Why Digital Art History?

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REPORT

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In February 2014, eighty participants gathered at Columbia College, in downtown Chicago, in the two days leading up to the annual College Art Association (CAA) conference. This gathering was the second THATCamp to take place in conjunction with CAA's annual conference (the first occurred at CAA 2013 in New York City). THATCamp, which stands for The Humanities and Technology Camp, is an "unconference" that is managed nationally by the Roy Rosenzweig Center for History and New Media (RRCHNM), George Mason University, in Fairfax, Virginia. Current THATCamp coordinator at the RRCHNM, Amanda French, participated in THATCamp CAA and helped to lead introductions and scheduling over the two-day event. The organizers of THATCamp CAA 2014 were Anne Swartz, Savannah College of Art and Design, and Michelle Millar Fisher, CUNY Graduate Center. The advisory committee consisted of Suzanne Preston Blier, Harvard University; Pamela Fletcher, Bowdoin College; Hussein Keshani, The University of British Columbia, Okanagan; Elizabeth Neely, Art Institute of Chicago; and Christine L. Sundt, *Visual Resources*. The topics and themes raised by the participants included publishing, teaching, research, archival practices, and knowledge dissemination, which demonstrated the fundamental interrelationship between the concerns of a "digital" audience and those of the "traditional" conference. The title of this paper indicates reflection on the event preparations and proceedings, an open-ended question to our peers, and a provocation based on the outcomes of THATCamp CAA 2014.

Introduction

Why digital art history? The question is an invitation to reflect, an open-ended question to our peers, and a provocation based on the outcomes of THATCamp CAA 2014, which took place at Columbia College, in downtown Chicago, during the two days leading up to the annual conference of the College Art Association (CAA) in February 2014. THATCamp, which stands for The Humanities and Technology Camp, is an "unconference," designed and managed by the Roy Rosenzweig Center for History and New Media (RRCHNM), George Mason University, in Fairfax, Virginia. The organizers of THATCamp CAA 2014 were Anne Swartz, Savannah College of Art and Design, and Michelle Millar Fisher, CUNY Graduate Center.[1] The topics and themes raised by the participants—publishing, teaching, research, archival practices, and

knowledge dissemination—demonstrated the fundamental interrelationship between the concerns of a "digital" audience and those of the "traditional" conference.

The emergence and evolution of digital technologies and techniques have been impacting disciplines, work lives, research practice, scholarship, teaching, and pedagogy since the mid-1980s and are reflected in the inception of professional organizations such as Computers and the History of Art (CHArt) in 1985 and Electronic Imaging and Visual Arts (EVA) in 1990, both in London.[2] The overriding position for THATCamp CAA 2014 acknowledged these realities, as the following statement led the organizational efforts from the beginning:

> Histories of art and visual arts practices are now—and will be in their future iterations—inextricably interwoven with the digital. What does this reality mean for our scholarship, innovation, research, knowledge production, and teaching?

Art history has enjoyed an active digital and online presence for decades alongside most other academic disciplines. In the early 1990s, university-hosted e-mail services fostered quick and easy communication among faculty, students, and independent researchers, promoting instantaneous circulation and sharing of text and document files. In 1998, the quest for and access to information were enhanced with the launch of Google, a new breed of robust search engine, while websites multiplied exponentially. Institutions as well as individuals could now have a presence on the Web, easily found and seen by anybody connected to the Internet. By the mid-2000s, institutions had put massive image collections and full publications online, some offered freely to all and others accessible only through subscription. The news that Eastman Kodak, the market giant for film products in the United States, would cease production of the venerable slide projector in 2004 was met with consternation throughout academia, in the museum, the archive, and the library, not to mention conferences and symposia. This turn of events concretized the digital image at the center of art historical teaching and scholarly discourse. The transition from 35 mm slides to digital images for teaching and lecturing challenged art historians—some experienced severe growing pains, almost unable to evolve their individual practices, while others relished the new flexibility that digital images could provide.[3] New concepts like social tagging and metadata followed, with implications for research that left some professionals uncertain about their application or benefits. The lack of professional education in using and leveraging digital tools and methods in art history—rather than being due to unwillingness on the part of art historians to engage with digital technologies—remains an issue. Today, open-access collections and publications, the quality of digital imaging, the place of social media in the classroom, gallery, and the lecture hall, the value of digital publications, and the role of the individual scholar in developing databases and contributing to larger digitally based research projects are some of the main issues facing many academics including art history practitioners.[4]

