as draw from a wide-range of humanities scholarship.

1. American National Diversity: At the most basic level, by distributing participatory media and supporting materials, *Participatory Media* will give users the chance to hear and see an amazingly varied group of mid-century Americans. Our initial phase will showcase racial, regional, and cultural diversity by presenting media made by and about African Americans, Alaskan native peoples, and Appalachian whites. Community filmmakers explored differences in religious practices, coming of age rituals, the material culture of everyday life, and conceptions of politics. Films included in the prototype present foot-washing rituals and riverside baptism in eastern Kentucky churches and dance and drumming as spiritual practices on St. Lawrence Island. *Participatory Media* users will be able to compare what it is like to grow up in an African American neighborhood on the south side of Chicago, a coal town in southwestern Virginia, and a Yup'ik village in Alaska. In an episode of Mountain Community Television produced in Norton, Virginia, for example, local kids share their perceptions of popular culture by parodying popular shows and commercials. Users will also be able to compare how people in our featured locations think about politics and their relationships to agencies of the local, state, and federal governments. In a film made in Gambell, Alaska, resident express a tempered gratitude toward the Coast Guard for rescuing walrus hunters stuck in offshore ice while leaving their equipment and their catch behind. In contrast to widely circulated footage from the era, *Participatory Media* materials highlight the perspectives and lives of Americans who are not middle-class. *Participatory Media* will convey the texture of everyday lives in the 1960s and 1970s beginning with our featured locations.

2. American Social, Cultural, and Political History: The project will also enable users to explore the history of the US in a period of rapid cultural, social, and political change. On one level, community media (a key type of participatory media) and supporting documents tell a story about local history that the project will share with people who participated in making the films in the past and who live in these areas in the present and with a broader set of online publics. Through the online project on Mountain Community Television, for example, users will see and hear their relatives and neighbors from a half century earlier attend the Dock Boggs Memorial Festival, organize to fight a damn on Paint Creek in Kentucky and Powell Mountain, and discuss contemporary issues like the 1977-1978 coal strike. Project materials will teach viewers about how people use social, political, and cultural activities to create community.

On another level, the project will teach viewers about the broad currents of US history in the 1960s and 1970s. One important strand is folk revivalism, a rich cultural movement in this period that shapes both the funding and the locations of community film and media making. While ideas about “the folk” and what is imagined as their “isolated” and “authentic” culture go back at least as far as the mid-nineteenth century, what is interesting about this period is the way this kind of interest in rural, working-class Americans spreads out of academic and elite circles and becomes a major part of youth culture. Still, folk revivalism is not quite a broad enough category to encompass the film and media makers at work in urban as well as rural areas. The political movements of the period - especially the civil rights movement - also shaped many Americans’ interest in and knowledge about people they understand as different from themselves.

Across the country, grassroots organizers called for self-determination for Americans left out of mid-century prosperity. All of these trends affected War on Poverty officials as they planned and funded film workshops including the seven opened in low income urban areas by the Community Film Workshop Council. These concerns too shaped the grant practices of the NEH, NEA, state level humanities councils, and private foundations that provided funding for community filmmaking. Here, *Participatory Media* will draw on co-PI Lauren Tilton's pioneering research on the rise of the community film workshops movement in the 1960s and 1970s as well as co-PI Grace Elizabeth Hale's recent book, *A Nation of Outsiders: How the White Middle Class Fell in Love with Rebellion in Postwar America*. Community media making gave Americans living in economically struggling urban neighborhoods and rural communities a way to represent themselves as more than the human face of American poverty. It also gave Americans who did not live in these places a way to think across other categories like urban and rural and black and white. *Participatory Media* will enable users to listen and watch Americans in the past thinking about what makes a group of people a community in this period. This experience, in turn, will help Americans today to think about the relationship of media and communities in our own time.

3. Relationships of People, Technology, and Cultural Forms: Participatory Media will enable users to explore the relationship between people, technology, and media-making and documentary practices. The site will provide a concrete way to explore the often-abstract concept of how culture works or how, specifically, people use technology to produce and distribute cultural forms that make and convey meaning. Technologies emerge and are put to work by specific people in specific historical and cultural contexts. Nineteenth century middle-class Americans deep interest in domesticity, private family life, and negotiating loss, for example, shaped the way people used photographs during and after the American Civil War. Similarly, filmmaking takes form as individuals adapt available technologies for use in their times; they turned to 8mm, 16mm and "wild tracks" (sound reels with no accompanying film) and later sync sound and video to fulfill the project of "giving voice" to underrepresented communities. The project will incorporate these related materials in order to capture the complexity and richness of the filmmaking process in turn providing a deeper record and history of the communities and era. As well, the project will show that the cultural forms made by the invention of relatively affordable and portable sync-sound equipment was not limited to individual documentary work (from making family films to independent filmmaking), commercial media practices, and government-directed documentary work as some film scholars have suggested. Rather, a key development was the collective, collaborative and participatory filmmaking pioneered by the community film groups of the 1960s and 1970s.

Participatory Media's presentation of the process and the products of media making will help users think more deeply about the politics of representation and the use of documentary and social media practices today as well as the ways in which Americans incorporate new technologies into their everyday lives and politics. Visitors to the project will watch and listen as a diverse group of Americans learned to navigate new technologies and the growing presence of media in their lives.

4. The History of Documentary Filmmaking: Participatory Media will address the place of participatory filmmaking in the broad history of documentary filmmaking. In the early 1960s, American filmmakers including Leacock, Pennebaker, Albert and his brother David Maysles, John Cohen and Edward Pincus developed an observational mode of filmmaking into a genre eventually called "direct cinema." Characterized by a "natural" style in which the camera seems to be "a fly on the wall" capturing "real" life, direct cinema shaped both the aesthetics and topics of participatory media. Still, community filmmakers were pragmatic and committed more to community self-

representation than to formal qualities or characteristics. While direct cinema had an influence, community filmmakers also used on-camera interviews, voice-over narration, animation, reenactments, and other techniques shunned by direct cinema. *Participatory Media* will highlight the different forms of documentary adopted by the groups and provide a concrete way of exploring documentary techniques and genres.

5.Humanities Scholarship: Throughout our project, we draw on a broad range of humanities research by historians, film and media studies scholars, anthropologists, and American Studies scholars. Most importantly, co-primary investigators Grace Elizabeth Hale and Lauren Tilton are both engaged in active research projects on participatory filmmaking and will draw on this work in the analysis and presentation of these films. Their work has put them in contact with the filmmakers and organizations the prototype features. The project also draw from the body of scholarship by scholars like Deirdre Boyle, Charles Tepperman, Cynthia Young, Dan Streible, and Sharon Sherman that directly address some kinds of community filmmaking and related documentary practices.

More broadly, we use the half-century of work produced by social historians, a subfield of history invented in the same period as community filmmaking. In contrast to previous historians' focus on political history and the lives of elites, social historians invented a new way of researching and writing history "from the bottom up." Much of their work took the form of community studies. Social history informs our work in two important ways. When available, social histories of the communities that are the subjects and objects of our films provide important and essential historical detail. More generally, social historians have done important intellectual work on how the meaning of community has changed over time. We will draw on this intellectual project, on earlier attempts to position community as a kind of collective and often utopian alternative to the state and a counter to historical analysis focused on individuals and on later work deconstructing and critiquing this earlier romance of community. We will also use recent work on the history of the US government (especially the War on Poverty) and philanthropy to examine the centrality of public funding (from federal, state level, and local government organizations to private foundations and nonprofits). Finally, we will draw on the last quarter century of work by cultural historians who have explored the history of documentary practices more broadly and filmmaking more specifically as well as key social and cultural movements in this period. (See bibliography.pdf for a list of scholars the project draws from.)

From interdisciplinary scholars working on US culture, we draw the idea that cultural forms do not just reflect history. As they circulate, they also make history. These scholars have done important work on the relationship between media forms, technology, and the way people understand their worlds. *Participatory Media*, by providing supporting documentation including detailed film production and editing notes, demonstrates concretely how documentary work and media-making more broadly change the communities that are their subjects. We also draw here on the film studies work on the development of direct cinema, cinema verite, and more subjective and personal styles of documentary making to place community filmmaking as a practice within the broader landscape of film and media history. Finally, work in film studies, visual culture, and sound studies shapes our close analysis of the films and how camera angle, shot length, lighting, color, sound, narrative structure, and editing work to create meaning.

Participatory Media is particularly grounded in the history of the 1960s and 1970s. In this period, many Americans believed that more traditional meanings of community as a collective rooted in a

specific place and in some kind of continuity across time had become increasingly untenable. While this definition of community had long ceased to characterize suburban middle-class life, many Americans worried that it was now under assault in places imagined as isolated or somehow marginalized like Alaska, eastern Kentucky, and low-income urban neighborhoods. For Americans living in these places, political movements, government programs, and mainstream media representations made defining insiders and outsiders and deciding who had the power to set the boundaries of the group into urgent questions. With it came another set of questions. Who, exactly, would be able to publicly represent the collective? Who would negotiate conflicts between personal and family stories and public histories, between memories and facts, and between public and private visions of the self? Who could and would negotiate between alternate visions of community? In other words, who was allowed to participate? *Participatory Media* makes their answers - the films they made - accessible to Americans now struggling with contemporary versions of these issues.

Related projects

No other digital or print project examines the broad practice of participatory filmmaking from the 1960s and 1970s within its historical context. One important digital project that examines a subset of the kind of filmmaking presented on *Participatory Media* is Folkstreams.net: A National Preserve of Documentary Films about American Roots Cultures (<http://www.folkstreams.net/>). The project is different from this valuable and pioneering site in some important ways. First, Folkstreams is an archive focused on one genre of documentary work, the “folk film” or films made by independent filmmakers operating within a framework shaped by the study of folklore, folk revivalism and ideas about the folk. Though some folklorists do work on urban folklore, for example, in practice “the folk” usually means rural Americans, and the majority of the films available on Folkstreams are about rural America and especially the US South. This “folk” framework, recently redefined as “roots cultures” cuts one set of films off from a much larger and broader documentary practice, leaving out most films about urban areas and films made by organizations and workshops. It also does not provide a structure for talking about the range of collaborations and the possibilities and limitations the subjects of these films faced as they tried with differing degrees of power and self-consciousness to represent themselves. Second, Folkstreams is primarily a database. In this way, the site has performed the valuable service of locating, archiving, and delivering a subset of films. While the site has increased its provision of supporting materials to include transcripts, information about some of its filmmakers and their documentary practices, and lesson plans, the main purpose of the site is to stream the films. Another site that examines a small set of community films is A/V Geeks (<http://www.avgeeks.com>). While there are community films scattered throughout, this archive is built on the personal, ephemeral film collection of Skip Elsheimer and features PSAs, stock footage and education and government films ranging from the 1940s to the 1980s. The site does not provide supplemental material about the films and is primarily focused on making this extensive collection available to a broader public.

C) Project format

The Participatory Media team will conduct a series of in-person and Skype meetings to discuss how best to access and participate on an online project that will serve as the gateway for users to interact with and learn about the participatory media during the 1960s and 1970s in the United States. The goal of the meetings is to work collaboratively between digital and public humanities experts and practitioners, scholars and the communities that produced the content featured on the site in order to design an engaging and innovative project. Through these series of meetings, we will mock-up a

project that will creatively curate content about participatory media making in the 1960s and 1970s while offering different publics abilities to engage with the content today. At the end of the grant cycle, we will have a set of design documents that include user interface specifications, technology requirements, and wireframes.

First Group Meeting is scheduled for March 2016 at Yale University. The day and a half long exploratory meeting will bring together a group of humanities scholars, digital and public humanities experts and practitioners, and technologists to discuss how other projects can inform the participatory media project. Participants will explore digital projects that incorporate user engagement. In order to facilitate this conversation, experts at Yale and in the region will participate in the day and a half long session. The group will include people on the cutting edge of digital public humanities work. We will also discuss best practices and potential drawbacks of past projects in order to learn from previous work. Participants will then discuss the initial needs for the project including the type of content the project will be curating. A discussion will ensue about the type of participatory functionality that can be built into a project along with developing an initial assessment of technology needs. Participants: Grace Hale (Professor, University of Virginia); Lauren Tilton (Doctoral Candidate, Yale University); Taylor Arnold (AT&T and Yale University); Jeremy Boggs (Design Architect for the Scholars' Lab in the University of Virginia Library); Franky Abbott (DPLA); Ryan Brasseaux (Dean, Yale University); Peter Leonard (Director, Yale DH Lab); Mona Jimenez (Professor, NYU); Alexis Rossi (Internet Archive); Elena Rossi-Snook (Moving Image Archivist, NYPL); Dan Streible (Professor, NYU); Charles Tepperman (Associate Professor, University of Calgary); Ben Vershbow (Director, New York Public Library Labs; Laura Wexler (Professor, Yale University); User Experience Designer (Yale DH Lab);

Second Group Meeting In the second meeting in September, the Participatory Media team will workshop the mock-ups of the project over a two-day meeting. Feedback will focus on usability and user-engagement as well as outreach. Experts specializing in developing projects that reach a new set of publics will join to help develop a plan for reaching a broad audience. Participants: Grace Hale (Professor, University of Virginia); Lauren Tilton (Doctoral Candidate, Yale University); Taylor Arnold (AT&T and Yale University); Jeremy Boggs (Design Architect for the Scholars' Lab in the University of Virginia Library); Sheila Brennan (Center for History and New Media); Tom Davenport (Folkstreams); Wesley Hogan (Duke University); Wayne Graham (Head of Research and Development, University of Virginia Scholar's Lab); Worthy Martin (Director, IATH); Jon Voss (Shift); Jeri Wieringa (George Mason University Libraries)

Third Group Meeting: The two-day meeting will finalize draft design documents and plan next steps for implementing a prototype. Participants: Grace Hale (Professor, University of Virginia); Lauren Tilton (Doctoral Candidate, Yale University); Taylor Arnold (AT&T and Yale University); Jeremy Boggs (Design Architect, University of Virginia's Scholars Lab); Worthy Martin (Director, IATH); Wayne Graham (Head of Research and Development, University of Virginia Scholar's Lab)

D) User-generated content

In the production and implementation phases of the project, we currently plan to collect user-generated content from participants, relatives, and close friends who were directly involved in the communities featured in the project. However, in the first phase, we are planning on the incorporation of this material being carried out manually by the digital media team. In future stages of the project, we would like to allow participants to provide materials in a more automated fashion.

Given the relatively low volume of these records and the need to format media files and assess copyright issues, it is unlikely that we would allow this user-generated archives onto the site without some degree of direct curation by the project team.

We plan to discuss the potential benefits and drawbacks of collecting user-generated content from the broader public in our meetings during the discovery grant phase and particularly draw on the expertise of our team's humanities advisors. The potential impact of this content on the narrative of the site as well as technical issues regarding procedures for curating this content will both be of particular focus.

E) Audience and distribution

Participatory Media is designed for anyone interested in documentary material related to participatory media in the 1960s and 1970s. It builds off previously isolated efforts by individuals and organizations to share their material. For example, Appalshop maintains a YouTube channel in which teasers of films like Buffalo Creek: An Act of God have received almost 4,000 views. Potheads by Young Filmmakers Foundation has 280 views despite being hard to access on the A/V Geeks website. The project team believes a centralized site that aggregates and contextualizes current and new digitized materials and allows participation from a range of publics will greatly expand the audience. While the project team will work with our Humanities Advisers to identify audiences and to develop an outreach and distribution plan, several target audiences have already been identified.

The first is the communities featured on the project. In order to build this audience, the team plans to collaborate with the communities and organizations featured to harness their distribution and advertising mechanisms to share the site, including their websites, mailing lists and social media accounts including Facebook, LinkedIn, and Twitter. All of the partners featured in the prototype will have agreed to collaborate; therefore, we plan to work with them to develop outreach strategies. Potential audiences include schools, religious institutions, and youth organizations.

Second, we plan to reach out to members of the public interested in film, filmmaking and documentary practices more broadly by promoting the site to web-based and print publications that cover documentary and to other websites that archive and present film. We will propose panels and/or screenings for conferences and film festivals across the country that draw documentary film lovers as well as filmmakers and film studies scholars, including Visible Evidence (the major international conference on documentary film and media and film), the Virginia Film Festival (Charlottesville), the Full Frame Documentary Film Festival (Durham), AFI Docs (formerly Silverdocs, Washington DC), New York Film Festival, South by Southwest (Austin), and Sundance (Park City, Utah). We will also work with the archives and documentary distribution organizations that some of the filmmakers are partnered with like Documentary Educational Resources.

Finally, the team plans to reach out to teachers and scholars to share this project. Teaching materials will be provided on the website, including lesson plans and use cases. Effort will be made to promote the project in the publications of the secondary education organizations such as National Council for Social Studies. The team will also reach out to academic organizations such as American Studies Association (ASA), Society for Cinema and Media Studies (SCMS), Organization of American Historians (OAH) and American Historical Association (AHA). Each of these organizations has weekly and/or monthly newsletters that promote projects. Community

mailing lists such as H-Net will also be used along with Facebook, LinkedIn and Twitter. Efforts will also be made to reach the digital humanities community through sites like DHNow.

F) Rights, permissions, and licensing

The materials from partner filmmakers and institutes will be covered by a Creative Commons Attribution-NonCommercial 4.0 International License; there will be no transfer of the documentary materials copyrights. As a result, the filmmakers and organizations will negotiate commercial use of the materials. The plan to build the project in free and open source software (with the sole exception of Google Analytics, which is free but not open source), so we will not incur software licensing fees.

G) Humanities advisers

Project Core Team

Grace Hale will serve as Co-Director of *Participatory Media*. She is a Professor in the Corcoran Department of History at the University of Virginia. She is an acclaimed scholar of cultural history and documentary studies. She is the author of *A Nation of Outsiders: How the White Middle-Class Fell in Love with Rebellion in Postwar America* (New York: Oxford University Press, 2011) and *Making Whiteness: The Culture of Segregation in the South, 1890-1940* (New York: Pantheon, 1998) (New York: Vintage, 1999). Her current work focuses on participatory documentary media in the American South during the 1960s and 1970s.

Lauren Tilton will serve as Co-Director of *Participatory Media*. She is a doctoral candidate in American Studies at Yale University specializing in 20th century cultural history as well as digital and public humanities. Her current project focuses on the rise of the community film workshop movement in the 1960s and 1970s. As a part of her research, she has uncovered moving image archives across the country that offer new insight into communities during the era. She has experience in the digital and public humanities serving as Co-Director of Photogrammar (photogrammar.yale.edu).

(The core team includes **Taylor Arnold** and **Jeremy Boggs**, listed with Digital Media team.)

Community Liaisons

Elizabeth Barrett, Director of the Appalshop Archive and documentary filmmaker. Trained and now staff at Appalshop, Barrett is an expert on community filmmaking in Appalachia. A native of the region, she brings a keen understanding of how to reach the community. A filmmaker and Director of Appalshop's archives, she also brings her expertise on filmmaking and Appalshop's archival holdings.

Leonard Kamberling, Curator of Film, Museum of the North, Associate Professor of English, University of Alaska, Fairbanks, and documentary filmmaker. Kamberling brings his extensive background in documentary filmmaking, curating and archiving. His work focuses on Alaska Native cultures and Northern issues and has been nominated for prestigious awards such as the American film Institute's Pere Lorentz Award. He also brings with experience in preservation and digitization as the curator of the Alaska Center for Documentary Film at UAF where he is also a professor of English.

Rodger Larson, Founder, Young Filmmakers Foundation, New York City. Larson is an expert on community filmmaking. His extensive work in building community film workshops and organizations began in the early 1960s. Published in 1969, his book *Young Filmmakers* became the guide for those interested in engaging youth with filmmaking. He became an international expert on community filmmaking consulting for groups in the states and abroad including the National Film Board of Canada.

Humanities advisory board

Franky Abbott, Project Manager, Digital Public Library of America. She is a historian of 20th century US culture with experience in Digital and Public Humanities as well as working with GLAM institutions. She currently specializes in optimizing collections access for education (K-12 and higher education) as well as local communities. Along with her knowledge of the humanities content of the *Participatory Media* project, her experience with developing methods for outreach and assessment will be an asset.

Sheila Brennan, Associate Director of Public Projects and Research Associate Professor in the Department of History and Art History, Center for History and New Media, George Mason University. She is a public historian engaged with a background in museum education and public programs. She brings experience with developing innovative digital public history platforms (such as Omeka) and projects (such as September 11 Digital Archive and Histories of the National Mall).

Ryan Brasseaux, Dean, Yale University. A public historian, Brasseaux studies and practices documentary work. He brings to the project experience with making community documentary and knowledge about how to work collaboratively and ethically with communities today. As well, his expertise on the history of documentary practice during the 20th century in the United States will augment the narratives developed for the project.

Tom Davenport, Director, Folkstreams.net. An independent filmmaker and film distributor, Davenport is the founder and director of Folkstreams, a website that houses independent documentary films about American folk roots and cultures. He brings over a decade of experience with collecting and streaming community media.

William Ferris, Joel R. Williamson Eminent Professor of History; Senior Associate Director of the Center for the Study of the American South; Adjunct Professor in the Curriculum in Folklore at the University of North Carolina, Chapel Hill: Ferris brings his expertise on documentary filmmaking, as both a practitioner and scholar, project management, as an administrator and former Chair of the National Endowment for the Humanities, and decades of experience in the documentary field and public humanities.

