Preserving Multimodal Sources for 3D Digital Editions & Intersectional Scholarship

Angel David Nieves, Ph.D., Presidential Visiting Associate Professor
Women’s, Gender, and Sexuality Studies Program & DHLab
Yale University (2017-2018)

Associate Professor of History & Digital Humanities
Area of Excellence in Digital Humanities & Global Diversity
San Diego State University (SDSU)
messy & messiness
NEH ODH Start-Up Grant, “Dangerous Embodiments,”
Using ZBrush & Blender for Historical Character Modeling – Old Woman
According to the Syrian American Medical Society (SAMS), the Omar Bin Abdul Aziz Hospital, also known as M2, was subject to fourteen strikes by pro-government forces from June to December 2016. The strikes were predominantly carried out by air to surface missiles, but also included illegal cluster munitions, barrel bombs, naval mines, and artillery. The hospital sustained significant damage over this six-month period, which rendered it out of service many times. According to the UN, M2 Hospital was one of only three hospitals left in Aleppo by mid-August 2016 that was offering intensive care facilities and the only hospital with a paediatric department.
How do we preserve 3D models that include/integrate multi-modal objects? Resources?
3D model making.

1. Indigenous knowledge systems data, especially information as related to local social movement & activist practices, sites of religious significance, etc.;

2. Interdisciplinary community-based research processes that become a documented part of every project, that includes commitments to long-term sustainability and preservation;

3. Consideration of multiple versions/versioning of a 3D model, especially those related to the natural or man-made built environments that have changed over time because of advances in our model-making technologies.
About

*Advocating for the Humanities in a Digital Age*

"Digital Humanities" describes efforts to study digital technologies and culture, employ computational practices in research and teaching, and reflect upon the impact of the digital. The Digital Humanities Initiative at SDSU promotes such critical engagement by providing a hub for innovation and collaboration across campus.

In 2015, we were recognized as an Area of Excellence (pdf). This enables us to cultivate grassroots, ground-up expertise (as opposed to a top-down model of hiring experts and funding single projects), inspire our faculty and students, and lead the regional cross-institutional network for digital humanities in San Diego: SDIDH.
WGSS 717
(Black) Spatial Humanities and Social Justice
Women’s, Gender, & Sexuality Studies Program and DHLab
Yale University, New Haven, CT
M, 2:30-4:30pm, CTL

“Reference Map for Early Negro New Haven,”

http://web.library.yale.edu/dhlab/spring18courses
The Digital Humanities Initiative (DHi), Hamilton College, Clinton, NY
<www.dhinitiative.org>
intersectionality
intersectionality in 3D scholarship (very much a work in progress):

How are considerations of power, privilege, and access being folded into our preservation practices? (and big ‘Power; ‘Privilege, ‘Access)

Methods: Documenting the entire research process -- developing the research questions, creating 3D models, pedagogy/teaching, etc.

Labor: How are the 3D models being made? Who makes the models? How are the labor practices of 3D model making being documented? In the metadata? Paradata?

Access & Ownership: Who owns the models and why? How will the models be made available to the many publics involved (esp. when working in marginalized communities)?

Publication: How are we working to develop an open-peer-review process? How are those publications promoting open access (OA) for 3D scholarship?

Social Justice: How do our broader research practices, library practices, and resource or tool creation promoting an ethical model for digital scholarship/digital humanities
15-Month Undergraduate Summer Program – Research & Hands-On Experience

CLASS: Culture, Liberal Arts & Society Scholars
CLASS Scholars Work Trajectory

BEGIN
Sophomore → Junior Year, Summer

YEAR 1
SUMMER
FALL, Junior Year
WINTER
SPRING

Phase 1
SUMMER
Project Conceptualization

Phase 2
ACADEMIC YEAR
Project Development & Collaboration

Phase 3
FOLLOWING YEAR
Internship/Fellowship Opportunities

YEAR 2
SUMMER
FALL, Senior Year
WINTER
SPRING

END
Graduation, Post-undergrad

• Students have traveled to India; U.K.; South Africa; Japan; & Canada

http://www.dhinitiative.org/projects/class
Does 3D data comprise *only* models?
Read Pathfinders, the multimedia, open-source book published June 2015.

Visit our Vimeo Channel to see the many videos of the authors' traversals and interviews.

Here are photos from the traversals that took place in ELL. A special thank you to WSUV's MarComm Department for their support with the photography.

Research Visit Mentioned by MoMA Library

Posted on August 6, 2017 by Dene Grigar | Comments Off

In September 2016 I posted about my visit to the library at the Museum of Modern Art where works of Judy Malloy are archived. My research uncovered some interesting information about Uncle Roger 3.1, a version I had not yet had the opportunity to see firsthand. I also was able to see a pattern in the motifs Malloy used in much of her work, chronicling a list of them starting with her hand-drawn graphic narrative, “Come Back, Kitty Kitty Kitty” (1979), to the catalog card tautisms, “Bad Information” (1986-88).

http://dtc-wsuv.org/wp/pathfinders/
Pathfinders begins the necessary process of documenting early digital literature, specifically pre-web hypertext fiction and poetry, from 1986-1995. These literary works were produced with programming languages like BASIC or authoring systems like Storyspace and HyperCard and require a degree of interactivity between the reader and the work. They were also among the first computer-based works of literature to be sold commercially in the U.S. and, because of their availability through commercial distribution, were influential in shaping literary theory and criticism that, today, are used to discuss born digital writing. They are also literary works in danger of becoming inaccessible to the public because they were produced on and for computer platforms that today are obsolete.

