NEH Application Cover sheet   (DOI-293774)
Dangers and Opportunities of Technology: Perspectives from the Humanities (Individuals)

PROJECT DIRECTOR

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INSTITUTION

The Regents of the University of California, Irvine
Irvine, CA 92697-0001

APPLICATION INFORMATION

Title: *Live Streaming Identity: Opportunities and Challenges for LGBTQ Communities*

Grant period: From 2023-10-01 to 2025-09-30
Project field(s):   Media Studies; Gender Studies

Description of project: This project seeks to understand the ambivalent relationship between internet technologies and the empowerment or endangerment of LGBTQ people. It does so by examining one subset of LGBTQ people online: LGBTQ live streamers and their viewers. As many news reports have documented, the phenomenon of live streaming grew exponentially during the Covid-19 pandemic, particularly on real-time on platforms like Twitch, Instagram, or Zoom. LGBTQ people have played a prominent yet precarious role in the rise of live streaming. Many LGBTQ streamers have become public role models for a new generation of young LGBTQ internet users and LGBTQ groups gather regularly for events. Concurrently, anti-LGBTQ harassment is rampant on these same platforms. This project looks specifically at LGBTQ streaming on Twitch, the largest live streaming platform, to understand how LGBTQ streamers simultaneously express identity, build community, combat harassment, and navigate

BUDGET

Outright request	75,000.00	**Cost sharing**	0.00
Matching request	0.00	**Total budget**	75,000.00
Total NEH request	75,000.00		

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Dr. Bo Ruberg, University of California, Irvine
Application for NEH 2023 Dangers and Opportunities of Technology program
Project: "Live Streaming Identity: Opportunities and Challenges for LGBTQ Communities"

LIST OF PERSONNEL (attachment 1)

Project director:
Dr. Bo Ruberg, Ph.D.
Associate Professor
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Dr. Bo Ruberg, University of California, Irvine
Project: "Live Streaming Identity: Opportunities and Challenges for LGBTQ Communities"

NARRATIVE (attachment 2)

Project Summary: This project seeks to understand the ambivalent relationship between internet technologies and the empowerment or endangerment of LGBTQ people. It does so by examining one subset of LGBTQ people online: LGBTQ live streamers and their viewers. Live streaming is the practice of broadcasting oneself in real-time on platforms like Twitch, Instagram, or Zoom. As many news reports have documented, the phenomenon of live streaming grew exponentially during the Covid-19 pandemic. LGBTQ people have played a prominent yet precarious role in the rise of live streaming. On the one hand, LGBTQ communities have flourished on live streaming platforms. Many LGBTQ streamers have become public role models for a new generation of young LGBTQ internet users; LGBTQ groups gather regularly for events such as charity drag performances. On the other hand, anti-LGBTQ harassment is rampant on these same platforms. Building on my existing research, this project looks specifically at LGBTQ streaming on Twitch, currently the largest live streaming platform, to understand how LGBTQ streamers simultaneously express identity, build community, combat harassment, and navigate regulatory platform politics. Key activities for this project include conducting research on LGBTQ live streaming through observations and interviews, analyzing data using humanistic media studies methods, drafting an academic monograph based on my research, and sharing my insights through presentations. The key final outcome will be a book published through a university press. I am applying as a single researcher.

Significance and Contribution: The internet is a crucial site for expressing identity. This is especially true for marginalized groups, who often face biases and therefore commonly find support and connection online. One group that has pioneered the use of many internet technologies is lesbian, gay, bisexual, transgender, and queer (LGBTQ) people (McKinney 2020). For LGBTQ people, the internet is simultaneously liberatory and risky; being "out" online often comes with experiences of acceptance but also discrimination (McGlotten 2013). The current cultural dynamics of live streaming exemplify this tension. Consider the case of Clara Sorrenti, a transgender Twitch star whose story has proven to be both inspiring and alarming. In June 2022, *The Washington Post* reported that Sorrenti was bringing much-needed news to LGBTQ youth across the North America, serving as a success story for how Twitch could foster marginalized voices (Lorenz 2022). Only a month later, the gaming news site Kotaku reported that Sorrenti had been banned from Twitch for speaking out about receiving anti-LGBTQ harassment from viewers (Gach 2022). This is one of dozens of examples that illustrate how live streaming is simultaneously empowering LGBTQ people while putting them at risk—inviting them to share their identities while exposing them to backlash, sometimes from the very platforms on which they stream. This project seeks to gain a deeper and more expansive understanding of the experiences of LGBTQ live streamers and those in their communities, including their viewers, community managers, and moderators. In doing so, it valuably expands current humanistic scholarship related to diversity and technology.

Key argument: The key argument of this project is that, in order to understand the current landscape of internet technologies and their social impact, it is crucial to address the cultural dimensions of live streaming. Live streaming is an area of rapidly increasing importance. It is a growing force in online entertainment, business, leisure, and education–and it is fundamentally shifting how we expect to receive content and interact with one another online. Furthermore, this project argues that LGBTQ content creators and viewers represent a critical community for understanding how live streaming is reflecting and impacting society. Through LGBTQ streamers and their communities, we can witness the many facets of live streaming unfold, from the politics of platform regulation to the social dynamics of live chat moderation. This allows us to see how live streaming, often misunderstood as a "fun" way to make money online (Woodcock and Johnson 2019), is in fact profoundly affected by issues of diversity and equity. Moreover, LGBTQ people's experiences with live streaming serve as an instructive microcosm for mapping the issues that marginalized people face across the internet today. Technology is

giving marginalized people critical tools for self-expression and community building, yet it is also making disproportionate demands of these same marginalized people, requiring them to face discrimination and take additional steps to safeguard themselves online in ways that often remain invisible to more privileged internet users. LGBTQ live streaming is a window onto how marginalized people navigate this terrain.

Research questions: This research is animated by a set of questions designed to facilitate understanding of the complex and often contradictory relationship between LGBTQ people and use of the internet. Specifically, it asks: In what ways do live streaming technologies *empower* or otherwise benefit LGBTQ people and communities? In what ways do these same live streaming technologies challenge, disempower, or even *endanger* LGBTQ people and communities? What strategies are LGBTQ people involved in live streaming using to address these challenges? Ultimately, what can we learn by addressing this seeming contradiction between the opportunities and dangers for LGBTQ people posed by live streaming? And how might these insights allow us to approach future research about the experiences of other marginalized people online, such as people of color, from more informed perspectives?

Define technologies: The central technology that this project explores is live streaming. As scholars like T. L. Taylor (2018) have explained, live streaming is the practice of broadcasting oneself to an audience in real time via the internet. While live streaming is often associated with video games, it is now a central component of many forms of content sharing online, such as music entertainment (Bruner 2021) and online learning (Diaz 2021). The focus of this project is Twitch, but live streaming takes place on numerous other platforms, including Instagram, Facebook, TikTok, and many international platforms.