Wesley Hogan, Director, Center for Documentary Studies, Duke University: Hogan brings her experience in teaching, producing and promoting documentary work through the Center for Documentary Study further augmented by her community documentary work from past projects such as the Petersburg Civil History community project. She is author of the award-winning book *Many Minds, One Heart: SNCC's Dream for a New America* and an expert on post-1945 US history and US documentary practices.

Mona Jimenez, Professor and Co-Director, Moving Image Archiving and Preservation Program, NYU. Jimenez has been involved with independent media since the 1970s. Working with archives and communities across the world, she helps identify, assess, catalogue and archive moving image collections. Along with developing policies for preserving moving image archives, she is committed to saving and making accessible the moving images of the past 40 years.

Alexis Rossi, Director of Media & Access, Internet Archive. Rossi brings experience with collection development and user interface design. She will guide the project on how to develop collections, manage metadata, negotiate copyright and set-up a long term preservation strategy. *Participatory Media* plans to work with Internet Archive to guarantee the preservation and long term storage of digital assets.

Elena Rossi-Snook, Library for the Performing Arts Moving Image Archivist, New York Public Library. Rossi-Snook is an expert on film archiving. She is currently archiving and preserving the Young Filmmakers Foundation Collection at NYPL. The collection contains over 187 reels of 16mm films from community film organizations from 1964-1974. An expert on these films, she will provide support for the visual analysis the project will feature as well as working with 16mm.

Caroline Rubens, Archivist, Appalshop. Ruben is an expert on moving image archiving and preservation. She works to preserve, archive and digitize Appalshop's extensive collection. She also brings her expertise on Appalshop's archival collection including Mountain Community TV collection that's been preserved and archived by Appalshop.

Dan Streible, Associate Professor, Film Studies, New York University. Streible is an expert on neglected moving images including its history, preservation and archiving. He is the founder of the Orphan Film Symposium and working on the book *Orphan Films: Saving, Studying and Screening Neglected Cinema*.

Charles Tepperman, Professor, Film Studies, University of Calgary. A renowned media scholar, Tepperman specializes in amateur cinema. He is the primary investigator of Mapping An Alternative Film History: A Database of Significant Films (1928-1971), which just received a Social Science and Humanities Research Council (SSHRC) Insight Grant. His database is complementary to *Participatory Media* and he will work with the team to optimize both projects.

Ben Vershbow, Director, New York Public Library Labs. Vershbow is an expert on developing creative digital projects to engage the public with library collections. He brings experience working on applying new technologies to a wide range of archival materials along with a proven track record of reaching new and diverse publics.

Steven Villereal, Audiovisual Conservator, Preservation Services, University of Virginia Library. He works on conserving and accessing legacy media collections. He brings expertise in identifying, handling and presenting media formats from the 1960s and 1970s as well as metadata management.

Jon Voss, Strategic Partnerships Director, Shift. Voss specializes in using community engagement to increase access to historical records and archives. As manager of HistoryPin, he is on the cutting edge of developing and promoting citizen participation with visual culture online. Along with his expertise on community engagement with digital archives, he brings knowledge about open linked data and how it can be harnessed to increase discoverability of archives.

Laura Wexler, Professor of American Studies and Women's, Gender and Sexuality Studies at Yale University. Wexler brings to the projects her expertise on the history of photography and visual culture as well as public and digital humanities. She is the P.I of Photogrammar and the Syllographics project and an awarding winning historian on visual culture.

Digital Team

Taylor Arnold, Lecturer in Statistics at and DH Lab Research Affiliate at Yale University, as well as senior scientist at AT&T Labs Research, will be a core member of the technical team, contributing his expertise to the technical aspects of the project. He will be directly working on developing a mock-up of the site during the development phase. Arnold also serves as the technical director for the *Photogrammar* project. He has committed 100 hours and is willing to extend them as needed to complete the project.

Jeremy Boggs will provide expert advice and develop the project design documents. He is the Design Architect for Digital Research and Scholarship in the University of Virginia's Scholars' Lab. He will commit 5% of his time over the course of the grant.

Peter Leonard is the Director of the Digital Humanities Lab at Yale University as well as the digital humanities librarian at Yale's Sterling Memorial Library. He will contribute his experiences working on over a dozen digital projects at Yale, coordinating the partnership and resource sharing with the DH Lab, and assisting with the technical specifications in the design document. As a researcher with both a doctorate in the humanities and very strong technical skills, Leonard will be of particular helping to cleaning integrate the technical and humanistic aspects of the project. He has committed 30 hours and is willing to extend them as needed to complete the project.

Wayne Graham is the Head of Research and Development at the University of Virginia Scholar's Lab. He will provide expertise on new and innovative technologies the *Participatory Media* project is considering incorporating. He will spend 3% of his time over the course of the grant.

Worthy Martin will assist in the design of the technical standards for the projects. The Co-Director of IATH and an Associate Professor of Computer Science at the University of Virginia, he has extensive experience in the design and implementation of digital and public humanities research projects. He will spend 3% of his time in year two on the project.

Jeri Wieringa is the Digital Publishing Production Lead at George Mason University Libraries. Wieringa is a web developer specializing in the digital humanities. She specializes in the front-end development and user experience of digital publishing platforms. She will focus on how the *Participatory Media* project will present scholarly content related to featured archives. She has committed 20 hours and is willing to extend them as needed to complete the project.

User Experience Designer, Digital Humanities Lab at Yale University. The designer joining the team at Yale in summer 2016 will work with Jeremy Boggs to develop the design documents for the *Participatory Media* project. They will spend 30 hours of their time.

H) State of the project

The team's core humanities team, Grace Hale and Lauren Tilton, have done extensive research into the three initial communities of study. They have identified the initial set of media that will appear on the site and worked extensively to assess and receive the rights required to disseminate them on a

public facing website. A catalogue of available media, some of which has already been digitized and other which needs to be digitized, has begun to take shape. Hale and Tilton have also curated a list of community members, some of which are no longer local to the original media workshops, to reach out to for further information. The core digital media team, Taylor Arnold and Jeremy Boggs, has acquired commitment letters from both the University of Virginia and Yale University for server space and additional required digital resources. They have mapped out potential architectures for building the site, keeping in mind long-term support, future extensions, and the team's areas of expertise. Actual mock-ups and wireframes have not yet been built as the team plans to incorporate feedback from the meetings during the grant period into the initial design.

I) Work plan

January and February 2016 - Organize travel arrangements and finalize agenda items for the initial group meeting.

March 2016 - Host **First Group Meeting** at Yale University in New Haven, CT. The goal of this meeting is to facilitate an open-ended discussion of the humanistic and technological questions and challenges that will guide the remainder of the project.

April 2016 - Skype meeting between the core team and Leonard Kamerling, community liaison for the Yup'ik people on Saint Lawrence Island. Thoughts from March meeting will be shared and the team will gather additional comments relative to the particular opportunities and challenges of working with the Yup'ik media.

May 2016 - Grace Hale and Lauren Tilton will visit the community liaison for New York City, Roger Larson. Of particular focus will be gathering a list of participants from the NYC community with whom they may be able to work with at a future date.

June 2016 - Grace Hale and Lauren Tilton will travel to visit Elizabeth Barrett at Appalshop. In addition to discussing thoughts from the other community liaisons and the March group meeting, the team will investigate what work is still needed in terms of cataloging, digitizing, and rights management to facilitate using the film archives from Appalshop in a production site.

July and August 2016 - Using input from the March meeting and communication with community liaisons, the core team technical experts (Taylor Arnold and Jeremy Boggs) will build an initial mock-up of the Participatory Media site in preparation for the second group meeting. The core team will have humanities experts begin to write a narrative structure of the project based on the same feedback from our humanities advisors and community site-visits. Please see Appendix from participatory media organizations that have committed to the project.

September 2016 - Host **Second Group Meeting** at the University of Virginia in Charlottesville, VA. Feedback will be gathered regarding the initial mock-ups and humanities narrative. Participants will then discuss both traditional and creative modes of publicizing and marketing the site. We would also look for creative ideas for disseminating the project in order to augment the public-facing website. Additional funding sources for future support as well as potential future community partners and participants will also be discussed.

October 2016 - The core team will meet separately with the three community liaisons to present to them the draft mock-up and humanities narrative of the Participatory Media website.

November through February 2016 - The core team will take the initial feedback and develop a finalized mock-up of the site as well as a detailed description of the humanities content and narrative.

March 2017 - The **Third Group Meeting** will be held at the University of Virginia in Charlottesville, VA. Here, smaller group of individuals will meet over two days to put together a finalized design document. The group will include the core team as well as 2-3 additional participants to assist with the technical specifications and grants process.

April through May 2017 - The design document, supplemented with additional letters of support and the site mock-up, will be used to apply for production support of the Participatory Media site.

J) Organization profile

Institute for Advanced Technology: Founded in 1992 at the University of Virginia, IATH is one of the world's leaders in transforming humanities research through the application of computing and network technologies. IATH is a research unit within the University of Virginia.. Since IATH was founded, it has been awarded over \$12 million in grants. Our goal is to explore and develop information technology as a tool for scholarly humanities research. To that end, we provide our Fellows with consulting, technical support, applications development, and networked publishing facilities. We also cultivate partnerships and participate in humanities computing initiatives with libraries, publishers, information technology companies, scholarly organizations, and other groups residing at the intersection of computers and cultural heritage. The research projects, essays, and documentation presented here are the products of a unique collaboration between humanities and computer science research faculty, computer professionals, student assistants and project managers, and library faculty and staff.

Scholar's Lab: At the University of Virginia Library Scholars' Lab, advanced students and researchers from across the disciplines partner on digital projects and benefit from expert consultation and teaching. Our highly trained faculty and staff focus especially on the digital humanities, geospatial information, and scholarly making and building at the intersection of our digital and physical worlds. The Scholars' Lab hosts events (like workshops and a popular lecture series), and helps to train and mentor the next generation of digital humanities scholar-practitioners through our Graduate Fellowships in Digital Humanities and innovative Praxis Program. We are a founding member of centerNet, a worldwide alliance of digital humanities centers, and of the international Praxis Network, which takes its name from our fellowship program here at UVa.

The Digital Humanities Lab (DHLab) at Yale is a newly formed center to support scholars who wish to collaborate across disciplines. It provides expertise, equipment, and facilities for faculty and students across a wide range of subjects with a focus on Science, Technology, Engineering, Arts/Design and Math (STEAM) & Humanities projects. It is housed in Sterling Memorial Library, one of the world's leading research libraries. The lab currently consists of several full-time technologists, directed by a senior librarian in the humanities.

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Grace Elizabeth Hale

Commonwealth Chair of American Studies
Director, American Studies Program
Professor of History and American Studies

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hale@virginia.edu | 434.924.6413

Education:

Ph.D., Rutgers University, History, 1995 (Rutgers University Excellence Fellow, 1991-1995)
 M.A., University of Georgia, History, 1991
 B.B.A., University of Georgia, Accounting, 1986 (Summa Cum Laude, Valedictorian,
 UGA Foundation Fellow (full academic scholarship))

Publications:

Books:

Real South: Documentary Work in a US Region

Cool Town: Athens, Georgia and the Promise of Alternative Culture in Reagan's America
 (forthcoming, University of North Carolina Press)

A Nation of Outsiders: How the White Middle-Class Fell in Love with Rebellion in Postwar America (New York: Oxford University Press, 2011) (paperback 2014)

Making Whiteness: The Culture of Segregation in the South, 1890-1940 (New York: Pantheon, 1998) (New York: Vintage, 1999)

Books: Editorial Projects:

Senior Editor, *The Oxford Encyclopedia of American Cultural and Intellectual History*
 Author of major entries: "Folk Culture, Art, and Music" and "The South"

Selected Articles:

"Port Huron, the New Left and the Romance of Rebellion" *Port Huron at 50*, Nelson Lichtenstein, editor, forthcoming from University of Pennsylvania Press

"Eggleston's South: 'Always in Color'" *Southern Spaces* (June 27, 2013)
<http://southernspaces.org/2013/egglestons-south-always-color>

"When Jim Crow Drank Coke," January 28, 2013
<http://www.nytimes.com/2013/01/29/opinion/when-jim-crow-drank-coke.html>

“The Lost Cause and the Meaning of History,” *OAH Magazine of History* 27:1 (January 2013): 13-17

“‘My Political Beliefs Are Songs’: Pete Seeger in Cold War America,” in Kathleen Donohue, ed., *Liberty and Justice for All? Rethinking Politics in Cold War America* (University of Massachusetts Press, 2012)

“Wounds, Vines, Scratches, and Names: Signs of Return in Southern Photography,” *Southern Spaces* (February 23, 2011) <http://www.southernspaces.org/2011/wounds-vines-scratches-and-names-signs-return-southern-photography>

Recent Awards, Grants, and Fellowships:

2013 Buckner W. Clay Endowment for the Humanities (in collaboration with William Wylie, Professor of Art)

2013 University of Virginia College of Arts and Sciences Research Grant (in collaboration with William Wylie, Professor of Art)

2013 Fulbright Fellowship, Erfurt University, Erfurt, Germany

2012 University of Virginia College of Arts and Sciences Research Grant

2010-2011 University of Virginia Sesquicentennial Fellowship

2009-2010 Fellow at Institute for Historical Studies, University of Texas at Austin

Service: (selected):

Senior Distinguished Lecturer, Fulbright Scholars Program, Erfurt Germany, 2013

Advisory Board, The Photogrammar Project, an NEH supported collaboration between the American Studies Program at Yale and the Library of Congress to create a new online digital archive with mapping capabilities of the FSA-OWI Photography Collection

National Endowment for the Humanities Grant Selection Committee, “Media Makers” (2012, 2009)

Editorial Board, *Southern Spaces*, 2008-present

Series editor: Sightings Series (2010-2011)-commissioned, edited, and published 10 articles

Series editor: Music and the South (2013-2015)-currently selecting pieces from 75 submissions to begin publishing January 2015

Senior Editor, University of North Carolina Press’s Studies in US Culture, 2013-present (proposed, developed, and gained approval for new interdisciplinary series and appointed editorial board, currently have 2 books signed)

Lauren Tilton

EDUCATION

Yale University

Ph.D., American Studies, May 2016 (expected)

M.Phil., American Studies, December 2013

M.A., American Studies with a Concentration in Public Humanities, May 2013

Dissertation: *In Local Hands: The Community Film Workshop Movement*

Advisors: Professor Laura Wexler and Professor Charlie Musser

University of Virginia

B.A. in American Studies with High Distinction, May 2008

PUBLICATIONS

Exploring Humanities Data with R: Images, Networks, Plots, and Texts

Co-author with Taylor Arnold, PhD. Under contract with Springer. Fall 2015.

“Young Filmmakers and the Myth of Self-Revelation.”

Co-author with Elena Rossi-Snook. ed. Marsha Gordon and Ally Field. *Race and Non-Theatrical Film Reader*. In negotiations with Duke University Press. Spring 2016.

Uncovering Latent Metadata in the FSA-OWI Photographic Archive

Co-authors with Laura Wexler, Stacey Maples, and Taylor Arnold. Under peer review at *Digital Humanities Quarterly*.

GRANTS AND AWARDS

NEH Digital Start-Up Grant for Photogrammar

Sept. 2011 –Present

Co-Director

Photogrammar is an interactive visualization platform for the Farm Security Administration-Office of War Information (FSA-OWI) collection, an archive of 170,000 photographs created by the federal government between 1935 and 1943, and is funded by the National Endowment for the Humanities. Photogrammar offers new ways for publics to access the FSA-OWI archive through mapping, browse features (including by data, photographer and county), faceted searches and image analysis. Co-wrote grant.

HASTAC Scholar

2013 - Present

The Humanities, Arts, Science and Technology Alliance and Collaboratory (HASTAC) is a community that explores the intersections of the arts, technology, humanities and the sciences with a focus on the research, teaching and learning in the digital age. As a HASTAC Scholar, I am engaging with the community on the topic of digital, public humanities.

Council on Library and Information Resources Mellon Fellowship

Sept. 2013 - 2014

One of 17 out of 442 applicant to receive the fellowship, which is funded by the Andrew W. Mellon Foundation. The grant provides a year of funding in order to conduct primary research in original sources, with an emphasis on projects that use little studied sources and use the research in creative and innovative ways.

Rockefeller Archive Center Grants-In-Aid Award

2014

Research grant for archival work at the Rockefeller Archive Center.

Public Scholar Award**May 2013**

Administered by the Yale University Graduate School of Arts & Sciences, the award recognizes research with a public focus. It was given based on my work on Photogrammar.

Mellon THATCamp Fellowship**December 2011**

Awarded the fellowship to attend The Humanities and Technology Camp (THATCamp) at the 2012 American Historical Association Annual Conference in Chicago.

PUBLIC & DIGITAL HUMANITIES

Photogrammar**July 2014 – Present**

Co-Director Collaborate with a team of scholars, technologists and librarians to design and develop Photogrammar, which maps 170,000 photos from the Farm Security Administration-Office of War Information Collection. An open source and open access project, the platform will be available to the public online and users will be able to access the photos through an interactive map, a browse function and faceted searching online. Working with the team and users to develop futures features.

Participatory Media Project**August 2014 – Present**

Co-Director Designing and developing a platform for community films from the 1960s and 1970s using open access standards, such as open linked data, and open source software. Users will be able to explore films through curated exhibitions and faceted searching.

New England Public Humanities Consortium**July 2014 – April 2015**

Member Platform Developer and Graduate Student Member Caucus Member.

New England Public Humanities Symposium**July 2014 – April 2015**

Co-Organizer and Website Developer Organized a three-day symposium that facilitated the development of a consortium to grow and support public humanities across New England with eight peer institutions of higher education. Designed and developed the symposium website. See <http://campuspress.yale.edu/phsymposium/>.

Instructional Innovation Internships Program**Summer 2013 – Summer 2014**

Intern Designing and building the Digital Humanities (DH) Working Group website, including identifying key content such as lists of courses and workshops that support DH research and pedagogy. Administered by Yale Instructional Technology Group, the program develops and supports the creation of digital teaching resources.

The American Yamp**Summer 2013 – Present**

Digital Content Advisory Board Online, open-source American history textbook. See <http://www.americanyawp.com/>.

National World War II Museum**June 2009 – June 2010**

Virtual Classroom Coordinator Jan. 2010 - June 2010. Develop and conduct Virtual Field Trips and teacher workshops via videoconferencing and webcasting. Research and advise the Museum on the use of appropriate educational technologies.

LANGUAGES AND TOOLS

Programming Languages: R

Web Development Languages: CSS, HTML

Tools: Adobe Creative Suite, CartoDB, GEPHI, GitHub, GoogleRefine, MALLET, QGIS

CMS: Drupal, WordPress, Omeka

ELIZABETH BARRET

Education

1969 Hazard High School
 1973 Bachelor of Arts Degree in Sociology and Journalism (double major)
 University of Kentucky

Production and Work Experience

2014-2015 Project Director, “A City Built on Coal: Jenkins, KY”, a creative placemaking project with support of National Endowment for the Arts *Our Town* initiative; Co-principal investigator for Hidden Special Collections & Archives grant project with support of CLIR and funding from Andrew W. Mellon Foundation; Project Dir, “Sounds Like Home: Celebrating the Appalachian Field Recordings of Alan Lomax”, a repatriation of archival images, audio, video materials gathered in the region over 5 decades and public programming series with support of NEA (Folk and Traditional Arts division)

2013 Guggenheim Fellowship award in the Creative Arts

2009-present Producer/Director, “Portraits and Dreams: A Revisitation”, (in-progress) digital-media project in collaboration with photographer Wendy Ewald; support from National Endowment for the Arts, KY Foundation for Women, individual donors via USA Projects

2007- 2008 Co-Producer, “Thoughts in the Presence of Fear”, interpretation of original essay written in response to the events of September 11th by Kentucky author, poet, & farmer Wendell Berry; support from Woodrow Wilson Nat’l Fellowship Fund, among others ; Statewide broadcast on Kentucky Educational Television (KET)

2006-2007 Prod/Dir, “Surface of the Visible World”, explores photographic legacy of recently rediscovered American artist William Gedney (1932-89) focusing on his images of Kentucky coalfield family, notebook writings and book-making. (unfinished)

2006 – 2009 Director, Appalshop – Indonesia media arts Exchange Project; support from Bureau of Educational and Cultural Affairs and Ford Foundation – Jakarta

2004-present Director, Appalshop Archive; Member of Advisory Committee to Folkstreams.net

2000-2003 Project Dir., Exhibition Phase & Outreach (State Humanities Councils’ support + Ford Foundation) for documentary “Stranger With A Camera” 2000 Sundance Film Festival premiere; PBS broadcast on P.O.V, 2001 American Historical Society O’Connor award for outstanding interpretation of history through the medium of film/video

1997-99 Recipient of a Rockefeller Foundation Film/Video/Multimedia Fellowship; Executive Committee, Appalshop Board of Directors; Executive Board, Kentucky Historical Society

1996 Recipient of Al Smith Film/Video Fellowship awarded by the Ky. Arts Council

1994 Producer/Director “Stranger With A Camera” (production phase) with funding from NEH, NEA, MacArthur Foundation, ITVS, Ford Foundation, Southern Humanities Media Fund, Andy Warhol Foundation, Schumann Foundation, Soros Doc. Fund, Kentucky Humanities Council, Women In Film, and KET

Resume, Elizabeth Barret

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- 1992 Co-Producer "Night Ride", a dramatic film produced by North Fork Films based on Kentucky author Gurney Norman's short story collection Kin Folks. A co-presentation of the Independent Television Service
- 1990-93 Project Dir., "William R. 'Pictureman' Mullins Collection", archiving 3,500 photo-negatives circa 1935-1955 created by vernacular Appalachian photographer. Developed traveling exhibit (funded by NEA Museum program) which toured through Southern Arts Federation; created duplicate negatives with grant from KY Bicentennial Commission.
- 1988-89 Assoc. Prod./Prod. Mgr. of "Fat Monroe", a short dramatic film based on published writing by Kentuckian Gurney Norman. Funded by Ohio Arts Council and private foundations; Broadcast on PBS *WonderWorks* and KET.
- 1987 Sill photo and motion picture researcher for "Chemical Valley", an Appalshop video focusing on citizens' reactions in the WV Kanawha Valley to Union Carbide's Bhopal disaster. Funded by NEA and private foundations; PBS broadcast on P.O.V.
- 1985-86 Producer/director of "Long Journey Home", a film on the migrations of people into, out of, and within the Appalachian region. Funded by a coalition of State Humanities Councils; Broadcast on Americana Network and KET.
- 1983-84 Appalshop Films Distribution Mgr., Coordinated educational distribution of Appalshop documentaries. Traveled in India showing Appalshop films through Arts America program.
- 1981-82 History of Appalachia film series research and scripting project. Funded by NEH.
- 1979-80 Director/camera/editor for "Coalmining Women", a documentary about women's entry into this non-traditional job. Funded by Dept. of Labor & others; Broadcast on KET, Channel 4/Great Britain, First Channels/Germany
- 1978-81 Camera/sound/asst editor for "Hand Carved", film portrait of master chairmaker, Chester Cornett. Funded by NEA; Broadcast on the Learning Channel and KET
- 1977 Chairperson, Appalshop Board of Directors; Distribution Mgr. of Appalshop Films. Completed tour of Europe showing Appalshop films through USIS sponsorship.
- 1976 Director/editor, asst. camera/sound for "Quilting Women" funded by NEA. Broadcast on Kentucky Educational Television
- 1973-75 Accepted as student in Appalachian Educational Media Project (AEMP), a training program for mountain youth/young adults which produced 8 films (Appalshop, Inc) with grants from NEH (Education Division) & private foundations. Director/editor of a film on Jack Tales featuring master storyteller Ray Hicks, "Fixin' To Tell About Jack"; Camera/Sound -"Nature's Way"; Editor-"Tomorrow's People"

Curriculum Vitae
Leonard J. Kamerling

Present Position

Curator of Film, University of Alaska Museum of the North, Alaska Documentary Collections, 12/99 to present

Professor of English, University of Alaska Fairbanks

Education

MFA, Creative Writing, University of Alaska Fairbanks, 1999.

