Come Back to the Fair

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Application Form
Due Date: December 15, 2006 (CAH Research Office)

Grant Proposal Award

Faculty (please supply current vitas)  Department (3 CAH Budget units required)

PI:

Dr. Lori C. Walters – History
Dr. Karla Kitalong – English
Ms. Eileen Smith – Digital Media

Other:

Proposed Grant Funding Source (include a copy of guidelines):
NEH – Digital Humanities Initiative

Applied Research and Contract Awards

Faculty (please supply current vitas)  Participants (3 required*)

PI

*Other (refer to guidelines):

Proposed Funding Source (include a copy of guidelines, if applicable):

Chair’s Signatures / Date

Attach a copy of your funding source guidelines, a complete copy of your signed proposal, including final budget and expenditures to date, to this completed and signed form and hand-deliver to CAH Research by 5:00 PM, December 15, 2006.
Come Back to the Fair

CAH Units: Dr. Lori C. Walters – History
Dr. Karla Kitalong – English
Eileen Smith – Digital Media

Prospective Outside Target Grant:
National Endowment for the Humanities – Digital Humanities Initiative Start Up Grant to facilitate construction of one of the Fair’s five themed areas and begin development of the 3D interface concept.

Requested College of Arts & Humanities Interdisciplinary Research Award
Amount: $7,500

Brief Overview:

Come Back to the Fair returns virtual Fairgoers to the 1964/1965 New York World’s Fair, where individuals can access digitized photographs, documents, and archival film footage pertaining to the Fair and the historical era of the mid-1960s as they explore the 3D environment. Come Back to the Fair is unique because rather than simply accessing an image or document as they might in a traditional archive or document database, a user interacts with the record. As they explore the Fairgrounds, the collection unfolds before them; with this interface the user can tie together thousands of individual image records to permit visualization within the larger environment.

The NEH Digital Humanities Initiative Start-Up Grant is a recently created grant program with an initial proposal solicitation in November 2006 and a second proposal solicitation
in April 2007. This grant is designed to provide up to $30,000 in seed money to establish a project. Our group submitted a proposal for the initial solicitation; however, the 42.5% UCF overhead significantly reduced the number of student labor hours we could budget for modeling and precluded the assignment of a Text & Technology graduate student to assist in the usability evaluation of the proposed virtual Fair interface.

We are seeking a total of $7,500 from the CAH Interdisciplinary initiative to support 600 additional hours of undergraduate student 3D modeling work and 100 hours for a graduate student from English Text & Technology to assist in project evaluation.

If funded by the CAH Interdisciplinary initiative, 3D modeling of 1964/1965 New York World’s Fair pavilions could begin within days of fund availability. The rapid initiation of the modeling would afford a working example/prototype to enhance the visual understanding of NEH reviewers as to the unique design of Come Back to the Fair.

Should Come Back to the Fair be funded through the NEH-Digital Heritage Initiative, the CAH funds would allow additional 3D student modeling and graduate student evaluator hours that we were unable to budget due to the 42.5% UCF overhead, which generated a loss of $8,774 of the proposed $29,665 total budget.

Acquisition of the NEH Digital Humanities Start Up Grant combined with the College of Arts & Humanities Interdisciplinary Research Award would provide the required funds to accomplish the start up phase of Come Back to the Fair, setting the foundation to secure subsequent funding from the Alfred P. Sloan Foundation, Andrew W. Mellon Foundation, Society for Technical Communication, and National Endowment for the Humanities (Grants to Preserve and Create Access to Humanities Collections). The combined funds would support completion of all 3D interface modeling, acquisition and digitization of image and document archival materials, oral history collection, and incorporation of all forms of archival materials into the 3D archive interface tool.
Statement of Significance and Impact

Since its inception, the computer has impacted nearly every avenue of life. In the 1950s few imagined a world that contained more than a handful of massive mainframe units. Today, it has become an essential part of the landscape of offices, homes and schools in much of the world. The Internet has revolutionized communication and the informal dissemination of information. An individual in a geographically remote area has the same level of access to an online collection of materials as an individual who lives down the street from the repository who has placed that collection online. The Internet is a critical component in democratizing access to archival collections.

While the Internet transports an individual to the web-based collection, once there the finding aid employed by the site facilitates access to the discovery of information within that collection of records. Search engines and lists of thumbnail images currently found at online archive sites provide access, but they do not stimulate a user's innate sense of exploration and discovery. *Come Back to the Fair* utilizes a highly detailed and interactive 3-Dimensional environment as an interface to foster a sense of exploration within online archive collections.