Impact of the project on specific audiences: The intended audience for this work is scholars and students in the humanities and humanistic social sciences with an interest in the relationship between technology and society. It will enrich scholarly and student understanding of live streaming, LGBTQ media, and technological diversity. My hope is that it will also positively benefit LGBTQ live streamers by allowing them to share their experiences and by increasing awareness about the challenges they face.

Research methods: The two methods I will use for this research are critical cultural analysis of live stream observations and qualitative analysis of interviews with LGBTQ streamers and community members. Critical cultural analysis is a standard method for humanistic media studies; it entails analyzing media and related material for patterns and notable phenomena related to their cultural meaning. For both observations and interviews, I will focus on LGBTQ live streams on Twitch. Twitch is home to many LGBTQ streams *and* is a hot bed for anti-LGBTQ harassment. These factors make it a key site of inquiry.

When analyzing live stream observations, I will note and critique multiple aspects of streams, including the streamers' on-camera performances, secondary media content (such as video games) being broadcast, comments in live chat, and the actions of human moderators and moderation "bots." For my observations, I will select approximately twenty streaming "channels" that represent key areas of LGBTQ content, with a focus on channels with a substantial viewership (regularly above 10,000 viewers). I will observe and take open-ended notes on each channel for three hours, returning to each channel on three occasions roughly one week apart. I will roughly code my observation notes and formulate analyses. I have experience conducting this method of live stream research, as seen in my 2020 *Convergence* article "Live Streaming from the Bedroom: Performing Intimacy through Domestic Space on Twitch."

After completing these observations, I will conduct approximately thirty interviews: fifteen LGBTQ streamers, ten active members of live stream viewing communities, and five individuals who assist LGBTQ live streamers in the role of chat moderator and/or community manager. I begin identifying interviewees by reaching out to LGBTQ streamers who I have identified as influential through my initial observations. Using snowball sampling, I will then reach out to additional streamers and community members. Interviews will last roughly one hour, will be conducted over Zoom, and will be structured around a set of pre-written questions that will be shared with interviewees in advance. Questions will address the role of LGBTQ identity in live streaming, how LGBTQ community forms via live streams, and challenges faced by LGBTQ streamers and their viewers. Interviews will later be transcribed using transcription software and loosely coded, drawing out themes and individual insights. I used this method of analyzing interviews extensively in my 2020 monograph *The Queer Games Avant-Garde: How LGBTQ Game Makers Are Reimagining the Medium of Video Games* (Duke University Press).

Ethical frameworks: In conducting my live stream observations and interviews, and deciding how to present my research in public presentations and publications, I will follow the ethical guidelines for internet research articulated by the Association of Internet Researchers (AoIR).

Accessible presentation of scholarship: The monograph I will produce will be written in a manner that is approachable for a range of scholars, students, and general interest readers. I worked for five years as a journalist and have considerable experience writing about technology in an accessible way.

Environmental Scan and Project History: There is a considerable body of existing scholarship exploring LGBTQ issues in digital spaces. Much of this work is interdisciplinary, crossing the humanities, social sciences, and STEM. Scholars like Adrienne Shaw (2014) and Kishonna Gray (2018) have looked at how LGBTQ people form communities through online multiplayer gaming. Oliver Haimson (Haimson et al. 2021) and his collaborators have looked at how transgender people have expressed their identity online across the history of the internet. While scholars have studied the use of dating apps by LGBTQ people in the US for a number of years, new research is emerging about the importance of these apps for users worldwide (Wu and Ward 2019). The study of gender and sexuality in live streaming is itself a vibrant and expanding area of research. Christine Tran (2022), for instance, has written about how gender bias toward women streamers has led to discriminatory notions of streaming as "real work." Angela Jones (2019) studies online sex work as a form of live streaming labor. I have served as a co-editor for both a 2022 special issue of *Television and New Media* (Ruberg and Brewer) about gender and sexuality in live streaming and a forthcoming edited collection from MIT Press about live streaming culture (Brewer, Ruberg, Cullen, and Persaud), fostering emerging scholarship on these topics.

How the project will advance existing work: This project turns increased attention to the intersection of LGBTQ issues and live streaming, a rich site for exploration that remains comparatively under-addressed in academic literature. This is in part because the rise of LGBTQ live streaming is itself so new. To date, existing scholarship on the LGBTQ live streaming—as well as popular press reporting—has tended to highlight *either* its empowering *or* disempowering effects. This project pushes current conversations in new directions by tackling the ambivalence between these positions. In addition, little work to date has addressed how supporting members of streaming communities, such as community managers and chat moderators, participate in navigating the opportunities and challenges of technology. Finally, by combining observations and interviews, this project presents a multi-layered perspective on streaming, accounting for broadcast content as well as viewer engagement and behind-the-scenes tactics.

Preliminary research and related work: I have been conducting research on gender and sexuality in live streaming since 2017. During this time, I have published numerous related articles and book chapters. I also co-edited a related journal special issue and forthcoming edited volume. Through this work, I have become closely familiar with the existing landscape of LGBTQ live streaming. As I describe below, my proposed book on LGBTQ live streaming has four main chapters. I have already completed the research and writing for chapter four, which presents an analysis of Twitch's policy guidelines to demonstrate how platform politics are disproportionally regulating LGBTQ streamers and content. This research was published as my 2020 article in *New Media & Society*, "Obscene, Pornographic, or Otherwise Objectionable: Biased Definitions of Sexual Content in Video Game Live Streaming."

Activities and Research Team: Work for this project will be completed between October 2023 and September 2025. I will work on the project 50% time during active periods listed.
- **Prior to funding period**: Literature review and background research completed, chapter four researched and written (earlier version published as *New Media and Society* article).
- **Fall 2023**: Conduct live stream observations; begin observation analysis; identify interviewees; attend 2023 Association of Internet Researchers (AoIR) conference.
- **Winter 2024**: Develop protocols for interviews; contact potential interviewees; conduct the majority of interviews (approximately thirty interviews in total).
- **Summer 2024**: Conduct any remaining interviews; transcript interviews; perform and complete coding and qualitative analysis of observation and interview data.

- **Fall 2024**: Begin synthesizing research results into book chapters; draft chapter one ("Identity"); outline chapter two ("Community"); present at the 2024 AoIR conference.
- **Winter 2025**: Finish drafting chapter two; fully draft chapter three ("Harassment").
- **Summer 2025**: Draft introduction and conclusion. Finalize book manuscript. Submit manuscript to MIT Press for peer review late September 2025.
- **Following the funding period**: Revise book manuscript following peer review, book production tasks, author NEH white paper, disseminate research through book talks.

Key research competencies: Dr. Bo Ruberg (single researcher and project director) is an established expert in LGBTQ digital media studies. They have extensive experience researching live streaming and using relevant methods. They are the author of three academic monographs and the co-editor of two edited collections, all published through university presses, and the Co-Editor of the *Journal of Cinema and Media Studies*, which is the flagship journal for media studies.

Benefits of project for staff: I am applying as a single researcher. This project represents an important step in my research trajectory, considerably expanding my existing research on live streaming. The completion of this project will concretize my place as a leading scholar of LGBTQ digital media.