Monterey Institute for International Studies, Japanese Language Program, 1990.

London School of Film Technique, UK, 1968–1969.

AA, Franconia College, 1965.

Recent Museum Media Production

Five Films from the Maasai Migrants Series, Student and faculty films from the 2009 Tanzania Field School in Visual Anthropology, provides a view of a Maasai family from the perspective of elders, young warriors and women. May, 2012

Strange and Sacred Noise, Producer / Director, A collaboration with Pulitzer Prize winning Alaska composer John Luther Adams about the relationship between music, landscape and science, and the creative evolution and wilderness performance of his monumental composition, Strange and Sacred Noise. Completion, June 2009

The Last Kayak – the Story of the Last Nunamiut Kayak in the World, Producer / Director, In traditional times the Nunamiut hunted caribou from kayaks on interior rivers and lakes. The film documents the entire journey of this rare kayak through the restoration process. Completion date, September, 2009.

Saving a Priceless Oral History Collection, PI, Alaska Humanities Forum supported collections preservation project to complete conservation on over 300 audio tapes of interviews and conversations with Alaska Native elders. CD's of the material will be "repatriated" to the communities where the material was originally recorded. A CD library and database will be produced, Completion estimated January, 2008

Ainu Past and Present, The Films of N.G. Munro, Producer, English language version. Working with the Hokkaido Museum of Northern People, Tokyo Cinema and an international team, produced the English language version of K. Okada's feature documentary on N.G. Munro's ethnographic work with Ainu people in the 1920's, Completed March, 2007.

St. Lawrence Island Series, Director, four community produced films about the outer and inner world of the Siberian Yupik people of Gambell, St. Lawrence Island, 1974-82

Recent Exhibitions and Lectures

- Library of Congress, Packard Theater**, *Uksuum Cauyai: The Drums of Winter*, premier public showing of the newly restored 16mm version, June, 2014
- Keynote Address – Alaska Anthropological Association**, “Ethnographic Film and the North – a History in Three Acts,” Fairbanks, AK. March, 2014
- Innocent Eye: The Africa Photographs of Adrina Knutson**, Curator, Exhibition of the photographic work of Adrina Knutson from the Tanzania Maasai Migrants Project. Thirty-two, 16x20 framed exhibition photographs with text and printed guide. UAF Gallery, September, 2013
- Bowling Green New Music Festival**, *Strange and Sacred Noise*, special exhibition, Bowling Green University, April, 2013
- Peabody Conservatory Concert Evolution Series**, *Strange and Sacred Noise*, special exhibition, Baltimore, MD, October, 2012
- Tallin University Anthropology Colloquium**, “The Authority Problem in Ethnographic Film,” Lecture and seminar leader, graduate program in anthropology, Tallin University, Estonia. March, 2010
- Retrospective – The Films of Leonard Kamerling**, a curated retrospective by the World Film Festival, a program of the National Museum of Estonia, Tartu, Estonia, March, 2010.
- Margaret Mead Traveling Film Festival**, Featured Speaker, November, 2006, 07
- Royal Holloway University of London**, “Contemporary Trends in Ethnographic Film,” Lecture, London, UK February, 2006
- London Film School**, “Looking Back, Thirty Years of Filmmaking in the North,” Lecture and film showing, London, UK, March, 2006
- Scott Polar Research Institute**, “Treasures from the UAM film collection,” Cambridge, UK, March, 2006
- Northern Environmental Center**, “Hollywood and the Idea of North,” Lecture, Fairbanks, AK, November, 2005
- International PhD School for Studies of Arctic Societies (IPSSAS)**, “American Film and the Representation of Indigenous Peoples,” Lecture and film showing, Fairbanks, May, 2005.
- Auburn Theological Seminary**, “Films on Faith Series,” Lecture and public showing of *Drums of Winter*, New York, January, 2005.
- Central University for Minority Nationalities**, “Heart of the Country,” public screening, Beijing, China, February, 2003.
- Japan National Museum of Ethnology**, “A Project for Collaborative Filmmaking with Ainu Communities,” Osaka, Japan, 2002.

Recent Honors

National Film Registry, Library of Congress, *Uksuum Cauyai: The Drums of Winter*, (released in 1988) named to the National Film Registry, December, 2006. One of twenty five American films named by the Library of Congress as “American classics deserving preservation for future generations.”

FRANKY ABBOTT

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Digital Public Library of America/ 700 Boylston Street, Boston, MA 02116

Education

Emory University, Atlanta, Georgia

Ph.D., Graduate Institute of the Liberal Arts, American Studies track, 2012

Dissertation: Black Migration to Atlanta: Metropolitan Spatial Patterns and Popular Representation, 1990-2012.

M.A., Graduate Institute of the Liberal Arts, American Studies track, 2010

University of Mississippi, Oxford, Mississippi

M.A., Southern Studies, 2006

Yale University, New Haven, Connecticut

B.A. with distinction, Literature and African American Studies, 1999

Related Professional Experience

Digital Public Library of America (DPLA), Boston, Massachusetts

American Council of Learned Societies Public Fellow

Project Manager, September 2013 – present

- Wrote grant, conducted all interview and focus group research, and co-authored [research and recommendations](#) for the Whiting Foundation-funded project, [Investigating Educational Uses](#), which explores the potential value of digital collections to K-12 and higher education teaching.
- Manage the Gates-funded [Public Library Partnerships Project](#) (PLPP), through which five state digital libraries collaborate to author a digital skills curriculum and use that curriculum to train 150 public librarians in digitization and digital exhibition curation.
- Created and co-manage DPLA's [Community Reps](#), a volunteer corps of teachers, librarians, technology specialists, museums professionals, and other advocates who do outreach events for DPLA in their local communities.
- Review, revise, and publish DPLA Omeka [exhibitions](#) from the Digital Curation Program created by library and information science students and PLPP public librarian participants.
- Collaborate with DPLA's internal Outreach Committee to strategize programs for user engagement with DPLA and assess their progress.

Alabama Digital Humanities Center, University of Alabama

Postdoctoral Fellow, June 2012 – August 2013

- Led the development of strategies and vision for the newly designated [Alabama Digital Humanities Center](#) in consultation with the University Libraries and the College of Arts & Sciences and through collaboration with participants from diverse departments and divisions.
- Planned and organized a full [events](#) calendar including workshops, brown bag lunch discussions, and speakers to catalyze discussion about digital humanities on campus.
- [Consulted](#) with digital humanists at all levels of experience on resources, technical support, research methods, project planning, and local and external collaborative opportunities.
- Build collaborative teams for [digital projects in development](#) and participate in planning,

technical and methods training, and collective assessment of progress and direction.

- Create and implement outreach strategies for communication between UA digital humanists and local, regional, national, and international DH communities through social media, conference participation, resource sharing, and project work.

**Emory University Digital Scholarship Commons (DiSC), Emory University Library
Woodruff Library Graduate Fellow, September 2011 – May 2012**

- Designed and implemented an assessment of this digital humanities center's first year at Emory, including interviews with staff, librarians, and faculty and surveys with event participants and the Advisory Board; developed a report of findings to share with DiSC constituents and the Mellon Foundation.
- Collaborated with a team of faculty, librarians, and developers on digital projects.
- Taught workshops for faculty and graduate students on digital scholarship topics.

**Southern Spaces (southernspaces.org), Emory University Library
Managing Editor, September 2009 – August 2011**

Assistant Managing Editor, September 2007 – 2009

- Managed all aspects of the publication, staff training, and publicity processes for interdisciplinary e-journal about the regions, places, and cultures of the U.S. South and their global connections.
- Worked with scholars and artists to revise content, build multimedia, and investigate copyright issues related to web publication.
- Led redesign of the site in Drupal including an internal peer review dashboard in 2010 and embedded video players in 2011 working in consultation with library tech staff.
- Trained staff in web design, submissions review, CSS, HTML, Drupal, Adobe Photoshop, and Final Cut Pro, working in consultation with library tech staff.
- Created outreach systems using social media that doubled journal readership between 2008 and 2011 and implemented analytics tracking to provide statistics reports to authors for tenure.

Selected Conference Presentations

- Presenter, "Using the Digital Public Library of America in the Classroom." National Council for Social Studies. Boston, Massachusetts. November 2014.
- Chair, "Digital Histories, Public Audiences." Organization of American Historians. Atlanta, Georgia. April 2014.
- Chair and Session Organizer, "Front Lines: Early-Career Scholars Doing Digital History." American Historical Association Annual Meeting. New Orleans, Louisiana. January 2013.
- Presenter, "*Southern Spaces*: The Development of a Digital Southern Studies Journal." Modern Language Association Convention. Seattle, Washington. January 2012.

Sheila A. Brennan

Roy Rosenzweig Center for History and New Media
George Mason University
4400 University Dr, MS 1E7, Fairfax, VA 22030

<http://lotfortynine.org>
sbrennan@gmu.edu
703-879-8366

EDUCATION

George Mason University: Ph.D., U.S. History, January 2010

University of Notre Dame: M.A., American Studies, May 1996

Bates College: B.A., American Cultural Studies, May 1994

DIGITAL and PUBLIC HISTORY EXPERIENCE

Roy Rosenzweig Center for History and New Media, George Mason University, Fairfax, VA

Associate Director of Public Programs, 2009-present, & Research Associate Professor, 2014—present;

Research Assistant Professor, 2010-14; Senior Digital History Associate, 2005-09;

Selected projects:

- “Building a Digital Portfolio: DH for Art History Graduate Students,” Co-Director, 2015-16 (<http://arthistory2015.doingdh.org>), Funder: **Getty Foundation**
- “Rebuilding the Portfolio: Digital Humanities Summer Institute for Art Historians,” Co-Director, 2013-15 (<http://arthistory2014.doingdh.org/>), Funder: **Getty Foundation**
- “Doing Digital History: A Summer Institute for Mid-Career American Historians,” Co-Director, 2013-15 (<http://history2014.doingdh.org/>), Funder: **National Endowment for the Humanities**
- “A Liberian Journey: History, Memory, and the Making of a Nation,” Co-Principal Investigator, 2013-15, Funder: **National Science Foundation**
- *Histories of the National Mall*, Co-Director, 2012-15 (<http://mallhistory.org>), Funder: **National Endowment for the Humanities**
- *Omeka* (<http://omeka.org>), *Omeka.net* (<http://omeka.net>), Quality Assurance Lead, and Administrator, 2007-present, Major Funders: **Institute of Museum and Library Services**, **Andrew W. Mellon Foundation**
- *Mobile for Museums*, Project Manager, 2008-09, Funder: **Samuel H. Kress Foundation**
- *Gulag: Many Days, Many Lives*, Project Manager 2007-08 (<http://gulaghistory.org>), Funder: **National Endowment for the Humanities**
- Hurricane Digital Memory Bank, Project Manager, 2005-08 (<http://hurricanearchive.org>), Funder: **Alfred P. Sloan Foundation**

National Museum of the U.S. Navy, Washington, DC

Director of Education and Public Programs, August 1999-2004; Assistant Director of Education and Public Programs, June 1997-August 1999

SELECT PUBLICATIONS

- *Stamping American Memory: Collectors, Citizens, Commemoratives, and the Post*, University of Michigan Press, digital and print project. <http://stampingamericanmemory.org>

- “The Public is Dead. Long Live the Public,” *Debates in the Digital Humanities 2015* (Minneapolis: University of Minnesota Press, 2015) forthcoming.
- “Let the Grant Do the Talking,” *Journal of Digital Humanities* Vol. 1, No. 4 (Fall 2012)
- “Debating Identity and Origins in Early 20th-Century American Commemoratives,” *Select Papers of the William M. Blount Postal History Symposia 2010-2011*, (Washington, DC: Smithsonian Institution Press, 2012).
- “‘Little Colored Bits of Paper’ Collected in the Progressive Era,” *Select Papers of the William M. Blount Symposia*, (Washington, DC: Smithsonian Institution Press, 2010).
- “Oral History in the Digital Age,” *Oxford Handbook of Oral History*, (New York: Oxford University Press, 2010) with James Halabuk, Sharon Leon, Tom Scheinfeldt, and Kelly Schrum.
- “Taking a Byte Out of the Archives: Making Technology Work for You” *Perspectives* (January 2005) with Douglas Mudd, Kirklin Bateman, and Paula Petrik.

RECENT SELECT PRESENTATIONS

- “Doing Digital Art History: Reflections on the Field,” presenter, College Art Association annual meeting, New York, NY (February 2015).
- “Ephemerality in Public History,” panel organizer and presenter, National Council of Public History annual meeting, Monterey, CA (March 2014).
- “Virtual Reality and Historical Perspectives,” Chair and Commenter, American Historical Association annual meeting, Washington, DC (January 2014).
- “Histories of the National Mall: Uncovering the History you Never See with your Mobile on the National Mall,” panel, Museum Computer Network Conference, Montreal, QC, (November 2013).
- “Hurricane Katrina: Disaster Recovery and Documentation in Archival Collections,” panel, Society of American Archivists’ Annual Meeting, New Orleans, LA, (August 2013).
- “Getting to the Stuff: Digital Cultural Heritage Collections, Silences, and Memory,” Digital Dialogue, Maryland Institute for Technology in the Humanities, University of Maryland, (November 2012).
- “Whose Civil Rights Stories on the Web? Authorship, Ownership, Access, and Content in Digital History,” panel and workshop, Organization of American Historians-National Council on Public History Annual Meetings, (April 2012).
- “History Museums are Not Art Museums–Discuss,” roundtable organizer and discussion lead, Museum Computer Network conference, (November 2011).

HONORS AND AWARDS

- Outstanding Public History Project, National Council on Public History for *Histories of the National Mall*, 2015
- University of Michigan Press-HASTAC Digital Humanities Publication Prize, 2012
- United States Postal Service’s Moroney Award for Scholarship on Postal History, 2010
- Humanities, Arts, Science, Technology Collaborative (HASTAC) Scholar, 2009-10
- McKinnon-Morton Dissertation Fellowship, George Mason University, 2006

PROFESSIONAL SERVICE

- National Council for Public History, elected to Nominating Committee, 2012-15
- *Digital Humanities Awards* organizing committee member, 2012-present
- *Lift Every Voice*, IMLS National Leadership planning grant advisor, 2012-13
- *Indians in the Post Office*, advisor, Smithsonian National Museum of American Indian 2012-13

Ryan André Brasseaux

résumé

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ryan.brasseur@yale.edu

EDUCATION:

- Ph.D., American Studies, Yale University, 10 December 2011.
- M.Phil., American Studies, Yale University, 24 May 2009.
- MA, American Studies, Yale University, 26 May 2008.
- MA, Anthropology, Louisiana State University, 17 December 2004.
- BA, Anthropology, University of Louisiana at Lafayette; 13 May 2000.

EMPLOYMENT:

- 2011-Present Dean, Davenport College, Yale University.
Lecturer, American Studies, Yale University
- 2012-2015 Master, Yale Summer Session, Yale University

PUBLIC HUMANITIES:

- 2014-present Coordinator, North Eastern Public Humanities Consortium (NEPH)
- 2007-present Founding Organizer, Public Humanities at Yale
(<http://americanstudies.yale.edu/public-humanities>)
- 2017-2012 Festival Presenter and Workshop Moderator, National Council for the
Traditional Arts
- 2005-2006 Research Associate, *American Routes* radio program hosted by Nick
Spitzer, distributed nationally by PRX.

TEACHING EXPERIENCE AT YALE:

- Intro to Public Humanities (graduate seminar); The American Gulf Coast; Country
Music in America; Quebec and Canada from 1791 to the Present (co-taught with
Jay Gitlin)

SELECTED PUBLICATIONS:

- Cajun Breakdown: The Emergence of an American-Made Music*, (New York: Oxford
University Press, 2009).
- Accordions, Fiddles, Two Step and Swing: A Cajun Music Reader* (Lafayette, LA:
Center for Louisiana Studies, University of Louisiana at Lafayette, 2006). With
Kevin S. Fontenot.
- Stir the Pot: The History of Cajun Cuisine* (New York: Hippocrene Books, 2005).
With Marcelle Bienvenu and Carl A. Brasseur. [Paperback edition, 2008.]
- “Six Degrees of Alan Lomax,” forthcoming in the online journal, *Southern Spaces*
(<http://www.southernspaces.org/>).

- “Jole Blon,” for the National Recording Registry, Library of Congress, 2014.
- “Cleoma Breaux Falcon: The Commercialization of Cajun Music,” in Janet Allured and Judith Gentry eds., *Louisiana Women: Their Lives and Times* (Athens: University of Georgia Press, 2009). With Kevin S. Fontenot.
- “The Backstory on Louisiana Story,” *Louisiana Cultural Vistas*, Vol. 20, No. 1, Spring 2009.

SELECTED ADDRESSES AND CONFERENCE PAPERS:

- 2015 “Les Blank: Filming Cajun Music, Stereotypes, and Authenticity,” International Country Music Conference, 21 May 2015.
- 2014 “The French Gaze: Cinéma Vérité and Cultural Nationalism in French Louisiana, 1974-1976,” American Studies Association annual Meeting, November 6-9, 2014.
- 2013 Moderator, “Post-Katrina New Orleans and the Documentary Film,” for *Historical Verité: The Documentaries of Spike Lee and Sam Pollard*, Yale Summer Film Institute and International Festival of Arts and Ideas, 15 June 2013.
- 2013 Moderator, *SIDE BY SIDE*, Yale Summer Film Institute, with film director Chris Kenneally, cinematographer Chris Cassidy, and film critic Greg Johnson.
- 2011 Commentator, “The Indigenization of Southern Music,” *Southern Historical Association*, Baltimore, 29 October 2011.
- 2008 “80 Years of Cajun Music: ‘Allons a Lafayette’ and The Birth of Cajun Music,” Keynote Address, International Country Music Conference, Nashville, Tennessee, May 2008.

DOCUMENTARY EXPERIENCE:

- 2011 Narrator and consultant, *LOOKING FOR TROUBLE*, by director David M. Brasseaux, winner of “Best Cinematography” at the Cinema on the Bayou film festival, 2011.
- 2006 Producer, Director, Narrator, *LOUISIANA LOST AND FOUND: THE POETICS OF PLACE*, sponsored by Senior Service America (a division of the United States Department of Labor); US premier at Cinema on the Bayou Film Festival, Lafayette, Louisiana May 26, 2006.
- 2004 Production Assistant, *MAROON*, produced by National Film Board of Canada, 2004.

Tom Davenport (filmmaker)

From Wikipedia, the free encyclopedia

Tom Davenport (^{(b) (6)})^[1] is an independent filmmaker and film distributor who has worked for decades documenting American life and exploring folklore. Currently based in ^{(b) (6)},^[2] he is the founder and project director for Folkstreams, a website that houses independent documentary films about American folk roots and cultures.

