

CARLETON UNIVERSITY DIGITAL  
HUMANITIES GRADUATE STUDENT SOCIETY PRESENTS

CARLETON  
UNIVERSITY  
DIGITAL  
HUMANITIES  
CONFERENCE

# NEW DIRECTIONS IN DIGITAL HUMANITIES

KEYNOTE SPEAKER: DR. JADA WATSON  
MAY 6TH, 2022, 3:30PM

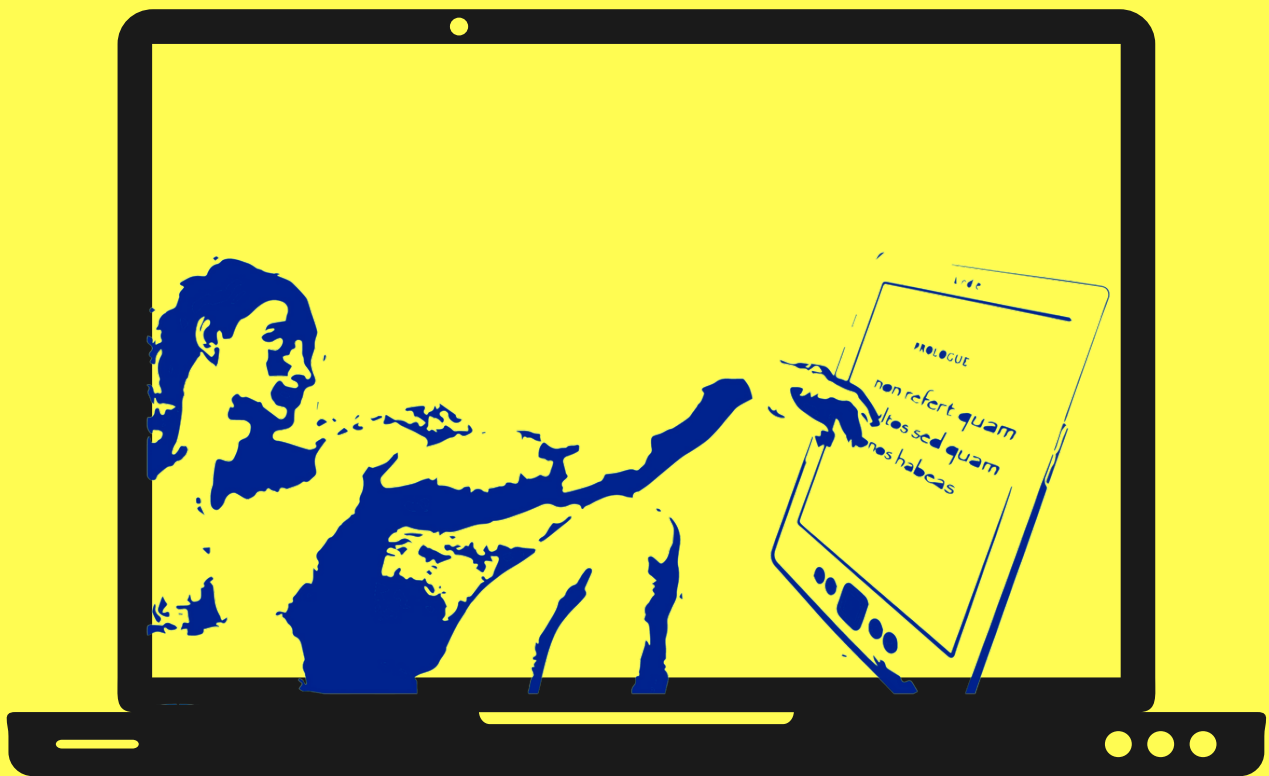
FRIDAY MAY 6TH, 2022,  
9:15AM - 4:15PM EST



CARLETON UNIVERSITY DIGITAL  
HUMANITIES GRADUATE STUDENT SOCIETY PRESENTS

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CARLETON UNIVERSITY DIGITAL  
HUMANITIES GRADUATE STUDENT SOCIETY PRESENTS

**CARLETON UNIVERSITY DIGITAL  
HUMANITIES CONFERENCE:**

**NEW DIRECTIONS IN DIGITAL HUMANITIES**

Papers and Media Projects in  
Digital Humanities

**FRIDAY, MAY 6TH, 2022  
9:15AM - 4:15PM EST**

## ABOUT THE CONFERENCE

A diverse group of scholars from a variety of disciplines are presenting on the topic of "New Directions in the Digital Humanities". Presenters from institutions across Canada will be discussing topics that range from digital mapping, to 3D printing, to comedy.