*Come Back to the Fair* returns virtual Fairgoers to the 1964/1965 New York World’s Fair where individuals can access digitized photographs, documents and archival film footage pertaining to the Fair and era as they explore the 3D environment. Rather than simply accessing an image or document, a user interacts with the record. As they explore the Fairgrounds the collection unfolds and this interface permits a user to tie together thousands of individual image records by permitting visualization within the larger environment. This start-up grant will facilitate construction of one of the Fair’s five themed areas to begin development of the 3D interface concept. Although *Come Back to the Fair* addresses the 1964/1965 New York World’s Fair, the project’s approach can be applied to any multi-media archive with digitized assets.
## DIRECT COSTS

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Total Fringe Benefits: $7,500

### TOTAL SALARIES, WAGES AND FRINGE

$7,500

### Total Direct Costs

$7,500
Come Back to the Fair

LIST OF PARTICIPANTS

Staff and Affiliations

Hughes, Charles Dr. – University of Central Florida
Kitalong, Karla Dr. - University of Central Florida
McDaniel, Lynn – Garland V. Stewart Middle Magnet School
Smith, Eileen – University of Central Florida
Walters, Lori C. Dr - University of Central Florida

Advisory Panel

Cotter, William – No affiliation
Young, William – www.nywf.64.com
Come Back to the Fair

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Introduction

*Come Back to the Fair* blends the individual threads of archival records and effectively weaves a multimedia tapestry that returns visitors to the 1964/1965 New York World’s Fair. Virtual reality technology transports the mind beyond the 2-dimensional bounds of text or photographs; it engages the imagination and forges visual links. It can be an effective tool to serve as a 3-Dimensional spatial interface to navigate mixed media Internet based archives. The Internet has become increasingly interactive since its inception. Simple chat rooms have given way to virtual reality based social gathering environments such as *Second Life*, *Active Worlds* and *There*. *Come Back to the Fair* utilizes the interactive 3-dimensional contextualization capabilities of virtual reality to act as a conduit to traditional archival materials.

For those born after 1985, 100+ channel television, cellular phones, home computers, and the Internet are integral components of their windows to the world. Noted educator Marc Prensky defines them as the digital native generation. While the digital revolution has exponentially expanded the access of the digital native to information, it simultaneously altered the manner in which the digital native interacts with acquiring knowledge. Many archival repositories have begun to place large portions of their holdings online. While this appeals to the Internet access desire of digital natives, it is actually only a thinly veiled ‘tech’ version of traditional archive navigation. Internet archives do assist in the democratization of information distribution but the currently employed navigational methods provide limited ‘exploration.’ Present online collections are surveyed through search engines or thumbnail images. While these methods can provide access to archival records, they fail to provide the experience of their subject.

The challenge is to provide a highly interactive online archive interface that the visually oriented, multi-tasking digital native enjoys. Interactivity is at the very core of virtual reality – it transforms a static observation into a kinetic journey. *Come Back to the Fair* merges the interactive exploration aspects of virtual reality with primary source materials to create an online archive that users explore rather than search. Our 3D interactive interface acts as a virtual highway to the primary sources and essays that return the participant back to the sights, sounds, and personal memories of the 1964/1965 New York World’s Fair at Flushing Meadows. *Come Back to the Fair* will serve as a model for the application of virtual reality as an effective interface portal for subject based archival collections.

1964/1965 New York World’s Fair Subject Background

The 1964/1965 New York World’s Fair is an ideal platform to initiate this new approach to navigating online archival holdings. The roots of the technology used to present *Come Back to the Fair* can be traced to the American Library Association exhibit at the 1964/1965 NYWF. Housed in the United
States Pavilion, the Library/USA Information Center exhibit addressed the “continuing challenge to increase each person’s free access to sources of information.” While the massive glass-enclosed UNIVAC 490 real-time computers were not yet ready for home use, they effectively demonstrated a computer’s data sharing capabilities through data-phone connections. Few Fairgoers could have imagined how this ‘net’ would revolutionize data sharing within a generation.

World’s Fairs are not created or operated in vacuums; they are impacted by the lineage of culture, scientific advances and the ‘climate’ of their eras. In 1939/1940 New York hosted its first World’s Fair – an idealistic showcase where visitors sought to escape the Great Depression and growing global unrest. When New York welcomed the world to return to Flushing Meadows in 1964/1965 it found a celebration of post World War II American prosperity, rubbing elbows with Cold War fears, and a changing international stage.

Unlike previous World’s Fairs, newly independent African republics addressed their cultures free of colonial interpretation. Japan’s pavilion was used as a platform to transform the American mindset of ‘Made in Japan’ from an association with inexpensive and low-quality goods to one of craftsmanship. It featured corporations that had yet to become household names in the US - Sony, Panasonic, Datsun and Toyota. The Underground Home pavilion reflected underlying Cold War public fears. And in an era just before jet travel expanded to make European vacations possible for the masses, the whimsical Belgian pavilion transported Fairgoers to an 18th century Flemish village, introducing Americans to the Belgian (Brussels) waffle in the process.

