THE FOURTH ANNUAL CONFERENCE FOR THE MAKERS
AND USERS OF DIGITAL RESOURCES FOR THE HUMANITIES

DIGITAL FRONTIERS 2015
September 17-18

THATCamp Digital Frontiers
September 19

University of Texas at Dallas
Richardson, Texas

KEYNOTE SPEAKERS

Carolyn Guertin
University of Ontario Institute of Technology
Michael Edson
Smithsonian Institute

http://digital-frontiers.org/
# Table of Contents

From the Conference Director

Sessions .................................................................................................................. 3

Session 1: Mapping the Future of Digital Scholarship ........................................ 3
   - Beyond the Map: Visualizing the Nineteenth-Century American Children's Book Trade Directory
   - Evaluating Peer Review Criteria: The Geo-Twist
   - GIS and Civic Imagination

Session 2: Imagining Digital Communities ........................................................... 4
   - Improving Digital Access to Zines
   - Creating The Living Wage Project: A Digital Archive
   - #infertility: Representations of Assisted Reproduction Therapy on Twitter

Session 3: Frontiers in Curation and Copyright .................................................. 6
   - HIPAA and Disability Histories
   - Creative Commons and Digital Humanities
   - Documenting Cultural Memory in the Digital Age

Session 4: Access & Analysis .............................................................................. 7
   - eMOP's Printers and Publishers: Toward Crafting an Early Modern Print Database
   - Using Omeka as a Gateway to Digital Projects
   - Textual Analysis of Three Orchestration Treatises

Session 5: Curation & Collaboration .................................................................. 9
   - Digital Visualization in Cultural Memory
   - Let's Plays: Curating a New Type of Discourse for Digital Play Experiences

Session 6: Collaborative Encounters with Special Collections ......................... 10
   - “Day at UNT” Program– Integrating Research Using Digital Primary Sources into K-12 Outreach
   - Creating Digital Humanities Collaborations Using Library Special Collections

Session 7: Memory and Forgetting on the Digital Frontier ............................... 12
   - Whose Memory is it Anyway? An Exploration of Forgotten Voices in the Holocaust
   - The Women of El Toro

Organizing Committee ......................................................................................... 14
Statement of Inclusion ......................................................................................... 15
From the Conference Director

Welcome to #DF15UTD!

Digital Frontiers began in 2011 as a project of the University of North Texas Libraries. The provocation of the conference is to bring together the makers (librarians, archivists, technologists) and the users (scholars, students, and the community) of digital resources for humanities research, teaching, and learning. Too often these groups convene separately, and this separation produces inequalities and misunderstandings that impair the operation of all of the disciplines and professions involved in this transformational work. This is the fourth annual Digital Frontiers Conference and THATCamp, and our diverse community is thriving!

On behalf of the Organizing Committee, I want to thank our hosts, the School of Arts and Humanities and the Emerging Media and Communication program at University of Texas at Dallas. And we would like to thank our sponsors who provided financial support, the University of Texas at Arlington Libraries, and Cogent Arts & Humanities, as well as those institutions who generously sponsored their faculty, staff, and students to attend, and who lent the time and energy of their staff members on the Organizing Committee.

But we are most grateful to the community of talented and curious individuals who make up and sustain this community. You have created a welcoming and radically inclusive forum for those who have the most at stake in the transformation of the academy to come together, share their work, find collaborators, and feel at home. This community continually inspires me, and I am eager to see what we create together in the coming years.

Enjoy the conference!

Spencer D. C. Keralis

Founding Director, Digital Frontiers
Session 1: Mapping the Future of Digital Scholarship
Beyond the Map: Visualizing the Nineteenth-Century American Children’s Book Trade Directory

Douglas Burns and Spencer Keralis, University of North Texas

Spatial humanities and Geographic Information Systems-based interpretations of bibliographic data have become increasingly important in the field of Book History to illustrate distribution networks, exchanges of manuscripts, and reprinting and reproduction networks among book and newspaper publishers. Maps can provide compelling moments of visual storytelling derived from fairly simple data. But how can we constructively engage with more complex data that moves beyond simple bibliography and that pushes the limits of static mapping? How, for example, can we visualize the movement of printers and publishers over time, from location to location, and often from city to city? How can we effectively illustrate evolving relationships between printers and publishers? Or the rise and demise of regional print centers as transportation, resources, technology, and economics changed the landscape of print culture across the nineteenth century? In this paper we will attempt to address these questions using the rich and complex data in the American Antiquarian Society’s Nineteenth Century American Children’s Book Trade Directory. We will offer several examples of data visualizations derived from the data, and suggest the evidentiary value to future research these visualizations offer, and invite speculation about the potential for data visualization to help scholars address humanities questions at scale.