We are honoured to present Dr. Jada Watson as our keynote speaker. Dr. Watson is an adjunct professor in the Faculty of Arts at the University of Ottawa, where she teaches in information studies and music and coordinates digital humanities programming.

Some questions we asked our guests to think about when submitting an application:

Where is digital humanities going in the future and how is getting there?

What do you find exciting about the future of digital humanities and what is your experience in taking digital humanities down these new paths?

What is the potential of digital humanities?

During this conference new perspectives related to either methodology and subject matter, or reflections on practices and tools with other digital humanities will be shared.

## ABOUT CDHGSS

CDHGSS stands for Carleton University's Digital Humanities Graduate Student Society. This Society was created by a variety of Graduate students involved in the Digital Humanities specialization at Carleton University.

### **CDHGSS Executive Team:**

- President: Alex McLean
- Vice President: Cassandra McKenney
- Treasurer: Callum McDermott
- Communications and Marketing Coordinator: Emily Vilé
- Professional Events Coordinator: Natalie Amato
- Social Events Coordinator: Jamie Takaoka
- Lead Student Mentor: Noah Chapman

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# SCHEDULE

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CARLETON UNIVERSITY DIGITAL HUMANITIES CONFERENCE:  
NEW APPROACHES TO DIGITAL HUMANITIES

Friday, May 6th, 2022

9:15 AM Start Time

**9:15 - 9:30**      **Opening Remarks**  
Welcome notes and Land Acknowledgement from  
CDHGSS co-creator and elected President Alex Mclean

**9:30 - 10:00**      **Session One:**  
*Cultural Heritage Informatics with the Carleton X-Lab*  
PANEL DISCUSSION

Scott Coleman, Jamie Simons, Katherine Davidson

**10:00 - 10:30**      **Session Two:**  
*Revamping the Essay: Implications of Recontextualizing  
Academic Essays onto Social Media*  
PRESENTATION

Jamie Takaoka

**10:30 - 11:00**      **Session Three:**  
*Bridging the Digital Divide in a Tanzanian and Canadian Classroom*  
PRESENTATION

Chambi Chachage

**11:00 - 11:30**      **Session Four:**  
*Excavating Maps: Using GIS and Artificial  
Intelligence to Supplement Previous work by Archaeologists.*  
PRESENTATION

Jeff Blackadar

**11:30 - 12:00**      **Session Five:**  
*All Eyes On Me: Representations of Pandemic Induced  
Depression and Isolation in Bo Burnham's 'Inside'*  
PRESENTATION

Quentin Stuckey

**12:00 - 12:30**

**Session Six:**

*Scalar as a Tool for Global and Local Community Generation within Africa and its Diasporas*

PANEL DISCUSSION

Denise Challenger and Sarah York-Bertram, York University

**LUNCH BREAK**

**12:30 - 1:00**

**1:00 - 1:30**

**Session Seven:**

*Disability in Museum Visitors- Using 3D Printed Replicas as the Solution*

PRESENTATION

Ahlam Bavi

**1:30 - 2:00**

**Session Eight:**

*MetaReality - Bunce Island: Through the Mirror Asks the Question "What if you could step back in time and really experience the past as it might have been?"*

PANEL DISCUSSION

Joseph Burton, Rachel Taunton, Wacera Muriuki

**2:00 - 2:30**

**Session Nine:**

*A Corpus-Assisted Study of the Representation of Syrian Refugees in Canadian Newspapers*

PRESENTATION

Nasim Omidian Sijani

**2:30 - 3:00**

**Session Ten:**

*Feminist Speculative Archives: How can digital tools and collaborative research methods both preserve and produce knowledge about pandemics, past and present?*

CO- PRESENTATION

Monique Tschofen, Angela Joosse, Jolene Armstrong

**3:00 - 3:30**

**Session Eleven:**

*"Companions of my Tribulation': Female Preaching Networks in the Early American Republic" with ArcGIS StoryMaps*  
**PRESENTATION**

Caroline Greer

**3:30 - 4:00**

**KEYNOTE SPEAKER**

*Reproducing Inheritance: How the Country Music Association's Award Criteria Reinforce Industry White Supremacy Capitalist Patriarchy*

*Dr. Jada Watson*

**4:00 - 4:15**

**CLOSING REMARKS**

Natalie Amato Co-Creator of CDHGSS and Co-Conference Organizer



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## KEYNOTE SPEAKER

### Dr. Jada Watson

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Friday May 6th, 2022  
3:30 - 4:00 PM EST

Jada Watson is an adjunct professor in the Faculty of Arts at the University of Ottawa, where she teaches in information studies and music and coordinates digital humanities programming. Principal investigator of the SSHRC-funded SongData project, Watson's research focuses on the role of market data and data-driven systems in the formation and evolution of genre categories. She has published a series of public studies on representation in the country music industry, including three reports prepared in consultation with Woman of Music Action Network and one in partnership with CMT's EqualPlay campaign. Her work has been cited in a legal brief submitted to the US Federal Communications Commission, as well as in the Grammy Recording Academy's Report on Inclusion and Diversity.