Many claim this Fair lacked culture. Yet it was a Fair in which Michelangelo’s Pieta had traveled for the first and only time outside of Italy. Works of art by Goya, Rubens and Picasso shared the stage with the New York State Pavilion’s vast wall of pop art. Visitors could gaze at the Dead Sea Scrolls, treasures from the tomb of King Tutankhamen, ancient Japanese Noh masks and 3,000 year old stone carvings. In addition to observing a Japanese tea ceremony, Fairgoers could sample foods that today we think of as common, but were exotic to those in the mid-1960s.

The giants of American industry spared no expense with the development of elaborate pavilions – Bell System, Eastman Kodak, Coca-Cola, IBM, RCA and the Big Three auto manufacturers. With Futurama General Motors set out to demonstrate how technology would ultimately conquer the harshest environments for humanity. Sinclair Oil’s Dinoland permitted Fairgoers to walk amongst life-like replications of Dinosaurs – accurate based on 1960s science that is. General Electric’s Carousel of Progress allowed everyone to journey through a 100 year evolution of home technology. The Bell System provided visitors a close-up look at the Telstar satellite and a glimpse into the communications revolution.

And then there was the centerpiece of the Fair – the Unisphere. The 140 foot high glistening stainless steel sculpture of the Earth represented “Man’s Achievements on a Shrinking Globe in an
Expanding Universe.” This tribute to the Space-Age has been designated as an official landmark by the New York City Landmark Preservation Commission and its description could be applied to today’s Internet. To an extent only imagined in 1964/1965, the Internet has revolutionized communications – shrinking the globe and expanding access to the universe of knowledge.

World’s Fair Literature Overview

From the Great Exhibition of 1851 to the Expo 2000 in Hannover, World’s Fairs have been the subject of numerous books, articles, dissertations and documentaries. A large proportion of these works address pre-World War II Fairs. In regard to Fairs/Expositions held within the United States – the 1893 Chicago World’s Columbian Exhibition, the St. Louis 1904 Louisiana Purchase International Exposition and the 1939/1940 New York World’s Fair dominate the literature.

There is a visible deficiency in 1964/1965 New York World’s Fair scholarship. What exists often centers on the Fair’s controversial organizer– Robert Moses or on the exhibits designed for the Fair by Walt Disney. Several recent theses and dissertations have expanded the NYWF topics - Sharyn Jackson’s MA thesis at New York University addressed international participation at the Fair and Kristin Fedders’ doctoral dissertation at University of Pennsylvania examined Pop Art at the 64/65 NYWF.

The 1964/1965 New York World’s Fair is in many ways a casualty of its youth and has just reached the age where it can be placed into the context of the 1960s. The recent works by Jackson and Fedders suggest a rise in interest by a new generation of historians. The 1964/1965 Fair is open and fertile territory for a multitude of theses and dissertations. Come Back to the Fair would expose the new digital native students to 1964/1965 NYWF and provide a wealth of primary resource materials.

The presence of web sites dedicated to each of the major World’s Fair/Expositions demonstrates the web community’s interest in sharing knowledge pertaining to Fairs. But these sites are reflective of the traditional means in which they present the wealth of their materials. Sites hosted by World’s Fair enthusiasts, universities and libraries offer photographs, documents or essays, but they fail to take advantage of the interactive capabilities of the Internet. Again, pre-World War II Fairs dominate the web. www.nywf64.com offers the most complete overview of the Fair. While a highly informative site, it too lacks true interactive capabilities. With each site the information is presented, rather than experienced. Come Back to the Fair provides true interactive exploration of the archival materials and permits each item to be placed within the context of the Fair’s environment.

History and Duration

The Media Convergence Laboratory (MCL) at UCF has experience in the collection and digitization of archival materials and their transformation to a 3-dimensional environment. Shadows of
Canaveral created a virtual Cape Canaveral where visitors can witness the launch of John Glenn in 1962 – www.capehistory.org. The Virtual Heritage component of MCL has been active in the digitization of images and documents pertaining to Cape Canaveral and the Kennedy Space Center - 35,061 images to date. Come Back to the Fair builds upon experience gained from Shadows of Canaveral in creating historically accurate 3D models and applying them to the larger and more complex environment of the New York World’s Fair.

Acquisition of digital images in anticipation of Come Back to the Fair has already begun - 2,467 digital images to date. These images provide a solid foundation of visual resources to initiate 3D model construction. This fall Digital Media students began work on construction of the Unisphere and its surrounding environment during their Production 1 class. An early render can be found in the Appendix – at the end of the semester an updated render can be found at http://132.170.190.41/unisphere.htm. This model was created utilizing images held by UCF as reference material.

To facilitate the launch of Come Back to the Fair, we have created an advisory committee comprised of members of the 1964/1965 New York World’s Fair collector community. Two prominent members of the advisory board are William Young and William Cotter. Founder of www.nvwtf64.com, Bill Young has a wealth of material and knowledge pertaining to the Fair. Bill Cotter has been active in gathering and digitally restoring personal photos of visitors to the Fair. Mr. Cotter has published a number of works, including a pictorial history of the 1964/1965 New York World’s Fair with Bill Young. Working together with the collector advisory committee, we have begun a preliminary assessment of the features the collector community would find useful in the Come Back to the Fair experience. Come Back to the Fair will emerge as a valuable intercommunity experience for both the general public and scholars.

