

## Digital Scholarship Opportunities

This is a new feature of the DLA—sent out by email roughly every other month—publicizing a selection of grant, fellowship, conference, workshop, panel, and other opportunities in the digital liberal arts. It is not all-inclusive, so feel free to send any CFPs or announcements to [dla@middlebury.edu](mailto:dla@middlebury.edu) so that we can include them in a future email or on the [DLA website](#). —Michael Kramer, Acting Director, DLA/Assistant Professor of the Practice, Digital History

### Conference: Sound Education, Harvard Divinity School, Nov 1-3, 2018

From the conference website: Every day, millions of listeners listen to podcasts and radio programs to teach themselves about the humanities, sciences, and other academic topics, selecting the programs and hosts that suit their learning styles. From professionals in studios to hobbyists in bedroom closets; from tenured academics to energetic young enthusiasts, producers of educational audio are a diverse set. But they share a common goal – distilling complex information into lectures, conversations and interviews that are free and accessible to everyone in the world. [Sound Education](#) is a three-day event at Harvard University for educational and academic podcasters and radio hosts, and their listeners.

### CFP: HASTAC 2019: "Decolonizing Technologies, Reprogramming Education," 16-18 May 2019

On 16-18 May 2019, the Humanities, Arts, Science, and Technology Alliance and Collaboratory (HASTAC), in partnership with the Institute for Critical Indigenous Studies at the University of British Columbia (UBC) and the Department of English at the University of Victoria (UVic), will be guests on the traditional, ancestral, and unceded territory of the hən̓q̓ə̓m̓iñ̓əḥ̓-speaking Musqueam (x̱məḡkʷəy̓əm) people, facilitating a conference about decolonizing technologies and reprogramming education.

The conference will hold up and support Indigenous scholars and knowledges, centering work by Indigenous women and women of colour. It will engage how technologies are, can be, and have been decolonized. How, for instance, are extraction technologies repurposed for resurgence? Or, echoing Ellen Cushman, how do we decolonize digital archives? Equally important, how do decolonial and anti-colonial practices shape technologies and education? How, following Kimberlé Crenshaw, are such practices intersectional? How do they correspond with what Grace Dillon calls Indigenous Futurisms? And how do they foster what Eve Tuck and Wayne Yang describe as an ethic of incommensurability, unsettling not only assumptions of innocence but also discourses of reconciliation?

**Deadline for proposals is Monday 15 October 2018.**

Conference [website](#) (available in English, French, and Spanish).

### CFP: Current Research in Digital History 2019, Mar 9, 2019

The Roy Rosenzweig Center for History and New Media invites submissions for the [second annual Current Research in Digital History conference](#). Submissions should offer historical arguments and interpretations rather than showcase digital projects. The format of short presentations provides an opportunity to share arguments on the basis of ongoing research in larger projects. Graduate students are encouraged to submit proposals. Some travel funding for presenters is available. Presentations will be peer-reviewed and published in an online publication that accommodates dynamic visualizations and narrative.

**Submissions due: September 28, 2018.** E-mail submissions as a PDF or URL to [lincoln+crdh@lincolnmullen.com](mailto:lincoln+crdh@lincolnmullen.com). Questions may be sent to the same address.

Format: Each presentation will be 10 minutes in length. Proposals must include the full text (no more than 2000 words) and accompanying visualizations or websites to be presented. Papers can include multiple authors. Submissions can be either a single presentation or a session of two presentations. Proposals may suggest a commentator but are not obliged to.

The conference will feature sessions sponsored by the African American Intellectual History Society and the Colored Conventions Project. Special consideration will be given to other papers on Black digital history related to the sponsored sessions.

How papers will be selected: The primary criterion by which these presentations and panels will be judged is whether they advance historical argumentation. In other words, while digital methods will be common to all the presentations, we will select presentations that show how those methods have advanced specific interpretations of history.