#### Session Abstract

#### *Reproducing Inheritance: How the Country Music Association's Award Criteria Reinforce Industry White Supremacy Capitalist Patriarchy*

In May 2020, the Country Music Association (CMA) announced changes to criteria for Single of the Year category. Instead of reaching the Top 50 of Billboard's and Country Aircheck's charts, the new criterion requires that a song reach the Top 10 to be eligible for nomination. While narrowing the chart positions was done to "diversify" nominations—decreasing the number of eligible songs by men to increase opportunity for (white) women, the revised criterion puts extra burden on Black, Indigenous, and Artists of color, especially women, who have historically been disadvantaged by industry practices. Drawing on Sara Ahmed's (2014) work on the relationality of citational practices, this article reflects on the ways in which data reinforces the white supremacist capitalist patriarchal values that have governed the country music industry for nearly a century.

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## **PRESENTATERS ABSTRACTS AND SPEAKER BIOGRAPHIES**

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# SESSION ONE

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Scott Coleman, Jamie Simons, Katherine Davidson

## Cultural Heritage Informatics with the Carleton X-Lab

**Katherine Davidson** is a current PhD candidate in Anthropology at Carleton. She received her MA in 2019 from the University of New Brunswick in Anthropology specializing in Archaeology, and her honours BA in Archaeology with a minor in History from Trent University in 2016. She has excavated in Belize, Ireland, and across Ontario and Quebec, as well as worked with national collections as a contractor with the Canadian museum of history since 2013. Her research interests are all about using collaborative methodologies to study how people relate to the past - to artifacts, to archaeological sites and to the narratives that surround them. Her doctoral research uses artifact-centered object-elicitation to talk about memory and identity with Indigenous communities in Northern and Eastern Ontario. She has been a Research Assistant with the BoneTrade Project since 2020, and has recently published research on taste formation and visual similarity within illicit trade networks on Instagram. She will be discussing the work conducted by the members of the BoneTrade Project, and lessons learned from the project's extensive investigations into the illicit trade of human remains online.

**Scott Coleman** is a Ph.D. student in History, with a concentration in Public History at Carleton University, Ottawa, studying under the supervision of Dr. Shawn Graham. Scott graduated from The University of Calgary with a MA in Greek and Roman Studies (Supervisor: Dr. Marica Cassis) in autumn 2021, and the Memorial University of Newfoundland with a Bachelor of Arts (Honours) Degree with a Major in History, Minor in English and Diploma in Ancient Worlds in the spring of 2019. Scott has participated in the Çadır Höyük Archaeology Project in Yozgat Province, Turkey, since 2016, and will be participating in the Inhabiting Byzantine Athens Project, from May 15th to August 10th where his research will focus on digital methods and approaches to the study of archaeological legacy data, primarily middle-Byzantine coins, from the 1930's Agora excavations. Scott's primary research interests focus on Eastern Roman coins and their presentation and representation of medieval Eastern Roman identity for public consumption. Scott Coleman discusses how photogrammetry and reflective transformation imaging is being deployed to (re)assess archaeological legacy data and create new avenues for digital story telling. His talk discusses 3D modelling of Pompeii and the use of RTI to digitally analyze medieval Roman coins.

**Jaime Simons** is a soon-to-be-graduated M.A. student in Public History and Digital Humanities at Carleton University. Their research focuses on using sound and performance theory to engage with history, examining the history of steamboat imperialism on the Ottawa River in the nineteenth and early twentieth century. They currently work at Ingenium as a researcher, using Twine to create an audio-based tour of the Industrial Technologies and Natural Resources collection. They were the 2021-2022 Garth Wilson Fellow at Ingenium, and received the 2021 Colonel By Award in History for their digital mapping work of Ottawa River shipwrecks. This presentation will briefly discuss two projects from last year's work in the X-Lab. One project, 'NanoHistory and Linked Open Data,' was an attempt at using networks to examine antiquities smuggling, based on records from Trafficking Culture about Giacomo Medici and his network. The other, "Listening to Dura Europos: An Experiment in Archaeological Image Sonification," involved turning archival archaeological imagery into sound, to see what it told us about the compositional colonialism embedded in the images.