We have already begun preparation for expansion of our server system to address future project needs beyond the start-up period of this grant. Our current storage capability exceeds 5 terabytes which is ample for the purpose of our current endeavors and the start-up period for this project. We have applied for a Presidential Equipment Grant within UCF to expand anticipated data storage needs for the next 5 years. Specifically, we are planning to purchase a redundant array of servers (RAIDS) with disk capacity of 32TB. If the Presidential grant is not awarded, then we will use existing funds to buy a smaller, yet still substantial, 8TB system that can be expanded as additional resources become available. The server will be housed within IST’s Progress Drive facility, securely placed with other IST servers. It will be protected through its own surge protection as well as through that provided by IST. MCL staff, students and faculty will handle content management. Backups will be automated through software.
Staff

Dr. Lori C. Walters, PI. Dr. Walters is a Research Associate with the Institute for Simulation and Training and Department of History. Active in the application of Virtual Reality to history and Public History, she is the founder and director of Virtual Heritage at UCF. Dr. Walters has led the Shadows of Canaveral virtual reality project— including story development, research and acquisition of grant funds. She has gathered more than 200 oral histories and 35,000 digital images and documents pertaining to Cape Canaveral. She has given numerous presentations on the application of VR to history and museum exhibits. She will be the Project Director of Come Back to the Fair. Her responsibilities will include interface experience development and the coordination of 3D model creation, context essays, historic image acquisition, and all aspects of metadata activities. Dr. Walters’s anticipated commitment of time is a minimum of 520 hours.

Eileen Smith, Co-PI. Eileen Smith is a 21-year veteran of informal exhibit and program learning in science museums, and has spent her career designing and developing interactive exhibits, as well as public and youth programs. In addition to teaching in the School of Film and Digital Media, Ms. Smith is leading an Experiential Learning Initiative at MCL, which is exploring how emerging technology can enhance interpersonal learning. Her role on the project will be to work with the Digital Media students producing the 3D models, and the programmer, to insure 508 compliance and ease in both digital natives and digital immigrants’ use of the site. Ms. Smith’s anticipated commitment of time is 520 hours.

Dr. Charles E. Hughes, Co-PI. A 44-year veteran of the computer industry and academia, Dr. Hughes is MCL’s Director and Chief Scientist, and Professor and Graduate Coordinator in UCF’s School of Electrical Engineering and Computer Science, as well as Professor of Film and Digital Media. His research over the last two decades has focused on tools and systems for the creation and delivery of virtual and mixed reality experiences. His role in this project is that of technical oversight, including software tool selection and integration, and coordination of software development. Dr. Hughes’s commitment of time is a minimum of 20 hours.

Dr. Karla Kitalong, Co-PI, is an Associate Professor of Technical Communication and Director of Writing Programs in the English Department at UCF. She directs the university’s Institute for Technical Documentation, and teaches and conducts research in visual rhetoric and the usability of new media texts. In 2005, she was appointed Faculty Fellow for Information Fluency at UCF’s Faculty Center for Teaching and Learning. As project evaluator, she will oversee both usability evaluation of the product
interface and assessment of the educational value of the experience. Dr. Kitalog is committed to 40 hours.

Lynn Langford McDaniel is a Lead Teacher at Garland V. Stewart Middle Magnet School. She possesses a BA in Elementary Education and a MA in Gifted Education. McDaniel has been recognized by NASA, the Russian and European Space Agencies, the Air Force Association and the Civil Air Patrol for her education programs. She has received national awards in the use of cable in the classroom. Her role is the coordinator for all activities that pertain to Stewart Middle Magnet School. Ms. McDaniel is committed to 20 hours.

Graduate Student Programmer – TBD. The graduate Computer Science student programmer is responsible for the integration of all 3D models into the OGRE 3D engine and creating scripts needs to adapt OGRE to the specific needs of Come Back to the Fair. They will work under the supervision of Dr. Hughes. This individual will contribute 400 hours to the project.

Undergraduate Student Modelers – TBD. A minimum of two and maximum of three modelers will create all the required 3D models for Come Back to the Fair. They will work under the supervision of Dr. Walters and Ms. Smith. 1,000 hours are designated to modeling efforts.

Advisory Committee
Mr. William Young – Founder of www.nywf.com. Mr. Young will assist in the location of specific photos when requested by Dr. Walters and student modelers. In addition, he will serve in a consultant to verify the accuracy of 3D models.

Mr. William Cotter – Mr. Cotter will also assist in the location of images needed to create models and assist in verification of model accuracy.