Though the dialogue about art history and digital tools and practices first emerged in the 1990s, it was largely kept within programs and discussions of affiliated societies (such as Art Historians Interested in Pedagogy and Technology [AHPT]) or committees (such as the CAA's Committee on Intellectual Property [CIP]), rather than in
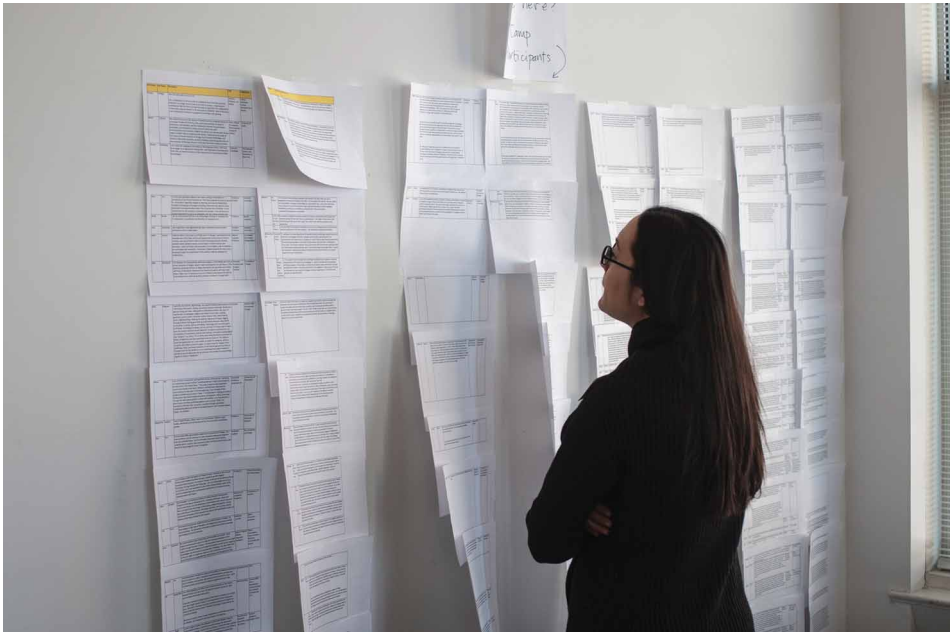
Figure 1 Alexandra Oliver of THATCamp CAA 2014 looking at program proposals. Columbia College, Chicago, Illinois. Photograph courtesy of Bradley Marks for the College Art Association.

mainstream conversations in the field, at least until 2013, when CAA hosted its first THATCamp in New York City, coinciding with its annual conference. This event was the signal that digital art history was firmly—and necessarily—on the association's, as well as the membership's, agenda. As the learned society for artists and art historians, CAA through its leadership recognized that the time had come to focus attention on helping members learn as much as possible about this emerging domain and support those in the field whose work already existed in the digital realm. Led by art historians Beth Harris and Steven Zucker, both of Khan Academy, Barbara Rockenbach, Director of the Humanities and History Libraries, and Carole Ann Fabian, Director of Avery Architectural and Fine Arts Library, both from Columbia University, with support from Ileana Selejan, Institute of Fine Arts, New York University, the experience of the first THATCamp CAA was exhilarating for many, some of whom finally felt empowered to ask and discuss questions central to their practice and interests in an open, dynamic, and supportive forum.

The success of that first venture suggested the program should be repeated, although still as a pre-conference rather than during primetime in the standard four-day CAA conference schedule. In spring and summer of 2013, THATCamp CAA 2014 organizers Swartz and Fisher began working on the next incarnation for the Chicago conference. From the beginning, they were mindful that this event was an opportunity to present a "snapshot" of the state of the field rather than being a comprehensive proclamation about the current status of digital art history. The THAT-Camp model can be slotted into conferences in many forms; at CAA it was a chance to discuss the multifaceted ways in which artists, art histories, and art historians intersect

with the digital. "Art + history + the digital" meant anything from publishing in digital venues to using technology as a tool for teaching; mapping research with complex code or user-friendly apps; or simply using a PowerPoint or Prezi to disseminate knowledge. The THATCamp model as an "unconference" means that spontaneous and dynamic sessions, rather than being preplanned or prepared, are the norm. The facilitators encourage discussion online with registered participants even before the event, where proposals for sessions can be raised and discussed. The agenda for the event is decided upon collaboratively during the first hour when the proposals are posted and viewed by all (Figure 1). Participants vote for the sessions that they want to see run, and those who have proposed them are responsible for facilitating them. The motto (and *sine qua non*) for (any) THATCamp is: "Have fun, be productive, be collegial." The THATCamp model encourages extemporaneous, participatory, and provocative sessions, a model unlike a typical CAA conference panel, which is usually based on a group of twenty-minute vetted, pre-prepared papers delivered to a self-selected audience.

