



DIGITAL HUMANITIES UTAH 8  
FEB 23-24, 2024 | UNIVERSITY OF UTAH

# WELCOME TO DHU8

Welcome to Digital Humanities Utah 8! We at the University of Utah are thrilled to host such a diverse community of scholars and researchers passionate about working at the intersection of technology and the humanities. Over the next two days, we invite you to engage in thought-provoking discussions, collaborative workshops, and insightful presentations. Together, we'll delve into the innovative ways digital tools are reshaping how we study, interpret, and preserve society, the arts, cultural heritage, literature, and history. Whether you're a seasoned expert or new to the field, we're excited to embark on this journey of discovery and exchange ideas that will shape the future of digital humanities. Enjoy!

Kaylee Alexander, DHU8 Chair

JOIN US ON SOCIAL CHANNELS @DIGHUM\_UTAH  
#DHU8



## DIGITAL HUMANITIES UTAH | DHU

Digital Humanities Utah (DHU) is a partnership among seven of Utah's largest universities that has been held annually since 2016 and brings together DH scholars, broadly defined, from across the Intermountain West and beyond to share their research, network, and learn about emerging DH tools and methods. We encourage the presentation of works in progress as well as more developed projects from established and early career scholars as well as students; newcomers to DH are also welcome to participate.



# SCHEDULE

FEB 23

DAY 1: FRIDAY

Registration open 8:30 a.m. to 3:00 p.m.

8:30 a.m.

Coffee and Breakfast | Gould Auditorium

9:00 - 10:30 a.m.

**PANEL: ETHICAL AI SESSION I**

GOULD  
AUDITORIUM

Brandon Render (University of Utah)

**Endangered Judgment: Weizenbaum, Arendt, and a Mechanized Humanity**

Luke Fernandez (Weber State University)

**Why AI Needs Literary Studies**

Elizabeth Callaway (University of Utah)

**Persuasion, Propaganda, and Public Good: Misinformation and Censorship in an Age of AI**

Rebekah Cummings (University of Utah)

10:30 - 10:45 a.m. Break

10:45 - 11:45 a.m.

**PANEL: ETHICAL AI SESSION II**

GOULD  
AUDITORIUM

Aniello De Santo (University of Utah)

**Teamwork Polluting Online Ecosystem: Analyzing the Historical Trend of Division of Labor in State Sponsored Information Operations**

Marina Kogan (University of Utah)

**Computing the Incomprehensible: On Critical Engagement with a Digital Unconscious from Surrealist Experiments to AI Novels and Computational Poetry**

Jace Brittain (University of Utah)

11:50 a - 12:30 p

**ETHICAL AI BREAKOUT DISCUSSIONS**

GOULD  
AUDITORIUM

Luke Fernandez (Weber State University), Elizabeth Callaway, Rebekah Cummings, Marina Kogan, and Jace Brittain (University of Utah)

12:30 - 1:30 p.m.

Lunch Break | Gould Auditorium

FEB 23

DAY 1: FRIDAY (cont.)

1:30 - 2:45 p.m.

SESSION 1

LEARNING SPACE  
MLIB 2753

**WORKSHOP: HOW TO AUDIT AN AI**

Jensen Coombs, Kaylee Meyers, Amanda Cleary, Elishka Johnson, Ty Greacen, Andrew Tolton, Mason Moore, and Anisa Habib (University of Utah)

DIGITAL MATTERS  
MLIB 2751

**PANEL: FALL 2023 HIGHLIGHTS FROM DIGITAL MATTERS**

Rebekah Cummings (University of Utah)

**Mapping the Projects: A Literary and Digital Humanities Intervention**

Theadora Soter and Crystal Rudds (University of Utah)

**Wasteland, Wetland, Wilderness: Digital Collage and ArcGIS StoryMaps as a Tool for Layered Landscape Micro-History**  
Maggie Scholle (University of Utah)

**American Energy Topology**

Morgan Doane (University of Utah)

2:50 - 4:05 p.m.

SESSION 2

DIGITAL MATTERS  
MLIB 2751

**WORKSHOP: DATA MANAGEMENT PLANNING FOR HUMANITIES RESEARCHERS**

Madison Golden (University of Utah)

LEARNING SPACE  
MLIB 2753

**PANEL: COLLECTIONS, DATA, AND REPRESENTATION IN THE LIBRARY**

Anna Neatrou (University of Utah)

**Illuminating Historical Black Student Experiences at the University of Utah**

Elaine Thornton (University of Utah)

**Visualizing Censorship: The Let Freedom Read Dress**

Rachel Wittmann (University of Utah)

**Beyond Metadata: Visualizing Gaps in Digital Collections**

Dorothy Terry (University of Utah)

FEB 23

DAY 1: FRIDAY (cont.)

4:10 - 5:25 p.m.

SESSION 3

DIGITAL MATTERS  
MLIB 2751

**WORKSHOP: ADAPTABLE AURAS: LEVERAGING MACHINE LEARNING & TECHNOLOGY TO CREATE MEANINGFUL ART**

Jake Welch (University of Utah)

LEARNING SPACE  
MLIB 2753

**PANEL: GAMES AND DIGITAL HUMANITIES**

Nathan Wainstein (University of Utah)

**Got Video Games? Using ChatGPT-Generated Code to Collect Transcripts**

Lauryn Wilde (Brigham Young University)

**Physical Games, Digital Spaces: Using Board Games in First Year Composition**

Megs Tyler (University of Utah)

**“Huaka ‘i: An Island Odyssey:” Interactive Fiction Video Games as a Tool for Language and Cultural Revitalization**

Eliana Massey (University of Utah)

6:00 p.m.