The Experience – Methods and Final Product
The 646 acres that comprised the 1964/1965 New York World’s Fair were divided into five distinct themed areas: Transportation, International, Federal/State, Industrial, and Lake Amusement. We have already initiated modeling of the Unisphere, the official symbol of the NYWF, and connecting avenues. We intend to unfold the experience through development of each of the five themed areas as independent units. This Start-Up grant would fund much of the Transportation Area. This development
permits visitors to virtually explore a complete area and delve deeply into its theme rather than see the Fair as a scattered collection of unthemed exhibits. This plan encourages repeat visits as those seeking a glimpse of the most noted pavilions will return to see the progress on each area. We feel this approach is more effective than the alternative of creating all major pavilions regardless of area and then filling in lesser-known attractions.

As dissemination of information without user cost is a cornerstone of the Media Convergence Laboratory’s Virtual Heritage endeavor, our experience will only utilize open source software. OGRE (Object-Oriented Graphics Rendering Engine) is an open source 3D engine and will permit visitors to experience the 3D NYWF environment by downloading a free software package. A strength of OGRE is its flexibility; it can be tailored to our needs via scripts written in C++ or Python. For similar reasons, we have selected open source software package OpenAL for the audio engine, RealMatter for the soft body physics engine and OpenDynamics for the rigid body physics engine. All models will be created in 3D Studio Max and Maya.

We are designing Come Back to the Fair as a downloadable package that can be explored with or without continual Internet access. The experience will be available for both Windows XP and Mac OS/X operating systems. Once a user downloads the package appropriate to their operating system, the user can explore the entire 3D NYWF environment without continuous Internet access. We chose this approach for several reasons. While unlimited home Internet access services are common, they are not ubiquitous. A downloadable package permits those without unlimited access the same opportunities as those with. Additionally, we do not wish to create a real-time interactive avatar community such as Second Life. As we anticipate a wide range of ages visiting the site we do not want unsupervised live interaction between users; therefore a real-time Internet access environment is not required. Individuals with slower dial-up access can request a DVD of the start-up package for a minimal shipping charge.

After its initial download Come Back to the Fair will support automatic content updates. When the user’s computer connects to the Internet, the system will automatically check for updates to the experience. The user has the option to accept or decline downloading any updates at that time. In addition, the Come Back to the Fair website will contain announcements regarding the availability of updates. In an effort to limit the number of update downloads, we will release updates only on the first non-holiday Wednesday of each month thereby limiting the potential number of updates to a maximum of 12 per year.

Come Back to the Fair provides for full free exploration of the entire 1964/1965 NYWF fairgrounds – including pavilion changes between the 1964 and 1965 operating seasons. Users will be able to navigate to all five areas of the Fair. While conventional photos and archival film footage can convey the general feel and provide details to the NYWF, they cannot demonstrate the spacial connection between the myriad of pavilions at the Fair. Our proposed interface immerses a virtual Fairgoer in a
highly detailed and interactive 3D environment, while permitting access to the full breadth of archival resource materials. When exploring the virtual Fairgrounds ‘archive photo spots’ designate an archival interface points. Each of these ‘archive photo spots’ provides access to archival photos that are real image to the viewers precise perspective in the 3D world. For example, if a virtual fairgoer were to access an “archive photo spot” offering a northeast view of the Stegosaurus in Sinclair Dinoland they would see this perspective in the 3D world and the “archive photo spot” offers actual photos at an identical angle. This provides unparalleled contextual understanding of every image within the archive. Each visitor is also equipped with a virtual ‘official’ Fair guidebook that serves as an additional interface to documents and essays for each pavilion.

Fairgoers can enter pavilions and view a wide variety of primary source materials pertaining to that pavilion’s interior and exhibits – photographs, official documents, promotional materials, and video. Essays will also be included to place the pavilion and its exhibits into historical context. Take as an example the IBM Pavilion; upon exploring the building’s unique exterior, they can virtually ride the “People Wall” as it ascends into the “Information Machine.” Once inside the pavilion our virtual Fairgoers can examine photographs, documents and video pertaining to the IBM pavilion. Essays examine computers in 1964/1965, describe how the IBM pavilion attempted to ease public concerns regarding the future use of computers, and recommended additional readings/websites. Each component works together to provide an understanding of as well as a glimpse into mid-1960s America.

Avatars are located throughout each area to facilitate understanding the events of 1964/1965 America beyond the physical boundaries of the Fairgrounds. Upon entering the virtual environment Fairgoers can select their visitation date from within the two Fair seasons. If a virtual Fairgoer were to select 22 April 1964 they would be experience opening day activities including Congress of Racial Equality demonstrators at selected pavilions, President Lyndon Johnson’s address at the Singer Bowl, as well as everyday persons who might discuss the Broadway play they were planning on seeing that evening. The avatar interactive experience and the issues presented change based on the date the date the virtual Fairgoer selects. These experiences will be based on written records and oral histories from Fair participants. The site infrastructure will be designed to be fully Section 508 compliant to allow disabled explorers to access the NYWF experience.

