Thursday, December 10	
	Plenary
9:00—10:00	Digital Humanities Collaborative of North Carolina Board Members Mission of DHC-NC. What's next for DH? Charge for the conference.
10:00—10:15	**BREAK**
	Panel Session - MODERATOR: Hannah Jacobs (hannah.jacobs@duke.edu)

10:15—11:10	Using Omeka to Document COVID-19 in Eastern North Carolina
	    Alston Cobourn, ECU, cobourna18@ecu.edu
	    Jennifer Daugherty, ECU, daughertyj18@ecu.edu
	    Layne Carpenter, ECU, carpenterl15@ecu.edu
	
	In this presentation we will discuss "Documenting COVID-19 in Eastern North Carolina", a joint project between Academic Library Services and Laupus Library, as a case study for community collecting about unprecedented historical events. This digital humanities project seeks to collect Eastern North Carolina residents' stories, photographs, and artistic expressions about their experiences living during the pandemic through an online portal created using an Omeka repository. Last spring a group of library colleagues recognized the need to document the pandemic for the historical record and to give people agency to contribute their stories in a meaningful way during these daunting circumstances. Thus, we worked together to develop and implement this project as a response. We will describe our planning efforts including defining multiple aspects of scope, establishing workflows, addressing legal and privacy concerns, and consulting stakeholders. Additionally, we will delve into the logistics of technical setup including accessibility and graphic design of the site. Third, we will cover our efforts to publicize the project through established campus channels and local media. Lastly, we will conclude with our results so far, lessons learned, and our goals for the future.

	Individual Sessions—Breakout 1 MODERATOR: Helen Dixon (dixonhe19@ecu.edu)
11:15—11:45	Reframing the Remains: An Infrastructural Remediation of North Carolina Plantations *Margaret Baker, NCSU, mebaker7@ncsu.edu* In the wake of the COVID-19 pandemic, digital humanities projects have assumed the mantle of supporting and providing important cultural connections to impacted communities. Scholars must adjust their own methods of delivery to continue to engage these communities in meaningful conversations, specifically centering around the arts, historical artifacts and cultural sites. This materialist media genealogy of plantation infrastructure unpacks the complex narratives of three pre-Civil War plantations in North Carolina, examining aspects of memory remediation. Plantation sites move from their original role as memory containers of working plantations to their reimagining as transmitters and broadcasters of memory for contemporary visitors. In this translation, critical questions emerge about the struggle for narrative space of enslaved voices in the remediation of plantation sites. Produced as an ArcGIS StoryMap, this project questions plantation sites' deliveries of both enslaved persons and slave-owners narratives, offering important reflections on the changing nature of Antebellum South historical sites, and providing locally significant cultural content to COVID-19 impacted communities in North Carolina.
11:45—12:15	Franklin Memories: Finding Solace in What They Left Us *Olivia Dorsey Peacock, Independent Scholar, hey@oliviapeacock.com* Digital projects can have the power to elevate and share histories from underrepresented groups. This can be particularly impactful for African Americans, as it allows for a shift in a historical narrative that has been traditionally Eurocentric. Such projects can also provide an accessible entry point for the average audience to engage with history outside of academia. Along with Genealogy, Black Digital Humanities can help minimize obstacles to learning Black History and provide us with the tools to examine our nation's history by learning about lived experiences. During this uncertain time, I crafted a narrative-focused digital archive to engage my family with our history and host my genealogical research findings. Franklin Memories is an experiment in extending Black Digital Humanities to Genealogy research. The website contains content relating to Black families who lived and worked in Franklin, a small town in Western North Carolina. Content includes historical photographs from family photo albums, dedicated family and individual pages, stories, and more. All content is showcased in an effort to