**SOCIAL GATHERING @ WOODBINE FOOD HALL**

545 West 700 S, Salt Lake City, UT 84101

Note: This is not a sponsored event. Attendees will be responsible for their own food/beverage.

FEB 24

DAY 2: SATURDAY

Registration open 8:30 a.m. to 3:00 p.m.

8:30 a.m.

Coffee and Breakfast | Gould Auditorium

9:00 - 10:00 a.m.

**Almost AI: The Pleasure and Poetics of Staying Human in an Age of Machines**

GOULD  
AUDITORIUM

**Mark Sample**

Chair and Professor of Digital Studies at Davidson College

10:15 - 11:30 a.m. SESSION 4

DIGITAL MATTERS  
MLIB 2751

**WORKSHOP: USING R TO MAKE COLLAGE SONNETS FROM FOUND TEXT**

Max Schleicher (University of Utah)

FEB 24

DAY 2: SATURDAY (cont.)

LEARNING SPACE  
MLIB 2753

**PANEL: CONTENT ANALYSIS METHODS**

Jeff Turner (University of Utah)

**Leveraging Multiple Forms of Content Analysis to Understand News Coverage of U.S. Mass Shootings**

Kevin Coe, Aly Hill, Olivia Webster (University of Utah)

**Digital Tools in Urban Forestry: Using Deep Content Analysis and Two-Way Collaborative Coding to Interrogate the Digital Turn in Recent Research**

Matthew Fry, Ben Williamson (University of Utah)

**The Therapeutic Affordances of Social Supports and Computer-Mediated Writing in Grief Processing**

Joseph Mayaki (University of Utah)

11:40 a - 12:55 p **SESSION 5**

DIGITAL MATTERS  
MLIB 2751

**ROUNDTABLE: AI IN CREATIVE PRACTICE AND TEACHING ARTS: BRIDGING THE DIVIDE**

Lien Fan Shen, Kenneth Collins, Zion Richmond, Maxwell T. Baltazar, Bailey Boyce (University of Utah), and Emily Lawhead (Utah Museum of Fine Arts)

LEARNING SPACE  
MLIB 2753

**PANEL: DIGITAL SCHOLARSHIP AND LIBRARIES**

Anna Neatrour (University of Utah)

**Attack of the Cybrarians: Keeping Pace as a Print Cataloger in an Increasingly Digital World**

Katie Yeo (Brigham Young University)

**Edit Wikipedia, Become Rich and Famous**

Rachel Meibos Helps (Brigham Young University Library)

**3D Methodologies: A Multi-Disciplinary Review from the Marriott Library**

T.J. Ferrill (University of Utah)

1:00 - 2:00 p.m. Lunch Break | Gould Auditorium

2:00 - 3:15 p.m. **SESSION 6**

DIGITAL MATTERS  
MLIB 2751

**PANEL: DH TOOLS AND USER EXPERIENCE**

Rachel Wittmann (University of Utah)

**Sense: An Intuitive Web Platform for Extracting, Analyzing, and Visualizing Relationships in Historical Records**

Peter Roady and John Gordon (University of Utah)

**Better than Omeka? Creating Relational Databases within WordPress Using Pods**

Brian Croxall and Jeremy Browne (Brigham Young University)

**Digital Humanities and User Experience: An Essential Partnership**

Kathie Gossett (Brigham Young University)

LEARNING SPACE  
MLIB 2753

**PANEL: PEOPLE AS DATA**

Kaylee P. Alexander (University of Utah)

**Student as Data; Student as Commodity**

Lacy Hope (Utah Tech University)

**Skeletons in the (Digital) Closet: Metadata of the Deceased in Digital Commonwealth**

Daniel W. Everton (Digital Commonwealth; Brown University)

**Topic Modeling and Mapping Place in the Utah AIDS Epidemic**

Jeff Turner (University of Utah)

3:25 - 4:40 p.m.

LEARNING SPACE  
MLIB 2753

**SESSION 7**

**PANEL: DIGITAL HUMANITIES AND SOCIAL MEDIA**

Brian Croxall (Brigham Young University)

**After Twitter: Comparing Online Harassment on (De)centralized Social Media Platforms**

Aly Hill (University of Utah)

**How to Disrupt the Scroll: Digital Curation as a Tool for Critical Reflection in the First-Year Composition Classroom**

Brett Stanfield (Utah Tech University)

**A Spectrum of Stances: How Non-Expert Communities Communicate with Institutional Experts on Digital Platforms**

Nastaran Jadidi (University of Utah)

DIGITAL MATTERS  
MLIB 2751

**PANEL: VIRTUAL WORLDS**

Meekyung MacMurdie (University of Utah) | Room TBD

**A Digital Restoration of the Royal Academy's 1785 Salon**

Trenton Olsen (Lindenwood University)

**Mixed Reality Play, Nonbinary Tech**

Leah Wulfman (University of Utah)