The immersive 3D NYWF environment serves an interface to introduce users to the breadth of Come Back to the Fairs’ primary source archive. Scholars and members of the general public who require high resolution copies of any image within Come Back to the Fair’s virtual 3D environment, can secure the desired materials at www.comebacktothefair.org. The project’s website will house .jpeg image files, .pdf documents and streaming video.
Evaluation Plan

Evaluating *Come Back to the Fair* is a complex process that includes three distinct strata—the usability of the interaction design, the educational merit of the content and the technical functionality of the final product. Each of these strata requires separate but equally important educational objectives and/or test procedures; accordingly, the plan is to evaluate each component with unique assessment criteria and methods. The pool of usability test participants will come from Garland V. Stewart Middle Magnet School, our educational partner. Users will be tested one at a time and in compliance with the university’s Institutional Research Board protocols. Participants will sign informed consent forms prior to testing. Parental consent will be obtained for all test participants who are under the age of 18. Members of the project advisory board and the development team will also participate in evaluation activities.

To assess the usability of *Come Back to the Fair* as an online source of information

The evaluation team will develop a series of tasks that the intended audience for *Come Back to the Fair* will be likely to perform. Task-oriented usability testing typically encompasses both structured and open-ended tasks. Sample tasks might include locating specific information about the Fair, locating and launching an interactive experience, or playing a game associated with the site.

Pre- and post-test questionnaires will gather demographic data, assess baseline knowledge, and document users’ appreciation for the methods use to present *Come Back to the Fair*. Methods for evaluating the usability of the product include timing how long it takes the participant to complete a task, documenting whether or not they located the intended information, and observing problems—also known as critical incidents—encountered during the completion of the task. To get at users’ thought processes and motivation, we will combine observation of their process with a think-aloud protocol methodology in which the user verbalizes his or her thoughts while working through the task sequences. A facilitator guides the user and encourages the continued verbalization of thoughts, while a second observer takes detailed notes. Video recording and screen capture software are also employed to portray a full picture of the user experience.

To assess the educational value of *Come Back to the Fair* as an informal education venue

Four distinct evaluation processes will be employed to assess the educational value of *Come Back to the Fair*. Test participants will include both content experts, including members of the project advisory board, and students from Garland V. Stewart Magnet Middle School.

1. Pre-testing of student participants will be used to sample their knowledge about the New York World’s Fair and about the history of the 1960s relative to the content taught in *Come Back to the Fair*. 


2. In the design phase, a card-sorting methodology will aid in determining which elements belong in the final version of *Come Back to the Fair* and help establish how these elements should be arranged. Card-sorting is a design technique that begins with an array of possible content and concept elements written on 3 x 5 cards. Participants are asked to group concepts and content that they see as related, and to add their own concept or content cards when they perceive gaps in the proposed content or organization.

Card sorting participants would include:

a. Content experts, who would develop the scope of content appropriate to the proposed conceptual structure, and contextualize the proposed content within existing curricular frameworks.

b. Students and other representatives of the target audience, who would help the designers assess the usability and relevance of defined categories and relationships.

3. Later in the design phase, but before any actual product development takes place, a low-fidelity prototype (paper or wireframe) will be evaluated to verify that the product meets user expectations and to further assess how the product should be organized for maximum engagement and learning potential.

Low-fidelity prototype testing would involve two participant groups:

a. Content experts, to ensure that the product conforms to disciplinary values and knowledge-making conventions.

b. Students, to evaluate their level of engagement with and understanding of the organization.

4. Post-testing of student participants will be used to sample what they have learned about the history of the 1960s in the course of interacting with *Come Back to the Fair*. Like the pre-tests, post-tests will be developed in conjunction with participating teachers.

To assess the technical functionality of the final product.

The final evaluation phase is a structured walk-through. Members of the development team will systematically work through all components of the final deliverable to ascertain its technical functionality.

Expansion Beyond Start-Up Grant Funding

The NEH Digital Humanities Start-Up Grant would provide the opportunity to create the first phase of *Come Back to the Fair*. The Transportation Area would serve as microcosm of the entire
Fairground experience. This provides visitors the ability to navigate through 1/5 of the Fair and serves as a solid demonstration of the project’s archival interface capabilities. This would assist in securing additional funding opportunities – we have targeted potential grants through Alfred P. Sloan Foundation, Andrew W. Mellon Foundation, Society for Technical Communication and the National Endowment for the Humanities. In addition we are seeking “pavilion sponsors.” As many of the corporations at the NYWF are still in existence, we are going to solicit funds from each to recreate their pavilion. In addition to assisting in future funding, the work completed in this grant provides a public face that permits us to launch an expansive campaign to harvest photographs and other materials pertaining to the Fair from private citizens.

An important component of Come Back to the Fair is strengthening the bridge between the academic environment and collectors. Traditionally the academic world looks only to collectors as a prospective source of materials. The significance of collector enthusiasts reaches well beyond a wealth of images, documents and artifacts that are not found in public research facilities – they possess intimate knowledge pertaining to the subject of their collection. The image of the cloistered collector secreting away a treasure is an inaccurate representation – most welcome the opportunity to share the knowledge held within their private archives. “Collectors” often draw initial attention to the cultural value of materials from our recent past, provide a level of preservation and when possible accessibility – they are in reality private curators.