Final Products and Dissemination: The key final product of this project is an academic monograph mapping the cultural tensions surrounding LGBTQ live streaming. I intend to publish this monograph through MIT Press, considered the leading university press for research on the social implications of technology. I have published past books through MIT Press and have an established relationship with an editor, who has expressed interest in the project. The monograph will be approximately 90,000 words. It will be aimed at scholars, graduate students, and upper-level undergraduates in media studies, science and technology studies, and LGBTQ studies. The book will contain four main chapters and be structured thus:
- **Introduction.** Introduces live streaming and its cultural importance; overviews the rise of LGBTQ streaming; presents core tensions between empowerment and disempowerment.
- **Chapter one: Identity.** Explains how LGBTQ streamers and viewers present and perform marginalized identities through the technological affordances of live streaming.
- **Chapter two: Community.** Illustrates how LGBTQ streamers are using live streaming platforms to build communities, highlighting LGBTQ of color streamers and initiatives.
- **Chapter three: Harassment.** Demonstrates how live streaming opens streamers and community members to anti-LGBTQ harassment, which takes a variety of forms.
- **Chapter four: Regulations.** Presents an analysis of Twitch's policy guidelines to demonstrate how platform politics unfairly regulate LGBTQ streamers and content
- **Conclusion.** Reflects holistically on the information presented in the body chapters; explains how LGBTQ live streaming sheds light on diversity in technology more broadly.

Other final products for the project include the presentation of research in-progress at the 2024 AoIR conference, the production of a white paper for the NEH website, and book talks at universities.

Disseminating project results: I intend to publish this monograph with MIT Press, which makes all academic books available online through free open access. I believe that a book is the most effective format for reaching scholars and students in my fields (media studies, digital media, LGBTQ studies). My planned presentation to the 2024 AoIR Conference will bring my work in-progress to colleagues in internet studies. I will seek out opportunities to give book talks at national and international universities.

Disability access: The writing of my monograph will be clear and approachable, increasing access for those with dyslexia and autism. For presentations, I will provide attendees with print copies of talk transcripts and slides. This will increase access for attendees with ADHD or visual impairment.

Data collection and sharing: Data for this project will be collected in two stages. The first is live stream observations. The data collected in this stage will be notes related to observed phenomena and screenshots of notable moments. This data will not be shared publically; it will be coded qualitatively and translated into interpretative writing. The second stage is conducting semi-structured interviews. These interviews will be transcribed but neither recordings nor transcripts will not be publically available. Permission will be requested from relevant streamers for any screenshots reproduced in publication.

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WORK PLAN (attachment 3)

The following work plan covers **October 1, 2023 to September 30, 2025**, which is the full period for which I am requesting funding. I have also briefly noted relevant work that has been (or will be) completed for the project prior to the funding start date, as well as work that will be completed following the funding end date. Broadly speaking, year one of my work plan is dedicated to research and analysis; year two is dedicated to writing. All tasks listed will be completed by myself, Dr. Bo Ruberg, as the individual researcher and project director.

My home institution runs on the quarter system (11 weeks per quarter), so the schedule below is structured by quarters. During the quarters in which I will be actively engaged with this project, listed below, I will be working on the project for approximately 20 hours per week, a total of 220 hours per quarter. This represents the equivalent of the time I would spend preparing, teaching, and grading for the courses for which I have requested funding for course release buyouts.

SCHEDULE OF TASKS

Prior to funding period: I have been conducting research on the topic of gender and sexuality in online live streaming since 2017. During this time, I have published numerous articles on this topic and co-edited a related journal special issue and forthcoming edited volume. Through this work, I have developed an extensive knowledge of existing and in-progress scholarship related to this project; I have also become closely familiar with the existing landscape of LGBTQ live streaming, which will allow me to identify which live streams I will analyze before beginning my observations in fall 2023. In addition, I have completed the research and writing for one chapter of the planned book project (chapter four as described in the project narrative), which presents an analysis of Twitch's policy guidelines to demonstrate how platform politics are disproportionally regulating LGBTQ streamers and content. A version of this research was published as my 2020 article in *New Media & Society*, "Obscene, Pornographic, or Otherwise Objectionable: Biased Definitions of Sexual Content in Video Game Live Streaming."
Milestones: literature review and background research, chapter four researched and written.

- **Fall 2023** (October 1, 2023 - December 31, 2023): Conduct observations of approximately twenty live stream channels, three hours per channel; take notes of live stream observations; begin analysis of observation notes; identify potential interviewees; travel to Philadelphia to attend the Association of Internet Researchers (AoIR) conference in October in order to gain broader understanding of current relevant research. **Milestones:** Live stream observations, interviewee identification, conference attendance.

- **Winter 2024** (January 1, 2024 - March 31, 2024): Develop protocols and questions for semi-structured interviews in keeping with AoIR ethical guidelines; contact potential

interviewees; conduct majority of interviews (thirty in total); begin qualitative coding of interviews. **Milestones:** Preparing for interviews; conducting most interviews.

- **Spring 2024:** I have prior teaching commitments and will pause work on the project.

- **Summer 2024** (July 1, 2024 - September 30, 2024): Conduct any remaining interviews or those added through snowball sampling; transcribe interviews with the assistance of transcription software; complete coding and qualitative analysis of live stream observation notes and interview contents. **Milestones:** Complete data collection, conduct and complete data analysis.

- **Fall 2024** (October 1, 2024 - December 31, 2024): Synthesizing insights from my observations and interviews, draft chapter one of the monograph, which is about performing LGBTQ identity through live streaming; begin work on chapter two, which is about building LGBTQ community; travel to a yet unannounced destination to present project research at AoIR 2024. (Note: There are four main chapters in the monograph.) **Milestones:** Chapter one drafted, chapter two started, conference presentation.

- **Winter 2025** (January 1, 2025 - March 31, 2025): Continue drawing from research to finish drafting chapter two; draft chapter three, which is about anti-LGBTQ harassment in live streaming. Because chapter four has already been drafted, this represents the completion of the four body chapters for the monograph. **Milestones:** Chapters two and three drafted, body chapters of monograph complete.

- **Spring 2025:** I have prior teaching commitments and will pause work on the project.

- **Summer 2025** (July 1, 2025 - September 30, 2025): Write introduction and conclusion for the monograph, which overview background research and provide framing for the importance of the project; review and finalize full contents of monograph. Completed book manuscript will be submitted to MIT Press in late September 2025. **Milestones:** Book manuscript completed and submitted to university press.

Following the funding period: In the three months following the end of the funding period, I will write my white paper reflecting on the project to be published on the NEH's website. After the submission of my full monograph manuscript to MIT Press, the manuscript will undergo peer review and revisions, as is standard at university presses. I anticipate submitting the revised manuscript in summer 2026. I have previously worked with MIT Press on a monograph and an edited volume; in my experience, their production process lasts roughly one year from the time that they receive a revised book monograph. Given this, I anticipate that the monograph will be published in summer 2027. Between submitting my revision and the publication of the monograph, I will be working on copyediting, proofreading, and marketing for the book. During this time and following the book's release, I will also be seeking out opportunities to give book talks at universities and conferences so that I can disseminate the research from this project to a diverse academic audience. **Milestones:** White paper written, book manuscript revised, production tasks completed, dissemination of research through book talks.