As of winter 2014, Davenport is working on a follow-up film to his profile of a North Carolina family, *A Singing Stream* (1986).^[2] He continues to oversee the Folkstreams website, as well as help with the management of his family farm in northern Virginia at ^{(b) (6)}.^[3]

Contents

- 1 Early life and education
- 2 Film career
 - 2.1 Folkstreams
- 3 Awards and Honors
- 4 Filmography
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 - 6.1 Interviews

Early life and education

Davenport grew up in Virginia outside Washington, D.C.^[2] He received his bachelor's degree in English from Yale University in 1961.^[3] After graduating, Davenport was hired through the Yale-China program, which sent him to Hong Kong to teach English at New Asia College for two years.^[2]

Davenport went on to study Chinese at the University of Hawaii's East West Center.^[4] As part of that program, he spent a year in Taiwan, where he took an interest in Zen meditation that has continued since.^[5]

Film career

Back in the United States in the late 1960s, Davenport moved to New York City,^[2] where he worked as an apprentice with renowned documentary filmmakers Richard Leacock and D.A. Pennebaker.^{[1][6]} In 1969, Davenport released his first independent film, *T'ai Chi Ch'uan*, on the Chinese martial art of T'ai chi.^[4]

In 1970, Davenport settled in Delaplane, Virginia, on his family's land.^[1] The following year, he founded³⁶ an independent film company, Davenport Films, along with his wife, co-producer and designer, Mimi Davenport.^[1] The company gained recognition through "From the Brothers Grimm," a series of live-action adaptations of traditional folktales translated into American settings.

In 1974, Davenport and Frank DeCola directed and produced, along with Daniel Patterson, a 30-minute documentary called *The Shakers*, which *The New Yorker Magazine* dubbed "the definitive film on the Shaker movement."^[5] *Newsweek* called it "a touching, and probably final, glimpse of the Shakers," underscoring the importance of Davenport's film.^[7]

Davenport collaborated with the University of North Carolina Curriculum in Folklore and folklorist Daniel Patterson to direct and produce a series of documentaries on folklife in Appalachia and rural America, including *Born for Hard Luck* (1976), *Being a Joines: A Life in the Brushy Mountains* (1980), *A Singing Stream: A Black Family Chronicle* (1986), *The Ballad of Frankie Silver* (1998), and *When My Work Is Over: The Life and Stories of Louise Anderson* (1998).^{[2][6]} As fairy tale scholar Jack Zipes notes in *The Enchanted Screen* (2011), through these films, Davenport "made original use of the fairy tale and film to enhance viewers' understanding of storytelling, politics, and creativity."^[8] Davenport's collaboration with Patterson is discussed at length in Sharon R. Sherman's *Documenting Ourselves: Film, Video, and Culture* (1998).^[9]

In 2013, he released a film entitled *Where Do They All Go?*, which examines the biological and spiritual aspects of death.

Folkstreams

Davenport developed Folkstreams.net in 1999 as "A National Preserve of Documentary Films about American Roots Cultures."^[10] A non-profit organization, Folkstreams aims "to build a national preserve of hard-to-find documentary films about American folk or roots cultures.... [and] to give them renewed life by streaming them on the internet."^[10] The site features the work of independent filmmakers from the 1960s and later—including Alan Lomax, Pete Seeger, Les Blank, Davenport, and others^[11]—focusing on films that document and preserve the culture and folklife of various American regions and communities. Folkstreams also features explanatory material alongside the films, providing cultural, historical, and artistic context and significance as a means to educate the public.

Awards and Honors

In 2009, Davenport was the first scholar to receive the Archie Green Public Folklore Advocacy Award from the American Folklore Society in 2009.^[12] This award recognizes individuals "who have made significant contributions to the preservation and encouragement of folk traditions in the United States ... and [have] advanced the mission of public folklore."^[12] Davenport had previously received a Brown Hudson Award from the North Carolina Folklore Society in 1995 for his contributions to the study and preservation of North Carolina folk traditions.^[13]

Wesley Hogan

Duke University

Director, Center for Documentary Studies

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Curriculum Vitae

Education:

- Ph.D., United States History, Duke University. May 2000.
- M.A., United States History, Duke University. Dec. 1995.
- B. A., History, University of Pennsylvania. May 1992.

Work Experience:

- Director, Center for Documentary Studies, Duke University, Durham NC. 2013-Present.
- Professor, Virginia State University, Petersburg, VA. 2012 – 2013.
- Associate Professor, Virginia State University, Petersburg, VA. 2008 – 2012.
- Co-Director, Institute for the Study of Race Relations, Virginia State University, 2006-2009.
- Assistant Professor, Virginia State University, Petersburg, VA. 2003 – 2008.

Grants & Awards:

- Fellowship, The Contemplative Mind in Society, Amherst, MA, 2009-2010.
- NAACP Image Award, Virginia State University's Graduate Student Association and NAACP chapter, May 2009.
- Petersburg Heritage Award, for booklet on the Modern Civil Rights Movement in Petersburg, Historic Petersburg Foundation, April 2009.
- Lillian Smith Book Award, for the book of 2008 that best elucidates the condition of racial and social inequity and proposes a vision of justice and human understanding, Southern Regional Council and University of Georgia, 2008.
- Scott Bills Memorial Prize for outstanding English-language work in the field of Peace History, Peace History Society, 2008.
- Literary Award for Non-Fiction, given to outstanding Virginia author in the area of nonfiction, Library of Virginia, 2008.
- Young People's Project, The Dominion Education Foundation, Petersburg Public Schools, and VSU, Contract of \$100,000 to continue a year-long Young People's Project in the Petersburg Middle Schools, Sept. 2007 - June 2008.

Publications:

Books

- *Many Minds, One Heart: The Student Nonviolent Coordinating Committee and the Dream for a New America*, University of North Carolina Press, 2007.

Peer-Reviewed Articles and Book Chapters

- “Re-evaluating What We Know: Grassroots Organizing in Mississippi and How It Changed the National Political Structure,” ed. Edward Owenby, *Civil Rights in Mississippi: New Views*, University of Mississippi Press, 2013.
- “Freedom Now! SNCC and Chuck Berry taught Elvis to Rock-n-Roll,” in *Rebellion in Black and White: Southern Students and the Freedom Movement*, eds. Robert Cohen and David Snyder, Johns Hopkins University Press, 2013.
- With Robyn Spencer, “Telling Freedom Stories from the Inside Out: Internal Politics and Movement Cultures in SNCC and the Black Panther Party,” in *Local Studies, a National Movement: Toward a New Synthesis of the Black Freedom Struggle*, ed. Emilye Crosby, University of Georgia Press, 2011.
- “Freedom Now! Questions about Nonviolence in the Freedom Struggle,” in *Local Studies, a National Movement: Toward a New Synthesis of the Black Freedom Struggle*, ed. Emilye Crosby, University of Georgia Press, 2011.

Invited Presentations, Talks, Workshops:

- “Howard Zinn, Historian from the Bottom Up,” Life and Legacy of Howard Zinn Conference, NYU, Tamiment Library, NY, NY, 24 Apr. 2014.
- “Photography and the Civil Rights Movement,” Francis Marion University, Florence, SC, 8 Mar. 2014.
- Panelist, “The Icon Industry: The Visual Rhetoric of Human Rights,” Kenan Ethics Institute, Duke University, 4 Nov. 2013.
- “‘It Sucked Up All the Old Me, And I Never Saw Her Again:’ Civil Rights, Youth, and Transformative Experience,” *Oral History Association Annual Conference*, Oklahoma City, OK, 13 Oct. 2013.
- “‘You Have to Stand Up, You Don't Have to Survive:’ Civil Rights and Memory in the United States,” keynote address, Historians of the Twentieth Century United States annual meeting, Northumbria University, Newcastle, England, 5 July 2013.
- “Women in SNCC and Civil Rights,” University of Richmond, Teaching American History grant (PI Woody Holton), Richmond, VA, 20 March 2013.
- “Casey Hayden, Rebel from Victoria Texas,” University Lecture Series, University of Houston, Houston, TX, 24. Jan. 2013.
- Commentator & moderator, “Civil Rights and Politics in Virginia,” Virginia Forum, James Madison University, Harrisonburg, VA, 30 Mar. 2012.
- “SNCC: Breaking Apart Jim Crow in Virginia and North Carolina,” University of Richmond, Teaching American History grant (PI Woody Holton), Richmond, VA, 28 Feb. 2012.

Professional Service:

- Co-Director, Institute for the Study of Race Relations, Virginia State University, 2006-2009.
- National Program Committee, Oral History Association, 2011-Present.
- Review Committee, Virginia Foundation for the Humanities 2010-2011 Fellowships, Virginia Foundation for the Humanities, Charlottesville, VA, 2010.
- Board of Advisors, “This Little Light of Mine,” photography exhibit, the Center for Documentary Art, Leslie Kelen, executive director, Salt Lake City, UT, 2009-2011. Pending National Endowment for the Humanities funding, this will also become a traveling exhibit.
- Facilitator, Virginia Center for Inclusive Communities, Richmond, VA, Fall 2009-2013.

MONA JIMENEZ

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CURRENT PROFESSIONAL POSITION:**Associate Arts Professor and Co-Associate Director, Moving Image Archiving and Preservation Program**, New York University. 2006-Present

Course development and teaching in areas of collection management, video and media art preservation, and digital preservation. Substantial contributions to overall program design, curriculum, international networks, fundraising, web development, and evaluation. Oversight and development of the MIAP internship program and MIAP Digital Archive. Formerly Assistant Arts Professor, 2003-06. MIAP Interim Director, 2012.

SELECTED ADDITIONAL MEDIA PRESERVATION EXPERIENCE:**Research Scholar/Moving Image Preservation Specialist**, Elmer Holmes Bobst Library, New York University. 2003-2006

Developed systems for management and preservation of film/media materials including cataloging, collection assessment and preservation; designed and developed of a film inspection lab and a media preservation lab; surveyed special collections and media center collections; educated key staff; and mentored graduate student interns from the Moving Image Archiving and Preservation Program to work in library collections.

Media Consultant specializing in training and consulting for groups and individuals engaged with electronic media: audio, video, digital media and/or the Internet. Principal for consulting group Materia Media, which was founded in 1996. 1990-Present. Selected Preservation Initiatives:

Co-Developer, Looking Back/Looking Forward. Planning and program design for a symposium on media remastering. 2002

<http://www.experimental-tvcenter.org/history/preservation/preservation.php3>

Founding Director, Independent Media Arts Preservation (IMAP). Organizational development, programmatic development and fundraising for the first national consortium focused on the preservation of independent media; creation of educational programs and technical assistance services; advocacy and representation in national and international forums. 1999-2001

Developer, Media Alliance and IMAP Cataloging Projects. Planning, information design and content development to establish a cataloging template for media collection. This initiative grew into the IMAP Cataloging Project. 1995-2001

Collection Management, Assessments & Consulting

Museum of Modern Art – Consultation on conservation strategies for time-based media art. 2006

National Gallery of Canada – Assessment of collection of video art, technology-dependent installation art, and Library and Archives holdings. 2004

Rutgers University Libraries – Assessment of film/media holdings for the Institute for Jazz Studies and special collections within the Libraries. 2003

Pacifica Radio Archives – Assessment of radio collections and consultation on preservation plan. 2002-2003

New York University, Fales Library and Special Collections – Development of a workplan to catalog and re-master media collection. 2002

Public Affairs Television – Assessment of media holdings and consultation for the development of a media archive for Bill Moyers. 2000-2002

Publications & Preservation Resources

The Emergence of Video Processing Tools: Television Becoming Unglued. Co-edited with Kathy High and Sherry Miller Hocking. London: Intellect Books. Custom electronic video instruments created by artists and technologists, 1960s-1980s. 2014

“Disappearing Media, Disappearing Culture”. Essay on risks to independent videos. On website of Grantmakers for Film and Electronic Media. <http://old.gfem.org/node/1046>. 2010

“Commercial Video Collections: A Preservation Survey of the Avery Fisher Center Collection at NYU”. Co-authored with Paula De Stefano for *The Moving Image*, Vol. 7, no. 2. Fall 2007

“Digital Preservation of Video: Pain and Possibilities.” Co-authored with Jerome McDonough for *Journal of Archival Organization*, Vol. 4, no. 7. 2006

Videotape Assessment and Assessment Guide. Co-produced with Liss Platt for the Texas Commission on the Arts - Development of a guide to video formats, videotape risks and conservation actions for museum professionals. 2006

National and International Preservation Policy Development/Projects

Lead, *MAARA (Making African Academic Resources Available)*, a collaboration between NYU and the University of Ghana – Legon to preserve and make accessible audiovisual recordings of historical significance (apexghana.org). 2013-15

Founder and lead faculty advisor, *Audiovisual Preservation Exchange (APEX)*. Led teams to Ghana; supervised student-led programs in Colombia (APEX Bogotá) and Uruguay (APEX Montevideo). 2008-present
Member, Training and Professional Development Working Group, Coordinating Council of Audiovisual Archives Associations. An international working group to coordinate training and professional development among audiovisual preservation organizations. 2005-2006

Member, Committee on US National Moving Image Preservation Plans. Established by the Association of Moving Image Archivists at the request of the Library of Congress to develop action plans based on LOC's film and video plans. 1998-2000

Professional Affiliations & Service

Member, Planning Team, *Community Archiving Workshops*, Independent Media Committee, Association of Moving Image Archivists. Initiator of concept of community archiving of audiovisual collections. 2011-present.

Member, Planning Team, *Conservation of Computer-based Art Working Group*, New York University. 2009-2010
Advisory Council Member, *Center for Home Movies*. Advisor for a non-profit center focusing on preservation and access for home movies and small gauge films. 2005-present

Recent Presentations

“International Outreach and Exchange: New Models for Cooperation and Training”. *Association of Moving Image Archivists Annual Conference*. 2014

“Archivos Comunitarios”. *1er Encuentro Internacional de Archivistas Audiovisuales de Oaxaca*. 2014

“Taller: Archivos Comunitarios”. Daylong workshop on community archiving co-led with Walter Forsberg for *1er Encuentro Internacional de Archivistas Audiovisuales de Oaxaca* Oaxaca. 2014

“Community Archiving as a Replicable Service Model”. *Association of Moving Image Archivists Annual Conference*. 2013

“Free Floating TV: Custom Video Instruments of the 1970s”. *Orphans Midwest: Materiality and the Moving Image*, Indiana University. 2013

“Conserving Custom Electronic Video Equipment”. Electronic Media Interest Group, *American Institute for the Conservation of Artistic and Historic Works Annual Conference*. 2013

“Rediscovering *Hamile: The Tongo Hamlet*”. *The 8th Orphan Film Symposium: Made to Persuade*, New York University. 2012

EDUCATION

State University of NY at Brockport, BA in Studio Art with Video Concentration, 1990

CURRICULUM VITAE

NAME: William R. Ferris

BIRTHDATE: (b) (6)

HOME ADDRESS: (b) (6)
(b) (6)

WORK ADDRESS: Center for the Study of the American South
The University of North Carolina at Chapel Hill
CB # 9127, 410 East Franklin Street
Chapel Hill, NC 27599-9127

TITLE: Senior Associate Director, Center for the Study of
the American South
Joel R. Williamson Eminent Professor of History
Adjunct Professor in American Studies
Adjunct Professor in the Curriculum in Folklore
Adjunct Professor in the School of Information and Library Sciences

TELEPHONE: (919) 962-0519 (Office)

EMAIL: wferris@unc.edu

ACADEMIC TRAINING:

Summer Program	Union Theological Seminary (New York)	1963
BA (English Literature)	Davidson College	1964
MA (English Literature)	Northwestern University	1965
One-Year Student	Trinity College (Dublin, Ireland)	1965-66
MA (Folklore)	University of Pennsylvania	1967
PhD (Folklore)	University of Pennsylvania Dissertation: "Black Folklore From the Mississippi Delta"	1969

TEACHING EXPERIENCE:

Assistant Professor Department of English	Jackson State University Jackson, Mississippi	1970-72
Associate Professor Afro-American and American Studies Programs	Yale University New Haven, Connecticut	1972-79
Director, Center for Study of Southern Culture and Professor of Anthropology	University of Mississippi Oxford, Mississippi	1979-97
Visiting Fellow, Stanford Humanities Center	Stanford University Palo Alto, California	1989-90
Chairman, National Endowment for the Humanities	Washington, DC	1997-2001
Public Policy Fellow Woodrow Wilson International Center For Scholars	Washington, DC	2002

Alexis Rossi

alexis@archive.org

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Director of Media & Access

Internet Archive, 2009 - present

Internet Archive is a 501(c)(3) non-profit library founded in 1996. Our motto is Universal Access to All Knowledge. We collect web sites, books, audio, videos, software, and other types of media and make them available to the world for free.



- Oversee collection development, software development, user interface design, customer service, partner relationships and patron-facing services including the Wayback Machine, Open Library, and archive.org

Product Manager

Mixercast, 2008-2009

Mixercast created engaging rich media applications for advertisers, agencies and content owners to be virally distributed across social networks and throughout the Internet.



- Product and project manage applications from initial client consultation through design, construction, QA, delivery and analytics
- Manage client and campaign management
- Market research of competitive and complimentary platforms
- Idea generation for sales and pitch process

Project Leader, Collections

Product Manager, Openlibrary.org

Internet Archive, 2006-2008

"Collections" at Internet Archive includes all audio, video, educational and software content on archive.org. OpenLibrary.org is a semantic wiki designed to have one web page for every book ever published.



- Management of openlibrary.org from its inception, including initial site designs and specifications, conference presentations, recruiting evangelists from the community, gathering user feedback, grant writing and reporting, and long-range site planning
- Maintain and increase Collections of audio/video items, including UI changes that doubled daily user uploads

- Improve access to collections through user interface modifications, including reorganization of collection content and audio and video access improvements that greatly increased content interaction and downloads

Director of Editorial and Customer Service

Alexa Internet, 2000-2003



Alexa provides data about tens of millions of web sites, including traffic rankings, related links, reviews and site owner information. The Editorial department was responsible for the integrity of all information published through the site and the Alexa Toolbar, which is installed on millions of computers.

- Evaluate all data prior to integration, provide data feedback to engineering, and track accuracy over time
- Write product specifications for editorial and customer service tools, and project manage their completion
- Create and implement editorial standards and practices manual
- Write site copy, marketing copy, tag lines, and press releases
- Participate in design and focus group testing of site and toolbar

Managing Editor

ClariNet Communications, 1996-2000



Established in 1989, ClariNet was the first news aggregator on the Internet, providing a constantly updated feed of information to hundreds of customer web sites. During my time there we pioneered an automatic technique for linking news content to related sources.

- Create editorial standards, reference, and training manuals
- Develop and maintain products
- Create and implement taxonomy, develop extensive key word lists and build related links database using custom scripts
- Write and edit marketing material, venture capital and sales presentations, white papers, and web site material
- Research potential merger partners, venture capitalists and competitors

Education

Masters of Library & Information Science
BA, English, Creative Writing

Organizations

[The Commons Initiative](#) Advisory Board
[Open GLAM](#) Advisory Board
[eIFL-FOSS](#) Advisory Board, 2006–2008
[NISO Information Standards Quarterly](#) Editorial Board, 2006–2008

Elena Rossi-Snook

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EDUCATION:

- 2002-2003 **University of East Anglia, England**
 MA in Film Archiving
 Thesis: the history and preservation of public library 16mm film collections in America
- 1998 Spring Semester- **New York University Tisch School of the Arts**
 Fundamentals of Sight and Sound intensive film making program
 All areas of preproduction, production and postproduction including writing, cinematography, and editing for 16mm film
- 1998 Fall Semester- **Scuola Lorenzo D'Medici, Italy**
 Intensive video production program
 Organizing preproduction including storyboard and shot preparation, directing in the field, postproduction editing and sound treatment.
 Italian Cinema studies.
- 1995-1998 **State University of New York at Binghamton**
 Graduated Cum Laude with a BA in Cinema

EMPLOYMENT:

- 2005- **Pratt Institute, History of Art and Design Department**
 Assistant Professor, History of Film. Teaches a chronological, analytical study of the emergence of film as art, entertainment, information and persuasion from the second half of the 19th century to the present. Also acts as a graduate advisor
- 2003- **Bryan Film Collection**
 Independent consultant. Researches, inventories and arranges for the archival placement of the films of Julien Bryan and the International Film Foundation
- 1999- **The New York Public Library, Donnell Media Center/Library for the Performing Arts**
 Moving Image Archivist. Oversees the conservation, preservation and restoration of the Reserve Film and Video Collection. Coordinates access for library patrons, non-theatrical exhibitors, distributors, producers and archives. Programs film series at the Library for the Performing Arts. Supervises interns

PROJECTS AND PUBLICATIONS:**Association of Moving Image Archivists**

Member of the Board

AMIA Film Advocacy Task Force

Chair

Save the Strand Steering Committee

Raised \$20,000 for DCP conversion of local movie theater

Learning with the Lights Off: an Educational Film Reader

Author, "Continuing Ed: Educational Film Collections in Libraries and Archives" and "A Select Guide to Educational Film Collections" Oxford University Press, 2012

The Moving Image

Author, "Persistence of Vision: Public Library 16mm Film Collections in America" Volume 5, Number 1, Spring 2005

"We Got the Picture"

Filmmaker. Documentary on the history of the Rossi family movie theater business in the upstate N.Y. town of Schroon Lake. Composed entirely of home movie film and audio material

New York University Moving Image Archiving and Preservation Program

Curriculum consultant. Worked with NYU's Tisch School of the Arts film department to create a teaching module for the MIAP Masters program

HONORS, AWARDS and EVENTS:2005 **Tribeca Film Festival**

Documentary film "We Got the Picture" made official selection

2004 **New York International Independent Film and Video Festival**

Documentary film "We Got the Picture" made official selection

2002 **Association of Moving Image Archivists/Kodak Film Archiving Fellowship**

Monetary award and extended internships in Hollywood at AMIA-affiliated businesses: Pro-Tek Media Preservation, Chace Productions, CFI/Technicolor and Cinesite

CAROLINE RUBENS
crubens@appalshop.org

WORK EXPERIENCE

Archivist

2007 – Present, Appalshop, Whitesburg KY

- Oversees the arrangement, preservation, processing, of Collections.
- Manages grants and development projects for archive
- Oversees cataloging of all archival holdings and works with the Archive Director to determine preservation priorities.
- Participates in long-term planning with Archive Director

Project Film Archivist

2007, Rhode Island Historical Society, Providence RI

- Processed 16mm newsfilm collection
- Built film reels for transfer to new formats
- Prepped film for viewing by researchers

Preservation Coordinator

2006 – 2007, The Standby Program, New York NY

- Consulted with artists on video and audio preservation requests
- Performed preservation work on obsolete video formats

Research Associate

2006-2007, New York University, New York NY

- Worked as part of a team compiling research for the Library of Congress' National Digital Information Infrastructure and Preservation Project. Co-authored a report on current practices in public television archives.