	present the multi-threaded experiences of this community of color. Franklin Memories currently serves as a repository (maintaining individual-specific documents and photographs) and community archive (virtually rebuilding places and events significant to the town's people). It also seeks to serve as a communal space where relatives from near and far can read about their heritage and contribute photos, stories, and other information directly to the website. The collaborative nature of this project encourages descendants to cultivate bonds with each other, interact with their history in a tangible way, and place family stories into the broader context of U.S. History. In this talk, I discuss the importance of including Genealogy in the discussion of Black Digital Humanities, briefly introduce my methodology, showcase a demo, and finally, describe future plans and goals for the website.
	Individual Presentations—Breakout 2 MODERATOR: Lisa Ellison (ellisonl15@ecu.edu)
11:15—11:45	Special Collections in the time of COVID-19: How Virtual Reality Allows Special Collections to Exhibit During a Pandemic *Phillip MacDonald, NCSU, ptmacdon@gmail.com* In March of this year, NC State University Libraries, like many around the country, pivoted to working from home because of the COVID-19 pandemic. The majority of my work in Special Collections required me to physically process archival materials, however, this was no longer possible in a global pandemic. So, I needed to rethink the work I could do. One of the projects I created during this time was an architecture walking tour. This tour connected digitized archival materials to modern architectural landmarks near NC State University's campus. However, I wanted to do more with these digitized archival materials. I reached out to colleagues in Learning Spaces & Services and together we figured out how virtual reality could allow us to exhibit these materials and connect with people from all over the world. Together with University Library Technician, Colin Keenan, we created "Modern Raleigh: An Architecture Exhibit." This exhibit highlights the NC State University Libraries' digitized archival holdings that represent the College of Design's significant relationship with Raleigh's residential and commercial landscape. This virtual exhibit focuses on the lives and works of five distinguished architects whose careers intersected the NC State University's College of Design--G. Milton Small Jr., Eduardo Catalano, George Matsumoto, Brian Shawcroft, and Philip Freelon. Using photographs, video, and 3D modeling we hoped to immerse the audience in the sights and sounds of these architects that helped define a half-century of Raleigh architecture. For a department that strives to program numerous in-person outreach efforts every year, this project gave us another avenue to connect with our community during these most unusual times.
11:45—12:15	Digitized Devotion, or A Database of Medieval Prayerbooks for Pandemic-Era Research *Emma Dove, University of Virginia, elb7cn@virginia.edu* In this talk, I will present an in-progress digital project called "Digitized Devotion"– a database containing information about 510 manuscript prayer books, psalters, and books of hours held at the J. Paul Getty Museum, the Walters Art Gallery, the Morgan Library and Museum, and the Albert and Shirley Small Special Collections Library at UVA. This collaborative project between myself and my undergraduate research partner, Lauren Kim, will permit scholars to locate information about medieval prayer books and advance their research during a time when travel and hands-on investigation are necessarily limited. The direction of this project has changed significantly as a result of the COVID-19 pandemic, and its scope and function reflect the challenges that weas researchers have faced as well as a solution that we hope can help make manuscripts, a traditionally inaccessible category of objects, more accessible than ever before.
12:15—1:15	**LUNCH BREAK**
	Panel Sessions MODERATOR: Donna Kain (kaind@ecu.edu)

1:15—1:55	SeiSolo.io: Remixing the Recital
	    Vivek Menon, Stony Brook University, vivek.menon@stonybrook.edu
	    Webb Hinton, NCSU, wyhinton@ncsu.edu
	
	SeiSolo.io is a multimedia web installation exploring classical and electronic music, aiming to create a unique and accessible way of engaging with classical music. SeiSolo.io features a recorded solo violin recital by Vivek Menon. In conjunction with the recital, five electronic musicians of various styles are commissioned to remix the solo violin recordings. Bridging these elements is a browser-based music production software developed by Webb Hinton, allowing users to recompose the violin recordings into new tracks. All three components will be hosted on a website. SeiSolo.io can make a contribution to diversity in classical music by offering accessible opportunities for experiential digital learning. By enabling people to interact with classical music through remixing, this project will

	foster new interest and appreciation of the art form. In order to commission producers to create the remixes, prepare and record the recital content, and develop the browser-based music production software, SeiSolo.io has a funding goal of $10,000, and a projected release date of July 2021. Seisolo.io will illuminate relationships between music from different eras and enable musicians from diverse traditions to engage in a productive and stimulating exchange of creative ideas.