Douglas Burns and Spencer Keralis. Tweet from @staycchen. https://twitter.com/staycchen/status/644539032668532740/photo/1

Evaluating Peer Review Criteria: The Geo-Twist

Katherine Hart Weimer, Rice University; Karl Grossner, Stanford University; and David J. Wrisley, American University of Beirut

The evaluation and impacts of digital humanities works, and defining their scholarly contributions is quite complex and hotly debated within many scholarly communities. Peer review criteria are being developed, including those recently published from DH Commons. GeoHumanities interactive scholarly works present numerous additional challenges in their evaluation, that is, spatially-inflected digital projects embody assumptions in their data and visual outputs that differentiate them from text-based research. A poster and pre-conference workshop at DH2015 was conducted as a community consultation designed to explore review criteria of GeoHumanities interactive scholarly works. “Supporting Peer-Review for GeoHumanities and Spatially-Inflected Projects” (Weimer and Wrisley) and “Exploring Peer Review in the GeoHumanities,” (Wrisley, Weimer and Grossner) addressed the issues surrounding peer review of digital humanities
interactive scholarly works, specifically those in geohumanities. Workshop presenters prepared a criteria document, based on the DH Commons Review Guidelines, enhanced with criteria specific to geospatial works. Attendees reviewed pre-selected projects, working in small groups to test the draft criteria. Further community engagement is sought in order to enhance the draft document. By way of a paper or poster presentation at Digital Frontiers, the presenters will seek further input with a review the impetus, goals, draft criteria and outcomes of the DH2015 workshop.

Katherine Hart Weimer. Tweet from @lasuprema. [https://twitter.com/lasuprema/status/644544708652331008/photo/1](https://twitter.com/lasuprema/status/644544708652331008/photo/1)

GIS and Civic Imagination

Jeanette Claire Sewell, Houston Public Library and Brian Scott Riedel, Rice University

In 2014, the Houston Public Library was awarded a grant from the Texas State Library and Archives Commission to create an interactive GIS website displaying 1,000 historically significant geocoded points representing significant landmarks and events in Houston’s history. Many of these points will be collected from digital archival material on the Houston Area Digital Archives at [http://digital.houstonlibrary.org/](http://digital.houstonlibrary.org/), while other data will be gathered from newly investigated archival material and community researchers. For example, some of the material gathered from community researchers includes the history of Houston’s Montrose neighborhood and how it came to be identified with LGBT communities. Archives in Houston hold LGBT publications from the 1950s and 1960s containing advertising for businesses located in the present day downtown area. By the mid-1970s, sources show that the geographic focus of those businesses had shifted primarily to the Montrose area. The Houston Public Library’s GIS project provides a powerful tool to explore and re-imagine diverse histories in relation to physical space over time. This presentation will highlight the significant collaborative efforts between the Houston Public Library, the City of Houston GIS team, and community researchers. Jeanette Sewell, a librarian with Cataloging & Metadata Services at the Houston Public Library, will present the innovative methods used to create this GIS project. Brian Scott Riedel, professor and assistant director of the Center for the Study of Women, Gender, and Sexuality at Rice University, will demonstrate some applications of the platform through the Montrose-related materials.

Session 2: Imagining Digital Communities

Improving Digital Access to Zines

Lizzie Seiple, University of Texas at Austin

While the phenomenon of zines is still low on many cultural radars, the literary, historical, and artistic importance of these small, independent publications is slowly gaining recognition among scholars. To increase scholarly access to them, the Fine Arts Library (FAL) at the University of Texas at Austin has started
adding zines to their collection. Currently, a simple webpage featuring the covers and titles of the zines, linked to their catalog information, serves as their digital access point. However, with the addition of several large, newly-accessioned zine collections, the webpage will require a more dynamic interface to ease searching and browsing. As a capstone project for my Master’s in Information Science, I will re-design this webpage with a view to increasing access to, and scholarly research on, the topic. In order to create a successful digital access point, I will investigate how researchers use zines and what sort of digital tools improve the research experience, and it is these aspects of the project that I propose to speak about at the Digital Frontiers conference. I will consider questions of how scholars use zines in their work, how they search for them in a digital environment (e.g., would it be useful to arrange them on a map by publication location?), and how to enhance browsing (e.g., should we include a mechanism to browse by color?). Hopefully, these findings will shed light on the researcher’s user experience with digital tools and enrich the larger discussion on digital humanities research.