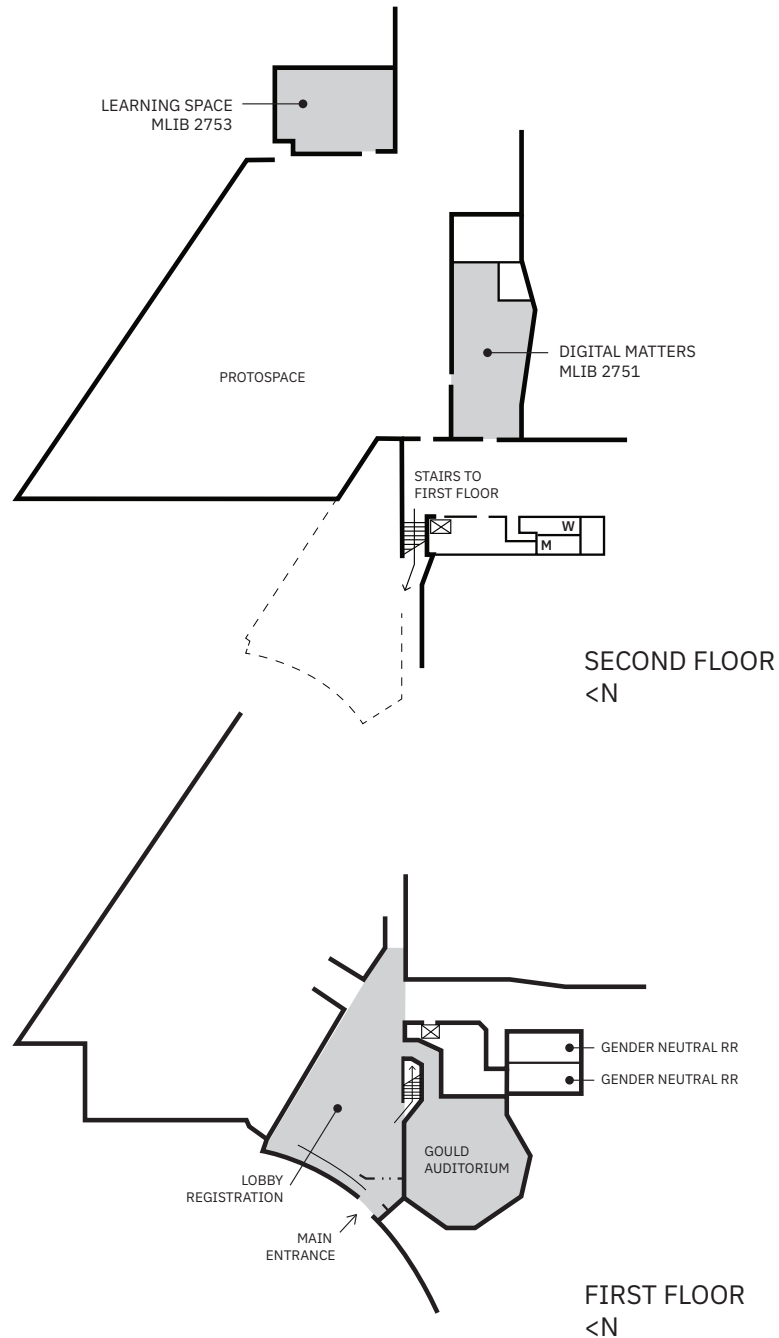
**Reimagining Bodies, Pleasure and Kinetic Playgrounds**

Merel Noorlander (University of Utah)

4:45 p.m.

Symposium Concludes

## MARRIOTT LIBRARY



## KEYNOTE

### Almost AI: The Pleasure and Poetics of Staying Human in an Age of Machines

Mark Sample, Chair and Professor of Digital Studies at Davidson College

When machines can write like humans, should humans try writing like machines? What would that even look like? How asymptotically close can human writing approach machine writing while still remaining human? This talk explores my creative practice, which toggles between writing and coding, and frames it as a response—if not an antidote—to machine-generated procedural writing. I first highlight the long history of collaborating with computers to write poetry and prose. Then I make a case that despite large-language models like ChatGPT getting all the attention, there is a distinct pleasure and power in building your own small-language models, by which I mean bespoke miniature models of human language. Tiny grammars. I will show how these small, handcrafted language models can reveal insights, challenge assumptions, and even provoke arguments, all while grounded in a profound appreciation for human creativity.

## WORKSHOPS

### How to Audit an AI

Jensen Coombs, Kaylee Meyers, Amanda Cleary, Elishka Johnson, Ty Greacen, Andrew Tolton, Mason Moore, and Anisa Habib (University of Utah)

Despite its many promises, artificial intelligence is an urgent societal challenge. In addition to future concerns about jobs and AI alignment, there is existing fallout from many examples of AI bias in medical, criminal justice, and financial fields. The use of AI also raises concerns about privacy, security, and labor. One of the most successful strategies to expose irresponsible AI use has been the AI audit. This workshop will explore the AI audit in two ways. First, we will teach participants how to perform an audit to explore the strengths and failures of any AI system. Simultaneously, we will provide insight into the AI audit as a teaching tool for undergraduate classrooms. The workshop is taught by a team of University of Utah undergraduates from the Praxis Lab Responsible AI who have all completed successful AI audits and can talk about AI audit assignments from the student perspective.

### Data Management Planning for Humanities Researchers

Madison Golden (University of Utah)

Following the OSTP memo and subsequent requirements from federal agencies, data management and sharing plans (DMSPs) are now required for federally funded research. In addition to these requirements, DMSPs help researchers across levels and disciplines engage in reproducible, efficient, and efficacious research. In short, DMSPs entail planning for how data will be stored, organized, analyzed, and shared prior to beginning the research process. This data management and sharing plan workshop will cover the what, why, and how of DMSPs for humanities researchers. We will cover each element of the DMSP including key definitions, best practices, and examples. By the end of the workshop, each participant will have a sample DMSP related to their research (or research interests) and an understanding of basic data management for research. While this session and the examples included will be humanities focused, the content applies to all researchers.