2:05—2:45	**Franken Project: A Touch-Based Device for Conglomerating Distant Readings**
	    Calvin Olsen, NCSU, colsen@ncsu.edu
	    Kelsey Dufresne, David Rieder, NCSU
	
	Our presentation will describe our work developing an original touch-based, digital interactive project which engages critically with our changing relationships to the ramifications of tactile touch. Touch has always been gendered and raced, but recent movements have foregrounded the complexity of our 'first sense.' The Me Too/Time's Up and Black Lives Matter movements and the global pandemic, have radically changed the ways we conceptualize and value touch in everyday life. Our understanding of and relationship to proximity has changed—we are hyperaware of the space between our bodies and other things (people, surfaces, etc.). Channeling this heightened awareness into a creative pursuit, we've constructed Franken Project, a Python-Arduino-Blender experience-based device that facilitates user-generated distant readings of Mary Shelley's Frankenstein. When a user touches the Arduino: (1) the human body "pulls" energy from the object, (2) the object registers the amount of voltage lost to transduction, (3) the Python program performs a mediated reading of Frankenstein based on that loss, and (4) a new, glitchy reading appears on a screen. In this way, Franken Project literally connects users to Shelley's novel, especially to Victor's journey from creator to spectator as his assemblage acts in/on the world. Our monster is relatively small, but conductive materials (alligator clips, copper tape, etc.) allow for any surface or object to become a touchpoint. Our next steps are to (1) connect the interface to physical objects resembling episodes from the novel and (2) add multimodal output (images, sound clips, haptic feedback, etc.) to the program's "readings", including texts depicting current events, all of which can be spliced together with parts of the novel. With enough material running in and through the Arduino, the robotic "body" will gain a measure of sentience and generate readings based on both proximity and touch. To put it facetiously: it's alive!

2:45—3:00	**BREAK**
	𝓛𝓲𝓰𝓱𝓽𝓷𝓲𝓷𝓰 𝓽𝓪𝓵𝓴𝓼!! **MODERATOR: Irina Swain (swaini@ecu.edu)**
3:00—3:15	Visualizing Genre Distribution of Viral Internet Memes within the Iconographic Tracking Method *Kristina Bowers, UNCG, k_bowers@uncg.edu* Iconographic tracking (IT) is a method developed by Dr. Laurie Gries that uses data to track and analyze the circulation and impact of viral images both on the Internet and in non-digital spaces. Drawing on existing scholarship in areas such as circulation studies and visual rhetoric, IT helps to elucidate how new media images can, as Bruno Latour puts it, "reassemble the social." Understanding the circulation, transformation, and impact of an image's genre is especially important in 2020 given the necessity of digital spaces to increasingly act as professional workspaces, educational platforms, and social forums. This lightning talk introduces a tutorial appropriate for a wide range of audiences across the digital humanities. I expand on Gries' fifth phase of IT, showing users how to code images for genre and visualize patterns and trends in datasets. This tutorial demonstrates how to use metadata generated from a sample set of images depicting remixes of a popular meme to create visualizations using Atlas.ti 8 software and Google Workspace. By the end of this presentation, viewers will understand one technique for interpreting visual data, augmenting their critical, digital literacy in an age marked by information overload and disinformation campaigns.
3:15—3:30	Mapping the 1898 Massacre *Janet Davidson, Cape Fear Museum of History and Science, jdavidson@nhcgov.com* Cape Fear Museum published a digital humanities project, supported by the county IT department during the Summer of 2020. While the idea for the map predated the pandemic, the Museum made a commitment to creating additional virtual resource, and so this project became a higher priority for the institution, as it was a project that we could see having multiple uses and that spoke to a topic that resonated with 2020. My lightening talk will describe the history of the project, showcase the end result, and reflect on the reactions and responses to the StoryMap. https://nhcgov.maps.arcgis.com/apps/MapJournal/index.html?appid=5a4f5757e4904fb8bef6db842c1ff7c3