Preparation and Realization

The thinking during the preparation of THATCamp CAA was oriented around a set of issues, and various questions evolved through this process. Central concerns emerged, which included the following:

1. What type of interactions at THATCamp CAA would create a flashpoint around the conversation about digital art history to prompt further investigation and analysis within the community and in other communities and disciplines?
2. What does the digital promise hold at both the macro and micro levels for the discipline, and the wider field, at a moment when the humanities in general and art history specifically have been singled out for national shaming?
3. Why "digital" art history?—and must digital practices be separated in a pre-conference, if they seem so integral to much of the research, conservation, and knowledge dissemination in visual culture and practice today?

In order to proceed, the organizers needed an advisory team who could provide essential support throughout the planning and realization of the event. This committee consisted of Suzanne Preston Blier, Harvard University; Pamela Fletcher, Bowdoin College; Hussein Keshani, The University of British Columbia, Okanagan; Elizabeth Neely, Art Institute of Chicago; and Christine L. Sundt, *Visual Resources*. Each brought a slightly different approach and perspective to the process. Their role was to provide direction, offer advice, and ensure that the plan was moving forward. With the team in place, the organizers studied the website and outcomes from the prior year (http://caa2013.thatcamp.org/). They recognized a need for a more extensive blog with topical entries where those invested in conversations around digital art histories could help create content and bring up issues and ideas in advance of the event itself. And they developed a set of questions to use as prompts for all blog participants:[5]

1. What is your current involvement with "digital art history"?
2. What is one of the most pressing issues in the field of "digital art history" today?
3. Where do you see innovations happening?
4. What is the panel or issue you would most like to see proposed for THATCamp CAA in Chicago?

The responses ranged widely. A broad set of meditations on the advantages of digital technologies and methodologies came from established scholars leading the conversation in art history and museology, such as Diane Zorich, cultural heritage information consultant, and James Cuno, President and CEO of the J. Paul Getty Trust, while emerging voices, such as Renee McGarry, Sotheby's Institute of Art, A. L. McMichael, Metropolitan Museum of Art, JiaJia Fei, Solomon R. Guggenheim Museum, and Nancy Ross, Dixie State University, proposed taking the digital in often challenging directions in art history and its related fields.[6] Ross, for example, in a lightning talk, demonstrated how a collaborative data visualization project in her upper-level art history classroom allowed her students, by her own description often raised in conservative Mormon circumstances, to explore personal and historical issues of gender and sexuality. The participation of a range of professionals across the scholarly "lifespan"—from student to professor emeritus—was particularly pleasing to the organizers. It not only provided evidence of the variety of scholarly activity on digital art history, but it also supported a range of voices that were crucial to the success and depth of the endeavor. Current trends and issues were highlighted by the blog entries and this exchange helped shape the program. But other factors had to be considered, such as the diverse range of experiences that participants might have had with digital tools and methods as well as inquiries around how digital technologies enable new kinds of exploration, models, approaches, formats, and ultimately research. The goal envisioned for the presentations and workshops that are also part of any THATCamp was a focus on case studies and tools. To support this goal, the preplanned sessions were organized into five loosely defined categories: digital publishing, online research, digital pedagogy, social media, and collaboration. Many of these themes cross-pollinated (Figure 2).

Linda Downs and Emmanuel Lemakis, Executive Director and Director of Programs respectively at CAA, secured financial support from the Kress Foundation—a longtime supporter of digital humanities projects—which enabled bringing in program speakers.[7] While THATCamp events typically do not have preplanned sessions, the organizers felt it necessary and beneficial to create a mixture of preplanned and spontaneous panels. Because many of the participants would also be attending CAA, spending nearly a week away from home-based responsibilities, they would need to know in advance how and why both THATCamp and CAA could be justifiable as well as useful.