Creating The Living Wage Project: A Digital Archive

Jeff Cowick

The Living Wage Project started out as a graduate student-led project at CUNY Queens College in the spring of 2014. The project was started as a way to document the current fight for a living wage in the form of photographs, videos, and oral histories. Originally focused on New York City, the digital archive grew to include items from Los Angeles and Dallas. This poster will explore the challenges of acquiring materials for a digital archive and how to make the items accessible to researchers.

#infertility: Representations of Assisted Reproduction Therapy on Twitter

Layne Parish Craig, Texas Christian University

Narratives about assisted reproduction therapy (ART) occupy a paradoxical space within feminist discourse. Certainly, such narratives reify the nuclear family and motherhood; however, they also call attention to often invisible versions of women’s bodies and life trajectories. Over the last twenty years, digital platforms have hosted a proliferation of ART narratives, particularly narratives from the perspective of women experiencing infertility. Scholars (Ratliffe, 2009, Wells, 2011, Craig, forthcoming 2015) have analyzed the political potential of personal infertility blogging popular in the mid-2000s, suggesting that blogs like A Little Pregnant played important roles in discourse about reproductive rights and sexual identity. However, both digital media and reproductive technology have undergone major shifts since these blogs began. This paper examines discourse about ART taking place on Twitter in 2015, looking in particular at the network of infertility blogger Jay (@twoweekwait). Jay, who became a parent through IVF, offers information and support to followers coping with infertility. I apply a critical discourse analysis framework to around 250
tweets, looking particularly at Jay's use of hashtags and interactions with her followers. Jay’s feed demonstrates that social media offers a space for those using ART to support one another and share resources. However, I argue based on this sample that the language used to describe parenthood, fertility, and gender in tweets publicly associated with ART ultimately disciplines women's representations of their experiences of infertility and ART, creating an affect of sentimentality that mitigates against the revolutionary potential of public discourse on these issues."

Session 3: Frontiers in Curation and Copyright

HIPAA and Disability Histories

Olivia Banner, University of Texas at Dallas

The Health Insurance Portability and Accountability Act, developed in 1996 and enacted into law in 2003, was established over concerns that the increase in digital records and their transfer required additional legislation to protect patient privacy. The law applied not only to medical records but also to archives situated at medical institutions, and it immediately created difficulties for archivists considering what new collections to obtain and historians of medicine attempting to access archival collections. After activism by archivists, in 2013 the law was amended slightly to allow access to records of those deceased for more than fifty years. Even after this recent change, these restrictions raise significant issues for those who work in archives to recover histories of marginalized groups; they raise particularly significant issues for those working to recover disability histories. Such histories are often occluded by the hegemony of medical models of disability, which effect such features of the archive as collections’ metadata. I discuss these issues in relation to a project on the history of medical records, which explores how information visualization and categorization influence concepts about bodies, health, and illness in relation to disability.

Creative Commons and Digital Humanities

Laura F. McKinnon, University of North Texas

In the United States, copyright was originally intended to provide creators a limited monopoly over their works in order to promote learning and invention. Overtime and after various revisions to the law, copyright in the U.S. has transformed into a lengthy monopoly that can effectively hinder scholarship and learning. Creative Commons (CC) licenses offer a way for authors to maintain their copyright while providing access to their works. These licenses have the potential to advance digital humanities by allowing scholars to freely access and reuse others’ creations, while still providing attribution to the original authors. This session will touch on U.S. copyright law, types of Creative Commons licenses, how to make your works available to others, and how to find CC licensed materials to use in your scholarship and pedagogy.
Documenting Cultural Memory in the Digital Age

*Lupita Murillo Tinnen, Giraud Polite, and Lilly Albritton, University of Texas at Dallas*

This panel features the photography of three doctoral students all conducting creative dissertations: Lilly Albritton, Lupita Tinnen, and Giraud Polite. While their work varies widely, all three of these photographers examine the post-documentary nature of contemporary photography and the relationship of identity to images. Through their work, which combines photography, text, and music, Albritton, Polite and Owens all seek to visualize and preserve a sense of cultural memory and heritage in their subjects. Through this panel we hope to demonstrate different ways of looking at contemporary documentary photography as well as the ways in which photography can be a tool for the preservation of culture.