3:30—3:45	**Working with Distances** *Minato Sakamoto, Duke University, ms855@duke.edu* I am a music composer. Since the outbreak of the COVID-19 pandemic, my works have featured the concept of "distance". My most recent work *Renaissance* for a singer and computer, for example, explores physical and temporal distances; the peace adopts an improvisation algorithm by Renaissance Italian singers and allows collaborative improvisation with computational power wherever musicians locate. In *Pacific 231*, another recent work of mine, I delve into the concept of "synthetic communal soundscape'; the peace synthesizes train-related soundscapes from various locations in the world into a "track", expressing my desire for free mobility. Using these examples, my talk will discuss how I adopted my classical music training into the era of COVID-19 when conventional music making is difficult. With this brief talk, I will propose a new style of music production the benefits from limitations in the time of "distance".
3:45—4:00	Study Abroad Reimagined in DH *Laura Levi Altstaedter, ECU, levialtstaedterl@ecu.edu* *Irina Swain, ECU, swaini@ecu.edu* This presentation focuses on an ongoing project created in Omeka based on students' experience during a Summer Study Abroad Program in Argentina. A student-led collaborative team, facilitated by ECU faculty, collected artifacts on site by recording their experience in textual, audio, video and still image formats. An ECU campus team, led by an instructional designer, compiled the artifacts, categorized and integrated them into the Omeka platform. In view of the COVID-19 pandemic, the significance of the collected artifacts and students' experience abroad brought a different meaning to the project, allowing students to appreciate the site, and reflect on the importance of developing intercultural knowledge. This project is one of the series of Omeka projects available to faculty who want to incorporate them into their teaching, thus bringing the world to the classroom.
4:00	Wrap up and Preview of Friday

Friday, December 11	
Keynote - MODERATOR: Lucas Berrini (berrinil14@ecu.edu)	
9:00—10:00	**Alex Gil, Digital Scholarship Librarian** **Columbia University Libraries** Introduced by **Lucas Berrini**, Joyner Library, East Carolina University
10:00—10:15	**BREAK**
Panel Session MODERATOR: Brett Chambers (bchambers@nccu.edu)	
10:15—11:10	Integrating Science, Art, and Data Presentation 　　*Ann Rotchford, UNCW, rotchforda@uncw.edu* 　　*Addie Sayers, UNCW, chinaa@uncw.edu* 　　*Stacey Kirby, Interactive Performance Artist, Durham, kirby.stacey@gmail.com* This project centers digital humanities and the experience of everyday lives in a time of COVID, BLM, and cultural uncertainty. In our interdisciplinary team of a sociologist, linguist, and performance artist, we ask how the integration of science, art, and data presentation transforms our experiences of data when we position interactive performance art as research. We draw from our pilot study with graduate and undergraduate research methods students where students archived, coded, and analyzed identity-related performance art and interpreted and created representations of the data, challenging the dichotomies of art and science, and underscoring how visuality affects data understanding. In this next stage, we expand our project to an additional work performance art, from just prior to COVID lockdown in March, in which performance participants shared a "death" to mourn, celebrate, or reflect upon. We plan to interview original performance participants to inquire about how COVID has affected their feelings about death. For analysis, we will archive, code, and analyze this data, arguing for art as transformative knowledge production and expression in difficult times.
Individual Sessions—Breakout 1 MODERATOR: Cheryl Dudasik Wiggs (dudasikwiggsc@ecu.edu)	
11:15—11:45	The Paradox of Historical Timelessness and Rapid Obsolescence: Redesigning "Politics of a Massacre: Discovering Wilmington, 1898" 　　*Karin Zipf, ECU, zipfk@ecu.edu* The problem of white supremacy is perhaps the most difficult topic to discuss in the classroom. It is an especially fraught theme for scholars in communities where heritage issues, such as Confederate Memorials, slavery and segregation loom large in everyday life outside of the classroom. How do historians address the problem of white supremacy in constructive ways? That is the objective of "Politics of a Massacre: discovering Wilmington, 1898". This website aggregates numerous primary sources to explore the underlying causes and effects of that white supremacy campaign that upended the Democratic government in Wilmington, North Carolina. The site first debuted in 2009 with excellent reviews in *History Matters* and *The Journal of American History*. In addition to hard-to-find primary documents, the site offers narration, photo galleries, and an interactive map based upon the Sanborn Fire Insurance Maps of the period. In 2020, Adobe Inc. canceled support for Adobe Flash, software that powered the site, thus making the website technologically obsolete. Recently, the IT team has begun redesigning the site by updating both the technology and the scholarly sources as events have unfolded in both Wilmington and North Carolina in the last 10 years. This team presentation, featuring Karin L. Zipf, ECU History Professor and Laurie Godwin, Director of the ECU Multimedia Center, explains how the project's scholarly timelessness and expanding student interest and awareness in the topic inspired the site's redesign.
11:45—12:15	Digital Black History: Making Black Digital Humanities Accessible to the Public 　　*Olivia Dorsey Peacock, Independent Scholar, hey@oliviapeacock.com*