Lab Technician

2001-2006, New York University, New York NY

- Provided academic computing support to students and faculty at ITS computer lab
- Troubleshoot hardware and local network problems.

Freelance Production Researcher

1997 -2001, WNET-13, Alternate Current, United Broadcasting, others

- Researched archival film clips, photos, and memorabilia
- Performed fact-checking
- Negotiated terms and fees for use of images.

Associate Producer

1997, Alternate Current

- Managed production of 1-hour documentary *Busby Berkeley: Going Through the Roof*
- Performed archival film and photo research, acquisitions, and licensing

Research Associate Manager

1992-1995, The New York Center for Visual History

- Performed archival research on 10-part documentary *The American Cinema Project*
- Managed library of archival screening cassettes and photos
- Designed and managed Q&A database for cataloging film clips and photos.

EDUCATION

New York University, Tisch School of the Arts, Cinema Studies
M.A., Moving Image Archiving and Preservation, 2006

Columbia University, School of General Studies
B.A., English Literature, 1997

PROFESSIONAL AFFILIATIONS

- Association of Moving Image Archivists
- Society of American Archivists
- Kentucky Council on Archives

PRESENTATIONS and WORKSHOPS

- “Appalshop Archive: Preserving 4 Decades of Community Media” Alliance for Community Media conference, 2012
- “The Living Archive: exploring regional identity and political history through the lens of Appalshop films” Visible Evidence conference, 2011
- “To Fit Our Own Category: Preservation of 35 Years of Appalshop Audio Recordings” Kentucky Council on Archives convening, 2008
- “Making it Work at a Multi-Media Arts Center” Association of Moving Image Archivists Conference, 2008
- “Archiving and Preservation” Appalshop-Indonesia Exchange in Jogjakarta, Indonesia, 2008
- “Preserving Public Access Television” Association of Moving Image Archivists Conference, 2008
- Archiving Workshop. 2007. Alliance for Community Media Conference

Dan Streible <dan.streible@nyu.edu>

Associate Professor of Cinema Studies, Tisch School of the Arts, New York University
Director (effective Aug. 2014), Moving Image Archiving and Preservation Program

Education PhD, University of Texas at Austin (Radio-Television-Film), 1994

Books

Learning with the Lights Off: Educational Film in the United States, ed. Devin Orgeron, Marsha Orgeron, and Dan Streible, Oxford University Press, 2012. 544 pp.

*Society for Cinema and Media Studies Book Award, Best Edited Collection.

Fight Pictures: A History of Boxing and Early Cinema, University of California Press, 2008.

Emile de Antonio: A Reader, ed. Douglas Kellner and Dan Streible, Visible Evidence Series, vol. 8, University of Minnesota Press, 2000.

Journal issues edited

Orphan Film issue, The Moving Image 9.1 (Spring 2009): 256 pages.

with Anke Mebold and M. Roepke. Nontheatrical Film issue, Film History 19.4 (2007): 339-441.

with Melinda Stone. Small-Gauge and Amateur Film issue, Film History 15.2 (2003): 121-272.

Symposia curated and organized since 2010

Orphans 9, "The Future of Obsolescence," hosted by EYE (Film Institute Netherlands), Amsterdam, Mar. 30 - Apr. 2, 2014

Orphans Midwest, "Materiality and the Moving Image," IU Cinema, hosted by Indiana University Bloomington, Sep. 26-28, 2013

with May Haduong, "The Real Indies: A Close Look at Orphan Films," hosted by Academy of Motion Picture Arts and Sciences, Linwood Dunn Theater, Los Angeles, May 10-11, 2013

Orphans 8, "Made to Persuade," hosted by Museum of the Moving Image, Astoria, NY, Apr. 11-14, 2012

Orphans 7, "Moving Pictures Around the World," School of the Visual Arts, SVA Theatre, New York, Apr. 7-10, 2010

DVDs

Made to Persuade: Films from the 8th Orphan Film Symposium (2012), produced with Rufus de Rham, Marie Lascu, and Crystal Sanchez. Compilation of 10 archival films, 7 commissioned works, 3 recent films by Helen Hill Award recipients; 20-page booklet.

Orphans in Space: Forgotten Films from the Final Frontier (2011), produced with Walter Forsberg, Alice Moscoso, Jonah Volk. Two-DVD set with 15 works; 40-page booklet.

Orphans 7: A Collection of Orphan Films (2010), produced with Stefan Elnabli, Walter Forsberg, and Jonah Volk. A limited-edition compilation of 11 annotated works.

Essays (select)

"Moving Image History and the F Word; or, 'Digital Film' Is an Oxymoron," Film History 25.1-2 (2013): 227-35.

"Saving, Studying, and Screening: A History of the Orphan Film Symposium," Film Festival Yearbook 5: Archival Film Festivals, ed. Alex Marlow-Mann (St. Andrews Film Studies, 2013), 163-76.

"Media Artists, Local Activists, and Outsider Archivists: The Case of Helen Hill," in Old and New Media after Katrina, ed. Diane Negra (Palgrave MacMillan, 2010), 149-74.

"The State of Orphan Films," editor's introduction, The Moving Image 9.1 (Spring 2009): 1-13.

"In memoriam Helen Hill," Film History 19.4 (2007): 438-41.

- “The Role of Orphan Films in the 21st Century Archive,” Cinema Journal 46.3 (Spring 2007): 124-28.
- “On the Canvas: Boxing, Art, and Cinema,” in Moving Pictures: American Art and Early Film, 1880-1910, ed. Nancy Mowll Mathews (Hudson Hills Press/Williams College Museum of Art, 2005), 111-16.
- “The Wonderful, Horrible Films of Paul Verhoeven,” rev. ed. in Popping Culture, ed. Murray Pomerance and John Sakeris (Pearson Education, 2004), 177-87. Rev. ed., (2005, 2006); 2nd rev. ed. (2007, 2008); 3rd rev. ed. (2010).
- “Children at the Mutoscope,” Cinemas: revue d'études cinématographiques /Journal of Film Studies [Montreal] 14.1 (2003): 91-116.
- “Itinerant Filmmakers and Amateur Casts: A Homemade ‘Our Gang,’ 1926,” Film History 15.2 (2003): 177-92.
- Reprint of “The Harlem Theatre: Black Film Exhibition in Austin, Texas, 1920-1973,” in Moviegoing in America: A Sourcebook in the History of Film Exhibition, ed. Gregory A. Waller (Blackwell, 2002), 268-78.
- “The Wonderful, Horrible Films of Paul Verhoeven,” in Bang Bang, Shoot Shoot! Essays on Guns and Popular Culture, ed. Murray Pomerance and John Sakeris (Simon and Schuster, 1999), 153-63. Reprinted in 2nd ed. (Pearson Education, 2000), 169-79.

Grants, Fellowships, and Awards

- 2013 * Best Edited Collection, SCMS Book Award for *Learning with the Lights Off* (one of two books so designated).
- 2012 Academy Film Scholar, Academy of Motion Picture Arts and Sciences; for book proposal *Orphan Films: Saving, Studying, and Screening Neglected Cinema*.
- 2011 DVD Award, “Most Original Contribution to Film History,” il Cinema Ritrovato Film Festival, Bologna, Italy

Reference entry

- “Orphan Films,” Oxford Bibliographies Online: Cinema and Media Studies, ed. Krin Gabbard (Oxford University Press, added Oct. 29, 2013). 10,000 words.

Recent Conference Papers and Professional Presentations

- “Kinetoscopic Records and Digital Objects,” Domitor Conference, University of Chicago, June 22, 2014.
- “A New Look at an Old Sneeze,” San Francisco Silent Film Festival’s Amazing Tales from the Archives program, May 30, 2014.
- Panelist. “The Media Ecology Project: Better Scholarly Access to Historical Media,” AMIA Conference, Richmond, VA, Nov. 9, 2013.
- “Versions of ‘Films,’ Kinetoscopic and Digital,” Orphans Midwest Film Symposium: Materiality and the Moving Image, Indiana University, Sep. 27, 2013.
- Invited participant, Media Ecology Project Symposium, Dartmouth College, May 17-18, 2013.

Select Professional Service

- Albanian Cinema Project, Advisory Board, 2013 - present
- National Film Preservation Board, Alternate, representing NYU Tisch School of the Arts; appointed by the Librarian of Congress, 2012 - present
- Media Archives Committee, Society for Cinema and Media Studies, 2005-2008, 2012-present
- Advisory Board, DOC NYC, Festival of Documentary Storytelling, 2010 -

CHARLES TEPPERMAN, PHD

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 University of Calgary
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 Calgary, AB T2N 1N4
 (403) 220-7303 ♦ c.tepperman@ucalgary.ca

EDUCATION

The University of Chicago, Chicago, IL
 PhD, Cinema and Media Studies, 2007

Dissertation: “‘Communicating a new form of knowledge’: The Amateur Cinema League and its Films (1926-1954).” Committee: Tom Gunning (dir.), James Lastra, Jacqueline Stewart. (Winner of the Society for Cinema and Media Studies 2008 Dissertation Award.)

Carleton University, Ottawa, Canada
 M.A., Film Studies, 2000

Thesis: “The Perfect Order of a Canadian Crowd: Cinema in Ottawa, 1894-1896.” Chris Faulkner (dir.); passed with distinction.

The University of Toronto, Toronto, Canada

B.A. (Honours), Cinema Studies and Literary Studies, 1998

PUBLICATIONS

BOOKS

Amateur Cinema: The Rise of North American Moviemaking, 1923-1960.

Berkeley: University of California Press, 2014.

Shortlisted for Kraszna-Krausz Foundation 2015 Best Moving Image book award

JOURNAL ARTICLES

“Stolen From the Realm of Night: Modernity, Visual Culture and the Reception of Cinema in Ottawa,” *Canadian Journal of Films Studies*, 18.2 (Fall 2009): 2-25.

With Anke Mebold. “Resurrecting the Lost History of 28mm Film,” *Film History*, Vol. 15, 2 (Fall 2003): 137-151.

BOOK CHAPTERS

“Hiram Percy Maxim, The Amateur Cinema League and Aesthetics of Amateur Filmmaking.” In *Poets of Their Own Acts: The Aesthetics of Home Movies and Amateur Film*, edited by Martha McNamara and Karan Sheldon. Bloomington: Indiana University Press, forthcoming 2016.

“Uncovering Canada’s Amateur Film Tradition: Leslie Thatcher’s Films and Contexts.” In *Cinephemera: Archives, Ephemeral Cinema, and New Screen Histories in Canada*, edited by Zoë Druick and Gerda Cammaer. Montreal: McGill-Queen’s University Press, 2014.

“Color Unlimited: Amateur Color Cinema in the 1930s” In *Color and the Moving Image*, edited by Simon Brown, Sarah Street and Liz Watkins. London: Routledge, 2012.

“Mechanical Craftsmanship: Amateurs Making Practical Films.” In *Useful Cinema*, edited by Charles Acland and Haidee Wasson, 289-314. Durham: Duke University Press, 2011.

“Digging the Finest Potatoes from their Acre: Government Film Exhibition in Rural Ontario, 1917-1934.” In *Hollywood in the Neighbourhood: Historical Case Studies of Local Moviegoing*, edited by Kathryn H. Fuller-Seeley, 130-148. Berkeley: University of California Press, 2008.

PROCEEDINGS, BOOK REVIEWS, AND OTHER WORK

“Book Review: *Learning With the Lights Off: Educational Film in the United States*. Edited by Devin Orgeron, Marsha Orgeron and Dan Streible. New York: Oxford University Press, 2012.” *Screen*, Vol. 56, no. 2 (June 2015).

“Amateur Cinema and the 1939 New York World's Fair.” Essay for online exhibit, *Amateur Filmmakers Record the New York World's Fair and Its Period* (<http://www.fairfilm.org/>). Northeast Historic Film, 2012.

“Book Review: Paul S. Moore, *Now Playing: Early Moviegoing and the Regulation of Fun*. Albany, NY: SUNY Press, 2008.” *Nineteenth Century Theatre and Film*, Vol. 38, no. 1 (Summer 2011).

“The Holland Brothers’ Moving Picture Monopoly: Reconsidering the Vitascope in Canada.” In *The Cinema: A New Technology for the 20th Century*, edited by

BEN VERSHBOW

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EDUCATION

Yale University, B.A. Theater Studies, 2002

WORK EXPERIENCE

The New York Public Library (NYPL), New York NY, 2008-present

Director, NYPL Labs, 2014-present

- Direct holistic digital library program comprising: digital imaging, metadata, permissions/reproductions, core digital collections access sites, R&D, and public engagement programs.
- Primary areas of investigation: crowdsourcing, historical GIS, ebooks, audiovisual discovery, linked open data, data visualization, engagement of digital practitioners around new uses of library collections and data
- Currently overseeing three major grant-funded open source software projects:
 - *Library Simplified: redefining ebook access for libraries (IMLS)*
 - *NYC Space/Time Directory: a digital time travel service for New York (Knight News Challenge)*
 - *Scribe: crowd-powered transcription tools for the humanities and sciences (NEH, in partnership with Zooniverse)*

Founder/Manager, NYPL Labs (2011-14)

- Created and led celebrated library innovation program, precursor to today's expanded program.
- Developed portfolio of award-winning, deep-interaction web experiences such as *What's on the Menu?*, *Stereogramimator*, *Ensemble*, *Building Inspector*, *Direct Me NYC: 1940*
- Rebuilt two core digital collections access portals: *NYPL Archives & Manuscripts* and *NYPL Digital Collections*

Digital Producer, Digital Experience Group / Office of Strategic Planning (2008-11)

- Co-founded and built out NYPL staff blogging program.

PUBLICATIONS (selected)

- "NYPL Labs: Hacking the Library," *Journal of Library Administration* Volume 53, Issue 1, 2013
- if:book — acclaimed weblog of the Institute for the Future of the Book (www.futureofthebook.org/blog), December 2004-2008, clips furnished upon request
- "The Networked Book," *Forbes*, December 1, 2006
- "The Book is Reading You," *Publishers Weekly*, June 5, 2006
- "The Social Life of Books," *Library Journal*, May 15, 2006 (cover story)

PUBLIC SPEAKING (selected)

Eyeo Festival
 Wolfram Data Summit
 Book Expo of America
 WebWise
 Brown Institute for Media
 Innovation
 Crowd Consortium
 Web 2.0 Expo
 Library of Congress
 O'Reilly Tools of Change in
 Publishing
 Book Expo Canada
 Digital Library Federation
 Brooklyn Historical Society

Fordham University
 Center for Book Arts
 International Center of
 Photography
 The New School
 Sandbox Summit @ MIT
 Woodstock Digital Media
 Festival
 Brooklyn College
 Columbia University
 Penn Humanities Forum
 Los Angeles Public Library
 CUNY Graduate Center
 Ithaka

REFERENCES

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Jon Voss

- > Strategic Partnerships
Director
- > Shift

*Innovative strategy,
technology, community,
history & culture.*

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historypin.org
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EXPERIENCE

Strategic Partnerships Director. Shift

- > 2011 – Present. Shift is a social enterprise focused on product design for social change. My work includes global fundraising initiatives, business and client development, and leading the US team and office. I have raised over \$1.5mil in support of the Historypin project, managed community engagement initiatives and partnerships, and have spoken at events and conferences around the world.

Co-founder and Organizer, International Linked Open Data in Libraries, Archives & Museum Summit

- > 2011 – Present. The International LODLAM Summit gathers worldwide innovators active in this field of cutting edge Internet technology. Held in 2011 in San Francisco, CA; 2013 in Montreal, Quebec.; 2015 in Sydney, Australia. Raised \$150k in support of international events and workshops.

Founder and Owner, jumpSLIDE networks

- > 2003 – 2011. Advised wide variety of organizations in information architecture, infrastructure, and technology integration. Included support of non-profits, early funded startups, & VC firms. Examples of projects include: prototyped webcam system with Children’s Memorial Hospital in Chicago to connect family with children in long-term pediatric intensive care unit; designed and built in-house data centers; created LookBackMaps to work with institutions around the world to help improve access to their historical photograph collection data, and leverage passionate, local volunteers to map historical photos.

Director of Information Technology, San Francisco Zen Center

- > 2003 – 2004. Directed technology integration and planning for all aspects of this multifaceted institution that includes a monastery, working farm, book stores, retreat & conference centers, library, archive, and residential campus.

Special Projects Manager, Trillium Asset Management

- > 1999 – 2003. Managed Durham, NC branch equity trading technologies, including early development of algorithms to assist in stock-scoring and detection of technical analysis patterns. Created ancillary entertainment industry consulting services for socially responsible investment firm. Advised on projects for David Crosby, Wyclef Jean, Harry Belafonte, and others.

Economic Action Coordinator, Milarepa Fund & Tibetan Freedom Concerts

- > 1996 – 1998. Led economic action efforts and socially responsible business planning for stadium concert events, film, and music properties created by the Beastie Boys.

AWARDS

- > 2014, History Today. Historypin awarded the Digital History Award
- > 2013, Archivist's Award. Named Outstanding Citizen Archivist by the Archivist of the United States of America.
- > 2012, Lovie Award. Historypin awarded Best Education & Reference Website.
- > 2011, Webby Award. Historypin awarded best Charitable/Non-profit.

RECENT FUNDED PROJECTS

- > 2014. Memories of Migration in partnership with Santa Ana Public Library funded by the Institute for Museum and Library Services.
- > 2014. Europeana Food & Drink funded by the European Commission. Historypin is product lead, working with historical pub owners and community members.
- > 2014. Europeana V3 funded by the European Commission. Historypin is developing a method of aggregated metadata enrichment and sharing.
- > 2014. Europeana Sounds funded by the European Commission. Historypin is working with local community groups to enrich and share sound archives.
- > 2013. Europeana Creative funded by the European Commission. Historypin is working with the British Library and Netherland Institute of Sound and Vision to pilot sound archives and social networking. Project Manager 2012 – 2013.
- > 2013. Hurricane Sandy: Record, Remember & Rebuild; funded by Google and in collaboration with the Society for American Archivists, the Metropolitan New York Library Council, and the American Association of State and Local Archives. Partnerships director 2013 – Present.
- > 2013. Sourdough & Rye: community history of San Francisco Bay Area Jewish community, funded by San Francisco Jewish Community Federation and Lisa and Douglas Goldman Fund. Project Manager 2013 – Present.
- > 2013. LODLAM Summit. Hosted by the Bibliothèque et Archives Nationales du Québec and funded by a variety of sponsors. Co-organizer and facilitator.
- > 2012. Crowdsourcing for Humanities Research. A collaboration with the Center for Spatial and Textual Analysis at Stanford University, funded by the Andrew W. Mellon Foundation. Project Manager, 2012 – Present.
- > 2011. LODLAM Summit. Hosted by the Internet Archive and funded by the Alfred P. Sloan Foundation and the National Endowment for the Humanities. Co-organizer and facilitator.
- > 2011/2010. The Humanities and Technologies Camp. Unconference hosted in 2011 by Google and 2010 by WordPress and funded by a variety of sponsors. Co-organizer, facilitator, fundraiser.

EDUCATION

I graduated from **Kalamazoo College** in 1995 with a Bachelor of Arts in religion, having spent much of my college experience traveling. I interned in Washington, DC; studied Tibetan Buddhism and language in Nepal, India, and Tibet; and studied development economics and Catholic liberation theology in Haiti.