From among the many hypertexts and other digital projects we could have selected to document, we decided on four:


2. John McDaid’s Uncle Buddy’s Phantom Furnhouse, a hypermedia novel created in Hypercard 2.0 and published in 1993 by Eastgate System, Inc. as a box containing artifacts from the literary estate of the titular Uncle Buddy

3. Shelley Jackson’s Patchwork Girl, produced on Eastgate’s Storyspace platform and published by the company in 1995; regarded by critics as an important work of hypertext and cyberfeminism

4. Bill Bly’s We Descend, a complex hypertext novel—also created on Eastgate’s Storyspace platform for both floppy disks and CDs—that experiments with the layering of time and published by the company in 1997
Global Outlook::Digital Humanities
Promoting collaboration among Digital Humanities researchers world-wide

About

Global Outlook::Digital Humanities (GO::DH) is a Special Interest Group (SIG) of the Alliance of Digital Humanities Organisations (ADHO). The purpose of GO::DH is to help break down barriers that hinder communication and collaboration among researchers and students of the Digital Arts, Humanities, and Cultural Heritage sectors in high, mid, and low income economies. GO::DH is not an aid or an outreach programme. Participants come from all over the world, and we all recognize that excellent work is being done around the world; furthermore, we know that students, researchers, and institutions in all geographic regions and types of economies all have much to contribute to the development of digitally enabled work in the arts, humanities, and cultural heritage sector. What GO::DH does instead is leverage the complementary strengths, interests, abilities and experiences of participants through special projects and events, profile and publicity activity, and by encouraging collaboration among individual projects, institutions, and researchers. Its core activities are Discovery, Community-Building, Research, and Advocacy. It helps its members learn more about digital work in the Arts, Humanities, and Cultural Heritage sectors; it acts to foster collaboration and cooperation across regions and economies; it coordinates research on and in support of the use of technology in these areas across the globe; and it advocates for a global perspective on work in this sector. By sharing expertise, resources, experiences, and problems, we all become better practitioners of our common discipline.
3D Digital Editions:
Humanities-Based Research

● (1) identifying a research question

● (2) gathering and critically analyzing the materials (both primary and secondary) that inform said question

● (3) writing an interpretive analysis using selected elements from materials to support and communicate an argument
making
3D Digital Editions
(Masterclass on “Virtual Worlds as Digital Scholarly Editions”)
3D Digital Editions:

Project Team

- Elaine Sullivan, Ph.D., UC-Santa Cruz (edition editor), Co-PI
- Angel David Nieves, Ph.D., Yale University (edition editor), Co-PI
- Susan Schreibman, Maynooth (edition editor)
- Costas Papadopoulos, Ph.D., Maynooth (edition editor)
- Greg Lord, Software Engineer & Designer, Hamilton College

Scalar Team

- Tara McPherson, Ph.D., USC
- Craig Dietrich, Ph.D., Claremont
- Curtis Retcher, USC
- Erik Loyer, Independent Scholar

3D Consultants

- Lisa Snyder, Ph.D., UCLA
- Eric Poehler, Ph.D., UMass-Amherst
- John Clarke, Ph.D., UT-Austin

Publishers

- Stanford University Press
- University of Georgia Press
- Cotsen Institute, UCLA
3D Digital Editions
(or Virtual Worlds as Digital Scholarly Editions)

Proposing new three-dimensional editions that will address the following:

- How do we consider virtual worlds as texts?
- What is the textuality of the virtual world?
- How do we retain the immersion of virtual worlds while providing comprehensive in-world documentation?
- How do we document ambiguity?
- How do we make the process of production transparent?
- What does an apparatus look like in a virtual world?
- If virtual worlds are the new editions, how are they going to be reviewed and evaluated?

3D Digital Editions:
Some Themes/Issues

- 3D worlds are a form of scholarly and documentary editions
- Deeply researched and annotated digital representations of historic architecture, artworks, and other forms of material culture
- Models act as deep repositories of cultural and spatial knowledge containing hundreds of layers of data and scholarly decision-making that are unavailable to the reader in traditional print volumes or texts
3D Digital Editions: Challenges

- Cannot currently be presented or accessed in existing scholarly publication formats
- Detailed annotation languishes in proprietary software programs
- Researchers forced to publish 2D screenshots of interactive 3D spaces
- Document viewers in-world and alongside worlds (annotations)
Optimize your scholarship

Fulcrum is a publishing platform currently under development that helps publishers present the full richness of their authors’ research outputs in a durable, discoverable, and flexible form.

GET UPDATES

Anita Gonzalez
Professor, Theatre and Drama, University of Michigan

University of Michigan Press
https://www.fulcrum.org/
Historical Event: Death of Stompie Seipei (Died 1989, Age 14)
Historical Event: Death of Stompie Seipei (Died 1989, Age 14)
Can we apply these sorts of analyses, deep annotation, and versioning techniques to our efforts in 3D historical reconstruction modeling?
How do preservation practices contribute to visibility and also erasure?
intersectional framework for a 3D digital edition environment or platform
Thank you!
Edward Gonzalez Tennant, “Virtual Rosewood 2.0,” Difficult Heritage
Virtual reality app puts you at the scene of Trayvon Martin's shooting