	While trying to obtain more historical context around my own ancestors' existences, I thought that Digital Humanities projects could be great resources to help. However, in my search, I realized there was not a centralized location for all the digital Black History projects that were available. The Colored Conventions Project had developed a public list on Google Docs, but I wanted to make it even easier to find relevant projects. My solution was to create Digital Black History, a free searchable listing of digital Black History projects that have been created by individuals and institutions. This website not only curates those projects, but also lets users use key words to search for the appropriate resources to supplement their research. The hope is that this directory of projects may be of use to genealogists, historians, researchers, and students. The project is still in-progress, with new project additions being made often and with new features coming soon.
	Individual Sessions—Breakout 2 MODERATOR: Cindy Shirkey (shirkeyc@ecu.edu)
11:15—11:45	Update to Remain: Digital Humanities and Graduate Studies *Grant Glass, UNC, grantg@live.unc.edu* Recent criticisms against the rigor of digital humanities reflect a sort of shift in methodological empiricism, where one needs to be an expert in multiple fields in order not to fail as an interdisciplinary scholar. But how can humanists develop greater expertise in these new methods when they are presented completely outside the purview of graduate education? Rather than expanding coursework and time to degree, many programs, including mine are pushing graduate students to finish their degrees expeditiously while jobs are disappearing in light of the ravages of the pandemic. At the same time, one has to earn a degree in statistics or learn how to collaborate with other scholars in one of these data science orientated disciplines to be a serious digital humanist or even cultivate a digital humanistic research project. Many derided Stephen Ramsay's assertion that in order to be a humanist one needs to learn how to code, but in light of these new critiques, it seems like programming is a necessity. To ensure the continued growth of digital humanities scholarship, our graduate students must develop new hermeneutics that can stand against critiques of our home disciplines. But how can we accomplish this when we can only take online courses? In light of these pressures, how can humanities departments better support and develop graduate students? Many institutions have developed digital humanities programs and centers to address these concerns, but the issue is often that the traditional humanistic disciplines do little to integrate digital humanities scholarship into their own curriculum. Graduate students like me that want to augment our traditional studies with more computationally rigorous methodologies are often met with confusion and criticism by faculty and other humanists in our home departments. Many of the current approaches to integrate digital humanities methodologies into the graduate curriculum are motivated to bring more scholars into the digital humanities fold, but simultaneously are inadequate to prepare students to meet these new empirical standards set out by DH's critics. In this presentation, I survey current digital humanities graduate programs, and alternative digital humanities accreditations to examine how institutions teach digital humanities and how these programs integrate their coursework and methodology into the more traditional humanistic disciplines. By examining these programs and telling their histories, I create an understanding of what it means to be a graduate student teaching and researching in digital humanities. Along the way, I sketch out a model of graduate education that can meet the needs of graduate students and the demands of our disciplines.
11:45—12:15	Students' Voices in Extraordinary Times: Isolation and Connection in the Virtual Art Classroom *Borim Song, ECU, songb@ecu.edu* *Kyungeun Lim, UNCW, limk@uncw.edu* Using narrative inquiry, two art educators investigated how their undergraduate students experienced the transition to online education after the outbreak of COVID-19 in Spring 2020. Exploring the themes of isolation, connection, and online learning, the participating students described what they encountered, learned, and felt during the semester within their reflection papers. All four students stated that their classes were effective with regard to course design and structure, in spite of the sudden transition to online instruction at the university level. The participating students felt some loneliness due to isolation and social distancing, but they did not feel alone to a severe degree. As the students emphasized, they did not feel completely isolated, thanks to the 'connections' they maintained through continuous interactions and the immediate responses they received. The purposeful use of communication tools and the care demonstrated by members of their learning community enabled the students to feel much less isolated; this is an important lesson found through examination of the students' reflections. The authors also noticed that according to their students' written expressions, they felt like they 'met' their instructor