Accepted proposals will be returned with reviews provided by the program committee on December 14, 2018. Revised versions of accepted papers will be due to the session commentator by February 1, 2019. Commentators will provide an additional review at the conference on March 9, 2019. A final revised version of the paper for publication will be due on May 24, 2019. Travel funding: Four \$200 stipends are available to support the participation of presenters who have to travel to the event. Please indicate on your submission if you wish to be considered for a stipend.

### CFP: Association for Computers and the Humanities (ACH) Conference, Jul 23-26, 2019

**Deadline: November 10, 2018**

Submit a proposal: <https://www.conftool.org/ach2019>

The inaugural Association for Computers and the Humanities (ACH) conference will take place in Pittsburgh, PA, July 23-26, 2019 at the Pittsburgh Marriott City Center.

#### Conference Description

ACH is the United States-based constituent organization in the Alliance for Digital Humanities Organizations (ADHO). The ACH 2019 conference, in partnership with Keystone DH, provides a forum for conversations on an expansive definition of digital humanities in a broad array of subject areas, methods, and communities of practice.

ACH recognizes that this work is inherently and inextricably sociopolitical, and thus additionally, but not exclusively, welcomes scholarship that emphasizes social justice through the use of computers and related technologies in the study of humanistic subjects.

Areas of engagement include but are not limited to:

Computational and digital approaches to research and pedagogy;  
Digital media, art, literature, history, music, film, and games;  
Digital librarianship;  
Digital humanities tools and infrastructures;  
Humanistic research on digital objects and cultures;  
Knowledge infrastructures;  
Physical computing;  
Resource creation, curation, and engagement;  
Use of digital technologies to write, publish, and review scholarship.

We particularly invite proposals on anti-racist, queer, postcolonial and decolonial, indigenous, Black studies, cultural and critical ethnic studies, and intersectional feminist interventions in digital studies.

As an organization committed to cross-disciplinary engagement, we welcome interdisciplinary proposals. We also are especially interested in receiving proposals from participants with a range of expertise and from a variety of roles, including all-ac positions, employment outside of higher education, and graduate students. We further invite proposals from participants who are newcomers to digital humanities.

#### Conference Proposals

We encourage those proposing sessions to consider formats beyond the traditional 20-minute paper panels, such as roundtables, multi-speaker panels, digital posters, lightning talks, installations, and performances. When proposing a session, we ask that you describe your session type and indicate a preferred time length for the session. Suggestions are below, but we encourage proposers to move beyond them and to think creatively about other possibilities.

Proposals should be between 250-500 words in length and should describe the proposed topic, requested time length, participants, and audience for the session, and should include five keywords. We suggest 250-word proposals for individual submissions and 500-word proposals for multi-speaker submissions. While proposals should be clearly linked to existing scholarly debates, formal citations are not required except for direct quotation. Submissions will be evaluated using double-blind peer review, so please omit identifying information, including author name and affiliation, in the proposal.

While our CFP has been released in English, Spanish, and French, we welcome proposals for contributions in other languages. Proposals will be reviewed in the language of submission. Regardless of the language of your proposal, please ensure that your five keywords are in English to facilitate program scheduling.

Proposals will be submitted using ConfTool: <https://www.conftool.org/ach2019>. Please create a new account to submit your proposal.

Please note that for the purposes of scheduling, we may suggest an alternative length or collaboration between related proposals. While there is no limit on number of submissions, the committee will not normally schedule more than two presentations from one primary author.

#### Suggested Proposal Types and Duration

The proposal types and durations below are suggestions. We eagerly welcome alternatives.

**Workshops (3 hours to full-day):** In-depth hands-on sessions led by presenters with expertise, technical or otherwise, in an emerging topic or methodology of broad interest to the ACH community.

**Panels (1 hour):** Engaging sessions that facilitate dialogue between panelists and across panel and audience, highlighting connections between projects, methods, or themes.

**Papers (10-20 minutes):** Dynamic presentations that share experiments, works in progress, or sustained reflections and outcomes of more complete projects while engaging a range of participants and fostering connections and dialogue.

**Roundtables (1 hour):** Sessions for which speakers provide brief interventions or framing on a set of issues, keywords, methods, and/or themes, followed by open discussion among speakers and the audience.