## Using R to Make Collage Sonnets from Found Text

Max Schleicher (University of Utah)

This workshop will show how to use text mining creatively to turn found and public domain texts into poetry and ultimately into poetry zines. In this workshop, we'll reintroduce the human artist into machine-generated poetry in an intermediary, assembler position. The project takes found or public domain texts (like *The Great Gatsby* or a legal document from a New York State hearing on the Opioid crisis) and uses text processing to break apart these texts into 10-syllable lines. Participants will run these lines through a rhyming database, build a set of possible rhyming lines, and assemble poems using a traditional formal pattern like a sonnet or a villanelle. All code will be hosted on Google Collab and accessible after the fact. At the end of the workshop, participants are encouraged to submit their poems to be assembled into a zine after the conference which will be mailed out to participants.

## Adaptable Auras: Leveraging Machine Learning & Technology to Create Meaningful Art

Jake Welch (University of Utah)

In an era where the authenticity and originality of art are threatened by advancements in machine learning & AI image generation, "Adaptable Auras," developed as an interactive installation, confronts these challenges by utilizing these same technologies to create unique drawings informed by those who view it. The machine interacts with viewers using computer vision, emphasizing the role of the viewer in the importance & meaning of art. This work is a speculative response to how art and technology can work together, offering a new perspective on how machine learning can enhance artistic expression and viewer engagement.

## PRESENTATIONS

### Computing the Incomprehensible: On Critical Engagement with a Digital Unconscious from Surrealist Experiments to AI Novels and Computational Poetry

Jace Brittain (University of Utah)

The seemingly sudden and certainly wide accessibility of Large Language Models (LLMs) like ChatGPT has sparked conversations about ethics and originality in writing and poetry that uncannily echo responses to the techniques of the Surrealists and other early 20th-century provocateurs. In discussing those responses of both then and now, the ethical questions around the creative act are tied to questions of methodology. "Computing the Incomprehensible" focuses on two distinctly assisted compositional methods employed by their authors just over a century apart. The first led to the creation of the proto-Surrealist novel *Locus Solus* by Raymond Roussel in 1914, and the second resulted in the computational poetics of *Travesty Generator* by Lillian-Yvonne Bertram in 2019. Such approaches can reframe not just our conceptions of ethical engagement with generative AI but our definitions of creativity and originality at a crucial moment for arts, literature, and the humanities.

### Why AI Needs Literary Studies

Elizabeth Callaway (University of Utah)

In the past few years, we have witnessed both a stunning acceleration of artificial intelligence innovation and a suite of terrifying AI blunders. Humanists and computer scientists have thus far treated addressing these AI failures as a question of either technological fine-tuning or the application of ethics training to tech development, but both framings are too narrow, as most failures we see are more broadly failures of imagination. In this presentation I will explore how both literature itself and literary competencies round out our approaches to responsible AI to give us a fuller understanding of why we have reckless AI and the kinds of changes we need to address it.

### Leveraging Multiple Forms of Content Analysis to Understand News Coverage of U.S. Mass Shootings

Kevin Coe, Aly Hill, and Olivia Webster (University of Utah)

Mass shootings are a tragically familiar element of U.S. public life. Despite the prevalence of such violence, most Americans still experience these moments almost entirely through news media coverage. Given this, there is clear value in studying the content of news coverage of mass shootings. Researchers have begun to do so but, because most studies have focused on just a small number of high-profile shootings, little is known about broad trends in news coverage of U.S. mass shootings, especially how such coverage may have changed over time. This project leverages two forms of content analysis—computer-assisted automated analysis and human-coded manual analysis—to provide new insights into national news coverage of the 263 high-casualty mass shootings that took place in the U.S. 2013–2022. Building from an original dataset of hundreds of news stories, we identify areas of consistency and change in how news organizations have covered mass shootings.

## **Better than Omeka? Creating Relational Databases within WordPress Using Pods**

Brian Croxall and Jeremy Browne (Brigham Young University)

For the last decade, ODH has built a large portion of its faculty-led research projects using WordPress and a very specific plugin: Pods (<https://pods.io/>). Pods enables the creation of custom content types within WordPress that support sophisticated relational structures. These ontologies make it possible to organize the information that faculty members have collected and to facilitate the often overlapping pathways that scholarship traverses. What's more, building with WordPress provides access to its broad support community, themes, and plugins, making it possible to construct flexible and usable sites with relatively low effort. In this presentation, we will discuss our use of WordPress and Pods, drawing on the many sites that use this infrastructure. We will also describe cases where WordPress and Pods may not be the best solution. We hope our discussion will prove useful to others in the DHU community who may need similar projects.

## **Persuasion, Propaganda, and Public Good: Misinformation and Censorship in an Age of AI**

Rebekah Cummings (University of Utah)

Our society is crippled with information disorder. A fragmented and polluted media landscape rife with misinformation and fueled by an attention economy has lent a societal blow to truth, trust, civility, mental health, and democracy. The fast-approaching wave of realistic, tailored, and persuasive generative AI promises to amplify these fragilities even as AI is touted as a solution to the misinformation crisis. While misinformation dominates headlines, the rise of censorship in an age of AI is a less discussed but equal threat to information integrity, transparency, and informed decision making. This presentation explores the current state of two pressing information challenges, misinformation and censorship, through the lens of library and information science ethics and praxis and considers the role of information literacy as a countervailing measure alongside tech and policy interventions in mitigating AI harms.