THATCamp CAA 2014 provided a platform for early career scholars and students in the field of digital art history. The Kress grant designated special funding for a group of emerging scholars as "Kress Fellows," which served to recognize their contributions as distinct from status or position. These participants joined the roster of THATCamp speakers and led discussions around key themes, ideas, and practical applications in the

Figure 2 Charlotte Frost leading "Digital Publishing" workshop during THATCamp CAA 2014. Columbia College, Chicago, Illinois. Photograph courtesy Bradley Marks for the College Art Association.

broad field of digital art history.[8] Their central presence at THATCamp CAA 2014 encouraged examination of the mutually beneficial and fruitful connections of "old" and "new" art histories, "traditional" and "avant garde" digital tools, and working practices between and among students, emerging scholars, and senior scholars and professionals in the visual arts disciplines (and often, constructively and crucially, flagged these divisions as false binaries). In addition to emerging scholars, other hosted speakers came from museums including the Getty Research Institute and the Solomon R. Guggenheim Museum, a project manager from Google's Cultural Institute, arts administrators, art historians, librarians, and historians.[9] Amanda French, the national THATCamp Coordinator at RRCHNM, led an Omeka workshop and played a key role in the advance planning and the initial, collaborative scheduling of panels and workshop sessions in the first hour of the event.

Takeaways

The "takeaways" from THATCamp CAA 2014 were multiple, granular, and interconnected, and—encouraged by the structure of the event—reliant to a great extent on self- and group-reporting. During the CAA conference at the Chicago Hilton that followed THATCamp, the organizers moderated a "reflection session" on Thursday morning, February 13, during which advisory board members Pamela Fletcher, Christine Sundt, and Suzanne Preston Blier spoke about their own digital projects, and some THATCamp participants reported on their experiences from earlier in the week. However, the most comprehensive log of the outcomes of THATCamp lives

on the website (http://caa2014.thatcamp.org/) and in the Twittersphere under the hashtags #thatcamp and #caa2014.

Some of the "takeaways" of note include these:

- Collaboration and issues of authorship were discussed often. The field of art history is structured to reward scholarship individually much more often than collaboratively. A case must be made by art historians to address the reality that (digital) projects are usually the effort of more than one person. This type of research and knowledge production reflects real-world skills that students will be called upon to demonstrate once they graduate, while current professionals need to have the research and scholarship they are currently producing supported. Collaboration can positively enhance relationships with institutions, such as between or among schools, libraries, archives, and museums. Making room for teamwork and instituting ways to recognize and reward it at undergraduate, graduate, and tenured levels in the institution, as well as in intra- and inter-departmental and inter-institutional partnerships is vital to the digital flourishing in art history—and to art history participating as a healthy member of the larger humanities.
- Michelle Moravec of Rosemont College, a participant in the wider international conversation about digital humanities, introduced the term "party of one DH-er," to highlight the isolation many art historians (or, as she is, historians) experience as practitioners. The friction between sharing ideas and research early in the process to encourage connection with others who may be pursuing similar avenues versus being judged harshly for a lack of polish inherent in raw data and "work in-progress" was highlighted. It was agreed that scholars are often wary about sharing research or ideas until they are "perfected"—and that working digitally behooves rethinking this mindset. Digital tools and methods change quickly, and so sharing projects at early stages benefits them and the wider community because feedback at this crucial stage about the appropriate choice of tools or method can transform research and its outcomes. Further, this approach challenges the traditional notion of scholarly intellectual property and the ownership of ideas. It also sets the discourse in motion much faster than happens in conventional modes (typically in print), which supports the individual scholar and encourages a useful and timely exchange about art historical research.
- Connected to the points above, the issues of publishing digital texts and projects were raised often, and the "unconference" closed with a presentation on this topic by Meredith Brown and A. L. McMichael, two fellows from the Metropolitan Museum of Art. It was agreed that other humanities disciplines had accepted digital publications and projects as counting toward tenure. Art history departments, institutions, and organizations such as CAA need to provide formal recognition and legitimization for digital publications as productive and meaningful scholarly activity. One suggestion was a portal that could be part of *caa.reviews*, their online publication, where projects could be posted, announced, and reviewed. The portal could also serve as a record of projects and as an archival index.
- Rethinking graduate school requirements to include a meaningful focus on digital art history skills would promote their development. By transforming existing methodology and seminar courses to include digital art history, as well as incorporating data management techniques, analysis research skills, and

computational science languages are a few approaches available. While mastering individual tools, such as Omeka or Scalar, can be useful, the firm consensus—underlined by practitioners such as computer programmer John Resig, Khan Academy, and art historian Alexander Brey, Bryn Mawr College—was that students need a basic and broader grasp of, or at least an introduction to, computer languages and coding if not training in specific tools. The current requirement for advanced graduate students to master two foreign languages for translation and research and to undertake "methods" classes could be revised or expanded to take into account languages such as computer coding and fluency in the methods of digital humanities as additional or equally valid alternative proficiency requirements in art history.