Risks: Because the research for this project will be performed online and all interviews will be conducted remotely, risks affecting time and budget are limited. Some possible risks include:

- Changes in the availability of archived live streaming content. Public live streaming content on the platform Twitch, which is the main site of my inquiry, is archived following broadcast for two weeks; some streamers also choose to post broadcast footage to sites like Youtube, where they remain available indefinitely. It is possible that archived footage of the streams I observe and analyze will become unavailable sooner than anticipated, since footage is posted and controlled by streamers and platforms. To address this, I will be conducting my observations live and taking screenshots of important moments for analysis. (Note: I will seek permission before reproducing any screenshots.)

- Attrition in live streamer interviewees. I will be determining the initial list of live streamers I plan to contact for interviewees in fall 2023, during my observations of streams. I will contact potential interviewees in early winter 2024 and conduct the majority of interviews in late winter 2024. It is possible that some interviewees who initially express an interest in being interviewed will later become unavailable. It is also possible that some interviewees may participate in interviews but later request to be excluded from the project. I will account for this by identifying and contacting a list of interviewees that is slightly longer than strictly necessary for the project, so that the project can proceed as planned even assuming a rate of roughly 25% attrition.

- Unforeseen shifts in travel restrictions, such those that might be implemented at a national or university level in the case of a dramatic shift in the spread of COVID-19. For this project, such restrictions would only affect my ability to travel to the Association of Internet Researchers (AoIR) conference in fall 2023 and fall 2024. During earlier moments of the pandemic, when travel has been limited, AoIR had shifted to an online format. Thus, if new travel restrictions are put in place, I anticipate that the AoIR conference will take place online and I will still be able to attend and present remotely.

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BIOGRAPHIES (attachment 4)

Project director:
Dr. Bo Ruberg, Ph.D. (they/them) is an associate professor in the Department of Film and Media Studies and an affiliate faculty member in the Department of Informatics at the University of California, Irvine. They are also the Co-Editor-in-Chief of the *Journal of Cinema and Media Studies*. Their research explores digital media and digital cultures. They are the author of three monographs: *Video Games Have Always Been Queer* (NYU Press, 2019), *The Queer Games Avant-Garde: How LGBTQ Game Makers Are Reimagining the Medium of Video Games* (2020), and *Sex Dolls at Sea: Imagined Histories of Sexual Technologies* (MIT Press, 2022). They are also the co-editor of the edited volumes *Queer Game Studies* (University of Minnesota Press, 2017) and *Live Streaming Culture* (MIT Press, 2023). They hold a Ph.D. in Comparative Literature from the University of California, Berkeley and served as a Provost's Postdoctoral Fellow in the Interactive Media and Games Division at the University of Southern California. Dr. Ruberg has published extensively on the topic of gender and sexual identity in live streaming. Their peer-reviewed articles on this topic have appeared in a variety of venues, including the journals *New Media and Society*, *Television and New Media*, and *Critical Studies in Media Communication*. From 2017 to 2019, they ran the Inclusive Streaming Initiative, a grant-funded program housed at UC Irvine that spearheaded research on diversity in live streaming; the initiative hosted a multi-day workshop on promoting inclusivity for leading streaming scholars from across the globe. Dr. Ruberg's research training is highly interdisciplinary. While their scholarship is primarily humanistic, they have previously worked in departments focused on digital media design and human-computer interaction. Through collaborations with faculty and students in these departments, they have gained expertise in methods such as digital ethnography, semi-structured interviewing, and the critical cultural analysis of digital materials.

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APPENDICES (attachment 5)

Live streaming is a rapidly growing area of research. The proposed project contributes to a vibrant set of current conversations in the study of technology and its impact on society. To illustrate this, included here is a *selected* bibliography of existing research pertinent to the topic of LGBTQ live streaming. I have broken this bibliography into four sections: scholarship on live streaming; scholarship on LGBTQ issues in online spaces; my own publications related to live streaming; and popular press coverage about the cultural impact of live streaming, which demonstrates its importance in reflecting and shaping the complexities of contemporary society.

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II. Research on LGBTQ issues in online spaces (selected)

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McKinney, Cait. *Information Activism: A Queer History of Lesbian Media Technologies*. Durham: Duke University Press, 2020.

McGlotten, Shaka. *Virtual Intimacies: Media, Affect, and Queer Society*. Albany: State University of New York Press, 2013.

Shaw, Adrienne. *Gaming at the Edge: Sexuality and Gender at the Margins of Gamer Culture*. Minneapolis: University of Minnesota Press, 2014.

Wu, Shangwei and Janelle Ward. "Looking for 'Interesting People': Chinese Gay Men's Exploration of Relationship Development on Dating Apps." *Mobile Media and Communication* 3, no. 3 (2019): 342–359.

III. Dr. Ruberg's live streaming publications

Brewer, Johanna, Bo Ruberg, Amanda Cullen, and Christopher Persaud (eds.). *Real Life in Real Time: Live Streaming Culture*. Cambridge: MIT Press, 2023.

Brewer, Johanna, Bo Ruberg, Amanda Cullen, and Christopher Persaud. "The Revolution Is Streaming Live: Cultural Perspectives on the Age of Live Streaming." In *Real Life in Real Time: Live Streaming Culture*, edited by Johanna Brewer, Bo Ruberg, Amanda Cullen, and Christopher Persaud: xx-xx. Cambridge: MIT Press, 2023.

Cullen, Amanda and Bo Ruberg. "Necklines and 'Naughty Bits': Constructing and Regulating Bodies in Live Streaming Community Guidelines." Proceedings of the 14th International Conference on the Foundations of Digital Games. 8 pages.

Ruberg, Bo. "How Camming Made Streaming: Retelling the History of Video Game Live Streaming through Webcam Modeling." In *Real Life in Real Time: Live Streaming Culture*,

edited by Johanna Brewer, Bo Ruberg, Amanda Cullen, and Christopher Persaud: xx-xx. Cambridge: MIT Press, 2023.

Ruberg, Bo. "Live Play, Live Sex: The Parallel Labors of Video Game Live Streaming and Webcam Modeling." *Sexualities* 25, no. 8 (December 2022): 1021-1039.

Ruberg, Bo. "Obscene, Pornographic, or Otherwise Objectionable: Biased Definitions of Sexual Content in Video Games Live Streaming." *New Media and Society* 23, no. 6 (June 2021): 1681-1699.

Ruberg, Bo and Amanda Cullen. "Feeling for an Audience: Gendered Emotional Labor in Video Game Live Streaming." *Digital Culture and Society* 5, no. 2 (2020): 85-102.