Session 4: Access & Analysis

*eMOP’s Printers and Publishers: Toward Crafting an Early Modern Print Database*

*Matthew J Christy and Elizabeth Grumbach, Texas A&M University*

The Early-Modern OCR Project (eMOP), currently underway at the Initiative for Digital Humanities, Media, and Culture (IDHMC) at Texas A&M University, is a Mellon-funded project tasked with developing open-source tools and techniques to improve Optical Character Recognition (OCR) outcomes for early modern (EM) printed documents. One of the premises of eMOP is to use book history to direct the future of EM document OCR. Knowing the printer of a work, and the typefaces used by that printer would allow for OCR’ing of a document using training specific to the typeface(s) utilized in the printed document. A stated deliverable of eMOP is a Publisher Imprint Database (PubImprintDB) culled from the ESTC-supplied imprint lines of the works available in EEBO and ECCO. We have developed algorithms that will parse these natural
language imprint lines and identify information relative to: Printed By, Printed For, Seller, Location (i.e. “near St. Dunstans Church in fleet-street”), and Place of publication (i.e. London). We see the PubImprintDB as the first step towards creating a more comprehensive database of early modern printers, publishers, typefaces, and works. Such a database would not only allow for more accurate OCR’ing of early modern page images based on the typefaces they use, but could serve as a research tool for the examination of printer networks, the geographic spread of typefaces, and more. We look forward to presenting on the purpose, creation, and possible research benefits of eMOP’s PubImprint DB at this year’s Digital Frontiers conference.

Elizabeth Grumbach. Tweet from @CourtneyEJacobs. https://twitter.com/CourtneyEJacobs/status/644869205280460800/photo/1

Using Omeka as a Gateway to Digital Projects
Rafia Mirza. Lynn Johnson, Derek Reece, and Jeff Downing, University of Texas at Arlington
The University of Texas at Arlington Libraries experienced a reorganization in 2013. As part of that reorganization, our new focus is on digital projects and open source software. According to www.omeka.org, “Omeka is a free, flexible, and open source web-publishing platform for the display of library, museum, archives, and scholarly collections and exhibitions”. It was decided to use Omeka as both a display platform and learning opportunity for our staff and community. Our Digital Creation department is learning how to adapt to both the benefits and challenges of Omeka and open source software. The decision to use Omeka as our primary exhibit and outreach tool has led to collaboration with our Special Collections, Digital Creation and Outreach & Scholarship departments. Derek Reece will talk about the challenges of embracing open source software. Lynn Johnson and Jeff Downing will describe project management challenges across multiple departments while avoiding silos. Rafia Mirza will discuss her plans to build on these projects to offer Digital Humanities outreach in the classroom.

Tweet from @lasuprema. https://twitter.com/lassuprema/status/644873434149744640/photo/1
Textual Analysis of Three Orchestration Treatises

Janelle Varin, Pratt Institute

This report will look at three treatises on orchestration that were written around the turn of the twentieth century, and draw conclusions on the content based on text mining and analysis. It will then compare the results and determine possible reasons for differences and similarities. The question being answered is what effect, if any, does date of publication and author’s main area of employment have on topics discussed in a treatise on orchestration? To answer this question, I analyzed three texts: “A Treatise on Modern Instrumentation and Orchestration” by Hector Berlioz, “Principles of Orchestration” by Nikolay Rimsky-Korsakov, and “Orchestration” by Cecil Forsyth.

Session 5: Curation & Collaboration
Digital Visualization in Cultural Memory

Norma Martin, Eun Ah Lee and David McElroy; University of Texas at Dallas

In an Ignite-style presentation, the three panelists will discuss their research in the use of digital visualization to explore cultural memory in community practice. One panelist will investigate information visualization from the human cognitive perspective to explore how people perceive and understand messages. The second panelist will use digital imagery - illustration, sound, video and photography - to reimagine the cultural memory of the iconic Wright Brothers who used technology to garner support from the community. The third panelist will use a case study of a famous blues/jazz song to illustrate the role of digital visualization in cultural memory as they apply to the notion of authorship and authenticity of collective narrative of an ethnic group in midcentury America.
Let’s Plays: Curating a New Type of Discourse for Digital Play Experiences