- Digital pedagogies were referred to often, especially in presentations made by art historians Renee McGarry and Nancy Ross. Offering students and colleagues ways to interpret the visual through many of the very accessible technologies encountered every day—social media, computing software, blogs, mapping tools—are easy, immediate, and convenient cross-pollinators for digital and traditional art historical methods.

- The issue of academic labor was raised, given that many of the innovative projects discussed at THATCamp are often the result of underpaid or unpaid individuals and groups who work for the public good using free, open-access resources in academies and museums.

- Given the time demands necessary to plan THATCamp events, the lead time in planning future events of this nature should be reviewed and probably increased. Since the annual CAA conference site is determined significantly in advance, local resources, interested professionals, available spaces, and logistical support at these future sites could also be determined earlier. With advanced planning, basic organizational tasks would be eased giving more time to spend on promoting the event through the blog, thus generating a deeper and richer conversation and to inspire more art history professionals to utilize and benefit from digital technologies.

- The interests and issues raised by THATCamp need to become in some way more visible in CAA's mainstream conference. The unique aspects of the THATCamp format—the group's decisions that determine the schedule around proposed topics at the start of the event, the possibility of spontaneous sessions, the participatory and dialogic nature of the workshops, the chance to learn "hard skills," and the intimate scale of the event—would be compromised if THATCamp were simply merged into the regular CAA conference framework. For one, the large and formal conference spaces are often antithetical to the intimate group discussions and collaboration that are integral to a successful THATCamp. Staging this year's THATCamp at Columbia College, a few blocks from the main CAA conference venue, was both fortuitous and successful.[10] All events occurred on one light-filled floor, with four small "breakout" areas equipped with projectors, and an auditorium for the preplanned lightning talks with enough seating for all participants (Figure 3). However, it would be possible—and based on participants' feedback, highly desirable—that skills workshops on tools such as Omeka, Wikipedia editing, Scalar, mapping, and digital publishing, among others, could be integrated into future CAA conferences to enable participation by more attendees who are interested in learning about digital tools and methods as they become more
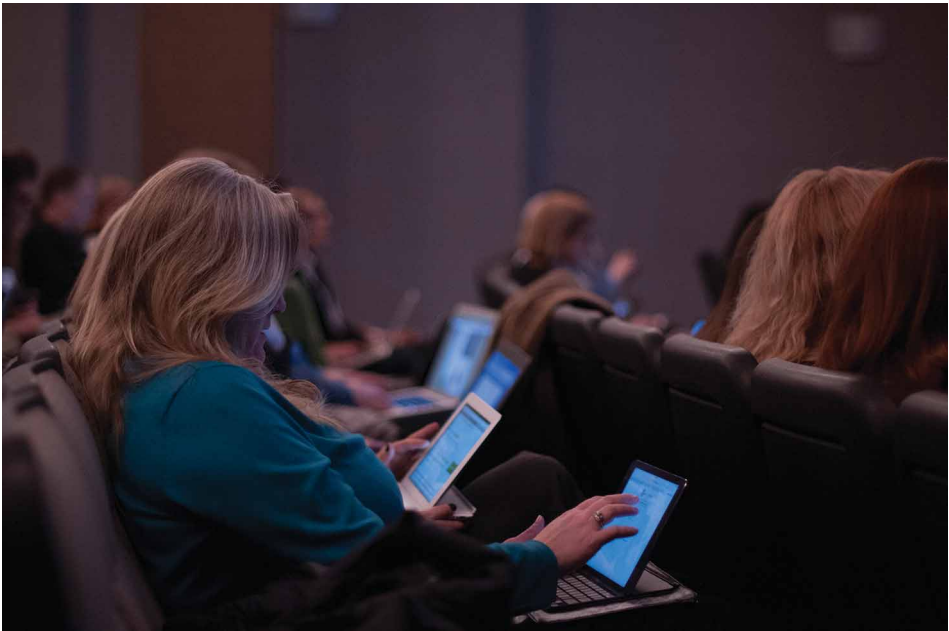
Figure 3   Participants during a "lightning talk" engaging interactively with their wireless devices during THAT-Camp CAA 2014. Columbia College, Chicago, Illinois. Photograph courtesy of Bradley Marks for the College Art Association.

commonplace in the field of art history. Might the current CAA ARTspace model serve to inform a similar conference platform and space for art history's current needs and requirements within the conference framework?