Ruberg, Bo, Amanda Cullen, and Kat Brewster. "Nothing but a 'Titty Streamer': Legitimacy, Labor, and the Debate over Women's Breasts in Video Game Live Streaming." *Critical Studies in Media Communication* 36, no. 5 (2019): 466-481.

Ruberg, Bo and Daniel Lark. "Live Streaming from the Bedroom: Performing Intimacy through Domestic Space on Twitch." *Convergence: The International Journal of Research into New Media Technologies* 27, no. 3 (June 2021): 679-695.

Ruberg, Bo and Johanna Brewer. "Digital Intimacy in Real Time: Live Streaming Gender and Sexuality." *Television and New Media* 23, no. 5 (July 2022): 443-450.

Ruberg, Bo and Johanna Brewer (eds.). "Gender and Sexuality in Live Streaming." Special issue of *Television and New Media* 23, no. 5 (July 2022): 443-552.

IV. Popular press coverage of live streaming (selected)

Allaire, Christian. "Meet Four Drag Queens Redefining What a Gamer Looks Like." *Vogue*, November 30, 2021. https://www.vogue.com/article/drag-queen-gamers-taking-over-twitch.

Bruner, Raisa. "The Livestream Show Will Go On. How COVID Has Changed Live Music—Forever." *Time*, March 30, 2021. https://time.com/5950135/livestream-music-future/

D'Anastasio, Cecelia. "Twitch's Non-Gamers Are Having Their Moment." *Wired*, January 9, 2020. https://www.wired.com/story/twitch-non-gamers/.

Diaz, Ana. "All Teachers Are Twitch Streamers Now, Thanks to the Pandemic." *Polygon*, February 18, 2021. https://www.polygon.com/2021/2/18/22272381/teachers-streamers-pandemic-twitch-streaming.

Gach, Ethan. "Trans Streamer Keffals Says Twitch Banned Her For 'Openly Talking' About Abuse She Receives." *Kotaku*, July 21, 2022. https://kotaku.com/twitch-ban-keffals-destiny-trans-hate-speech-slur-1849315462.

Grayson, Nathan. "Twitch Gives Trans, Black, And Disabled Streamers Tags, But Not Protection." *Kotaku*, July 2, 2021. https://kotaku.com/twitch-gives-trans-black-and-disabled-streamers-tags-1847214410

Kominers, Scott Duke. "Live Streaming Surged during the Pandemic: How the Pandemic Revealed the Power of Live Video." *Bloomberg*, April 17, 2021. https://www.bloomberg.com/opinion/articles/2021-04-17/livestreaming-surged-during-the-pandemic#xj4y7vzkg

Lorenz, Taylor. "The Trans Twitch Star Delivering News to a Legion of LGBTQ Teens." *The Washington Post*, June 26, 2022.

Stephen, Bijan. "Twitch and Facebook Gaming Exploded during the Pandemic—And They're Even Bigger a Year Later." *The Verge*, March 15, 2021. https://www.theverge.com/2021/3/15/22331623/twitch-facebook-gaming-pandemic-hours-watched.

Stoner, Grant. "Meet the Disabled Streamers Who Are Transforming the Industry." *Wired*, May 28, 2021. https://www.wired.com/story/disabled-streamers-transforming-games-industry/

COLLEGES AND UNIVERSITIES RATE AGREEMENT

EIN:

ORGANIZATION:

University of California (UCI)
Irvine Campus

, CA

DATE: 05/29/2019

FILING REF.: The preceding
agreement was dated
04/27/2011

The rates approved in this agreement are for use on grants, contracts and other
agreements with the Federal Government, subject to the conditions in Section III.

SECTION I: Facilities And Administrative Cost Rates

RATE TYPES: FIXED   FINAL   PROV. (PROVISIONAL)   PRED. (PREDETERMINED)

EFFECTIVE PERIOD

TYPE	FROM	TO	RATE(%)	LOCATION	APPLICABLE TO
PRED.	07/01/2016	06/30/2018	54.50	On-Campus	Organized Research
PRED.	07/01/2018	06/30/2019	55.00	On-Campus	Organized Research
PRED.	07/01/2019	06/30/2020	56.00	On-Campus	Organized Research
PRED.	07/01/2020	06/30/2021	57.00	On-Campus	Organized Research
PRED.	07/01/2016	06/30/2021	26.00	Off-Campus	Organized Research
PRED.	07/01/2016	06/30/2018	46.00	On-Campus	Instruction
PRED.	07/01/2018	06/30/2021	47.50	On-Campus	Instruction
PRED.	07/01/2016	06/30/2021	26.00	Off-Campus	Instruction
PRED.	07/01/2016	06/30/2018	37.50	On-Campus	Other Sponsored Activities
PRED.	07/01/2018	06/30/2021	43.50	On-Campus	Other Sponsored Activities
PRED.	07/01/2016	06/30/2021	26.00	Off-Campus	Other Sponsored Activities

ORGANIZATION: University of California (UCI) Irvine Campus
AGREEMENT DATE: 5/29/2019

TYPE	FROM	TO	RATE(%) LOCATION	APPLICABLE TO
PRED.	07/01/2016	06/30/2021	10.00 Off-Campus	Intergovernmental Personnel Act
PROV.	07/01/2021	Until Amended	Use same rates and conditions as those cited for fiscal year ending June 30, 2021.	

*BASE

Modified total direct costs, consisting of all salaries and wages, fringe benefits, materials, supplies, services, travel and subgrants and subcontracts up to the first $25,000 of each subgrant or subcontract (regardless of the period covered by the subgrant or subcontract). Modified total direct costs shall exclude equipment, capital expenditures, charges for patient care, student tuition remission, rental costs of off-site facilities, scholarships, and fellowships as well as the portion of each subgrant and subcontract in excess of $25,000.

See Special Remarks regarding Genomic Arrays.

U27007

SECTION II: SPECIAL REMARKS

TREATMENT OF FRINGE BENEFITS:

This organization charges the actual cost of each fringe benefit per employee direct to Federal projects for all employees whose salary and wages is charged direct to Federal projects. However, for the purpose of budgeting fringe benefit costs under project proposals, the organization uses an average fringe benefit rate which is applied to budgeted salaries and wages. The following fringe benefits are charged direct:
OASDI, FICA, RETIREMENT PLAN, HEALTH/DENTAL/OPTICAL INSURANCE, WORKERS COMPENSATION, UNEMPLOYMENT INSURANCE, NON-INDUSTRIAL DISABILITY INSURANCE, LIFE INSURANCE, ANNUITANT HEALTH AND DENTAL INSURANCE, INCENTIVE AWARD PROGRAMS, EMPLOYEE SUPPORT PROGRAM, AND TUITION/FEE REMISSION OF CERTAIN STUDENT EMPLOYEES.