	'in-person' through video conference meetings. The students seemed to feel that they received personal attention during these virtual encounters, seeing the instructor's face, making eye-contact as they spoke, and engaging in physical activities while communicating with their instructor on Webex or Zoom. A follow-up study could assess whether students perceive face-to-face video encounters as an actual and authentic form of communication with others, and how the visual arts are related to students' use of communication tools and ability to process emotions during the COVID-19 outbreak.
12:15—1:15	**LUNCH BREAK**
	Panel Sessions - MODERATOR: Chaitra Powell (chaitra@email.unc.edu)
1:15—1:55	Fostering Diversity in Distracted Times: Collaboration Management at Project Vox *Meredith Graham, Duke University, mcgraham@email.wm.edu* *Nicholas Smolenski, Duke University, nicholas.smolenski@duke.edu* Project Vox is a digital humanities project that curates encyclopedic entries on women philosophers. Throughout its tenure (2014–present) Vox has also become a space for students and scholars to publish transcriptions of primary source documents, share teaching materials for undergraduate courses, and curate galleries of rare and exceptional images. In response to the ongoing pandemic, Project Vox management embarked on a new path to engage in digital scholarship: collaborate remotely with leaders in the humanities. This expansion led not only to students working closely with scholars otherwise inaccessible to Vox, but also left the team wondering how diverse voices can continue to be represented in many areas across the digital publishing platform. In this presentation we will discuss how we, as project managers for Project Vox, have facilitated the cultivation of diversity while navigating the pressures of remote instruction in the midst of a pandemic. As a team comprised of students (undergraduate and graduate), faculty, librarians, and technology consultants, Vox has incorporated advanced technological and social structures to amplify the voices of external collaborators, of women philosophers beyond the early modern period, and of other marginalized groups throughout history. We will thus show how our work to foster diversification has been proposed, organized, and disseminated since the start of the pandemic by focusing on three developing philosopher entries and the process of changing Vox's mission statement. Thanks to intentional engagement with the site's audience via collaboration, the management of Project Vox has encouraged a more meaningful and inclusive digital space in a time of profound uncertainty.
	Panel Sessions - MODERATOR: Jarvis Hargrove (hargroveja19@ecu.edu)
2:05—2:45	First Steps Towards the Future of Immersive Learning at UNC *Phillip Register, UNC Immersive Learning Collective, philr@live.unc.edu* *Lucia Binotti, UN Chapel Hill, lbinotti@email.unc.edu* The ILC (Immersive Learning Collective) was born as the initiative of a group of undergraduate students who decided to work together to bring literacy of Next-Generation Learning Environments into the UNC-CH Campus learning experience. We are committed to developing human-centered, design-based methods and straight-forward procedures that enable diverse Campus communities to embed Mixed Reality (MR) into their learning curricula. Our goal is to show that immersive experiences play a crucial role in the academic success of students because they are a most effective aid in the development and cultivation of the soft skills that employers are demanding students to master. We are deep at work to complete our first phase: the production of an interactive toolkit (itself an MR experience) that will teach basic literacy in immersive learning methodologies and step by step designing and building on MR platforms (Mozilla Hubs). In our presentation for the Virtual Institute, we will immerse you in the first of our four scaffolded use-case pilots, The Farmers' Market Lesson. Each pilot leverages the integration of a discipline-bound research and teaching methodology with the increasingly defined design tenets of Next Generation and Immersive Learning pedagogies. The Farmers' Market Lesson guides non-English-speaking students to interact in English through a real-life scenario following the Task-Based Language Teaching (TBLT) framework, a student-centered approach lending particularly well to VR, as students are able to use the infinite range of real-life contexts to support the way they develop their speaking and listening skills in particular. We will present preliminary results and then open the discussion to the importance of growing a collaborative cycle of teaching and learning driven by student voices, agency, and autonomy, and that exploits the augmented cognition ushered by immersivity and the integration of the Extended Reality (XR) family of technologies into higher education.
2:45—3:00	**BREAK**
3:00—3:55	The Hacking into History Project: Discovering Racial Covenant Clauses in Durham Property Deeds