- THATCamp's "unconference" format could be used as a prototype for certain panels and themes offered at future CAA conferences. This design is spontaneous, which suits rapidly evolving subfields like digital art history. The standard conference session model requires shaping the content often as much as two years in advance, which impacts and impedes timely discourse about much newer advances in technology, tools, and methods.

- Approaches to share on-site events, such as live blogging, need expansion to facilitate easier involvement of interested scholars who are unable to attend THAT-Camp in person. Creating a unilateral conversation where outsiders not present can contribute and benefit from the event should be fostered.

- Questions for future contemplation included: How to address the gender gap and immersion of emerging scholars against disdain from many established routes to professional opportunities, such as publication, awards, hiring, tenure, and promotion, and determine useful ways to acknowledge and recognize digital participation? How to involve the greatest diversity (across all domains) of art historians? How has digital humanities changed hierarchies of information and stature? What has our experience been with the disruptions digital humanities have prompted? What disruptions have been generated by organizing these events? What immediate tactics will evolve the perception of digital art history?

Conclusion

The initiative to educate and enhance the ways art historians and visual arts profession-als in related fields work with digital technology and its strong ties to art history has many features. Confronted by false dichotomies of analog versus digital, of vocational career paths versus the liberal arts and humanities, or areas of study that offer "hard skills" connected to specific income expectations versus "soft skills" and uncertain pro-fessional prospects, art historians and arts institutions have responded in various ways. Certainly there is a community of engaged students and scholars already immersed in the use of digital and visual tools. Simultaneously, there are others who have resisted involvement with these new utilities. And, there is often little or no organized way for most art historians to gain skills, learn the vocabulary and languages, or understand the advantages. The disorienting sense of trying to learn about new ways of accessing and organizing data, archiving, or utilizing other scholars' metadata on one's own time is challenging, at best. Rather than gaining expertise or capabilities, this scenario often only strengthens resistance.

In the face of such issues, THATCamp CAA has given the profession an opportu-nity to learn. The event allowed CAA, a member organization justly proud of its history, to provide a forum for members working at the forefront of new technologies; it also allowed a range of participants—many CAA members, although a large minority not—to envisage collectively extensions of and challenges to established art historical practices. Through its unstructured format of peer instruction and conversation, THATCamp showcases many longed-for ways to research and teach art history.

However, the ideal situation provided by THATCamp is not immune to the con-temporary discussion about maintaining relevance as the discipline's image evolves. The Chicago event happened in the recent shadow of US President Barack Obama's misjudged comparison of skilled manufacturing and a four-year course in the human-ities at a visit to a General Electric plant in Wisconsin ("folks can make a lot more, po-tentially, with skilled manufacturing or the trades than they might with an art history degree").[11] It was tempting to engage with the trope of "digital humanities as savior" at a moment when art historical inquiry is being offered up as an easy scapegoat. However, it would be ultimately far more productive to return to the fundamental methodologies and practices of the discipline and understand how the digital can support, extend, and reimagine this expertise for contemporary students, audiences, and humanities leaders.

What art historians do is unique and valuable, and the digital offers some ways—not all ways, but some—to enhance and support them and inspire new approaches. The study of art history offers expanded capacities for abstract and creative thought, but it, too, offers "hard skills"—and this circumstance was made very apparent at THATCamp. Art historians do many things, one of which is to teach and share the transferable skills of looking and interpreting, of understanding the visual and translat-ing that information and those experiences in rich and diverse ways. The digital element offers not a paradigm shift but rather possibilities and prospects to augment these foundational skills while expanding the profession and practice.

Digital tools and methodologies are not here to "save" the discipline of art history. The digital humanities—let alone digital art histories—are amorphous, contested, and,

in truth, multilayered, rather than solely defined by their digital context or tag. Tropes and phrases like "crisis," "future," or "calls to action" are easily made redundant, whether applied to art history or to any other field of endeavor, as internal and external parameters change so quickly. The digital is neither promise nor peril, but it is irrevocably part of the field. To ignore its potential is the risk. More importantly, reflections on the state of digital tools, projects, and practices must become a regular, accepted, and institutionally supported part of the discipline of art history.

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ANNE SWARTZ is a professor of art history at the Savannah College of Art and Design, Savannah, Georgia. She focuses on contemporary art, especially feminist artists, critical theory, and new media/new genre in her writing, curating, and public lectures. She is currently collaborating on "The Question of the Girl," a book project with Jillian St. Jacques, and completing *The History of New Media/New Genre: From John Cage to Now* (Prentice Hall, forthcoming in 2015), a survey of developments in recent art.