TREATMENT OF PAID ABSENCES

Vacation leave costs are charged on the accrual basis of accounting as an assessment to payroll. All other leave costs, including sick, holiday, and other leave costs (e.g., jury duty) are charged on the cash basis of accounting. Leave costs other than vacation are included in salaries and wages and are claimed on grants, contracts and other agreements as part of the normal cost for salaries and wages. Separate claims for the costs of these paid absences are not made. Leave costs are allocated to direct and/or indirect objectives on a prorated basis consistent with the allocation of the employee's salary and wages. Sabbatical leave costs are not charged to sponsored agreements.

DEFINITION OF OFF-CAMPUS RATE
The off-campus rate is applicable to those projects conducted at facilities not owned or leased by the University. However, if the project is conducted in leased space and lease costs are directly charged to the project, then the off-campus rate must be used.

PROJECTS CONDUCTED ENTIRELY ON-CAMPUS OR ENTIRELY OFF-CAMPUS
Projects conducted entirely on-campus or entirely off-campus will be applied the on-campus or off-campus rate respectively.

PROJECTS CONDUCTED PARTIALLY OFF-CAMPUS AND PARTIALLY ON-CAMPUS
If the project involves work at both on-campus and off-campus sites, either the on-campus of off-campus rate generally should be applied, consistent with where the majority of the work is to be performed. Salary cost is generally accepted as a measure of work performed in terms of the total project.

USE OF BOTH ON-CAMPUS AND OFF-CAMPUS RATES
The use of both on-campus and off-campus rates for a given project may be justified if both of the respective rates can clearly be identified with a significant portion of salaries and wages of the project. For purposes of this provision, significant is defined as approximately 25% or more of the total costs and a project's total salary and wage costs exceed $250,000.

OTHER SPECIAL RATES
These rates apply only to the facility or program to which they are identified. If any additional special rates become necessary the establishment of such rates should be coordinated through the cognizant negotiation agency.

GENOMIC ARRAYS
The NIH policy on indirect costs pertaining to Genomic Arrays (NOT-OD-10-097) is effective as of 05/13/10.

DEFINITION OF EQUIPMENT
Equipment means tangible personal property (including information technology systems) having a useful life of more than one year and a per-unit acquisition cost which equals or exceeds $5,000.

NEXT PROPOSAL DUE DATE
A proposal based on actual costs for fiscal year ending 06/30/2020 will be due no later than 12/31/2020.

SECTION III: GENERAL

A. LIMITATIONS:

The rates in this Agreement are subject to any statutory or administrative limitations and apply to a given grant, contract or other agreement only to the extent that funds are available. Acceptance of the rates is subject to the following conditions: (1) Only costs incurred by the organization were included in its facilities and administrative cost pools as finally accepted: such costs are legal obligations of the organization and are allowable under the governing cost principles; (2) The same costs that have been treated as facilities and administrative costs are not claimed as direct costs; (3) Similar types of costs have been accorded consistent accounting treatment; and (4) The information provided by the organization which was used to establish the rates is not later found to be materially incomplete or inaccurate by the Federal Government. In such situations the rate(s) would be subject to renegotiation at the discretion of the Federal Government.

B. ACCOUNTING CHANGES:

This Agreement is based on the accounting system purported by the organization to be in effect during the Agreement period. Changes to the method of accounting for costs which affect the amount of reimbursement resulting from the use of this Agreement require prior approval of the authorized representative of the cognizant agency. Such changes include, but are not limited to, changes in the charging of a particular type of cost from facilities and administrative to direct. Failure to obtain approval may result in cost disallowances.

C. FIXED RATES:

If a fixed rate is in this Agreement, it is based on an estimate of the costs for the period covered by the rate. When the actual costs for this period are determined, an adjustment will be made to a rate of a future year(s) to compensate for the difference between the costs used to establish the fixed rate and actual costs.

D. USE BY OTHER FEDERAL AGENCIES:

The rates in this Agreement were approved in accordance with the authority in Title 2 of the Code of Federal Regulations, Part 200 (2 CFR 200), and should be applied to grants, contracts and other agreements covered by 2 CFR 200, subject to any limitations in A above. The organization may provide copies of the Agreement to other Federal Agencies to give them early notification of the Agreement.

E. OTHER:

If any Federal contract, grant or other agreement is reimbursing facilities and administrative costs by a means other than the approved rate(s) in this Agreement, the organization should (1) credit such costs to the affected programs, and (2) apply the approved rate(s) to the appropriate base to identify the proper amount of facilities and administrative costs allocable to these programs.

BY THE INSTITUTION:

University of California (UCI) Irvine Campus

(INSTITUTION)

(SIGNATURE)

Nathan Brostrom

(NAME)

EVP - Chief Financial Officer

(TITLE)

6/13/19

(DATE)

ON BEHALF OF THE FEDERAL GOVERNMENT:

DEPARTMENT OF HEALTH AND HUMAN SERVICES

(AGENCY) **Arif M. Karim -S** Digitally signed by Arif M. Karim -S
DN: c=US, o=U.S. Government, ou=HHS, ou=PSC, ou=People, cn=Arif M. Karim -S, 0.9.2342.19200300.100.1.1=2000212895
Date: 2019.06.04 16:30:16 -05'00'

(SIGNATURE)

Arif Karim

(NAME)

Director, Cost Allocation Services

(TITLE)

5/16/2019

(DATE) 7007

HHS REPRESENTATIVE: Helen Fung

Telephone: (415) 437-7820

UNIVERSITY OF CALIFORNIA, IRVINE
FACILITIES AND ADMINISTRATIVE COST RATES
FOR THE PERIOD JULY 1, 2016 TO JUNE 30, 2021

ORGANIZED RESEARCH

	July 1, 2016 - June 30, 2018		July 1, 2018 - June 30, 2019		July 1, 2019 - June 30, 2020		July 1, 2020 - June 30, 2021	
	On-Campus	Off-Campus	On-Campus	Off-Campus	On-Campus	Off-Campus	On-Campus	Off-Campus
BUILDING DEPRECIATION	5.90%		9.10%		9.40%		9.70%	
BUILDING INTEREST	6.70%		5.60%		5.80%		6.00%	
EQUIPMENT DEPRECIATION	3.30%		2.70%		2.80%		2.80%	
OPERATIONS & MAINTENANCE	11.70%		9.50%		9.80%		10.20%	
LIBRARY	0.90%		2.10%		2.20%		2.30%	
GENERAL ADMINISTRATION	4.30%	4.30%	5.30%	5.30%	5.30%	5.30%	5.30%	5.30%
DEPARTMENT ADMINISTRATION	19.00%	19.00%	17.10%	17.10%	17.10%	17.10%	17.10%	17.10%
SPONSORED PROJECTS ADMINISTRATION	2.50%	2.50%	3.50%	3.50%	3.50%	3.50%	3.50%	3.50%
STUDENT SERVICES ADMINISTRATION	0.20%	0.20%	0.10%	0.10%	0.10%	0.10%	0.10%	0.10%
ADMINISTRATION COMPONENTS*	26.00%	26.00%	26.00%	26.00%	26.00%	26.00%	26.00%	26.00%
TOTAL	54.50%	26.00%	55.00%	26.00%	56.00%	26.00%	57.00%	26.00%