Steven Villereal

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-----/ EDUCATION /-----

New York University, Tisch School of the Arts New York, NY

- Master of Arts in Moving Image Archiving & Preservation (May 2009)
 - Comprehensive program centered on theory and practice of audiovisual preservation

Oberlin College Oberlin, OH

- Bachelor of Arts in Cinema Studies (December 2003)

-----/ EXPERIENCE /-----

University of Virginia Library, Preservation Services Charlottesville, VA

- Audiovisual Conservator (October 2010–present)
 - Establish preservation and access strategies for legacy media collections
 - Digitize legacy audiovisual materials, creating new access copies to meet researcher requests
 - Inventory, process, and carry out conservation work on analog and digital audiovisual content
 - Design, configure, and maintain labs for preservation reformatting of audiovisual materials
 - Define specifications for archival description of rare and unique audiovisual holdings
 - Provide preservation consultation for current born-digital audio and video production projects
- Audiovisual Archiving & Preservation Fellow (September 2009–September 2010)
 - Inspected, repaired, and captured technical metadata from archival audiovisual materials

New York University Bobst Library, Preservation & Conservation Department New York, NY

- Preservation Lab Assistant (September 2007–July 2009)
 - Performed conservation work on film materials, including inspection, repair, and description
 - Oversaw video and digital media duplication projects, monitoring copies for content integrity

New York Public Library, Tompkins Square Branch New York, NY

- Information Assistant (November 2004–September 2007)
 - Assisted patrons with research requests at library information desk
 - Processed newly-acquired print and multimedia materials and updated bibliographic records

Cabinet Magazine Brooklyn, NY

- Assistant Editor (January 2004–February 2005)
 - Edited and revised articles in collaboration with contributing writers, designed web versions of back catalog content, established digital production archive of finalized magazine layouts
- Research Assistant (Summer 2003)
 - Researched images for publication, copyedited and fact-checked articles, maintained website

-----/ PROFESSIONAL SERVICE /-----

- Co-organizer, Association of Moving Image Archivists Hack Day (November 2013)
- Co-organizer, CURATEcamp AVPres (April 2013)
- Association of Moving Image Archivists, Open Source Committee (December 2012–present)
- University of Virginia Library, Preservation Strategy Task Force (February 2013–June 2013)

-----/ PROFESSIONAL AFFILIATION /-----

- Association of Moving Image Archivists (August 2007–August 2009; November 2012–present)
- Mid-Atlantic Regional Archives Conference (October 2012–October 2013)
- Audio Engineering Society (November 2010–November 2012)

-----/ TRAINING & CONTINUING EDUCATION /-----

- Building Web Applications: An Intro to HTML5, American Library Association, Library and Information Technology Association (January 2014)
- Describing Archives: A Content Standard, Society of American Archivists (October 2013)
- Advanced XML: Further Adventures with XSLT, Association of Research Libraries (March 2013)
- Intro to Hydra Workshop, Code4Lib (February 2013)
- PREMIS Preservation Metadata Workshop, METRO New York Library Council (December 2011)
- Born-Digital Materials: Theory and Practice, Rare Book School, University of Virginia (June 2010)

-----/ PUBLICATIONS /-----

- “I Know a Guy: Collecting Technical Documentation, Locally,” in Electronic Media Review vol. 3, (Washington, DC: American Institute of Conservation for Historic and Artistic Works, forthcoming).
- “Capture Metadata and Wild Obsolescence: Media Preservation at the University of Virginia Library,” Media Preservation Initiative at University of Indiana Bloomington, November 1, 2012, <http://mediapreservation.wordpress.com>.

-----/ PRESENTATIONS /-----

- “Reel History: Home Movie Days Hosted by Cultural Heritage Institutions” Society of North Carolina Archivists Conference (March 2015)
- “Audiovisual Alacrity: Managing Timely Access to Audiovisual Collections” Society of American Archivists Conference (August 2014)
- “Creating Sustainable AV Preservation in Academic Libraries” American Library Association Conference (June 2014)
- “Managing Local and Community-produced Born-digital Audiovisual Content” American Library Association Conference (June 2014)
- “Make It So: Initiating Audiovisual Preservation” Association of Moving Image Archivists' Conference (December 2012)
- “Preserving Local History in Moving Images: The Feil Family Home Movies” University of Virginia Library (April 2011)
- “Assessing and Accessing Archival Audiovisual Content at UVa” Washington Conservation Guild (March 2010)
- “A Different Kind of Movie: Gordon Hitchens Interviews Emile de Antonio” Orphan Film Symposium (March 2008)

-----/ GRANTS & AWARDS /-----

- National Film Preservation Foundation Basic Preservation Grant – “Charles Smith’s Block Painting” (Summer 2012)

-----/ LANGUAGE SKILLS /-----

- Spanish: intermediate
- Portuguese: intermediate

-----/ TECHNICAL SKILLS /-----

Operating Systems: Mac OS, Windows, basic Unix

Programming Languages: basic Ruby on Rails, basic shell scripting

Web/Markup Languages: HTML, XML, CSS, XSLT 2.0

Library Metadata Standards: PBCore, EBUCore, EAD, PREMIS, MODS, METS

Applications: Microsoft Office, Adobe Photoshop, ArchivesSpace, Logic Pro, ProTools, Final Cut Pro, Compressor, MediaInfo, Handbrake, MPEG Streamclip, FFmpeg

Laura Wexler is Professor of American Studies and of Women's, Gender, and Sexuality Studies at Yale University. She is also the founder and director of The Photographic Memory Workshop at Yale. She holds an affiliation with the Film Studies Program, the Program in Ethnicity, Race and Migration, and the Public Humanities Program. She chaired the Women's, Gender and Sexuality Studies Program from 2003-2007, and co-chaired the Yale Women's Faculty Forum from 2008-2011. She is a Fellow of the Center for the Critical Analysis of Social Difference at Columbia University, and a former Fellow of the Whitney Humanities Center of Yale University. From 2007 to 2010 she was a Principal Investigator of the Women, Religion and Globalization Project, supported by a grant from the Henry R. Luce Foundation as well as a grant from the William and Betty MacMillan Center for International and Area Studies at Yale. From 2011 through the present, she has been the Principal Investigator of The Photogrammar Project, constructing a mobile, interactive geospatial digital map of the more than 170,000 photographs in the Farm Security Administration - Office of War Information Archive held at the Library of Congress. Photogrammar is supported by a grant from the National Endowment for the Humanities. Laura Wexler is a member of FemTechNet, and of the Steering Committee for the Distributive Open Collaborative Course (DOCC) initiative. Her scholarship centers upon intersections of race, gender, sexuality, class and power within the visual culture of the United States, from the nineteenth century to the present. Her book, *Tender Violence: Domestic Visions in an Age of U. S. Imperialism*, won the Joan Kelley Memorial Prize of the American Historical Association for the best book in women's history and/or feminist theory. She is co-author, with Sandra Matthews, of *Pregnant Pictures*, and co-editor of *Interpretation and the Holocaust*, and of *The Puritan Imagination in Nineteenth Century America*. Her most recent publications are "A More Perfect Likeness; Frederick Douglass, Photography and the Image of the Nation," and "The Puritan in the Photograph." Currently she is working on family photograph albums in post-conflict societies.

Taylor B. Arnold

Contact Information	(b) (6) (b) (6)	cell: (b) (6) e-mail: t (b) (6)
Education	<p>Ph.D. Statistics, Yale University, 2013</p> <p>M.A. Statistics, Yale University, Dec. 2009</p> <p>B.A. Mathematics, <i>cum laude</i>, Bowdoin College, May 2007</p>	
Professional Experience	<p>Senior Inventive Scientist, AT&T Labs Research 04/2014 – Present</p> <ul style="list-style-type: none"> • Invent novel, publishable methodology on spatiotemporal analysis of mobile data and statistical computing. • Present outcomes of analytic models to business partners. <p>Manager, Travelers Insurance, Research & Development 01/2013 – 04/2014</p> <ul style="list-style-type: none"> • Directed a team of 5 statisticians in constructing pricing algorithms for personal auto insurance. Created a schedule of deliverables, held team members accountable for effort spent on the project, and presented results to product teams and senior leadership. • Used machine learning and big data techniques to construct novel marketing segmentation and monitoring tools by utilizing large, unstructured data sources. • Created an internal pricing algorithm which identified a set of over 25% of our active policies which were mispriced by at least \$400 compared to pricing algorithms in production. <p>Management Consultant, IBM Global Business Services 09/2007 – 09/2008</p> <ul style="list-style-type: none"> • Conducted client site empirical analyses in healthcare and public sectors. Presented results to both upper management and practitioners. • Won a \$490 million dollar project to consolidate and digitize the workflow of the U.S. Citizenship and Immigration Services. 	
Academic Experience	<p>Instructor, Yale University 08/2015 – 07/2016</p> <ul style="list-style-type: none"> • Teach two statistics courses in the statistics department. One is a core Ph.D. level course in linear models, and the second is a graduate elective. <p>Co-Director, Photogrammar Project 10/2011 – Present</p> <ul style="list-style-type: none"> • Conceived of and produced an interactive visualization platform for an archive of 160,000 photographs created by the federal government between 1935 and 1943. • Won a \$50k grant from the National Endowment of the Humanities; first of its kind for any project at Yale. <p>Visiting Assistant Professor, Connecticut College 01/2011 – 09/2011</p> <ul style="list-style-type: none"> • Taught two sections per semester of a self-designed course in introductory statistics with a concentration on data analysis, each consisting of 30 undergraduates from a variety of majors. • Offered full-time position at completion of the original fixed teaching term. <p>Visiting Instructor, Yale University 05/2010 – 09/2010</p> <ul style="list-style-type: none"> • Taught a self-designed course in introductory statistics consisting of 42 undergraduates from a variety of majors. 	

**Selected
Publications**

- Taylor B. Arnold and Ryan Tibshirani ‘Efficient Implementations of the Generalized Lasso Dual Path Algorithm’. *Journal of Computational and Graphical Statistics*, Accepted January 2015.
- Tomas M. Grippio, Taylor B. Arnold, et al. ‘Twenty-Four-Hour Pattern of Intraocular Pressure in Untreated Patients with Ocular Hypertension’. *Investigative Ophthalmology & Visual Science*, January 2013.
- Taylor Arnold and John Emerson. ‘Nonparametric Goodness-of-Fit Tests for Discrete Null Distributions’. *The R Journal*, December 2011.
- John Emerson and Taylor Arnold. ‘The Power of Human Nature in a Study of Olympic Figure Skating’. *The American Statistician*, September 2011.
- Bruce Russett and Taylor Arnold. ‘Who Talks, and Who’s Listening? Networks of International Security Studies’. *Security Dialogue* 41(6), December 2010.

Programming

R, Java, C/C++, Hadoop Stack, Python, Haskell, SAS, Matlab, PHP, MySQL, Javascript

**Research
Interests**

Digital Humanities, High Dimensional Learning, Big Data Visualization, Natural Language Processing

Jeremy Boggs

Design Architect · Digital Research and Scholarship · University of Virginia Library

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Experience

Design Architect, Digital Research and Scholarship, University of Virginia Library, June 2011–present.

Associate Director of Research, Center for History and New Media, George Mason University, October 2010–June 2011.

Adjunct Professor, Department of Art and Visual Technology, George Mason University, Fall 2010.

Adjunct Professor, Department of History, American University, Spring 2009–Summer 2010.

Creative Lead, Center for History and New Media, George Mason University (August 2006–October 2010).

Education

Master of Arts, History, Virginia Polytechnic Institute and State University (2003).

Bachelor of Arts, History and Political Science, University of Virginia's College at Wise (2001).

Selected Published Work

(Review) *Visual Interface Design for Digital Cultural Heritage: A Guide to Rich-Prospect Browsing* by Stan Ruecker, et. al. *Literary and Linguistic Computing* 27:4 (December 2012).

(Book Chapter) "Intentional Alts," with Sheila Brennan. *#alt-academy*. Bethany Nowviskie, ed. MediaCommons, 2011.

(Review) *QueryPic* by Tim Sherratt. *Journal of Digital Humanities* 1:1 (Winter 2011).
<http://journalofdigitalhumanities.org/1-1/querypic/>

(Book Chapter) "Digital Literacy and the Undergraduate Curriculum" and "Unconferences," in *Hacking the Academy: A Book Crowdsourced in One Week*. University of Michigan Press, 2010.

(Article) "Using Wikipedia in a US History Class," *Learning and Leading with Technology* December/January 2010.

(Book Chapter) "Gilded Age and Progressive Era" and "Electronic Journals," in *The History Highway: A 21st Century Guide to Internet Resources*. Dennis Trinkle and Scott Merriman, eds. Armonk, New York: M.E. Sharpe, 2006.

Selected Presentations

“Geo-temporal Interpretation of Archival Collections Using Neatline,” Digital Humanities 2012, July 16–20, 2012, Hamburg, Germany (with Bethany Nowviskie, David McClure, Wayne Graham, and Eric Rochester).

“Realigning Digital Humanities Training: The Praxis Program at the Scholars’ Lab,” Digital Humanities 2012, July 16–20, 2012, Hamburg, Germany (with Bethany Nowviskie, et. al.).

“Open Digital Humanities,” Scholars’ Lab Speaker Series. March 18, 2011, Charlottesville, Virginia.

“Participating in the Bazaar: Sharing Code in the Digital Humanities,” Digital Humanities Summer Institute. June 7–11, 2010, University of Victoria, Victoria, British Columbia, Canada.

“Public History in the Digital Age: Walking the Line between Theory and Praxis,” Annual Meeting of the National Council on Public History, March 10–14, 2010.

Panelist, “Humanities in the Digital Age” Roundtable. Annual Meeting of the American Historical Association, January 7–10, 2010.

Awards

HASTAC Fellow, Duke University, 2010–2011.

Visiting Scholar, Scholars' Lab, University of Virginia, 2010.

C&W Bright Pixel Prize for Digital History, Department of History and Art History, George Mason University, 2006.

Graduate Digital History Award, Department of History, Virginia Tech, 2003.

Service

Communications Officer, Association for Computers and the Humanities, 2012–present

Webmaster, Association for Computers and the Humanities, 2011–2012

Wayne Graham

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<https://github.io/waynegraham>

Education

M.A. History, *College of William and Mary*, 2001
Concentration: Early American History, Latin American History
Dissertation: *For Generations: Wills, Inventories, and Wealth in Colonial Virginia*

B.A. History, *Virginia Military Institute*, 1999 (with Honors and Distinction)
Major in History, minor in Business
Honors Thesis: *Intergenerational Testation Practices in Late 18th Century Timber Ridge*

Professional Experience

Head, Research and Development (2009 – present). *Scholars' Lab*, University of Virginia Library, Charlottesville, Virginia.

Provides vision and direction for the investigation, development, and expansion for the department's research and development initiatives; identifies resources and services to support and enhance the field of digital humanities at the University of Virginia; coordinates closely with library computing staff, University information technology, and university faculty to ensure digital humanities projects are deployed in a sensible, and sustainable manner; develop proof-of-concept software to demonstrate feasibility of technology; lead and execute software design, development, prototyping, and testing activities; lead problem resolution related to system design and implementation; mentor, train, and advise department, graduate students, and faculty members.

Emerging Technology Coordinator (2004 – 2009). *Earl Gregg Swem Library*, College of William and Mary, Williamsburg, Virginia.

Developed essential strategic, sustainability, and project plans including collection strategy, information architecture, service and functional requirements, rights management, and standards frameworks; managed the library's server infrastructure including web site, search, database, proxy, print, file, storage, and backup servers.

Research Assistant (1999 – 2001). *Department of Historical Research*, Colonial Williamsburg Foundation, Williamsburg, Virginia.

Managed and maintained database back end for Pastportal.com project that worked to digitize the manuscript, research report, and rare book collections of the Colonial

Williamsburg Foundation. Managed the production of digital images and its associated meta-data for digital preservation of primary documents. Worked with vendors to transcribe original content into machine-readable text.

Selected Publications and Presentations

- Nowviskie, Bethany and Wayne Graham "Seeing Swinburne: Toward a Mobile & Augmented-Reality Edition of *Poems and Ballads*, 1866" in *Seeing the Path: Augmented Reality and Computer Vision in History*. Ed. Kevin Kee. Forthcoming 2015.
- Nowviskie, Bethany, Eric Rochester, Wayne Graham, Jeremy Boggs, David McClure, and Scott Bailey. "Speaking in Code." Poster presented at Digital Humanities 2014, Lausanne, Switzerland, July 2014.
- Boggs, Jeremy, Amy Earheart, Wayne Graham, T. Mills Kelly, David McClure, Shawn Moore, and Eric Rochester. "Circular Development: Neatline and the User/Development Feedback Loop." Conference Panel presented at Digital Humanities 2013, University of Nebraska, July 2013.
- Graham, Wayne. *Beginning Facebook Game Apps Development*. Berkeley: APress, 2012.
- Graham, Wayne, and Bethany Nowviskie. "Historic Interpretation, Preservation, and Augmented Reality in Falmouth Jamaica." Digital Humanities Conference, Stanford University, 2011.
<http://dh2011abstracts.stanford.edu/xtf/view?docId=tei/ab-201.xml>
- Whitley, Edward, Elizabeth Lorang, Kenneth M. Price, Bethany Nowviskie, Matthew Wilkens, Wayne Graham, and Jo Guldi. "Digital Texts and the Spatial Turn." Society for Textual Scholarship, University Park, PA, 2011.
- Gilbert, Joseph, Wayne Graham, and Eric Johnson. "Practitioner's Art: the Masters Degree in Humanities." In *#alt-academy*, 2011.
<http://mediacommons.futureofthebook.org/alt-ac/pieces/practitioners-art-masters-degree-humanities>.
- Graham, Wayne. "GIS Infrastructure to Support Historical Map Data." Digital Library Forum, Palo Alto, CA, 2010.
- Graham, Wayne. "A New Spatial Analysis of the Early Chesapeake Architecture." Digital Humanities Conference Poster, London, 2010.
- Graham, Wayne, and Joseph Gilbert. "Project Blacklight and the UVa Geospatial Data Portal : Owing Your Research Infrastructure." American Historical Association Annual Meeting, Washington D.C, 2010.
- Graham, Wayne. "The Facebook API: Thinking About UI in a Social Way." EdUi, Charlottesville, VA, 2009.
- Graham, Wayne. "Reaching Users Through Facebook: A Guide to Implementing Facebook Athenaeum." *Code4Lib Journal*: December, 2008.
<http://journal.code4lib.org/articles/490>.
- Bergstone, David, Jeff Klee, Wayne Graham, Rachel Miller, and Jeff Cohen. "Bridging the Digital Divide". Vernacular Architecture Forum, Fresno, CA, 2008.
- Graham, Wayne. *Facebook API Developers Guide*. Berkeley: APress, 2008.

Peter Leonard, PhD

Director, Digital Humanities Lab
 Yale University Library
 PO Box 208240 New Haven CT 06520-8240
 peter.leonard@yale.edu

Education:

- University of California, Los Angeles. 2010-2011
 Post-Doctoral Fellowship, Digital Humanities
- University of Washington, Seattle, Washington. 2003-2011
 MA Swedish Literature 2005
 Ph.D. Scandinavian Literature 2011
- Uppsala University, Uppsala, Sweden. 2007-2008
 Fulbright Fellow & Guest Researcher, Center for Multiethnic Research
- University of Copenhagen, Copenhagen, Denmark. Spring 2007
 Guest Ph.D. Student, Nordic & Comparative Literature
- University of Chicago, Chicago, Illinois. 1993-1997
 BA Art History

Fellowships & Awards:

- Scholar, Aspen Ideas Festival, Summer 2014
 Co-Principal Investigator, Google Digital Humanities Grant, 2010-2012
 Selected Participant, NEH Institutes for Advanced Topics in Digital Humanities:
 Networks and Network Analysis for the Humanities, 2010
 Digital Cultural Mapping: Transformative Scholarship & Teaching in Geospatial Humanities, 2012
 Topic Modeling for Humanities Research, 2012
 HASTAC Scholar, 2009-2010 (Humanities, Arts, Science & Technology Advanced Collaboratory)
 Fulbright Fellow, 2007-2008
 U.S. Education Department Foreign Language & Area Studies Fellowship, Summer 2004
 University of Washington Graduate School Top Scholar Award, 2003-2004

Publications:

- with Tim Tangherlini. "Trawling in the Sea of the Great Unread: Sub-Corpus Topic Modeling and Humanities Research." *Poetics* 41.6. Special Issue: Topic Modeling and Text Analysis: New Collaborative Pathways Linking the Humanities and Social Sciences to Computer Science. 2013
<http://dx.doi.org/10.1016/j.poetic.2013.08.002>
- "Bi- and Multi-lingual aspects in the literary writing of translingual authors in Sweden" in *Literature, language, and multiculturalism in Scandinavia and the Low Countries*. Behschnitt, Wolfgang. [Ed.] Amsterdam: Rodopi, 2013
- "Det Etniske Gennembrud – Multicultural Literature in Denmark" in *Multiethnica. Meddelande från Centrum för multi-etnisk forskning* Nr 31 October 2008. Uppsala University, Sweden
- Review: Svedjedal, Johan (Ed.) *Svensk litteratur som världslitteratur* [Swedish Literature as World Literature] Forthcoming in *Samlaren* 2014
- Review: Forssell, Pia and Carola Herberts (Eds.) *Digitala och tryckta utgåvor. Erfarenheter, planering och teknik i förändring* [Digital and Printed Editions: Experiences, Planning and Technology in Transition] Forthcoming in *Scandinavian Studies* 2014
- Review: Nilsson, Magnus. *Den föreställda mångkulturen. Klass och etnicitet i svensk samtidsprosa* [Imagined Diversity: Class and Ethnicity in Contemporary Swedish Prose] in *Scandinavian Studies* Volume 83 No 3 2011

Professional Activities:

Organizer, "Culture Analytics & User Experience Design." *Culture Analytics*. Institute for Pure and Applied Mathematics, UCLA, 2016
 Organizer, *New Directions for Digital Scholarship*, Yale University, 2013
 Advisory Committee Member, Society for the Advancement of Scandinavian Study, 2013-2017
 Lifetime Member, Society for the Advancement of Scandinavian Study, 2003-present
 Board Member, Ibsen Society of America, 2007-2011
 U.S. National Endowment for the Humanities *Digital Humanities Start-Up Grant* Panelist, 2011
 Chicago Colloquium on Digital Humanities & Computer Science
 Program Committee, 2011; Organizer, 2012
 Official Blogger, HASTAC III Conference: *Traversing Digital Boundaries*, 2009