**Lightning Talks (5 minutes):** Highly-focused presentations that succinctly introduce a topic, method, tool, project, or work-in-progress to catalyze ideas and foster follow-up discussion.

**Posters (poster session):** Poster proposals present work on any relevant topic or offer project tool, and software demonstrations in any stage of development.

**Installations and Performances (1 hour to ongoing throughout conference):** Art work, creative data visualizations, performances, demonstrations, and other critical interventions that engage conference issues, methods and themes.

#### Proposal Review and Notification

ACH 2019 submissions will undergo double-blind peer review. Please remove all identifying information from your proposal submission including author name and affiliation. Presenters will be notified of acceptance by February 18, 2019.

#### Code of Conduct

ACH is dedicated to creating a safe, respectful, and collegial conference environment for the benefit of everyone who attends and for the advancement of research and scholarship in fields supported by ACH. The ACH 2019 conference will be governed by the ADHO Conference Code of Conduct (<http://adho.org/administration/conference-coordinating-program-committee/adho-conference-code-conduct>). Please review the Code of Conduct and indicate your willingness to observe it when signing up for your ConfTool account.

#### Accessibility

ACH strives to ensure that the conference is accessible for all participants. We will provide guidelines for accessibility of sessions to all accepted participants. Gender-neutral bathrooms will be available for attendees, and we are working to secure a lactation room and childcare services. More information, along with a request for information about participant needs, will be circulated in early 2019.

#### Travel and Accommodations

ACH 2019 will take place at the Pittsburgh Marriott City Center, located in downtown Pittsburgh. We are working to secure dormitory housing for the conference as well. The closest airport is Pittsburgh International Airport.

#### Contact Information

For questions and concerns about the CFP, conference program, submissions, Code of Conduct, or accessibility, please contact the program committee co-chairs: Roopika Risam ([risam@salemstate.edu](mailto:risam@salemstate.edu)) and Patrick Juola ([juola@mathcs.duq.edu](mailto:juola@mathcs.duq.edu)).

If you are interested in translating this call for proposals into Portuguese, German, Italian, or another language, please contact the co-chairs.

#### Program Committee

Co-chair: Roopika Risam, Salem State University  
Co-chair: Patrick Juola, Duquesne University  
Emily Esten, Kennedy Institute  
Sylvia Fernández, University of Houston  
Heather Froehlich, Penn State University  
Anna Kijas, Boston College  
Nabil Kashyap, Swarthmore College  
Thomas Padilla, UNLV

#### Steering Committee

Kathleen Fitzpatrick, Michigan State University  
Matthew K. Gold, CUNY Graduate Center  
Jennifer Guiliano, IUPUI  
Patrick Juola, Duquesne University  
Alison Langmead, University of Pittsburgh  
Jessica Otis, George Mason University  
Gesina Phillips, Duquesne University  
Roopika Risam, Salem State University  
Scott B. Weingart, Carnegie Mellon University

### CFP: The International Journal for Digital Art History, 30 Sep 2018

*The International Journal for Digital Art History* is currently seeking submissions for its fourth issue. Digital Art History is often described as a methodological addition to Art History. Moreover, it includes a profound transformation of its institutional framework: server rooms replaced the slide libraries as the former center of art historical departments, museums are concerned with digitizing their collections and making them accessible via virtual exhibitions, and conservators facing challenges pre serving digital art with its soft and hardware.

The transition from analog to digital pictorial transcription has transformed art history and its archives in profound and unexpected ways. The objects of our study, once physically circumscribed by the walls of the slide library, are now widely available. The advent of image retrieval platforms like ArtStor and Google Image Search, not to mention countless muse um databases, present new challenges and opportunities for cataloguing and visualizing data. The photographic practices of museum visitors have likewise been transformed by the integration of digital photography, cellular phones, and social media. Additionally, art historical publishing and pedagogy continue to be mostly constrained (in the English speaking world) by antiquarian protocols governing copyright and image clearance.