INSTRUCTION AND DEPARTMENTAL RESEARCH

	July 1, 2016 - June 30, 2018		July 1, 2018 - June 30, 2021	
	On-Campus	Off-Campus	On-Campus	Off-Campus
BUILDING DEPRECIATION	4.00%		5.30%	
BUILDING INTEREST	2.20%		3.50%	
EQUIPMENT DEPRECIATION	0.90%		0.70%	
OPERATIONS & MAINTENANCE	4.60%		6.40%	
LIBRARY	8.30%		5.60%	
GENERAL ADMINISTRATION	4.30%	4.30%	3.00%	3.00%
DEPARTMENT ADMINISTRATION	19.00%	19.00%	12.20%	12.20%
SPONSORED PROJECTS ADMINISTRATION	2.50%	2.50%	2.30%	2.30%
STUDENT SERVICES ADMINISTRATION	0.20%	0.20%	8.50%	8.50%
ADMINISTRATION COMPONENTS*	26.00%	26.00%	26.00%	26.00%
TOTAL	46.00%	26.00%	47.50%	26.00%

OTHER SPONSORED ACTIVITIES

	July 1, 2016 - June 30, 2018		July 1, 2018 - June 30, 2021	
	On-Campus	Off-Campus	On-Campus	Off-Campus
BUILDING DEPRECIATION	1.80%		3.30%	
BUILDING INTEREST	1.30%		1.30%	
EQUIPMENT DEPRECIATION	1.50%		1.90%	
OPERATIONS & MAINTENANCE	5.40%		8.50%	
LIBRARY	1.50%		2.50%	
GENERAL ADMINISTRATION	4.30%	4.30%	4.40%	4.40%
DEPARTMENT ADMINISTRATION	19.00%	19.00%	17.40%	17.40%
SPONSORED PROJECTS ADMINISTRATION	2.50%	2.50%	4.00%	4.00%
STUDENT SERVICES ADMINISTRATION	0.20%	0.20%	0.20%	0.20%
ADMINISTRATION COMPONENTS*	26.00%	26.00%	26.00%	26.00%
TOTAL	37.50%	26.00%	43.50%	26.00%

Intergovernmental Personnel Act

	July 1, 2016 - June 30, 2021	
	On-Campus	Off-Campus
GENERAL ADMINISTRATION	2.00%	2.00%
DEPARTMENT ADMINISTRATION	5.90%	5.90%
SPONSORED PROJECTS ADMINISTRATION	2.10%	2.10%
STUDENT SERVICES ADMINISTRATION	0.00%	0.00%
ADMINISTRATION COMPONENTS*	10.00%	10.00%
TOTAL	10.00%	10.00%

*Reflects provisions of Appendix III to Part 200 of Uniform Guidance - Indirect (F&A) Costs Identification and Assignment, and Rate Determination for Institutions of Higher Education (IHEs), C.8. dated September 30, 2015.

CONCUR:

_____
(SIGNATURE)

EVP - Chief Financial Officer
TITLE

6/13/19
DATE

(b) (4)

The Regents of the University of California, Irvine

☒ Project ☐ Subaward/Consortium

10/01/2023   09/30/2025

| Bonnie | Ruberg | | (b) (6) | 1.84 | | (b) (6) | (b) (6) | 30,000.00 |

PD/PI

| | Add Attachment | Delete Attachment | View Attachment | | |

30,000.00

	Post Doctoral Associates					
	Graduate Students					
	Undergraduate Students					
	Secretarial/Clerical					

30,000.00

| | Add Attachment | Delete Attachment | View Attachment | |

Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions) | 2,215.00
Foreign Travel Costs |
| 2,215.00

Tuition/Fees/Health Insurance |
Stipends |
Travel |
Subsistence |
Other |
|

Materials and Supplies	
Publication Costs	3,750.00
Consultant Services	
ADP/Computer Services	
Subawards/Consortium/Contractual Costs	
Equipment or Facility Rental/User Fees	
Alterations and Renovations	
	3,750.00

	35,965.00

Organized Research_On Campus	10.00	35,965.00	3,597.00
			3,597.00

(Agency Name, POC Name, and POC Phone Number)   DHHS, Helen Fung, (415) 437-7820

	39,562.00

	39,562.00

(Only attach one file.)   justification1019972485.pdf   [Add Attachment] [Delete Attachment] [View Attachment]

(b) (4)

The Regents of the University of California, Irvine

☒ Project ☐ Subaward/Consortium

10/01/2024   09/30/2025

| | Bonnie | Ruberg | | (b) (6) | 1.82 | | (b) (6) | (b) (6) | 30,000.00 |

PD/PI

| Add Attachment | Delete Attachment | View Attachment |

30,000.00

	Post Doctoral Associates						
	Graduate Students						
	Undergraduate Students						
	Secretarial/Clerical						

30,000.00

| Add Attachment | Delete Attachment | View Attachment |

Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	2,216.00
Foreign Travel Costs	
	2,216.00

Tuition/Fees/Health Insurance	
Stipends	
Travel	
Subsistence	
Other	

Materials and Supplies	
Publication Costs	
Consultant Services	
ADP/Computer Services	
Subawards/Consortium/Contractual Costs	
Equipment or Facility Rental/User Fees	
Alterations and Renovations	
	32,216.00

Organized Research_On Campus	10.00	32,216.00	3,222.00
			3,222.00

(Agency Name, POC Name, and POC Phone Number)   DHHS, Helen Fung, (415) 437-7820

	35,438.00
	35,438.00

(Only attach one file.)   justification1019972485.pdf   [Add Attachment]   [Delete Attachment]   [View Attachment]

		60,000.00
Total Number Other Personnel		
		60,000.00
		4,431.00
Domestic	4,431.00	
Foreign		
Tuition/Fees/Health Insurance		
Stipends		
Travel		
Subsistence		
Other		
Number of Participants/Trainees		
		3,750.00
Materials and Supplies		
Publication Costs	3,750.00	
Consultant Services		
ADP/Computer Services		
Subawards/Consortium/Contractual Costs		
Equipment or Facility Rental/User Fees		
Alterations and Renovations		
Other 1		
Other 2		
Other 3		
Other 4		
Other 5		
Other 6		
Other 7		
Other 8		
Other 9		
Other 10		

68,181.00
6,819.00
75,000.00
75,000.00

Dr. Bo Ruberg, University of California, Irvine
Application for NEH 2023 Dangers and Opportunities of Technology program
Project: "Live Streaming Identity: Opportunities and Challenges for LGBTQ Communities"

BUD ET JUSTIFICATION

A. Senior Key Personnel

Bo Ruberg, Department of Film & Media Studies, projected base salary AY22-23 (b) (6) .
AY23-24 (b) (6)

- o Year 1: $30,000 (1.84 calendar months effort during academic year plus benefits at (b) (6) composite benefits rate)

- o Year 2: $30,000 (1.82 calendar months effort during academic year plus benefits at (b) (6) composite benefits rate)

B. Other Personnel

NA – no funding is being requested in this category

C. E ui ment

NA – no funding is being requested in this category

D. Travel

Association of Internet Researchers conference attendance in 2023 and 2024, domestic, city
TBA. Traveler: Bo Ruberg, PI. Purpose: to disseminate project-related findings.