## SESSION TWO

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### Jamie Takaoka

**Jamie Takaoka** is a 1st year MA student in Applied Linguistics and Discourse Studies at Carleton University, with a speciality in Digital Humanities. They previously completed their BA in English and Writing at the University of Victoria. Jamie hopes to research accessible and inclusive language policies that work towards more accessible, safe healthcare experiences for LGBTQ+ folks. When they're not studying, they enjoy experimenting with food and feeding their friends, rekindling their ukulele skills, and exploring Ottawa. They can be found on Instagram @theywritestuff where they post current research projects and grad school memes, and would love it if you followed them on their postgrad adventures.

### *Revamping the Essay: Implications of Recontextualizing Academic Essays onto Social Media*

This literature review is a response to various calls from academics (eg. Banks, 2016; Jhangiani, 2016) to move away from the traditional academic essay through reformation and recontextualization onto digital platforms, like social media. Through examination of collective knowledge on social media for academic purposes, this literature will identify how educational institutions, teachers, and students have employed the use of Twitter and Instagram as learning tools. A discussion will follow on the success of essay-like social media posts, such as the Twitter Essay (Alexander, 2017) and educational influencers, along with other studies done on non-educational social media posts in order to identify potential research tools and gaps in the literature. This review will conclude by suggesting possible implications and applications, as well as offer suggestions for future research on recontextualizing the academic essay onto social media platforms as a form of Open Education, collaborative learning between educators and students.

## SESSION THREE



Chambi Chachage

**Chambi Chachage** is an Assistant Professor of African Studies. She teaches AFRI 3200A African Digital Humanities' [ADH] at Carleton University, and research ADH.

### *Bridging the Digital Divide in a Tanzanian and Canadian Classroom*

She will be presenting about her new project that has just been awarded the FASS Early Career Research Award (ECRA) in relation to showcasing/introducing her preliminary experience in teaching 'AFRI 3200 African Digital Humanities' at Carleton University:

The third and fourth industrial revolutions characterized by rapid technological advancement in both digitization and digitalization continue to provide opportunities for transforming higher education in the areas of production, dissemination, and consumption of knowledge. However, this digital turn centered on the use of, and access to, Information and Communications Technologies (ICTs) is still inequitable across and within universities globally. As such, the emergence of Digital Humanities (DH) as an interdisciplinary academic field has been an attempt to bridge this digital divide by providing digital literacy to students and scholars. Envisaged as a collaborative project between Carleton University in Canada and The Nelson Mandela African Institution of Science and Technology (NM-AIST) in Tanzania, this two-year project aims to provide and enhance digital literacy to faculty and students. In doing so, it will also advance innovative development of digital humanities' methodologies and theories by researching the pedagogical processes in these two universities. Outputs of this action-oriented research centered on digital pedagogy will include the publication of a special journal on bridging the digital divide, convening of a workshop on best practices for bridging digital divides, guest lectures in undergraduate classes at Carleton and graduate classes at NM-AIST, joint supervision of graduate students, and exchange programs.

## SESSION FOUR



Jeff Blackadar

**Jeff Blackadar** was the Fall 2017 George Garth Graham Undergraduate Digital History Research Fellow and he continued to study history using digital methods. I have used OCR, image processing, data analysis, GIS, natural language processing and machine learning as elements of history projects.

### *Excavating Maps: Using GIS and Artificial Intelligence to Supplement Previous work by Archaeologists*

Maps often contain numerous layers of information such as place names, transportation routes, political divisions, topography and geographic coordinates. When maps are annotated by their users, another layer is added to the depth of map's content. This presentation will discuss the "excavation" of these layers in maps made by two archaeologists in Italy.

Two collections of maps of Italy will be described: Thomas Ashby's maps of the area southwest of the center of Rome from the 1920's and maps of an archaeological dig in Gabii from 1998-1999.

I will briefly describe georeferencing the images of the maps. The focus of the presentation is the method of processing the georeferenced images through Azure Cognitive Services, a commercially available form of artificial intelligence, to extract printed and handwritten text. I hope to show that the information extracted from the maps is useful to better understand the work of these archaeologists. I plan to link handwritten notes Thomas Ashby made to physical features in the landscape. For the Gabii maps, I will extract information that will be useful to continue the work of an archaeologist who is now deceased.