For the upcoming issue of the *DAHJournal* we ask for contributions on the following topics:

–How are analog institutions transforming and which digital tools steer this transformation? What practices persist, which one are eliminated?

–What nascent digital methodologies do museums and archives utilize to engage visitors, organize metadata, and document collections?

–How might digital publishing, art making, and experimentation challenge and change art-historical research?

– What are digital opportunities to develop and document archives of underrepresented, neglected, or ephemeral traditions of imagemaking?

The fourth issue's featured author will be Johanna Drucker, who is currently the Martin and Bernard Breslauer Professor in the Department of Information Studies at the Graduate School of Education and Information Studies at UCLA.

We welcome articles from art historians, curators, conservators, artists, information scientists, and authors from other related disciplines who are concerned with questions around this topic. To send in articles, please register first at <http://dahjournal.org/register.html> and then **submit articles by September 30, 2018 (6,000 words max.)**. For more information please visit ["Information for Authors"](#) on our website.

### CFP: Triple Canopy's 2018 Call for Proposals

The magazine invites proposals for new work to be developed by artists and writers in collaboration with *Triple Canopy's* editors for inclusion in an upcoming issue devoted to the role of emerging technologies in fostering, reconfiguring, and eroding associations between people, which will launch in early 2019. For this year's call for proposals, we're only seeking works of fiction and poetry to be published online; that said, we're open to hybrid genres, combinations of text and visual media or audio recordings, stories that are generated by or linked to events to be staged by the author, etc. (Unfortunately, we're not able to consider proposals for works to be written in a language other than English or for translations.)

*Triple Canopy's* twenty-sixth issue will assess how digital technologies, which once promised to connect and democratize the world, have instead provided the means to foster division, sow confusion, privatize communication, and enhance control. The issue will consider how the migration of so many cultural and political activities to proprietary online platforms, and the sudden dominance of novel forms of reading, viewing, and socializing, is contributing to the corrosion of democracies. At the same time, the issue will reflect on the bonds that we might form as a result of—and in response to—the circulation and consumption of selves as data (and vice versa).

While the issue will include artworks, essays, and public programs, in this call we invite authors of fiction and poetry to consider the following questions: How might we convey the tension between our favored forms of communication and the thoughts, experiences, and relationships that cannot so easily be captured and quantified? How might we represent ourselves if to do so makes us all the more legible to systems of surveillance and oppression? How might something like public opinion be expressed in the face of data-crunching operations that probe behavior, decipher biology, and manipulate impulses? How might we recognize ourselves in relation to the sentient software that we expect to serve, entertain, record, and know us?

To apply:

*Triple Canopy* is looking for writers with coherent proposals for projects that can be realized in one year or less. While we are open to ideas that can be evaluated in relation to completed works, we will prioritize proposals that are accompanied by samples of the writing in progress. We are, as ever, in search of work that makes innovative, persuasive use of its own form and medium. While past publication or experience is not a prerequisite, successful applicants will demonstrate fluency in the genres in which they are writing. We appreciate work that takes into account current discussions and debates but is not bound by them, work that is carefully crafted but not fixated on form. While there is no limit on the length of proposed projects, keep in mind that we rarely publish works that contain more than eight thousand words.

Commission recipients receive:

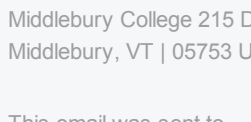
- \* Eight to twelve months of artistic, editorial, and technical support
- \* An honorarium of \$2,000
- \* The possibility of using *Triple Canopy's* Manhattan office and venue for an event devoted or related to the work
- \* The possibility of publishing a version of—or conversation about—the work on *Triple Canopy's* forthcoming podcast
- \* Archiving of materials and long-term maintenance of the project by *Triple Canopy* in partnership with New York University's Fales Library and Special Collections

Read the complete application guidelines

**Apply for free via the online form by October 26, 2018, at 11:59 EDT.**

*If you have any questions about the DLA, please contact us at [dla@middlebury.edu](mailto:dla@middlebury.edu).*

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