Invited Presentations:

Beyond Text: Digital Humanities Methods for Visual Culture at Scale

Visualizing Asia: Images, History, Digital
 Visualizing Asia in the Modern World
 New Haven, Connecticut, May 2015

Topic Modeling & the Canon: Using curated collections to understand the 'Great Unread'

Kulturens tekster som big data: om å analysere tekster digitalt
 University of Oslo Department of Linguistics and Scandinavian Studies
 Oslo, Norway, February 2015

Mining Large Data Sets for the Humanities

Research in the big data era: legal, social, and technical approaches to large text and data sets
 International Federation of Library Associations
 Lyon, France, August 2014

Humanities Data Mining: Transforming Local Copies of Vendor-Digitized Cultural Material

American Library Association
 Chief Collection Development Officers of Large Research Libraries Interest Group
 Las Vegas, Nevada, June 2014

Texts, Networks, Discourses: Extracting Patterns from Humanistic and Historical Data

BYU Office of Digital Humanities
 Provo, Utah, March 2014

Trawling in the Sea of the Great Unread: Sub-Corpus Topic Modeling and Humanities Research

Department of Literature, History of Ideas, and Religion - University of Gothenburg
 Göteborg, Sweden, January 2014

Digital Scholarship and the Archive: Micro- and Macroscopes

New Directions for Digital Scholarship
 Yale University Library, New Haven, March 2013

Topic Modeling the Great Unread

Alabama Digital Humanities Center
 University of Alabama Library, Tuscaloosa, March 2013

Analysis and Visualization Using Large Bodies of Electronic Text

with *Elisabeth Long* (Associate University Librarian for Digital Services, The University of Chicago)
 New Horizons in Primary Source Research
 Center for Research Libraries, Chicago. April 2012

Libraries: Issues & Inspiration - Data Mining Northern Europe

紀伊國屋書店 Kinokuniya International Library Roundtable
 Waseda University Library, Tokyo, Japan. November 2010

Biosketch - Worthy N. Martin

A. Professional Preparation

Ph.D.	Computer Science	University of Texas at Austin, 1981
M.A.	Computer Science	University of Texas at Austin, 1976
B.A.with honors	Mathematics	University of Texas at Austin, 1973

B. Appointments

Professional Development

2009-present	Acting Director, Inst. for Advanced Technology in the Humanities	
1999-2009	Associate Director, Inst. for Advanced Technology in the Humanities	
2001-present	Associate Chair of Computer Science, University of Virginia	
1988-present	Associate Professor, Dept. of Computer Science, University of Virginia	
1982-1988	Assistant Professor, Dept. of Computer Science, University of Virginia	
1981-1982	Instructor, Dept. of Computer Science, University of Texas - Austin	
1975-1981	Research Asst. (J.K. Aggarwal, Sup.), University of Texas – Austin	

Professional Activities

Senior Member, Institute for Electrical and Electronics Engineers (IEEE)
 IEEE Computer Society
 Association for Computing Machinery (ACM)
 Association for Literary and Linguistic Computing (ALLC)
 Association for Computers and the Humanities (ACH)
 Society for Digital Humanities (SDH-SEMI)
 Society for Historical Archaeology (SHA)
 Phi Beta Kappa

C. Publications

Most Relevant Five Publications

- Booth, A. and W.N. Martin, "An XML Schema to Interpret Networked Biographies: Reading Mid-Range", *Digital Humanities*, Lausanne, July 2014.
- Martin, W.N., J. Napolin and J. Burgers, "Visualizing Non-Linearity: Faulkner and the Challenges of Narrative Mapping", ALA, Washington, D.C., May 2014.
- Martin, W.N., A. Holeman, C. Heitman, A. Watson, and , S.E. Plog, "Legacy Data, Digital Archives, and New Directions for Chaco Canyon Archaeology," Society of American Archaeology National Conference, April 2012.
- Flower, J., P. Leonard, W.N. Martin, "Xiakou: A Case Study in Digital Ethnography," *Digital Humanities*, London, July 2010.
- Martin, W.N., "Progressions: Space, Time and Text," presented at the *Chicago Colloquium on Digital Humanities and Computer Science*, University of Chicago, November 5-6, 2006.

Five Additional Publications

- Martin, W.N., A. Hocking and S. Plog, "Migrating Historical Archaeological Records in Digital Resources," Society of American Archaeology National Conference, April 2007.

French, J. C., A. C. Chapin, W. N. Martin, "Multiple Viewpoints as an Approach to Digital Library Interfaces," *Journal of the American Society for Information Science and Technology*, Vol. 55, no. 10, pp. 911-922, 2004.

Gunderson, J.P. and W.N. Martin, "The Effects of Uncertainty on Plans Success in a Simulated Maintenance Robot Domain," *Journal of Experimental and Theoretical Artificial Intelligence*, Special issue Autonomy Control Software, 12(2) 2000.

Brill, F.Z., G.S. Wasson, G.J. Ferrer and W.N. Martin, "The effective field of view paradigm: Adding representation to a reactive system," *Journal of Engineering Applications of Artificial Intelligence*, Special issue on Machine Vision for Intelligent Vehicles and Autonomous Robots, 1998.

Martin, W.N., and J.K. Aggarwal, "The role of representation and reconstruction in vision: Is it a matter of definition?," *Computer Graphics, Vision and Image Processing: Image Understanding*, vol. 60, no. 1, July, 1994, pp.100-102.

D. Synergistic Activities

Worthy Martin has been one of the prime information architects at IATH on numerous digital humanities projects (such as listed here) resulting in what thematic electronic repositories, i.e., digital libraries with richly interconnected resources (texts, images, videos, audios, and databases) centered around a coherent theme.

The Chaco Research Archive with Prof. S. Plog (Mellon Foundation funded).

Collective Biographies of Women with Prof. A. Booth (ACLS funded).

Digital Yoknapatawpha with Prof. S. Railton (NEH Funded).

He has also been involved in content-base image retrieval systems in collaboration with Dr. J.C. French.

E. Collaborators & Other Affiliations

Collaborators

Recent IATH Fellows include the following University of Virginia faculty:

K. Flake, E. Danziger, K. van Lengen, F. Fiorani, S. Plog, D. Parker, A. Kinney, B.

Ray, D. Germano, and S. Railton

IATH staff: D. Pitti

Monticello: F. Neiman, J. Galle

Colonial Williamsburg: J. Horn, L. Fischer, P. Inker

Dissertation Advisor

J.K. Aggarwal, University of Texas – Austin

Graduate Advisees

(b) (6), industry

(b) (6), industry

(b) (6), independent consultant

(b) (6), industry

Jeri Wieringa



(b) (6)

jwiering@gmu.edu www.jeriwieringa.com

Education

GEORGE MASON UNIVERSITY, FAIRFAX, VIRGINIA – 2011 - PRESENT

PhD candidate in History, Major Field: US history; Minor Fields: US religious history, history and new media.

Dissertation: "A Gospel of Health and Salvation: A Digital Study of Health and Seventh-day Adventism in the United States, 1843 - 1920"

YALE DIVINITY SCHOOL, NEW HAVEN, CONNECTICUT – 2011

Master of Arts in Religion, concentration in History of Christianity, *summa cum laude*

CALVIN COLLEGE, GRAND RAPIDS, MICHIGAN – 2008

Bachelor of Arts, Philosophy, English

Work Experience

DIGITAL PUBLISHING PRODUCTION LEAD, GEORGE MASON UNIVERSITY LIBRARIES – 2015 - PRESENT

Manage digital platforms for the Mason Publishing Group and the George Mason University Press

GRADUATE RESEARCH ASSISTANT, CENTER FOR HISTORY AND NEW MEDIA – 2011 - MARCH 2015

Worked for Public Projects Division as Front-End Developer and QA Assistant; Contributor to Minimalist theme; for the Toynbee Prize Foundation as Project Manager and web developer; and for Research the Research Division as editor and web developer for the PressForward Project

Awards and Fellowships

DIGITAL HUMANITIES SUMMER INSTITUTE (DHSI) TUITION SCHOLARSHIP – 2015

ACH MICROGRANT FOR DH BRIDGE CURRICULUM – 2014

ACH TRAVEL BURSARY FOR DIGITAL HUMANITIES SUMMER INSTITUTE (DHSI) – 2014

DIGITAL HUMANITIES SUMMER INSTITUTE (DHSI) TUITION SCHOLARSHIP – 2014

DISSERTATION COMPLETION TRAVEL GRANT, GEORGE MASON UNIVERSITY – 2014

PRESIDENTIAL SCHOLAR SUMMER FELLOWSHIP, GEORGE MASON UNIVERSITY – 2014

C.W. BRIGHT PIXEL PRIZE FOR "MINING HYMNS," GEORGE MASON UNIVERSITY – 2013

HASTAC SCHOLAR – 2012-2013

LOUISE AND RUDOLF FISHEL NEW MEDIA FELLOWSHIP, GEORGE MASON UNIVERSITY – 2012

PRESIDENTIAL SCHOLAR, GEORGE MASON UNIVERSITY – 2011-2014

TUITION SCHOLARSHIP, YALE DIVINITY SCHOOL – 2009-2011

Publications

"INTRO TO BEAUTIFUL SOUP," *THE PROGRAMMING HISTORIAN* – 2013

<http://programminghistorian.org/lessons/intro-to-beautiful-soup>

Conference Presentations

WOMEN'S HISTORY IN THE DIGITAL WORLD – MAY 2015

"Called to Lead: Women in the SDA, 1883-1920"

CANADIAN SOCIETY OF DIGITAL HUMANITIES/SOCIÉTÉ CANADIENNE DES HUMANITÉS NUMÉRIQUES ANNUAL MEETING – MAY 2014

"Microsteps to Advance the Digital Humanities" with Jarom McDonald, Scott Weingart, and Roopika Risam

HASTAC CONFERENCE, TORONTO, CANADA – APRIL 2013

"Rails Girls in Academia" Lightning Talk

WOMEN'S HISTORY IN A DIGITAL WORLD CONFERENCE AT BRYN MAWR COLLEGE – MARCH 2013

"Mining Hymns" – paper on applying computational methods to the study of hymnody

Design Work

THEME FOR TOYNBEE PRIZE FOUNDATION WEBSITE – 2014

<http://toynbeeprize.org/>

UPDATES TO MINIMALIST THEME FOR OMEKA – 2014

<https://github.com/omeka/theme-minimalist>

THEME FOR PRESSFORWARD WEBSITE – 2013

<http://pressforward.org/> (no longer in use)

WEBSITE DESIGN FOR PROJECT CANTERBURY – 2013

<http://anglicanhistory.org/>

Professional Development and Workshops

DH BRIDGE WORKSHOP AT GEORGE MASON UNIVERSITY – NOVEMBER 2014

Organizer, with Celeste Sharpe

"DATA MINING FOR DIGITAL HUMANISTS," DIGITAL HUMANITIES SUMMER INSTITUTE – JUNE 2014

Participant

RAILS GIRLS DH, FAIRFAX, VIRGINIA – SEPTEMBER 2013

Organizer, with Celeste Sharpe

RAILS GIRLS DC IN WASHINGTON, D.C. – SEPTEMBER 2012

Participant

Technical Skills

HTML5, CSS3, SASS/SCSS, Python, Ruby, R, Git, Linux/Unix, MySQL, PostgreSQL, Adobe Photoshop



June 3, 20145

Dear Participatory Media Project Team,

I am delighted to be a part of the Participatory Media Project as a Community Liaison, working with the Siberian-Yupik community of Gambell, St. Lawrence Island, AK. The documentary materials we produced with the people of Gambell in the mid-1970's are highly valued by the community. After almost four decades, *At the Time of Whaling*, *On the Spring Ice*, *In Iirgu's Time* and *The Reindeer Thief*, are still shown and celebrated by the residents of Gambell. I am certain they will be eager to have their voices heard regarding their experiences with community media.

I give permission for films and original documentary materials that are already digitized or will be digitized, to be featured in this project. I understand that a Creative Commons Attribution – Non-commercial 4.0 International License will cover all the materials used in this project. As a result commercial use by third parties would require additional licensing from the Alaska Center for Documentary Film. I retain original copyright where applicable.

Sincerely,

A handwritten signature in black ink that reads "Leonard Kamerling".

Leonard Kamerling
Curator of Film, UA Museum of the North
Professor of English, UAF
907-474-7437
ljkamerling@alaska.edu



June 2, 2015

Dear Participatory Media Project Team,

As Appalshop Archivist and Appalshop Archive Director, we agree to serve as Humanities Adviser and Community Liaison for the proposed Participatory Media Project. We are excited that collections within the holdings of this regional archive at the non-profit organization Appalshop will be featured in the discovery grant that will be developed by the project with NEH support.

Based on our conversations to date with you as applicant, we have indicated that permission for films/videos and original documentary materials will be given for use as part of the platform planned for the project. And, if not already digitized, materials provided by the Appalshop Archive (see below) will be digitized for access via the platform.

Likewise, it is also our understanding that a Creative Commons Attribution-Noncommercial 4.0 International License will cover all materials on the platform. As a result, commercial use by third parties would require additional licensing from Appalshop, Inc . given that the organization will retain original copyright where applicable.

For the project, Appalshop will be providing the following materials:

	Materials	Digitization Status
Mountain Community Television	58 Episodes from 1972-1978	All material is digitized.
Selections from Appalshop Films	31 films from 1971-1979	All material is digitized.
<i>Appalshop Show</i> outtakes <i>Coal Camp</i> outtakes Adult Basic Education PSA	5,000 feet of film material	To be digitized.

It is our intention to collaborate with the team as it implements the work of the project during the grant period. We support your efforts in seeking funds from NEH and are submitting this letter of commitment for use as part of the University of Virginia's application package. Again, we are looking forward to our collaboration throughout the tenure of the Participatory Media Project. Thank you for reaching out to the Appalshop Archive.

Sincerely,

Caroline Rubens

Elizabeth Barret

May 28, 2015

Dear the Participatory Media Project Team,

For a pilot project in 1966, I set up a storefront film workshop for NYC Lower East Side teenagers they called Film Club. The experiment flourished and was incorporated into a 501c3 organization renamed Young Filmmakers Foundation in 1968. Well into the 1990s, the organization supported workshops and emerging media artists of all ages who were able to produce films about their communities at affordable cost.

I wrote and published extensively about the process of community filmmaking and came to be an authority on community media. To this day, I maintain documentary materials related to the organization and access to an extensive network of people and professionals who had participated. I am pleased to support the Participatory Media Project by serving as a Community Liaison the NEH Digital Projects for the Public Discovery Grant Proposal.

As well, I agree to partner with the project to develop a module for Young Filmmakers Foundation. I understand that this will occur after the discovery phase. As a result, I give permissions for films and original documentary materials to be used on and, if not already, digitized for the platform. I understand that a Creative Commons Attribution-Noncommercial 4.0 International License will cover all materials on the platform. As a result, commercial use by third parties would require additional licensing from our group. I retain original copyright where applicable.

I look forward to collaborating throughout the tenure of the Participatory Media Project.

Sincerely, Rodger Larson

June 2, 2015

Digital Projects for the Public Discovery Grant
National Endowment for the Humanities
400 7th Street SW
Washington, DC 20506

Greetings:

I am writing this letter of commitment to participate as a Humanities Adviser for the NEH Digital Project for the Public Discovery Grant Proposal, “Participatory Media.” The goal of this Discovery Grant is to design an online platform that presents and interactively engages users with participatory community media from the 1960s and 1970s.

As both an ACLS Public Fellow and project manager for [Digital Public Library of America](#) and an American Studies scholar, I would be happy to participate in planning for this project because it will make valuable, underrepresented community media archives accessible to a broad audience. At DPLA, we measure our progress towards a diverse collection not only by the range of subjects that appear in our aggregated content, but by communities of curators who collect and steward content that represents their experiences. Projects like “Participatory Media,” which collect community media while collaborating with community members, are vital to the continued diversification and representation of American experiences for organizations like DPLA. In addition, through our Gates-funded [Public Library Partnerships Project](#)—a training program for public librarians interested in building digital skills including writing for the web and digital exhibition curation—we have learned much about how local communities build, share, and interact with local collections.

Particularly relevant to supporting this proposal, DPLA also leads a community of practice around content description and curation. We can share expertise with many of the challenges that “Participatory Media” will face building a central platform for diverse media formats in multiple languages with a variety of rights and access statements. We can also help the project develop an approach to metadata that will facilitate discovery and compelling user experiences. DPLA has also recently about the particular challenges surrounding digital audiovisual materials and are eager to support projects that include these items.

Significantly, DPLA has also recently completed a [research project](#) that explored how digital content can be organized and presented to meet the needs of K-12 and higher education teachers and students. One of the biggest findings of this project was about the desire from users for specific kinds of interactions with collection materials including use of the materials in new collections and exhibition projects. This research will be important to share as “Participatory Media” develops its own user interface and functionality to facilitate user interaction. Participating as a Humanities Adviser on this Discovery Grant will help DPLA get feedback from a new group of local communities about how they wish to use interact with community archives and which stories they can use these archives to tell.

Grace Hale and Lauren Tilton have excellent track records of working with innovative digital projects and deep scholarly expertise in documentary expression. In collaboration with the University of Virginia, they are well suited to direct an NEH Digital Project for the Public Discovery Grant. In addition, DPLA is enthusiastic about promoting the project's progress within our partner and advocate communities.

I strongly support NEH funding for "Participatory Media," and look forward to participating in this collaborative and exploratory digital media project.

Best,



Franky Abbott
ACLS Public Fellow/Project Manager
Digital Public Library of America
franky@dp.la

Yale College

*Office of the Dean
Davenport College
P.O. Box 208213
New Haven, CT 06520-8213*

*Campus address:
248 York Street
Telephone: (203) 432-0555*

Dear the Participatory Media Project Team,

I agree to serve as a Humanities Adviser on the Participatory Media Project's NEH Digital Project for the Public Discovery Grant Proposal. Along with serving as a general adviser, I look forward to being a part of the September 2016 meeting to discuss how the project can best reach a diverse set of publics. It will be a pleasure to work collaboratively with such an exciting group of experts.

As well, I want to state my excitement for the project. Participatory community media from the 1960s and 1970s was meant to circulate and for too long it has sat quiet in personal and institutional archives. The project offers a way to engage with films that will give new insight into the lived experience and challenges of the era. The discovery grant will offer an opportunity to find new ways to engage with this important documentary record. I have no doubt this team can execute this innovative and original project.

Sincerely,

A handwritten signature in black ink, consisting of a large, stylized letter 'B' followed by a cursive flourish that extends to the right. The signature is written over a faint circular watermark or background.

Ryan André Brasseaux
Dean, Davenport College



June 4, 2015

Dear the Participatory Media Project Team,

I agree to serve as a Humanities Adviser on the Participatory Media Project's NEH Digital Projects for the Public Discovery grant proposal. In carrying out my duties as a general adviser, I commit to participating in a meeting in fall 2016, where I will share my ten years of experience in designing and launching community-generated and digital public history projects with the project team and advisory board. Working through the challenges of identifying audiences and how best to serve those needs, will be an important piece of this planning grant.

Participatory community media from the 1960s and 1970s are important resources that were created to circulate widely, but for many years have remained dormant in personal and institutional archives. The discovery grant will offer the project team an opportunity to plan appropriate and new ways for researchers and community activists to engage with this important documentary material.

I fully support the Participatory Media Project's proposal, and look forward to working closely with this very capable team of scholars in the near future.

Sincerely yours,

A handwritten signature in black ink, appearing to read 'Sheila A. Brennan', followed by a horizontal line.

Sheila A. Brennan, PhD

Associate Director of Public Projects & Research Associate Professor

Roy Rosenzweig Center for History and New Media, George Mason University

The Community Film Workshop



Dear the Participatory Media team,

I agree to be a partner of the Participatory Media Project. Once the design documents are complete and the prototype is built, I am excited for the Community Film Workshop of Chicago to be a part of the project. I give permission for films and original documentary materials to be digitized and featured on the project. I understand that a Creative Commons Attribution-Noncommercial 4.0 International License will cover all materials on the platform. As a result, commercial use by third parties would require additional licensing from CFWC-Chicago. We retain original copyright where applicable.

Sincerely,

A handwritten signature in cursive script that reads "Margaret Caples".

Margaret Caples

On May 28, 2015, at 10:50 AM, Tom Davenport<folkstreams@gmail.com> wrote:

Grace,

This sounds like something I could help you with.

There may even be some cross-over synergy with Folkstreams.net.

There are not very many full-fledged documentary films from the 1960s. The 16mm process was complex and expensive and there wasn't sync sound until the 1970s.

Unlike films in this Youtube era, they were produced by professionals, who were almost always outsiders. The projects you mention like Appalshop and the Young Filmmakers foundation were exceptions to the "outsider" characterization, however, and they used this creatively to raise money.

Because of my age and my long filmmaking career, I understand the older technology (and the new) and this has been an asset in the development of Folkstreams.net.

Another perk...

We (Folkstreams.net) have been searching and considering a new databased platform to replace our proprietary but serviceable one that was developed around 2002. It is very old by Internet standards. I believe we are the oldest video streaming site in the world that is still going strong. We include contextual background information with our films as well as transcripts with notes from the filmmakers. We might jointly explore and develop a new open source platform that we both could use and that would be useful for others.