## SESSION FIVE



### Quentin Stuckey

**Quentin Stuckey** is a writer, researcher and current student in the Master of Arts Literatures of Modernity program at Ryerson (X) University. He holds a Bachelor of Arts (Honours) in English with a minor in Global Narratives from Ryerson (X) University, graduating with distinction. His own research primarily focuses on representations of mental health conditions in cultural texts and how these representations may be beneficial for those exposed to the texts. His other research interests include personality psychology, 20th century literature, popular literature and culture, gothic literature, children's literature, film and bibliotherapy. He presented some of his research as an undergraduate at the March 2020 Association for Research in the Cultures of Young People (ARCYP) symposium. He is currently beginning his thesis focusing on the representation of pandemic related depression and mental isolation in comedian Bo Burnham's 2021 film "Inside."

### *All Eyes On Me: Representations of Pandemic Induced Depression and Isolation in Bo Burnham's 'Inside'*

This major research paper titled "'Healing The World with Comedy: Pandemic Depression and Mental Isolation in Bo Burnham's 'Inside'" will be completed as a requirement of the Literatures of Modernity MA program. The paper will explore the cinematic representations of depression and feelings of isolation during the 2020 COVID-19 lockdown as portrayed in the 2021 Netflix comedy special "Inside," written, directed and shot by Bo Burnham. The critical research questions I seek to explore include: how are these mental states portrayed through the dialogue, music, mise-en-scène, cinematography and editing in the special? To what degree do these portrayals reflect/relate to the clinical literature on lockdown related mental illness? Can personal artistic expressions/cultural texts representing the subjective experience of mental illness be beneficial to those afflicted? The theoretical approaches I aim to use include film analysis, affect theory, medical humanities and clinical psychology. I hypothesize that the film captures a unique experience of poor mental health as a consequence of the COVID-19 lockdown through the cinematography, editing, dialogue, music and general mise-en-scène. Burnham's performative portrayal of his own struggles with depression and isolation have certainly contributed to the film's positive critical reception, to the point where the film may be beneficial to those who suffered similar issues during the pandemic. However, I presume that the film's representations of these mental states does not completely overlap with the clinical literature. This project is currently in the research phase, with more work expected to be completed by the time of the conference if accepted.



## SESSION SIX



### Denise Challenger & Sarah York-Bertram

**Denise Challenger** is completing PhD in History at York University, Toronto, Canada. She also works full time at the Network for the Advancement of Black Communities. Challenger has a deep interest in academic and community collaborations and the ways technology can advance or hinder the process. She has taken part in several Digital Humanities learning spaces. And used those experiences to organize digital camps for Black youth that focus on introducing them to African diaspora histories through app development, coding and virtual reality. Her research areas include Women and Gender Studies, Post-Slavery Caribbean History, and Digital History.

**Sarah York-Bertram** works as a graduate assistant for the Conjugal Slavery in War Partnership Project (CSiW). In October 2019 CSiW launched the Ododo Wa: Stories of Girls in War exhibit at the Canadian Museum of Human Rights (CMHR). Ododo Wa tells the stories of two Ugandan women, Grace Acan and Evelyn Amony. Acan and Amony, co-founders of the Women's Advocacy Network, are researchers and organizers for justice and reparations for survivors of war and their families. The exhibit draws from Acan's and Amony's published memoirs about their experiences of abduction by the Lord's Resistance Army, the years they spent in captivity, and their eventual escape. A traveling version of the Ododo Wa exhibit launched in Uganda in December 2019.



## *Scalar as a Tool for Global and Local Community Generation within Africa and its Diasporas*

In this workshop, Sarah York-Bertram and Denise Challenger, York University PhD candidates and Digital Humanities practitioners, will share their process of using Scalar for two Graduate Assistant projects. Attendees will gain introductory knowledge on digitally documenting, archiving, and visualizing community archives. They will learn how to annotate photographic images through audio files. Participants will also consider the implications inherent in photo labeling and metadata creation. The workshop will support attendees to understand the generative potential of Scalar as a tool and a pathway to create interactive digital projects and foster greater engagement between academics and communities they serve.

York-Bertram, along with the CSiW team, developed the Scalar web platform to bring the museum and traveling exhibit online, to feature some artifacts not used in the CMHR exhibit, to organize digital content emerging from Community Dialogues events, and to facilitate online conversations and interactions about the exhibit and its emergent themes of healing, justice, and reparations for survivors of war centering the voices and experiences of Acan, Amony, and their communities. The platform will continue to grow in content as the traveling exhibit moves to new locations (Sierra Leone and DR Congo), allowing project partners and platform viewers to follow the journey of the exhibit and the knowledge and conversations that emerged.