## **American Energy Topology**

Morgan Doane (University of Utah)

The extraction, production, distribution, and consumption of energy are crucial for the survival and well-being of all life. The U.S. energy grid, the world's largest and most intricate machine, enables and necessitates these activities, and its influence on our society, economy, and environment is unparalleled. In collaboration with the Digital Matters Lab, this thesis explores the critical nature of energy and the inherent weaknesses in our current energy systems. A significant outcome of this project is the creation of The US Energy Map, an innovative digital visualization tool designed to make the complex workings of the domestic power grid more transparent, understandable, and personal. By presenting energy data in a clear and accessible format, it allows users to gain insights into their interactions with the power grid. The goal of this project is to foster interdisciplinary discussions and deepen the appreciation of the essential role that our energy infrastructure plays in sustaining human culture.

## **Skeletons in the (Digital) Closet: Metadata of the Deceased in Digital Commonwealth**

Daniel W. Everton (Digital Commonwealth; Brown University)

As one of the first state-funded archives, Digital Commonwealth has collected over 900,000 items in this still-growing repository. However, Digital Commonwealth relies on the individual institutions to provide the metadata for their collections. This model has shown that there are inconsistencies in the process of controlled vocabularies, content warnings, and subject headings for assets that depict the deceased. I will share my methodology with the repository search engine, JSON harvesting, and Open Refine to highlight some of these issues and possible solutions.

## **Endangered Judgment: Weizenbaum, Arendt, and a Mechanized Humanity**

Luke Fernandez (Weber State University)

One of the more prominent worriers about AI from the American past was computer scientist Joseph Weizenbaum, who in 1966 coded ELIZA, one of the first chatbots. Weizenbaum observed that when people interacted with ELIZA they anthropomorphized the chatbot and conferred agency on it. He also worried that AI researchers were conflating human intelligence with information processing and that they were wrong in believing that human judgment could be outsourced to computers. He criticized AI researchers' embrace of value-free science as well. As an antidote to these developments, Weizenbaum exhorted his colleagues to give more consideration to the humanities and to disciplines that demonstrated an abiding interest in values. Although Weizenbaum voiced most of these anxieties nearly five decades ago, many of his concerns anticipate current anxieties about AI. In this presentation I historicize our current AI worries and explore how Weizenbaum's analysis might illuminate our own.

## **3D Methodologies: A Multi-Disciplinary Review from the Marriott Library**

T.J. Ferrill (University of Utah)

This session aims to provide insights into how 3D technologies are applied in scholarly activities. The Marriott Library's ProtoSpace explores practical uses of 3D technologies in digital humanities, focusing on their role in research and education. Examples highlighting the versatility of 3D technologies include two case studies: the detailed 3D scanning of pre-Columbian artifacts at the Utah Museum of Fine Arts and the documentation of costume design in Dance. Participants will learn about 3D workflows, including scanning, visualization, and printing techniques. We'll address how these technologies are more than just tools for recreation; they contribute substantially to academic research and teaching.

## **Digital Tools in Urban Forestry: Using Deep Content Analysis and Two-Way Collaborative Coding to Interrogate the Digital Turn in Recent Research**

Matthew Fry, Ben Williamson, Alexandra Ponette-González, Kaylee P. Alexander (University of Utah), Ashley Coles (Texas Christian University), and Rylee Babino (University of North Texas)

In this presentation, we review our research into the application of digital tools within the field of urban forestry. We collaboratively identified a subset of peer-reviewed scientific publications on digital tools, urban forests, and planning. Then, to determine trends and patterns in the selected peer-reviewed publications, we used textual content analysis and two-way coding to categorize text around justifications, tool limitations, implications, and more. We identified common themes and patterns of discourse within the coded text and across the selected publications. Our presentation will 1) briefly introduce qualitative text analysis software and quantitative analysis techniques (e.g., code frequencies, typologies); 2) discuss the benefits of our mixed method, data-focused approach versus traditional “analog” reviews; and 3) provide some preliminary findings on the tendency of digital tools to reduce urban forests to canopy cover and how this might shape decision making.

## **Digital Humanities and User Experience: An Essential Partnership**

Kathie Gossett (Brigham Young University)

One of the most consistently overlooked parts of the building process for digital humanities projects has been user experience. One of the reasons for this has often been related to small or very specific user bases for our projects. However, the fact that the majority of our projects tend to be available on the internet gives us an opportunity to reach a much broader audience. In order to take advantage of this opportunity we need to begin thinking about these broader audiences and incorporating their experiences into our designs. The process of identifying new user needs and redesigning software for multiple user-bases will be explored using a current ODH UX project: the redesign of the WordCruncher software. It will also discuss the challenges faced in finding digital humanists that could do the work and why it is important to begin including user experience courses in digital humanities programs.

## **Edit Wikipedia, Become Rich and Famous**

Rachel Meibos Helps (Brigham Young University Library)

Anyone can edit Wikipedia. It's the seventh-most popular website on the internet. So why aren't we as librarians and educators using it to help patrons find what they're looking for? Using data from the BYU Library's 8-year Wikipedia project, this presentation will briefly describe how libraries can improve Wikipedia's content using books and images from their collections, and how instructors can use Wikipedia assignments to engage their students.

## **After Twitter: Comparing Online Harassment on (De)centralized Social Media Platforms**

Aly Hill (University of Utah)

Politicians increasingly utilize social media for constituent engagement, but this comes with challenges, like harassment. Concerns over inadequate content moderation on mainstream platforms has led to the emergence of 'decentralized' platforms. While some see these platforms as potential solutions for collaborative content moderation, others fear that decentralized moderation may worsen harassment. To investigate how platform structures contribute to harassment among political figures, this study analyzes content from U.S. Congressional representatives on Twitter, Threads, BlueSky, and Mastodon using dictionary-based content analysis and topic modeling. Examining the sociotechnical differences among these platforms, this exploratory study contributes to our understanding of harassment in relation to platform structures and establishes a theoretical foundation for exploring the impact of platform governance on political engagement amid tensions between freedom of expression, safety, and platform policies.