Lindsey Joyce, University of Texas at Dallas

Although Let’s Plays (recorded documentations of digital play experiences) have existed for over a decade, little critical study exists on them – not only in terms of their existence as a medium, but also in terms of the publishing potential within critical conversations the medium offers. While one of the key features of videogames are their interactivity, this is exactly the element of games that is difficult to capture in text. As a result, scholars talk about interactive experiences without being able to show them, to interact with them. This is especially problematic when each playthrough of a game can be different: there is no “set” text to analyze. The discourse of games could grow more rapidly if the means of discourse was as innovative as games themselves. The Lets Play medium is one such innovation. To illustrate the complexity and validity of Let’s Plays as a discourse platform, I curated Let’s Plays videos at Critical-Distance.com from January -March 2015. These curations, I argue, prove that Let’s Plays provide a plausible and new alternative method for publishing games scholarship that is equal to, if not potentially better than, current modes of text-based discourse like journal articles. Through my curations, I found samples of Let’s Plays that parallel several common text-based discourse types common to academic publishing, as well as others that innovate beyond these formal and traditional text genres. It is my intent to reflect on these parallels and innovations and to share what I’ve learned about this experimental publishing medium.

Session 6: Collaborative Encounters with Special Collections

“Day at UNT” Program—Integrating Research Using Digital Primary Sources into K-12 Outreach

Courtney Jacobs, University of North Texas

The “Day at UNT” program is a collaboration between the University of North Texas College of Arts and Science (CAS), the University Libraries, and the Denton Independent School District (DISD) with the overall goal of immersing local 7th grade students in a behind-the-scenes look at University Life. The library portion of the university visit aims to introduce students to the academic library (or research) experience, particularly with regards to the rich learning resources and primary materials available through the Portal to Texas History. UNT Special Collections provides hands-on experience with those resources, connecting students physically with the materials that document Texas’ history, and provides electronic access pathways that connect students with the necessary tools to continue their research in digital spaces using the Portal. Additionally, the hands-on experience in an academic library facilitates the learning outcomes measured by the STAAR tests in support of TEKS guidelines. Current TEK guidelines for essential 7th grade Social Studies skills outline the importance of differentiating between primary and secondary sources: Students use primary and secondary sources to examine the rich and diverse cultural background of Texas
as they identify the different racial and ethnic groups that settled in Texas to build a republic and then a state. - Chapter 113. Texas Essential Knowledge and Skills for Social Studies Subchapter B. Middle School, 113.19. Social Studies, Grade 7. Program demand has more than doubled each year, necessitating a 2015 TSLAC Cooperation grant application to meet its expected growth.

Creating Digital Humanities Collaborations Using Library Special Collections

Carrie Johnston, Bucknell University; Cindy Boeke, Southern Methodist University

With their rich special collections, academic libraries are in an ideal position to partner with faculty and graduate students to host, sponsor, and/or support Digital Humanities projects. The Norwick Center for Digital Services (nCDS), a unit of Southern Methodist University’s (SMU) Central University Libraries (CUL), has become a Digital Humanities partner in two ways: helping foster projects that utilize items from the library’s special collections, and introducing a Digital Humanities Practicum to train students to design, implement, and complete Digital Humanities projects. The practicum focuses on digitization, historical research, metadata creation, digital collections development, and outreach. Feedback from initial participants has been extremely positive.

Here are two examples. One post-doctoral student utilized the nCDS Digital Humanities Practicum to receive specialized training and advice for a project to create a multi-archival digital exhibit on the 1910 lynching of Allen Brooks in Dallas, entitled “The Lynching of Allen Brooks and the Disappearance of the Elks Arch.” An nCDS Digital Humanities Practicum project by Carrie Johnston brought to light new information on the development of tourism in the U.S. Southwest. At the turn of the 20th century, the Fred Harvey Company was instrumental in bringing tourism to the Grand Canyon and throughout New Mexico. The final project was presented on the Fred Harvey Co. Materials from the DeGolyer Library web page. This Digital Humanities project has attracted interest from unexpected venues and been beneficial in the student’s job search: Carrie recently accepted a two-year CLIR Digital Scholarship Fellowship at Bucknell University because of the work she created through the Digital Humanities Practicum.
Session 7: Memory and Forgetting on the Digital Frontier
Whose Memory is it Anyway? An Exploration of Forgotten Voices in the Holocaust