Denise Challenger, "Playin' Mas, Play and Mas | A Pedagogical Journey of Children in Caribana."

Denise Challenger worked as the Coordinator of the Harriet Tubman Institute for the Research of Africa and its Diasporas. In 2013 Tubman received the Kenn Shah family archives. Shah was a co-founder of the Toronto Caribana Festival. Over 20 boxes of photos, ephemera, newspapers, sketches, and film stock constitute the collection. In 2017, Challenger participated in a pilot project to provide content for a new university-wide instructor's manual on incorporating digital pedagogy in the classroom. She scanned images from the Shah holdings to build an archive, curate an exhibit, and create several document analysis assignments. Through Scalar Challenger produced, "Playin' Mas, Play and Mas | A Pedagogical Journey of Children in Caribana." It models an assignment that upper level undergraduate students could complete.

## SESSION SEVEN



### Ahlam Bavi

**Ahlam Bavi** is a visual artist, art researcher, and designer. She earned her BA in Industrial Design and her MA and Ph.D. in Art Studies from the University of Tehran, Iran. She has been a student and researcher at the University of Lucerne, Switzerland, and the University of Calgary, Canada. Currently, she is a Ph.D. candidate in IGS Digital art and Humanities at UBC. Ahlam's visual artworks consist of conceptual digitized sculptures, technologic remediation of artworks, 3D calligraphy, and algorithmic 3D printed sculptures. She has training in several educational approaches, as well as VR, AR, and digital technologies.

### *Disability in Museum Visitors- Using 3D Printed Replicas as the Solution*

Museums and art galleries have come a long way in accommodating differently-abled guests and facilitating their experience of art. Nowadays, assistive devices have been improved and signing tours are commonly offered for the deaf in museums. Strategies for low-vision visitors, such as the development of tactile replicas (i.e. re-mediations) of original artworks, have also been introduced. However, these remain underdeveloped, particularly when it comes to special art collections belonging to marginalized communities, and there is much room for improvement. Low-vision and visually impaired people must rely on their other senses, such as touch, to experience the world around them. In this study we try to answer, what would strategies museum visitors touch valuable and unique artworks?

This research examines collaborative efforts in digital heritage that meaningfully engage with a broader range of users, such as blind and partially sighted users, thereby addressing their exclusion from experiential learning in museum settings. Using 3D digitized printed replicas, we show that digitization plays an essential role in giving visitors in museums an incentive to engage with the digital and physical archives, guides them in experiential learning, and enables new insights into heritage. Fulsome implementation of digitized museum replicas can improve viewership, sharing, learning, and debate of the content of heritage archives.

This study aims to develop solutions for low-vision visitors by designing a 3D Tactile Toolkit. We have developed a pilot project to explore how art collections can be made more accessible to low-vision visitors.

## SESSION EIGHT



Joseph Burton,  
Rachel Tauton,  
&  
Wacera Muriuki

**Joseph Burton** is a graduate student at Trent University in the Cultural Studies MA program. His research focuses on historical video games and how they construct a sense of authenticity through historical representations in settings, narratives and gameplay. Drawing from his education in Classics and Cultural Studies and his background in cultural heritage interpretation as a museum blacksmith, he engages with questions of digital history through the lens of experiential learning, the philosophy of history and games studies.

**Rachel Taunton** is a graduate student at Trent University in the Cultural Studies MA program. Taking inspiration from her undergraduate degree in Anthropological Archaeology, her thesis research focuses on occurrences of diseases and traumatic injury in the Registers of Liberated Africans. Through analysis and comparison with a previously excavated RLA graveyard, the project seeks to shed light on the day-to-day health of those liberated from illegal slave ships between 1808 and 1816, and to present the potential value of reading skin and bone as an archive in itself.

**Wacera Muriuki** is an undergraduate student of Trent University in the International Development Studies program, minoring in History. Acting Narrative Lead for the Bunce project, Wacera uses her background in Theatre and African History to grapple with the task of presenting the historical record in new, engaging ways. A student leader and budding activist, she is passionate about reconnecting her generation with a history so many have been distanced from.