1   Swartz's involvement with digital art history revolves around her eLearning teaching and her research, which can be found on her academia.edu site (scad.academia.edu/ AnneSwartz). Fisher's digital activities include co-founding the website *Teaching Art History Resources* (arthistoryteachingresources.org).
2   The website for CHArt is http://www.chart.ac.uk/ and for EVA http://www.eva-conferences.com/.
3   One interesting byproduct of the switch from slide projections to PowerPoint decks is that art historians, initially at least, were unfamiliar with the scale of PowerPoint slides or the compacting of images by digital projectors. For a period, the Wölfflinian comparison (named after pioneer art historian Heinrich Wölfflin [1864–1945]), a time-honored mode in art historical pedagogy (and research), seemed destined to be extinct. As students and scholars became adept at crafting visually pleasing and pedagogically useful digital slides, the comparative mode returned.
4   Though there is largely a dearth of scholarship on digital art history, there are a select number of key publications. These include Anna Bentkowska-Kafel, Trish Cashen, and Hazel Gardiner, eds., *Digital Art History: A Subject in Transition* (2005), *Futures Past: Thirty Years of Arts Computing* (2007), and *Digital Visual Culture: Theory and Practice* (2009), in the series Computers in the History of Art (Bristol, UK: Intellect Books) and Kelly Donahue-Wallace, Leatitia La Follette, and Andrea Pappas, *Teaching Art History with New Technologies: Reflections and Case Studies* (London: Cambridge Scholars Publishing, 2008).
5   Organizer Swartz began the blog with the post "Introducing THATCamp CAA 2014," which was followed by posts from some of the organizers. Participants, who would lead lightning talks, provocations, or workshops, were then asked to write. The final

blog posts were created and published by THATCamp CAA participants who used the blog as a forum to post notes and follow up from the sessions immediately after they were held. All of the blog posters in order are: Introducing the Organizers #2: Hussein Keshani; Introducing the Organizers #3: Michelle Millar Fisher; Introducing the Organizers #4: Christine L. Sundt; Reflections: Ileana Selejan, Coordinator for CAA THATCamp 2013; Reflections: Andrianna Campbell on the Smithsonian's American Art and Digital Scholarship Conference; Reflections: Alex Gil, Digital Scholarship Coordinator, Columbia University Libraries; Introducing the Organizers #5: Pamela Fletcher; Reflections: Renee McGarry, 2013 Participant and 2014 Speaker; New Directions: Nina Simon, Director of the Santa Cruz Museum of Art and History, on "Visualizing the Tate's Collection: What Open Data Makes Possible; Required Viewing: Webcast Archives of Sessions from the "American Art History and Digital Scholarship: New Avenues of Exploration" conference; 2014 Speaker: Tara Zepel, University of California, San Diego; 2014 Speaker Piotr Adamczyk, Google Cultural Institute; Workshop: Building Scholarly Online Art History Archives with Omeka by Amanda French; 2014 Participant: Charlotte Frost; Diane M. Zorich: Getting the Most Out of Your THATCamp Experience: THAT Camp 2014 Speakers Announced; James Cuno: "Beyond Digitization—New Possibilities in Digital Art History" (this post was simultaneously published by the Getty Research Institute); Summer 2014 Digital Art History Institutes; 2014 Speakers: Desi Gonzalez and Liam Andrew, MIT's Hyperstudio; 2014 Speakers: Meredith A. Brown and A. L. McMichael, Metropolitan Museum of Art; 2014 Speaker: Liz McDermott, Getty Research Institute; 2014 Speaker: A. L. McMichael, Metropolitan Museum of Art & CUNY Graduate Center; Reflections: Professor Marilyn Aronberg Lavin; 2014 Speaker: Nancy Ross, Dixie State University: "Teaching Digital Art History: An Overdue Manifesto"; Reflection: Andrea Pappas, associate professor, art history, Santa Clara University: "Assessing Teaching Art History with Digital Technologies with Digital Technology: Past, Present, and Future"; 2014 Speakers: Francesca Albrezzi and Tom Scutt, Getty Research Institute; 2014 Speaker: Natalie Hagar, PhD student, Interdisciplinary Graduate Studies Program, University of British Columbia; 2014 Speaker: Michelle Moravec, Rosemont College, Philadelphia; Welcome Remarks from THAT Camp CAA Lead Organizer Anne Swartz; some notes from the session on digital research/teaching tools; Slides from Digital Publishing Workshop; notes on a non-linear textbook/ survey; and notes from controlled vocabularies and aggregated data.