Jessica Pollock, Ryerson University

The Holocaust was arguably one of the most odious genocides whereby European minorities were systematically dehumanized and persecuted. In addition to the systemic annihilation of millions of Jews, Hitler and his Nationalist Socialist German Workers Party (Nazi Party) were responsible for the callous slaughter of additional others minority groups such as Roma, Sinti, homosexuals, the physically handicapped, mentally ill (schizophrenics in particular) and Jehovah’s Witnesses. Nevertheless, in Western consciousness, the Holocaust has essentially become synonymous with Jewish history and destruction. As a result, the non-Jewish victim experience during the Holocaust has been effectively diminished and forgotten in popular culture. Without lessening the suffering of Jews as the primary Nazi target, my major research paper will utilize the limited existing literature in cultural memory studies to analyze the power struggle between non-Jewish minority groups that were persecuted in the Holocaust and their Jewish counterparts to understand why the former are often excluded from the mainstream Holocaust narrative. I will be studying well-circulated survivors’ testimonial videos on YouTube from Yad Vashem and the USC Shoah Foundation channels in order to evaluate the discourse surrounding non-Jewish victims’ experiences. The goal: to stress that the Holocaust was not merely a Jewish tragedy, but a profound calamity for humankind.
The Women of El Toro

xtine burrough, University of Texas at Dallas

*The Women of El Toro* explores stories of female Marines and military wives who were based at the El Toro Marine Corps Air Station (El Toro) near Irvine, California, during World War II and makes their stories accessible to visitors to the Orange County Great Park (Great Park)—now situated on the same land. The project relies on exclusive interviews conducted by the Center for Oral and Public History (COPH) at CSUF. Since female voices are often missing in narratives of war and the military, their histories provide a unique perspective, expand the historical narrative, and allow for a greater understanding of women’s changing roles in the military and society. By making these rare stories easily available to the public and encouraging the public to participate, we hope to highlight the unique experiences of women and how communities like Orange County developed and flourished near military bases across the United States. Our project preserves the history of El Toro amidst its transition from air station to public park and highlights its importance to Southern Californian history. Our app will pair interviews with activities available to Great Park visitors, producing augmented experiences at specific locations. For example, a trip to the Great Park’s farmer’s market could be augmented with Fay Shumway’s recollection: *At that time El Toro was sitting in the middle of gorgeous orange groves, strawberry patches, gardens, and fields of all kinds of produce. It was a produce paradise.* Visitors will also be encouraged to add their own contributions, such as personal stories of military experience, family lore about El Toro, or present-day stories reflecting the shifting landscape from a marine corps air station to great park.

xtine burrough. Tweet from @staycchen. [https://twitter.com/staycchen/status/644942737729392641/photo/1](https://twitter.com/staycchen/status/644942737729392641/photo/1)
Organizing Committee

Spencer Keralis, Founding Director, University of North Texas

Kim Knight & Jessica Murphy, Local Arrangements Co-Chairs, University of Texas at Dallas

Courtney Jacobs, Catering Chair, Statement of Inclusion Subcommittee Member, University of North Texas

Laura Waugh, Statement of Inclusion Subcommittee Chair, University of North Texas

Ana Krahmer, Founder, Statement of Inclusion Subcommittee Member, University of North Texas

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Sara Outhier, Southern Methodist University

Jennifer Rowe, University of North Texas

Jeanette Claire Sewell, Houston Public Library

Amber Seely, Rice University

Laura Treat, University of North Texas
Statement of Inclusion

**Digital Frontiers** (DF) is an endeavor of the UNT Libraries to explore creativity and collaboration across disciplinary boundaries in the arena of public humanities and cultural memory. DF celebrates inclusion and encourages participation from underrepresented groups and is strongly committed to diversity, equity, and the free expression of ideas for all participants -- members and attendees, speakers, exhibitors, staff, and volunteers.

Digital Frontiers is committed to providing a harassment-free environment for everyone, regardless of gender, sexual orientation, gender identity, gender expression, disability, physical appearance, ethnicity, religion or other group status.

Harassment is understood as any threatening behavior that produces an unsafe environment for the persons or groups listed above, including but not limited to: offensive verbal comments or non-verbal expressions; sexual images in public spaces; deliberate intimidation; stalking; following; harassing photography or recording; sustained disruption of talks or other events; inappropriate physical contact; and unwelcome sexual attention.

Digital Frontiers encourages the use of social media to promote ideas discussed during conference sessions. As a result, cyber-bullying and digital harassment are also discouraged. Participants asked to stop any harassing behavior are expected to comply immediately.

Open, critically engaged discourse is expected to flourish at the Digital Frontiers Conference. Participants are encouraged to respect the differences among attendees and to be mindful of the diverse nature of our community in preparing presentations and engaging in conversation.

Questions, concerns, or comments can be emailed directly to the Digital Frontiers Conference Committee: digitalfrontiers@unt.edu

Ratified by the Conference Committee July 7, 2015.