## **Student as Data; Student as Commodity**

Lacy Hope (Utah Tech University)

Educational technologies are nearly inescapable in higher education. To use these technologies, a user --namely a student-- must agree to and comply with the conditions outlined in the terms of service (TOS) statement, which details how a company will collect and use their digital data. Scholars have criticized data collection practices as an invasive application of surveillance capitalism that strips users of their individual identities and reduces them to mere data points (Zuboff, 2018; Cheney-Lippold, 2017; Pasquale, 2016). Referencing the results of a distant reading of TOS statements from various educational technologies using an open access textual analysis software, this presentation will argue for more direct discussion, guided by a Marxian framework, regarding the gathering and use of student-provided digital data by educational technologies within the neoliberal university.

## **A Spectrum of Stances: How Non-Expert Communities Communicate with Institutional Experts on Digital Platforms**

Nastaran Jadidi (University of Utah)

Communities engage with scientific experts in different ways on digital platforms, from collaborating with some to challenging others. Understanding these varied stances towards experts is crucial as digital platforms enable different ways of participation in scientific discourse. Our research explores how a neurodegenerative disease community interacts with experts including scientists and regulators. Using theories from fields including communication and linguistics, we analyze the language of social media posts to identify different stances—from trusting to skeptical—that community members take towards experts. For example, some posts aggressively question experts' failure to approve a drug, while others take a more restrained stance advocating regulatory flexibility. Rather than viewing public interactions with experts as solely adversarial or supportive, this research provides a novel framework for understanding the nuanced, strategic ways non-experts employ language to position themselves towards scientific authorities. Additionally, this research emphasizes the need to bridge humanities and computing strengths.



## **Teamwork Polluting Online Ecosystem: Analyzing the Historical Trend of Division of Labor in State Sponsored Information Operations**

Marina Kogan (University of Utah)

State Sponsored Information Operations (SSIOs) are instances of mass social media suppression and manipulation, sanctioned by government actors, to further geopolitical objectives. SSIOs jeopardize the information integrity of the social media ecosystem and weaken public trust. However, our understanding of SSIOs stems largely from individual case studies, with little longitudinal work addressing generalizable trends across SSIOs. Here, we will present our work analyzing 34 SSIOs active on Twitter over the last decade. We identify a temporal trend of SSIOs towards more stable, simpler roles that could easily be supercharged by the use of generative AI. Recent research suggests that generative AI tools reduce the cost of running SSIOs and thus are likely already in use. Given their amplification effect on SSIOs, we conclude with a discussion on what SSIO behaviors we can expect in the future and how currently existing detection tools could be used to find and thwart them.

## **“Huaka’i: An Island Odyssey:” Interactive Fiction Video Games as a Tool for Language and Cultural Revitalization**

Eliana Massey (University of Utah)

In this presentation, I explore the potential of interactive fiction text-based video games for language and cultural revitalization, focusing on *Huaka’i: An Island Odyssey*—a game I designed inspired by the *mo’olelo*/stories of *Hi’iakaikapoliopele*. These stories, once passed down orally, were recorded in Hawaiian-language newspapers in the 19th and 20th centuries. The suppression of the Hawaiian language, currently deemed “severely endangered” by the United Nations Educational, Scientific, and Cultural Organization (UNESCO), adds urgency to revitalization efforts. This game introduces Hawaiian vocabulary organically through an engaging and authentically Hawaiian narrative. The presentation aims to investigate how such exposure in games can spark interest in the language. The project is situated within the broader context of video game design for language and cultural revitalization, with a specific emphasis on Indigenous communities.

## **The Therapeutic Affordances of Social Supports and Computer-Mediated Writing in Grief Processing**

Joseph Mayaki (University of Utah)

Stories of stories on social media have become increasingly common after Covid-19. Therapeutic relief is part of the gains of telling these stories in digital spaces. This study explores the therapeutic affordances of computer-mediated writing with a view to unveil how online communities contribute to mental wellness in the context of grief and recovery. Through an ethnographic and qualitative research approach, it examines specific online communities dedicated to grief to understand how group members engage with stories of grief and the effect on their mental health. A content analysis was done to identify themes, patterns, and the expressed emotions for insights into the therapeutic role of writing in digital spaces in grief processing. The study shows that the innovations of the computer has eased the process of expressing and publishing stories of mental health struggles for therapeutic validations; the crossroad of computer and writing serves therapeutic ends in the context of grief processing; digital spaces are fast becoming private/public therapeutic scriptoriums; and that grieving people get therapeutic supports from online communities. While grieving through writing on social media can be therapeutic, it can also have negative consequences.

## **Reimagining Bodies, Pleasure and Kinetic Playgrounds**

Merel Noorlander (University of Utah)

When we look at public areas as various physical and digital queer and sex-positive spaces; what are the different vernaculars, gestures, scents, sounds and colors that we use to communicate with one another? How do these define, evolve, intersect, and influence on a personal and cultural level in the public realm, and the tools that we use? This line of inquiry finds its base with Paul B. Preciado’s questions around gender non-confirming; it also further builds on my artistic research that exists physically and digitally, as it relates to contemporary intimacy through technology and fluid ways of being. We’ll dive into the process and production of innovative gender-neutral robotic sex toys, in depth theoretical, and engaging work, through social design, projection mapping installations and performances, that interweave pleasure, playgrounds and objects, set in public or private domains.