6   The THATCamp report shared on http://arthistoryteachingresources.org captures Nancy Ross's talk in its entirety: http://arthistoryteachingresources.org/2014/03/01/ ahtr-reports-back-from-thatcamp-caa/.

7   CAA's funding covered refreshments, the national THATCamp Coordinator Amanda French's essential and invaluable participation, and some student labor, and the staff gave us moral support in this endeavor for which the organizers are grateful. In addition to Linda Downs and Emmanuel Lemakis, other advocates and helpers from CAA included: Lauren Stark, Manager of Programs, and Chris Howard, Managing Editor, as well as several board members: Anne Collins Goodyear, DeWitt Godfrey, Jacqueline Francis, and Suzanne Preston Blier. This program's success is linked to the staff and board's willingness to make the digital into a central part of the conversation about the present and future of art history.

8   The Kress Fellows included: Francesca Albrezzi, University of California, Los Angeles and Tom Scutt, Getty Research Institute: "Getty Scholars' Workspace: Developing

Tools, Methods, and Conducting and Publishing Original Research in Digital Form"; Desi Gonzalez and Liam Andrew, MIT: "HyperStudio: Collaborating with Colleague and Cultural Institutions"; Meredith A. Brown, Metropolitan Museum of Art and A. L. McMichael, Graduate Center, CUNY: "Upcycling: Building a Professional Online Presence Through Digital Publishing"; Nathalie Hager, University of British Columbia: "Case Study on WHAM—World History of Art Mashup"; Tara Zepel, University of California, San Diego: "Visualization in Digital Art History."

9   These speakers included: Piotr Adamczyk, Program Manager, Google Cultural Institute (via Google Hangout): "What's Google Up To? . . . And Is There a Catch? The Open Gallery Project"; JiaJia Fei, Digital Marketing Manager, Solomon R. Guggenheim Museum, New York: "The Museum & Social Media"; Amanda French, National THATCamp Coordinator, Roy Rosenzweig Center for History and New Media, George Mason University: Omeka Workshop; Charlotte Frost, visiting assistant professor of contemporary/digital art histories and digital literacies at City University of Hong Kong: Digital Publishing workshop; Dene Griger, Creative Media and Digital Culture Program, Washington State University, Vancouver: "Participatory Apps and Founding a Digital Publishing House to Publish Digital Artist's Books"; Kevin Hamilton, associate professor, New Media Program, School of Art and Design, University of Illinois at Urbana-Champaign and students Jessica Landau and Melissa Seifert: "Learning to See Systems: Addressing the Role of Vision in New Technologies"; Liz McDermott, Managing Editor, Getty Research Institute, Web and Communications: "Bridging the Gap: Presenting Scholarly Content on Social Media Platforms"; Renee McGarry, senior instructional designer at Sotheby's Institute of Art, New York: "Beyond Tools and Tips: Manifestos about Teaching Digitally"; Michelle Moravec, associate professor, Rosemont College: "Visualizing Schneemann Explores the Production of Histories of Art Using Multiple Digital Tools"; Nancy Ross, assistant professor of art history, Dixie State University, St. George, Utah: "Students Respond to Teaching Twentieth-Century Art History with Gender and Data Visualizations"; and ArtAndFeminism Wikipedia Meetup/Chicago: Wiki Workshop & live edit-a-thon led by Jacqueline Mabey (The office of ~~failed projects~~, New York), Siân Evans (coordinator of the Art Libraries Society of North America [ARLIS/NA]'s Women and Art Special Interest Group), Melanie Emerson (Head of Reader Services, Ryerson and Burnham Libraries, Art Institute of Chicago), Holly Stec Dankert (Head of Research and Access Services, John M. Flaxman Library, School of the Art Institute of Chicago), Michael Mandiberg (associate professor, College of Staten Island/CUNY and a member of the Doctoral Faculty at the CUNY Graduate Center), and Amy Ballmer (art librarian, CUNY Graduate Center, Mina Rees Library).

10 The Columbia College staff assisting, in particular, includes the substantial contribution of Stephen DiSantis, Director of Academic Initiatives. In addition, faculty members Melissa Potter, Miriam Schaer, and Susan Slocum helped locate student volunteers and workers. Adrienne Canzolino Ciskey, Columbia College graduate student, was one of the supportive workers on hand to assist during the event.

11 Speech made by President Barack Obama at the General Electric facility in Waukesha, Wisconsin, January 30, 2014 (http://www.cbsnews.com/news/obama-skills-and-training-as-valuable-as-college-degree/), accessed March 3, 2014.