Quality private collector websites, such as www.nywf64.com hosted by our project associate Bill Young are costly to operate and are extremely time-consuming endeavors; thus most collectors are unable to share their wealth of materials with the public. However, by reaching out to the collector community the University of Central Florida can assist in the digitization of the private collections and the sharing of these digitized treasures with the public through our archive and 3D interface. Of equal importance is the long term stability of a website based through a university as opposed to private sites which can disappear from the web at any time.

The digitized materials will assist in our quest to create an accurate and highly detailed 3D virtual 1964/1965 New York World’s Fair. As noted earlier, the network of collectors will serve as advisors to verify the accuracy of each model. As each model is developed we will upload renderings to our site www.comebacktothefair.org. With each new upload we will send email notification to our advisory committee and post an upload announcement on www.peacethroughunderstanding.org where an even larger number of individuals familiar with the Fair can comment on each model and provide materials to support their comments on the design.

Once established we will expand our harvest of materials beyond the network of Fair enthusiasts. As attendance to the 1964/1965 New York World’s Fair surpassed 51 million, literally millions of
photographs and 8 mm home movie reels were developed. In 1963, Kodak introduced their Instamatic camera with cartridge film loading which greatly increased amateur photography. Statistics from the 1964-1965 New York World’s Fair Corporation suggest 55% of all Fair visitors lived within 100 miles of New York City. While the passage of 40 years undoubtedly led to many individuals leaving the area, the concentration of individuals raining in the greater New York area who either visited the Fair themselves or inherited photos from a family member who visited the Fair is still substantial.

When compared to the other great Fairs held in the United States, the 1964/1965 New York World’s Fair is a ‘young’ Fair. But in actuality over 40 years have passed since its gates closed. We have lost many individuals who were involved with the Fair’s planning, construction, and operation as well as those who attended. However, we are still at a juncture where many participants are still alive. And these participants are a valuable resource – they provide the human link back to the Fair. Only they can provide the emotion of the Fair and transmit to future generations what the Fair meant to them.

Our goal is to digitally harvest the primary collections of these individuals. A wealth of photographs, home movies and memorabilia pertaining to the Fair can be found in dresser drawers, closets, shoeboxes and garages. Improper storage hastens the degeneration of the images and the ultimate loss of their value. Digitization is the key to unlocking the full historic potential and insuring its long term survivability. These materials can assist in the creation of our 3D NYWF landscape, but even more importantly each becomes a record within the 3D Come Back to the Fair archive landscape.

We are working with museum colleagues in the New York area to facilitate our work with the New York Hall of Science and Queens Museum of Art (both housed in facilities that were pavilions during the Fair) and the New York Public Library (repository of the 1964/1965 NYWF Corporation records). As a group we can approach the New York press to assist in announcing our desire to digitize NYWF related materials from private individuals who visited, worked at or participated in its construction or demolition. Individuals and collectors will be encouraged to scan any materials in their possession based on scanning standards/instructions provided by UCF. For those individuals who are unable to or simply do not wish to undertake scanning activities themselves UCF will digitize these materials and return originals and a digitized copy to the donor. Donors will sign release forms that provides authorization to archive and to present their digitized image within the Come Back to the Fair environment. This is a tremendous untapped resource that will enhance the 3D environments produced by UCF and serve as the cornerstone for a people’s online research archive. As new images are secured, they will be incorporated into the appropriate pavilion or section of the virtual Fair environment.
Work Plan
In addition to the items discussed below, a work plan spreadsheet can be found in the Appendix.

Communications/ Meetings

Communications between UCF staff and off site advisory committee members will be accomplished through scheduled conference calls, email and a discussion wiki.

3D Models
The Start-Up grant would fund the development of the 3D models, interactive environment and initiate archival material collection from NYWF enthusiasts and individuals who attended/associated with the Fair. The 3D models will be created with 3D Studio Max and Maya software. Student modelers will base their work on pavilion blueprints and images currently held by MCL or available through our collector network. The architectural plans and drawings are held by the New York Public Library Humanities and Social Sciences Library, Manuscripts and Archives Division. Our project director will travel to New York to secure these materials to ensure the dimensional accuracy of the 3D Models. Photographs will then provide the data needed to place the textures on these wire frame models created from the architectural prints.

Dr. Walters will supervise the historical accuracy of each model and locate all historical reference materials to the modelers. Upon completion of each model will be placed on the MCL server for review by our advisor committee and members of the www.peacesthroughunderstanding.org community. They will be asked to comment on the 3D models and support their comments by providing images that detail reference. Any necessary changes would be incorporated into the model.