Here is my resume on wikipedia. [http://en.wikipedia.org/wiki/Tom_Davenport_\(filmmaker\)](http://en.wikipedia.org/wiki/Tom_Davenport_(filmmaker))

I will be glad to help out and look forward to a meeting in Charlottesville .

Thanks for considering me.

Tom Davenport
Director, Folkstreams.net



UNC
 CENTER FOR THE STUDY
 OF THE AMERICAN SOUTH

THE UNIVERSITY
 of NORTH CAROLINA
 at CHAPEL HILL

THE LOVE HOUSE
 AND HUTCHINS FORUM
 410 EAST FRANKLIN STREET
 CAMPUS BOX 9127
 CHAPEL HILL, NC 27599-9127

T 919.962.5665
 F 919.962.4433

June 4, 2015

Grace Hale
 Professor of History and American Studies and Director, American Studies Program
 Corcoran Department of History
 University of Virginia
 Post Office Box 400180
 Charlottesville, VA 22904-4180

Dear Grace,

It is with special pleasure that I agree to work as a Humanities Advisor on your Participatory Media Project. Once your design documents are complete, and your prototype is built, I am excited that the documentary work I conducted in rural Mississippi and in the Rose Hill and Rocky Springs communities will be a part of your project.

In addition, I agree to serve as a Humanities Advisor for the Participatory Media Project's NEH Digital Projects for the Public Discovery Grant Proposal. I look forward to collaborating throughout the tenure of the Participatory Media Project.

Your project is clearly on the cutting edge of public humanities. Please let me know whenever I can be of assistance.

Sincerely,

William R. Ferris
 Joel R. Williamson Eminent Professor of History
 Adjunct Professor in the Curriculum in Folklore
 Senior Associate Director

Dear the Participatory Media Project,

I agree to be a partner of the Participatory Media Project. I give permissions for films and original documentary materials to be used on and digitized for the platform. We understand that a Creative Commons Attribution-Noncommercial 4.0 International License will cover all materials on the platform. As a result, commercial use by third parties would require additional licensing from our group. We retain original copyright where applicable.

I assume that proper identification (names of youth filmmakers, location of program, year of production and name of teacher/s) will be included in conjunction with the film excerpts!

I look forward to collaborating throughout the tenure of the project.

Sincerely,

DeeDee Halleck



Lauren Tilton (b) (6)

Wesley Hogan <wesley.hogan@duke.edu>

Mon, Jun 1, 2015 at 9:43 AM

To: Lauren Tilton (b) (6)

Cc: Grace Hale <gh5x@cms.mail.virginia.edu>, Sarah Rogers <sarah.rogers@duke.edu>

Hi Grace and Lauren

Sorry for delay - at a conference and forgot to do 'away' message.

Yes, I'd love to be a part of this wonderful project. If you can keep me and Sarah Rogers (cc'd) aware of the deadlines, we'll get the materials to you needed.

Also, we're about to announce a 25th anniversary forum on documentary practice this Nov. 20-22 in all five doc mediums (film, oral history/writing, photo, new media, audio). I'll put you both on the mailing list for that event — it would be great to have you with us!

Warm regards

Wesley

Wesley Hogan

Director, Center for Documentary Studies

Duke University

1317 W. Pettigrew Street | Durham, NC | 27705 | 919-660-3610

wesley.hogan@duke.edu <http://documentarystudies.duke.edu>



[Quoted text hidden]


NEW YORK UNIVERSITY

A private university in the public service

Moving Image Archiving and Preservation Program

Department of Cinema Studies
 665 Broadway, Room 613
 New York, New York 10012
 Telephone: 212 992 8458
 mona.jimenez@nyu.edu

Mona Jimenez *Associate Arts Professor/Associate Director*

Grace Hale
 Lauren Tilton
 Participatory Media

June 1, 2015

Dear Grace and Lauren,

Thank you for the invitation to work with you as a humanities advisor on the Participatory Media Project. I strongly support the project goals and will be available throughout the project for meetings and consultations.

I am one of two founding faculty for the graduate Moving Image Archiving and Preservation Program (MIAP) in the Department of Cinema Studies, and I teach a range of courses on analog and digital media preservation and access, and community-based archiving. My teaching, both from a perspective of media theory/historiography and archiving practices, is informed by a very long-term interest in the period that Participatory Media is addressing. I have been instrumental in incorporating collections of community media and media art into the MIAP and Cinema Studies curricula. I recently co-edited the two-volume set *The Emergence of Video Processing Tools: Television Becoming Unglued*, which addresses the creation of custom electronic tools and instruments in the 1970s and 1980s that were utilized by media artists. Many of these inventions took place in the community-based media centers that will be part of the Participatory Media project.

MIAP has a long-standing relationship with Appalshop, and the archivist is a graduate of our program. We also have worked closely with the Center for Puerto Rican Studies at Hunter College that holds collections of early NYC-based community media. In addition, I was a consultant to the public television station in Bethel, Alaska a number of years ago and advised on collection management and preservation of endangered media, a significant portion of which was in the Yupik language.

I look forward to working with you.

Sincerely

Mona Jimenez
 Associate Arts Professor/Associate Director, MIAP



May 30, 2015

Dear Ms. Tilton and Dr. Hale,

I am excited by the opportunity to assist with your Participatory Media project as a Humanities Adviser. Finding ways to gather disparate digital media and make it more accessible to the public is key to making sure artifacts from the past stay accessible to people in the future. I look forward to providing input toward designing the best platform possible.

Sincerely,

Alexis Rossi
Director of Media & Access
Internet Archive

June 1, 2015

Dear the Community Film Project Team,

I agree to serve as a Humanities Advisor for the Community Film Project's NEH Digital Projects for the Public Prototyping Grant Proposal.

Sincerely,
Elena Rossi-Snook

May 28, 2015

Dear the Participatory Media Project Team,

I agree to serve as a Humanities Adviser on the Participatory Media Project's NEH Digital Project for the Public Discovery Grant Proposal.

Best,

Dan Streible


FACULTY OF ARTS

Department of Communication, Media and Film
 2500 University Drive NW
 Calgary, AB, Canada T2N 1N4
 ucalgary.ca

4 June 2015

Public Discovery Grants, Digital Projects Committee
 National Endowment of the Humanities

To Whom It May Concern:

I write to express my commitment to act as a Humanities Advisor for the Participatory Media project proposed by Grace Hale and Lauren Tilton. The Participatory Media project builds on a growing body of recent scholarship relating to amateur, alternative, and “orphan” film history. These are categories of film that constitute a neglected history of motion pictures, alternatives to the commercial feature film and Hollywood mainstream. This category has expanded in significance in the past decade as scholars and film archivists have worked together in an effort to nuance our historical account of the twentieth century mediascape, specifying how and where we produce and consume motion pictures.

The Participatory Media project complements my own research in this field in productive ways. My work focuses on the period up to 1960, mostly recently in my book *Amateur Cinema: The Rise of North American Moviemaking, 1923-1960* (California, 2014). My current project traces award-winning amateur films during the same period in order to produce a database of significant films. The Participatory Media project complements this research by focusing on a slightly later, and much less-examined category of amateur media production: the community films that emerged in the 1960s and 70s during a period of tremendous social upheaval and significant technological and aesthetic change. These films provide a crucial link between the earlier movie club culture of the mid-century, and the more recent emergence of user-generated media. And what is especially exciting about the proposed work is the innovative use of today’s participatory technologies (ie. websites and other digital humanities tools) to collect, organize, and comment upon this material. The project promises to shed light on a neglected area of film history while simultaneously breaking new methodological ground. I am excited to serve as a Humanities Advisor on the project.

Please find my CV attached, as requested. Feel free to contact me if I can provide any additional information.

Yours sincerely,

Charles Tepperman

Assistant Professor (Associate Professor from 1 July 2015)
 403-220-7303 | c.tepperman@ucalgary.ca



Ben Vershbow
Director, NYPL Labs
Stephen A. Schwarzman Building
476 Fifth Avenue, South Court, 2nd Floor
New York, NY 10018

June 4, 2015

Dear Participatory Media Project team,

I would be delighted and honored to serve as a Humanities Adviser on the Participatory Media Project's NEH Digital Projects for the Public Discovery Grant proposal. In addition to serving as a general adviser, I look forward to being a part of the March 2016 meeting to discuss how the project can best reach a diverse set of publics. It will be a pleasure to work collaboratively with such an exciting group of experts, especially as the discovery period focuses on materials held in our collections (Young Filmmakers Association). The New York Public Library currently is undertaking a major effort to digitize audiovisual collections, and this project will be valuable in helping us to think more deeply about some key use cases and audience/researcher engagement strategies.

Additionally, I just want to state my broader excitement for the project. Participatory community media from the 1960s and 1970s was meant to circulate broadly, but for too long it has sat quiet in personal and institutional archives. The project offers a way to engage with films that will give new insight into the lived experience and challenges of the era. The discovery grant will offer an opportunity to find new ways to engage with this important documentary record. I have no doubt this team can execute this innovative and original project.

Best,



Ben Vershbow
Director, NYPL Labs
benjaminvershbow@nypl.org
212-930-0531

June 4, 2015

Dear Participatory Media Project Team,

I am writing to affirm my support for the Participatory Media Project's NEH Digital Project for the Public Discovery Grant Proposal in a role as Humanities Adviser. Along with serving as a general adviser, I commit to participation in the September 2016 meeting to discuss how the project can best reach a diverse range of users and scholars. It will be a pleasure to work collaboratively with such an exciting group of experts.

Having long advocated for the preservation of archival collections of community media, I am thrilled to hear news of this project. Participatory community media from the 1960s and 1970s provide an important supplement to the historical record, offering communities the opportunity for self-representation using the most powerful narrative technologies of the 20th century. Many important community media collections remain inaccessible to scholars, but also crucially to those who originally produced them. This discovery grant will offer an opportunity to articulate new modes of access and engagement with these vital cultural documents.

I greatly look forward to offering my expertise to the project team on this exciting and innovative proposal.

Sincerely,

A handwritten signature in black ink, appearing to read 'Steven Villereal', with a long horizontal flourish extending to the right.

Steven Villereal
Audiovisual Conservator
Preservation Services, University of Virginia Library

Shift
2665 Mission Street
San Francisco
CA 94110

+1 415-935-4701
shiftdesign.org.uk
hello@shiftdesign.org
@shift_org

Shift is a 501c3 non-profit corporation

Dear Participatory Media Project Team,

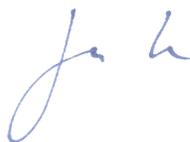
I'm writing to express my support of the Participatory Media Project's NEH Digital Project for the Public Discovery Grant Proposal and I agree to serve as a Humanities Adviser.

I'm happy to serve as a general adviser and sharing some of the lessons we've learned on Historypin, one of the major Shift projects. I also look forward to learning from the experts assembled for this project and being a part of the September 2016 meeting to discuss how the project can best reach a diverse set of publics. It will be a pleasure to work collaboratively with such an exciting group of experts.

This project has great possibility to uncover new value from participatory community media and bring archives to life through renewed interest and connection, and ultimately stronger communities.

This is a fantastic team assembled for this project and I have no doubt they can carry out the mission at hand, renewing access, discovery and reuse to films too long forgotten.

Sincerely,



Jon Voss
Strategic Partnerships Director

Shift



Lauren Tilton

(b) (6)

NEH Grant

Laura Wexler <laura.wexler@yale.edu>

Mon, Jun 1, 2015 at 1:03 AM

To: Lauren Tilton

(b) (6)

I would be delighted.

Laura Wexler
Professor of American Studies
Professor of Women's, Gender & Sexuality Studies
Director, The Photographic Memory Workshop at Yale

> On May 31, 2015, at 10:35 PM, Lauren Tilton <(b) (6)> wrote:

>

> Laura,

>

> Grace and I are trying again for an NEH grant to fund the community media project. We are applying for a discovery grant with the goal of convening meetings to discuss how to build the platform. The main time commitment would be a meeting in March 2016. Would you be willing to serve as a Humanities Adviser again? If so, just an email back saying you'd be willing is all I need.

>

> Best,

> Lauren



celebrating forty years!

17

2418 W Bloomingdale, Chicago, IL 60647 773/278-8500 www.ctvnetwork.org info@ctvnetwork.org

To Whom It May Concern,

Community TV Network (CTVN) expresses its full support in partnership with the *Participatory Media* project leaders, University of Virginia's Institute for the Advancement of Technology and the Humanities and Yale's Digital Humanities Lab. As indicated, the project aims to centralize collections of multimedia data from various communities across the country. Disparate in time and space, history and place, these communities and their documentary records of social and cultural activities may be joined together in the primary symbolic form of the twenty-first century, the database.

Identified as such by Lev Manovich, a preeminent scholar of new media and digital humanities, the database as a contemporary mode of structuring human cultural experience presents us with not only a new technical form, but a potential politics, ethics, and info-aesthetics. Keeping with the general trend of the computer age, computer logic is transcoded into the cultural sphere—initially a computer's model of information, database has come to exist as a cultural form in its own right. Thus, the database, and its primary mode of access, the computer, are no longer simply tools, but *cultural interfaces*, allowing individuals everywhere to access and interact with culture encoded in its digital form, “data.”

The critical gesture of the *Participatory Media* project lies in within this scope. The disparate archives of moving images, photographs, audio recordings and textual documents from the various communities sourced will be not only combined into a database—at once central and nonlocal, accessible to anyone, anywhere—but they will be presented in their social, cultural, political dimensions. Furthermore, the *Participatory Media* project presents the unique opportunity of not just collecting, organizing, and structuring the cultural past, but creating an aesthetic interface to documentary culture in the present. The interactive notation of contemporary database forms is as crucial as the content they provide access to. The user of such a database does not interface to a computer, but to culture itself, thereby *participating* in its record as well as its contemporary social and political legacy.

The value of the *Participatory Media* project is immense. As a creator, documentarian, and archivist of local culture, society, and politics, Chicago's Community TV Network recognizes the great potential of this equally technical, cultural, and social undertaking. This work is crucial to our collective cultural past, present, and future, and CTVN stands by the visionary role of the *Participatory Media* project in providing this experience to individuals everywhere.

Sincerely,

Denise Zaccardi
Executive Director
Community TV Network

Dear Participatory Media Team,

I agree to serve on the Digital Team. I am excited to find ways to make this growing collection of participatory media accessible as well as to think of innovative ways for users to engage with the materials.

Best,

A handwritten signature in black ink, appearing to read "Taylor Arnold". The signature is written in a cursive style with a large initial 'T'.

Taylor Arnold
AT&T Research
Lecturer and DH Lab Fellow, Yale University

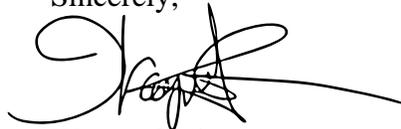
June 8, 2015

Dear reviewers and program officers,

I write this letter to express my support of the NEH discovery grant proposal entitled “Participary Media: Digital Projects for the Public.” I have worked with project’s PIs in various capacities over the last several years and am more than happy to provide my time to serve on the Digital Media Team. This project looks to preserve an important part of America’s cultural heritage that is in danger of being lost forever. Looking at how individual communities ultimately decided to express themselves and convey what was important to them provides a glimpse in time at specific communities across the nation in a period of vast social and economic change. By focusing on creating a system to archive these cultural materials, this archive will ensure the materials have a home for future scholarship, make these materials more available to the communities that produced them, as well as serve as an important template for future preservation efforts of these participatory media projects across the country.

I also wanted to add this project has great personal meaning to me. I grew up in Southwest Virginia listening to the radio programs and watching the programs that Appalshop produced and did not fully appreciate the importance of the culture they were documenting until I had moved away from the area. I hugely excited to work on a project that will help preserve not only my family’s heritage, but help other communities across the nation share what makes their community special, and uniquely American.

Sincerely,

A handwritten signature in black ink, appearing to read "Wayne Graham".

Wayne Graham

Yale University Library
New Haven Connecticut 06520-8240



June 1, 2015

National Endowment for the Humanities
Digital Projects for the Public
1100 Pennsylvania Avenue NW
Washington, DC 20506

Letter for Support for *Participatory Media*

I am writing to express my enthusiastic support for the NEH Digital Projects for the Public Discovery Grant *Participatory Media*. The community film and video that this project seeks to document and understand are nearly invisible in the contemporary digital landscape, despite their clear connections to the multimedia world of today.

The design of a platform to support scholarship on these cultural artifacts is the essential first step towards the visibility of these films, as well as a significant new opportunity for them to be appreciated anew by the public for which they were intended. The successful completion of the design phase will provide an example of how other media archives with complex histories of production and reception can be presented and understood online.

The Digital Humanities Lab at Yale University Library is dedicated to supporting the work of Yale scholars. Visual and time-based media are an emerging area of concentration in the Digital Humanities, as computing power and algorithmic sophistication increase our ability to make sense of cultural output such as film. *Participatory Media* represents an opportunity for the DHLab to help scholars organize and present complex media objects online and to develop best practices for similar types of content in the future.

I am happy to lend my support and assistance to this effort as detailed in the attached proposal, and have every confidence of the project's success.

Sincerely,

A handwritten signature in black ink, appearing to read "Peter Leonard".

Peter Leonard, PhD
Director, Digital Humanities Lab
Yale University Library

Jeri Wieringa



(b) (6)

jwiering@gmu.edu www.jeriwieringa.com

To the Participatory Media Team,

I agree to be part of the Digital Team for the Participatory Media project. I am looking forward to helping the team create an effective and engaging interface for this media collection.

Sincerely,

A handwritten signature in black ink that reads "Jeri Wieringa".

Jeri Wieringa

Digital Publishing Production Lead
George Mason University Libraries

PhD Candidate in History
George Mason University

Work Sample

We are proposing to design mock-ups of the *Participatory Media* project for the Discovery Grant phase. As a Work Sample, we are providing Photogrammar. It can be visited at photogrammar.yale.edu.

Through the Photogrammar project, Lauren Tilton (Co-Director, Participatory Media) and Taylor Arnold (Digital Team, Participatory Media) thought critically about how to use digital and public humanities methods to explore documentary material from the 1930s and 1940s in new and innovative ways. Photogrammar offers insight into the approach and methods that will inform *Participatory Media*.

Link: <http://photogrammar.yale.edu>

Photogrammar Labs in process:

<http://photogrammar.yale.edu/labs/colorspace/>

<http://photogrammar.yale.edu/labs/faces/>



NATIONAL ENDOWMENT FOR THE
Humanities

Budget Form

OMB No 3136-0134
Expires 7/31/2015

Applicant Institution: *Name*

Project Director: *Name*

Project Grant Period: *mo/day/year through mo/day/year*

[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
			01/01/2016- 12/31/2016		01/01/2017- 6/30/2017		01/01/20__- 12/31/20__	
1. Salaries & Wages								
Grace Hale (PI)	5% of academic year salary of \$ (b) (6)	%	\$ (b) (6)	5% (6 mos.)	\$ (b) (6)	%		\$ (b) (6)
Grace Hale (PI)	1 week summer		\$ (b) (6)		\$0			
Worthy Martin (IATH)	3% of one mo. of AY salary of \$ (b) (6) Y2 only	%	\$0	%	\$ (b) (6)	%		\$ (b) (6)
Jeremy Boggs (Library)	5% of annual salary of \$ (b) (6)	%	\$ (b) (6)	%	\$ (b) (6)	%		\$ (b) (6)
2. Fringe Benefits								
	27.8% of Hale and Martin salaries		\$ (b) (6)		\$ (b) (6)			\$ (b) (6)
	6% of Hale summer wages		\$ (b) (6)		\$0			
	38.9% of Boggs salary		\$ (b) (6)		\$ (b) (6)			\$ (b) (6)
3. Consultant Fees								
								\$0
4. Travel								
	Meeting #1 (Yale) - 2 days		\$5,080		\$0			\$5,080

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Meeting #2 (UVA) - 2 days	9 persons (6 travelling): \$1,336 transportation, \$2,250lodging, \$672 meals		\$4,258		\$0		\$4,258
Meeting #3 (UVA) - 2 days	5 persons (2 travelling): \$400 transportation, \$0 lodging, \$224 meals		\$0		\$624		\$624
Yale/UVA to NYC - 2 days	2 persons: \$400 Trans- portation (train), \$1,072 lodging, \$284 meals		\$1,756		\$0		\$1,756
NYC to Charlottesville to Whitesburg, KY [Appalshop]	2 persons: \$619 Trans- portation (train and car), \$332 lodging, \$184 meals		\$1,135		\$0		\$1,135
5. Supplies & Materials							
							\$0
6. Services							
							\$0
7. Other Costs							
							\$0
8. Total Direct Costs	Per Year		\$29,754		\$8,455		\$0
9. Total Indirect Costs							
	Per Year	58%	\$17,257	58%	\$4,904		\$0
10. Total Project Costs	(Direct and Indirect costs for entire project)						\$60,369
11. Project Funding	a. Requested from NEH					Outright:	\$29,587

Federal Matching Funds:	\$0
TOTAL REQUESTED FROM NEH:	\$29,587

b. Cost Sharing

Applicant's Contributions:	\$30,782
Third-Party Contributions:	\$0
Project Income:	\$0
Other Federal Agencies:	\$0
TOTAL COST SHARING:	\$30,782

12. Total Project Funding	\$60,369
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Total Project Costs must be equal to Total Project Funding ---->	(\$60,369	=	\$60,369	?)
Third-Party Contributions must be greater than or equal to Requested Federal Matching Funds ---->	(\$0	≥	\$0	?)