	Alexandra Chassanoff, NCCU, achass@nccu.edu *Michelle Tackabery, NCCU, mktackabery@gmail.com* *Genevia Chamblee-Smith, NCCU, gegechamblee@gmail.com* How can digital tools and platforms engage community members and encourage new understandings of history? This panel will introduce and describe "Hacking into History", a yearlong research effort aimed at documenting and transcribing racial covenant clauses found in Durham county property deeds. Partly educational and part volunteer transcription, the project began as a collaboration between The School of Library and Information Sciences Library at North Carolina Central University (NCCU), Data Works NC and the Durham County Register of Deeds. Anticipated outcomes from our work include the creation of a publicly accessible, transcribed collection of racially restrictive property deeds in Durham to further serve as a primary source for public engagement and historical understanding. While the project originally planned to hold multiple in person transcription events and educational workshops, we have transitioned most work to the virtual sphere. We will reflect on some of the unexpected challenges and potential opportunities raised by this move, including some lessons learned in preparing community members for engagement with racially explicit documentation in an online space.
	Lightning talks!! **MODERATOR: Donna Kain (kaind@ecu.edu)**
4:00—4:15	Community Threads: Creating a Documentary on Zoom while "Sheltering in Place" from Covid -19 *Rhonda Klevansky, Duke University, rk55@duke.edu* During the stay-at-home order, I decided to create a video snapshot in time. I thus made a short documentary to highlight some of the local women who were sewing face masks. They had stepped up and were working tirelessly because there was an acute shortage of personal protection equipment at the time. Since I could not interview them in person, I did it online using Zoom. I propose to discuss the pitfalls and highlights I experienced when making this video. I will use short clips to illustrate my talking points and supply a link for the audience to watch the 13-minute film.
4:15—4:30	Weaving Communities of Practice through Techne *Kaustavi Sarkar, UNCC, ksarkar@uncc.edu* Digital Humanities (DH) scholar Federica Frebetti argues for a radical redefinition of humanities at the juncture of defining digital humanities by questioning the basic assumption of a separation between techne and the episteme: techne is relegated to practice and episteme deals with the faculties of the mind. Dance technique bears a degree of repetitive physical execution that remains under theorized and hence devalued as an epistemological process. Dances like Hula (Hawaiian dance) and Odissi (classical Indiantechnique) carry deep ancestral and ecological knowledge while indigenous dances like Haka, fancy shawl, and Chinelos bear memory, trauma, resistance, and historical information in their codes, gestures, steps, and expressions. By looking at choreography, the art of creating movement, at an intersection with digital technology, dance-technology theorist Stamatia Portanova presents a radically empirical digital philosophy. Following Portanova and Frabetti, I theorize the technicity of the trained dancing body in order to analyze its epistemological significance. Techne and episteme are not binary categories in dance since it weaves within its fabric various epistemologies of practice. What happens when dance experiments with technology? What virtual worlds of difference can an embodied practice with epistemological potentiality signify in its encounters with the ability of the digital "to cut things (into bits, pixels, points, or dots) and recombine them, ad infinitum" (Portanova 8)? I coin the term sensate technicities by investigating case studies of embodied dance technique with its infinite potential in atomizing the body (Odissi) and choreographic explorations with computational technology either in staged or live-streamed or post-production edited sharing. I conclude by showing how dance techniques and choreographies bring communities together where knowledge creation, processing, and dissemination happens in a communal encounter.
4:30	Closing and thanks!