*MetaReality - Bunce Island: Through the Mirror asks the question "What if you could step back in time and really experience the past as it might have been?"*

MetaReality - Bunce Island: Through the Mirror asks the question "what if you could step back in time and really experience the past as it might have been?" MetaReality is an ambitious project built around the Unreal Engine in an attempt to bring historically accurate recreations and authentic peoples and stories to the hands of learners from many disciplines and backgrounds. Our goal is to allow the learner to engage directly with the complex and sensitive histories of Bunce Island and the surrounding environment of the Sierra Leone estuary as if they were actually there. As both witness and actor, the learner will see and have the ability to immerse themselves within the historical world and come away both with a sense of improved knowledge, but also wisdom for the immense and lasting effects of the real and ongoing human cost of imperialism and the slave trade.

This panel will explore topics related to the ongoing work that the MetaReality team is currently thinking through and integrating into the project. As a multidisciplinary team, we will cover an introduction to the project, its outlook and goals. Aspects of both the theoretical and practical underpinnings will be discussed, focussing on how we might go about creating highly accurate historical representations and the tension between using sources and synthesizing authentic fictive elements.

Our panelists include Joseph Burton, who will introduce the project and the technology we are using to help make the project a reality. Rachel Taunton, trained as an archaeologist, will cover how we translate material sources into digital spaces. Finally, Wacera Muriuki will delve into her process for recreating the lives, stories and voices of individuals previously lost to history.

## SESSION NINE



### Nasim Omidian Sijani

**Nasim Omidian Sijani** is a PhD candidate in the Applied Linguistics and Discourse Studies program at Carleton University. Her research focuses on the representation of Syrian refugees in highly circulated Canadian newspapers from 2015 to 2017. Currently, she is looking into the linguistic and discursive strategies used to depict Syrian refugees in *Globe and Mail*, *National Post*, *Toronto Star*, *Toronto Sun*, *Ottawa Citizen*, and *Ottawa Sun* against a backdrop of Canada's dramatic change in refugee policy after the Liberals won the federal election in 2015. Her research areas of interest are Corpus Linguistics, Critical Discourse Analysis (CDA), corpus-assisted CDA, and Corpus Assisted Discourse Studies (CADS).

## *A Corpus-Assisted Study of the Representation of Syrian Refugees in Canadian Newspapers*

This study focuses on the discursive construction of Syrian refugees in the Canadian press between 2015 and 2017 during which Canada's response to the humanitarian crisis got heightened media attention. Informed by the Norman Fairclough's theory of language and power (2001), this study explores the language of the newspapers in relation to Syrian refugees against a backdrop of Canada's dramatic change in refugee policy after the Liberals won the federal election in 2015. Earlier research demonstrates under-representation and negative problem-oriented portrayals of refugees in the Canadian media (Henry & Tator, 2000; Ibrahim, 2005; Bradimore & Bauder, 2011; Krishnamurti, 2013). Previous studies of the media coverage of Syrian refugees in Canada indicate that although the Syrians were not exempt from the conventional negative portrayals (Tyyskä et al., 2017), the release of the Alan Kurdi photo played a vital role in humanizing refugees and underlining their plight (Wallace, 2018). The research on the treatment of refugees in the Canadian news are abundant and have followed conventional qualitative textual analysis; however, the current study aims to integrate more quantitative tools to investigate the ever-evolving discourses around refugees in the media. The research questions that this study tries to answer are: What are the salient themes relating to Syrian refugees? What discursive and linguistic strategies are used to represent Syrian refugees? Is the political affiliation of the newspapers reflected in the representation?

The sources under investigation are Globe and Mail, National Post, Toronto Star, and Ottawa Citizen which are highly circulated newspapers and feature different political leanings. The articles were retrieved from the ProQuest database using search words "Syria\*", "refugee\*", and "Canada". The method employed in this research is called Corpus-Assisted Critical Discourse Analysis which merges quantitative Corpus Linguistics (CL) and qualitative Critical Discourse Analysis (CDA) and helps highlight general linguistic patterns to uncover hidden ideological meanings in a large amount of data using computer software called concordancer. The study reiterates the significant role that the ideological stances of the newspapers play in the representation of Syrian refugees as left-leaning and right-leaning newspapers highlight humanitarian considerations and security concerns respectively (Baker et al., 2008). Moreover, the study has found traces of patronizing language along with negative representations which help constructs a "us" versus "them" narrative, thus reinforce further othering of the vulnerable group. (van Dijk, 1988). The significance of the study lies in the influence that media depiction of refugees can have on the public opinion and perception of the minority and affect their lives in society. Canada is a top destination for refugees and is a signatory to the 1951 UN refugee convention which calls for protecting refugees. One can argue that this protection is not limited to rescuing refugees from dangerous places but also it is imperative to preserve their image and dignity by avoiding stereotypical and negative portrayal of them in the media of the host countries.