## **A Digital Restoration of the Royal Academy’s 1785 Salon**

Trenton Olsen (Lindenwood University)

This presentation will discuss Lindenwood University’s digital initiative to recreate the 1785 Academic Salon of the Royal Academy in Paris using virtual reality. The Salon played a crucial role in fostering French art from the 17th to the 19th centuries. Our research has utilized digital technology to reconstruct the Salon environment, focusing on the significant year of 1785, marked by the inclusion of Jacques-Louis David’s groundbreaking *The Oath of the Horatii*. This presentation will outline the steps taken to digitally reconstruct this exhibition, showcase the current state of virtual assemblage of as many works as possible from the Salon, and demonstrate its significance for offering an immersive study of an 18th-century atmosphere. This application of technology underscores the role of Digital Humanities in preserving cultural heritage and making history and art history more accessible and accurate.

## **Sense: An Intuitive Web Platform for Extracting, Analyzing, and Visualizing Relationships in Historical Records**

Peter Roady and John Gordon (University of Utah)

Although researchers have access to increasing amounts of digitized information, the tools to make sense of that data have not kept pace. Researchers often lack the time, resources, or programming skills to exploit their data efficiently and fully. At the same time, researchers do not have an easy way to see beyond their own datasets into the vast aggregate archive amassed by other researchers, limiting their understanding of the bigger picture. *Sense* addresses these problems by providing a free and intuitive web platform that extracts, analyzes, and visualizes relationships in large quantities of typewritten historical records uploaded by researchers. With its open-source toolset, *Sense* helps researchers identify relationships hidden in their data and within larger datasets and enables researchers to see how relationships changed over time. In so doing, *Sense* uncovers valuable relational knowledge that enables researchers to deepen their contributions to knowledge.

## **Wasteland, Wetland, Wilderness: Digital Collage and ArcGIS StoryMaps as a Tool for Layered Landscape Micro-History**

Maggie Scholle (University of Utah)

Digital collage and story maps are both popular Digital Humanities methods but are often seen as artistic and quantitative analogues of each other. This talk will show how the two approaches can be meaningfully used together to communicate stories of physical, social, and ecological change and resilience associated with post-wastelands landscapes. Narrating these changes on public land that is also a former defense site and landfill, this talk will analyze a story map that incorporates three collages, each tracing a different element of land use from 1940-present. Story maps bring GIS data layers, aerial imagery, and archival maps together, making materials common in geographic research accessible to audiences of public history. Digital collage represents dimensions of physical, regulatory, and affective layering involved in land use change. This approach takes materials out of the archive and turns them into devices for deepening environmental storytelling, at times exposing a literally buried past.

## **AI in Creative Practice and Teaching Arts: Bridging the Divide**

Lien Fan Shen, Kenneth Collins, Zion Richmond, Maxwell T. Baltazar, and Bailey Boyce (University of Utah), Emily Lawhead (Utah Museum of Fine Arts)

The objective of this roundtable is to provide a platform for creative professionals and educators to discuss the integration, challenges, and benefits of involving AI in their creative practices and teaching pedagogy. The target audiences are (1) Creative professionals interested in AI integration, (2) Art Educators looking to incorporate AI into their teaching methods, (3) Students keen on understanding the intersection of AI and creativity. The aim of the discussion is to foster an environment of knowledge sharing and collaboration, bridging the gap between AI and the creative industry and arts education. By bringing together art faculty, students, professionals, researchers, curators, we hope to pave the way for innovative solutions and partnerships in the realm of AI-enhanced creativity.

## **Mapping the Projects: A Literary and Digital Humanities Intervention**

Theadora Soter and Crystal Rudds (University of Utah)

In our presentation, we discuss the effort to create a spatial map of literary representations written by or about public housing residents and the questions of metadata, geographic erasure, and storytelling ethics we are working through along the way. In the presentation, we will demonstrate our tentative design of this interface using Toya Wolfe's 2023 novel, *Last Summer on State Street*, and the city of Chicago as a case study. While this geo-visualization may allow for thematic and computational patterns to emerge across time and different settings, we take warning from Black Digital and Spatial Humanities scholars to be wary of digital tools that might exploit already vulnerable sites of black collectivity with histories of oppression in relationship to technology (Gallon et. al, 2016; Scott, 2021). Our presentation leans into this tension in hopes of sharing a more complete understanding of the public housing experience in America.

## **How to Disrupt the Scroll: Digital Curation as a Tool for Critical Reflection in the First-Year Composition Classroom**

Brett Stanfield (University of Utah)

Within minutes of scrolling through Instagram, TikTok, Twitter, or Pinterest, students can see everything from Renaissance masterpieces to warzone videos to Kim Kardashian selfies, and all within a continuous, infinite scroll of visual information. Do students today possess the necessary digital fluency needed to navigate this complex and overwhelming landscape of acute visual saturation? As an educator in the humanities, I believe it is necessary to provide students with a critical way of seeing and processing the massive amounts of visual information they are forced to consume in digital spaces every day. One way to increase a student's digital fluency, as it relates to one's interactions with social media platforms, is by incorporating a digital curation project into the classroom curriculum. In this presentation, I will explain this digital curation project, and I will share my own experiences and insights on incorporating this project into the first-year composition classroom.