Per Year
Lodging (estimated at $220 x 5 days) $1,100
Flight, round trip $750
Ground transportation $250
Meals while on travel status $116

Subtotal per year $2,216

E. Partici ant Trainee Su ort Costs

NA – no funding is being requested in this category

F. Other Direct Costs

1. **Materials and su lies** – no funding is being requested in this category

2. **Pu lication costs** -

   Indexing and proofreading. Ideas on Fire, see attached quote. $3,750.

3. **Consultant Services** – no funding is being requested in this category

4. **Automated Data Processing ADP Com uter Services** - no funding is being requested in this category

5. **Su awards Consortium Contractual Costs** - no funding is being requested in this category

6. **E ui ment or Facility Rental User Fees** - no funding is being requested in this category

7. **Alterations and Renovations** - no funding is being requested in this category

8. **Other costs** - no funding is being requested in this category

H. Indirect Costs

NEH allows indirect costs calculations using the federally negotiated Other Sponsored Activities rate. UCI's federally negotiated Other Sponsored Activities on-campus rate is 43.5%. Because this rate would significantly impair the PI's ability to conduct the proposed research, the PI requested and received approval to use an indirect cost rate of 10%.

IoF Ideas on Fire
tools for interdisciplinary academics

Ideas on Fire LLC
(267) 607-3903
210 Horace Ave
Palmyra, New Jersey
08065
United States

Prepared For
Bo Ruberg
UC Irvine, Film & Media Studies
2000 Humanities Gateway
Irvine, California
92697-2435
United States

Proposal Date
01/18/2023

Proposal Number
Q-1142

Pricing

Description	Rate	Qty	Line Total
Indexing Manuscript: Book about LGBTQ live streaming Full back-of-the-book index written from publisher-issued, typeset page proofs (PDF). Entries and cross references cover names, significant concepts, and key terms that highlight your book's unique contributions and enable diverse audiences to navigate your book. We'll send you one index draft to review for any desired changes, as well as the final index that you'll forward along to your publisher.	$8.00	295	$2,360.00
Proofreading Manuscript: Book about LGBTQ live streaming Detailed editing of publisher-issued, typeset page proofs for typos, formatting errors, citations, and inaccuracies. You get one round of in-text edits on the page proofs using PDF markup tools and a separate style sheet that we use to ensure consistency across the proofs. You can keep the style sheet for your records or forward it along to your publisher as needed. This service does NOT include copyediting or large-scale edits as publishers do not allow these at the proofreading stage.	$7.00	315	$2,205.00

Subtotal	4,565.00
Tax	0.00
Proposal Total (USD)	**$4,565.00**

Details and schedule

RATES AND PAGE COUNTS:

- **Indexing:** Our indexing fee is per indexable page in the page proofs. This includes the preface, introduction, chapters, endnotes, appendices, figures/maps/tables, and glossaries. It does not include the front matter (title page, table of contents, copyright page, etc.) or the bibliography.
- **Proofreading:** Our proofreading fee is per every text-based page in the proofs—including all front matter (table of contents, title page, acknowledgements, glossaries, lists of figures/tables/maps, book series pages, etc.), chapters, figure captions, table/map content and captions, endnotes, bibliography, and all other back matter (author bios, etc.). Pages that contain just images do not count toward the proofreading page count although we do proofread the captions.
- We used your projected word count to estimate the indexable page count and proofreading page count in the quote but the final cost will be determined by the indexable page count and proofreading page count in the final, typeset page proofs. In that case, the price per indexable page and per proofreading page remains the same as listed on this quote, the overall cost adjusts accordingly, and you'll know the cost up front.
- Keep in mind that proofreading page counts will always be higher than indexable page counts because of front matter and back matter material that needs proofreading but not indexing (like bibliographies, tables of contents, etc.).

INDEX TYPE:

- This quote covers a standard index written from publisher-issued, typeset page proofs (a PDF). It does not cover an embedded index. Please confirm with your publisher before accepting this quote if they require an embedded index.

SCHEDULE:

- When you receive page proofs from your publisher, you'll forward them to us along with any index formatting or proofreading requirements the publisher provides to you.
- 17 business days after receiving the proofs, we'll email you an index draft as a Microsoft Word document, for your review. If you want any changes, you'll mark those on the draft using Track Changes and email it back. We'll deliver the final index 2 business days after receiving your requested revisions.
- 17 business days after receiving the proofs, we'll email the edited proofs back to you, along with the style sheet. Our edits will be made using Adobe Acrobat PDF markup tools directly on the PDF, in accordance with your publisher's requirements.
- This schedule fits most publishers' time frame of 4 weeks to complete the indexing and proofreading, and we're happy to adjust the schedule slightly to fit your publisher's printing schedule. A shorter turn-around time than 15 business days for the index draft, however, makes it a rush job for which our rate is USD $12.00 per indexable page.

EDITORS AND WORKFLOW:

- Your main contact throughout the project will be your IoF project manager, who works closely with your indexer and proofreader to shepherd your project through the editing and indexing process. Your project manager is who you go to if you have questions about edits, index drafts, or schedules.
- Once we've confirmed the project schedule with you and signed the contract, we will match your project with the Ideas on Fire indexer and proofreader whose expertise and availability best align with the project.
- On the start date of your project, you'll email your page proofs to your project manager. They will confirm receipt of the proofs as well as the return dates per your contract.
- Your proofs will have three levels of review before they are returned to you: First, your proofreader works through the proofs multiple times, adding edits using PDF markup tools and filling in the style sheet. Second, your project manager reviews all the edits and adds additional edits as needed, working closely with your proofreader in this process. Third, our senior editorial team conducts a final level of

review, reading through all the in-text edits and style sheet elements, adding additional edits and suggestions before your project manager returns the edited proofs to you.

- All index drafts are thoroughly reviewed by our senior indexing team, your project manager, and your indexer. This three-level review ensures a deeply interdisciplinary index that speaks to your book's readers and foregrounds your unique argument and interventions.

INVOICE AND PAYMENT:

- When we return the final index and edited proofs, we will email you the invoice. Payment is due 30 days after the invoice is sent. **Payment must be made online by credit/debit card or bank transfer. We do not accept paper checks.**
- If you want to use university funds for payment, we're already a registered vendor with your university, which makes it easy for them to pay us directly.

BUSINESS DAYS/HOURS:

- Ideas on Fire's business hours are Monday through Friday, 9:00 am–5:00 pm Eastern. Ideas on Fire is closed all US federal holidays as well as November 20–26, 2023 and December 16, 2023–January 1, 2024. You are welcome to email us outside those hours but we will read and respond to your messages when our office reopens.