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**Dr. Monique Tschofen** is an Associate Professor in English at X University, who works in the areas of art and philosophy, visual culture, and research creation. She publishes on media and materiality, digital installation art, literary ekphrasis, research creation methodologies, and on Canadian filmmakers and poets.

How can digital tools and collaborative research methods both preserve and produce knowledge about pandemics, past and present? The Decameron 2.0 is a multi-institutional feminist collaborative creative DH project with 9 scholars from X University, York, Athabasca U, Trent, Waterloo, and U of T, affiliated with XU's Centre for Digital Humanities, York's Immersive Storytelling Lab, the Games Institute at Waterloo, Odette Critical Maker Studio and the Cultural Studies Media Lab at Trent, and XU's Collaboratory.

We will contextualize the project, run a short drive-through, and present some examples that show the critical possibilities inherent in this work, and the broader value of creative digital humanities for knowledge preservation and for facilitating non-traditional modes of encountering knowledge.

## SESSION ELEVEN

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### Caroline Greer

**Caroline Greer** is a second-year Ph.D. student at George Mason University's History Department. She also has a Digital History Fellowship at the Roy Rosenzweig Center for History and New Media. She has an M.A. in History from Auburn University and a B.A. in History from Louisiana State University. Her current research focuses on female preachers in the early republic as well as transatlantic religious networks between America and Britain with an interest in the female body.

At RRCHNM she works on American Religious Ecologies, a project funded by the National Endowment of Humanities where we are digitizing over 230,000 schedules from the 1926 U.S. Census of Religious Bodies. She helped lead a team of undergraduates in transcription efforts and maintain the blog for the project. She has previously worked on the project team for Pandemic Religion and Collecting These Times, two collecting projects related to the pandemic. She is highly interested in public and digital history. For about a year she worked with the Encyclopedia of Alabama on entries related to Alabama's Bicentennial.



## *"Companions of my Tribulation': Female Preaching Networks in the Early American Republic" with ArcGIS StoryMaps*

"Companions of my Tribulation': Female Preaching Networks in the Early American Republic" is an ArcGIS StoryMaps that traces the network of one woman, Nancy Towle, between the years of 1818 and 1833. Towle was a Freewill Baptist preacher from New Hampshire who often worked with and traveled with other women as she itinerated. Towle traveled across the northern U.S., Canada, and England, preaching at different Protestant denominations and drawing large crowds. By focusing on Towle and the women she worked with, this project seeks to do an in-depth investigation of one thread of a larger network of female preachers. It utilizes Towle's memoir as the source base.

The larger network focuses on female preachers as common parts of the pulpit in the early republic who created their own identities separate from the domestic sphere by forging successful careers as religious authorities speaking in public. Bolstered by growing rejection of the authority of educated clergymen and the idea of election, and the acceptance of the primacy of emotional conversions and universal salvation, opportunities for female preaching arose despite the disdain from more established religious institutions and male clergy. Groups such as sectarian Methodists and Baptists, or the Christian Connexion, utilized female preachers because of their speaking talent and ability to connect with listeners. Female preachers successfully converted listeners, fostering emotional religious experiences and conversions, especially for women. They created more female preachers by providing support for establishing a career. By working and traveling together, successful women provided opportunities for other women to preach in new places. Towle, as someone who preached and itinerated for over a decade, stands out because of the duration of her career and the number of women she knew.

This project traces Towle's travels as she worked with other female preachers and religious laborers, illustrating the distance she traveled and the amount of times she preached. Included are details of the women she worked with and highlights of their own preaching careers. Each dataset represents a time that Nancy Towle preached with another woman or traveled with a woman to different locations for meetings. Each point gives the name of Towle's companion, the location of her sermon, and more details about each incurrence, such as who she stayed with or if she noted converts. Each companion is represented by the color of the dot, allowing the user to easily assess who Towle traveled with the most, and how many women she worked with during these years. Interweaving the map with photographs, newspaper articles, and quotes from memoirs illustrates the importance of female connections for women who preached in the early republic, plus documents their success at finding venues to preach. Combining qualitative analysis of Towle's preaching career and the importance of female support in both preaching and traveling with mapping fleshes out what would otherwise just be quantitative data about distances and numbers of companions. Attaching names and stories to these women Towle worked with fleshes out their lives and their role in her preaching career.

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