## **Beyond Metadata: Visualizing Gaps in Digital Collections**

Dorothy Terry, Anna Neatrou, Rachel Wittmann, Jasmine Kirby, and Kaylee P. Alexander (University of Utah)

Materials in digital libraries from Predominantly White Institutions (PWIs) reflect choices made in acquiring and prioritizing materials for digitization. In developing descriptive information for digital library materials, people from underrepresented groups are listed in keywords and subject headings, but whiteness is often assumed as a default in systems for developing descriptive information such as the Library of Congress Subject Headings. To analyze representation in the digital library at the University of Utah, an interdepartmental team of librarians is taking a systematic approach by coding descriptive metadata associated with digitized primary sources. This panel will discuss preliminary findings, share initial data visualizations, and discuss the processes involved in the project.

## **Illuminating Historical Black Student Experiences at the University of Utah**

Elaine Thornton (University of Utah)

This presentation reports the beginning stages of a project launched to illuminate historical Black student experiences at the University of Utah. The goal is to find and highlight the earliest Black students present in existing archival records and implement strategies to enrich and expand these stories through digital humanities approaches and tools. Reparatory history practices and an interrogation of archival silences inform the project approach. The presenter will highlight the initial challenges of the discovery process, data collection, and the planned implementation of the gathered data. This project was inspired by the University of Michigan's African American Student Project.

## **Topic Modeling and Mapping Place in the Utah AIDS Epidemic**

Jeff Turner (University of Utah)

During the Utah AIDS epidemic, care workers and patients made meaning out of the places they traveled. Some indicated where they were born. Some talked about training they had received elsewhere and could bring back to Utah. It is through individual lives and stories that Utah became both connected to and distinct from other regions throughout the world experiencing AIDS epidemics. This presentation uses digital humanities methods to make sense of the ways these individuals understood placemaking during the Utah AIDS epidemic. This presentation uses a supervised topic model (through a BERT language model) to identify topics from placenames in 103 oral histories about the Utah AIDS epidemic. It then maps those topics. Such an approach gives a sense of how care workers and patients spoke about place, and the ways in which other locations were rhetorically connected to, or distinct from, their lives in Utah during the AIDS epidemic.

## **Physical Games, Digital Spaces: Using Board Games in First Year Composition**

Megs Tyler (University of Utah)

This presentation highlights using a long form narrative board game, Arkham Horror the Card Game by MJ Newman and Nate French, to introduce students to online discourse communities, socially situated literacies, and library resources and technologies. Through learning to play, organize, and write about the unfamiliar genre of a cooperative, legacy board game, students are situated in new digital and physical contexts. Initially envisioned as a “low tech” alternative to making and playing video games, these assignments optionally introduce students to digital literacy skills like finding virtual board game simulations and learning to make and print 3d models and game inserts.

## **Got Video Games? Using ChatGPT-Generated Code to Collect Transcripts**

Laurnyn Wilde (Brigham Young University)

The sky’s the limit when it comes to digital projects—if you know a programming language. But if you don’t know how to code (or are learning), you may find yourself wondering if AI could help. Prompting ChatGPT to write a paragraph about the digital humanities will produce an intelligible block of text (whether it is good or not is another matter), but is ChatGPT a viable option for writing code? In this experiment, ChatGPT will assist in writing Python code that will collect video game transcripts and prepare the data for distant reading. This exercise will allow for an evaluation of the limitations of using AI-generated responses, as well as for recommendations of their potential use as a tool for digital humanists, their students, or anyone else with an interest in learning to write code.

## **Visualizing Censorship: The Let Freedom Read Dress**

Rachel Wittmann (University of Utah)

The Let Freedom Read Dress is a textile-based data visualization created for the American Library Association (ALA)’s 2023 Banned Book Week. Using the ALA’s top 13 most frequently challenged books in 2022, book titles were appliquéd to the dress with differing letter sizes to reflect their ranking on this list. In opposition to these book challenges, especially the focus on books with LGBTQ+ content, the Let Freedom Read Dress was modeled by Salt Lake City drag artist Gia Bianca Stephens. This talk will focus on the methodology, process, and outcome of creating the Let Freedom Read Dress.

## **Mixed Reality Play, Nonbinary Tech**

Leah Wulfman (University of Utah)

Through hands-on experimentation, live user testing, and iterative refinement, we use Mixed Reality as a new design medium. Students use AR/VR hardware and game development software as a way to learn about new spatial affordances and creative processes. During this presentation, I will share the work that came out of recent Mixed Reality design-build prototyping studios “GAYMING ARCHITECTURES”. In the design-build studio, we utilized an expanding array of Extended Reality (VR/AR/MR/XR) technologies to interweave the digital and the physical, and imagine new ways of designing with mixed reality. Students designed and prototyped material, spatial scenarios and furniture in direct conversation with the spatial and aesthetic possibilities of Unity game engine, which collapses and combines multiple design mediums in time and space to create cohesive gaming worlds. How might we experiment with these new digital affordances, tactility, spatial interactions, and materiality to enhance or disrupt the design process?

## **Attack of the Cybrarians: Keeping Pace as a Print Cataloger in an Increasingly Digital World**

Katie Yeo (Brigham Young University)

With an increasing demand from patrons for enhanced digital collections, many print catalogers find themselves wondering how they can more effectively contribute to information accessibility in an increasingly digital landscape. This presentation will discuss practical ways that catalogers who primarily work with physical materials, especially within archives or Special Collections, can engage in digital librarianship while still clearing out their backlog of print materials. Even while primarily working with print and Special Collections materials, catalog librarians can still meaningfully engage in digital librarianship to preserve and increase the accessibility of their institution’s collections for the benefit of library patrons.



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