A list of detail props - public phones, flags, lighting, benches, trashcans, posters, and similar items is secured from documents and photographs. Each of these items will be modeled. Pavilions and props are then placed into the overall landscape of the Fair. This modeled landscape includes avenues, trees, planting beds, and similar items.

Scanning
All items will be scanned uncompressed in .TIFF format. As it is non-proprietary .TIFF will act as the master image/ archive format. Derivative image files, such as Internet access images, will be in
.JPG format. Three versions of each image will be created – the master image, access image and thumbnail image. Please see Appendix for digitization guideline chart.

The master .TIFF files will be stored on a RAID (Redundant Array of Independent Disks) system. The RAID incorporates redundant backup should any hard drive on the system fail, files can be recovered from other hard drives on the RAID. In addition, secondary copies will be stored on a series of external hard drives. A tertiary backup will be stored on DVDs. Each of the three storage mediums will be located at three separate locations within the university in the event of fire or natural disaster. A similar storage policy will be utilized for all 3D models. All models will be stored on the RAID server with secondary and tertiary backups in separate locations.

To ensure accurate records of all digitized materials and 3D digital assets (objects, textures and characters) comprehensive metadata – descriptive, administrative, structural and technical will be maintained. We have elected to utilize the Dublin Core Metadata Initiative, which is approved by the American National Standards Institute (ANSI). Dublin Core terminology is designed for interdisciplinary projects – which is ideal of our project as project staff and students are from history, digital media, English and computer science. Dublin Core is designed to permit ease in the creation of the metadata – thus be a system that can be mastered by UCF students that may assist in future Metadata activities. Continuous evaluation will take place during the start-up grant period.

Internet Access and Dissemination

The website will be accessible through www.comebacktothefair.org. The Media Convergence Laboratory will provide long term Internet support for Come Back to the Fair. The new server upgrade planned by MCL will be capable of managing future capacity needs for the project.

To increase researcher and public awareness of the site we will make announcements on appropriate H-Net discussion forums, www.peacethroughunderstanding.org, a link will be provided by www.nywf64.com and we will request links from general World’s Fair websites such as www.expomuseum.com. MCL is participating in a Current Issues forum at the 2007 American Association of State and Local History Annual Meeting. The forum results will also published in an AASLH publication.

As noted earlier, our post Start-Up plan call for the initiation of activities to seek public participation in our digitization of photographs and other items held by individuals who attended or participated in the Fair. We will be requesting news organizations in the greater New York area and Florida to make announcements to raise public awareness of this effort.
Summation

While Internet has provided a path to democratization of access to archival holdings, the manner in which the archival materials are accessed remains markedly traditional. Without a spur to facilitate further exploration a photograph or artifact becomes a relic to the past that few can identify with. It is akin to a grave stone - it marks a passing but tells little beyond a name and dates of birth and death. Virtual reality provides a path to contextualize a subject and together with primary resources, it creates a permanent eulogy for all to access and learn from. The technology reaches out to the Digital Native generation while still providing scholars and general researchers a wealth of primary research materials. While *Come Back to the Fair* centers on the 1964-1965 New York World’s Fair, the project’s approach can be applied to any multi-media archive with digitized assets.
November 13, 2006

Review Committee
National Endowment for the Humanities
Washington, DC

Dear Committee Members:

This letter is to give the Media Convergence Laboratory's strongest support for the proposal submitted "Come Back to the Fair" by Dr. Lori Walters at UCF's Institute for Simulation and Training. Dr. Walters has developed a strong conceptual initiative for digital heritage and culture, and this start-up submission represents a strong opportunity for advancement of the initiative to a level commensurate with major funding opportunities.

The Media Convergence Laboratory and the Institute for Simulation and Training will offer long-term web support and data storage for the project, allowing the stability needed for a public heritage initiative. We look forward to moving this exciting core program into the future with Dr. Walters as lead researcher.

Do not hesitate to contact me with any questions at 407-882-1333.

Sincerely,

Charles E. Hughes, Director
Media Convergence Laboratory
Institute for Simulation and Training
University of Central Florida
November 7, 2006

The National Endowment for the Humanities

To Whom it May Concern:

I am writing in support of a Digital Humanities Start-Up Grant for the creation of a 3D online archive navigational tool for the 1964/1965 New York World’s Fair. The grant application has been submitted to you by Dr. Lori C. Walters of the Virtual Heritage - Institute for Simulation and Training at the University of Central Florida, Orlando.

In April, 2000, I began a project to document, on-line, the 1964/1965 World’s Fair. I’ve called my effort nywf64.com (http://www.nywf64.com). The project has been a success beyond my greatest expectations.

The 1964/1965 New York World’s Fair was the last great international exposition to be held in the United States. It appeared on the threshold of mankind’s first efforts in space exploration and the computerization of business and industry. It occurred at a point in time when humanity needed to believe that the future held limitless promise, despite the real fear that the “Cold War” could erupt into a nuclear holocaust that would destroy any hope for the future. Its impact on America’s cultural history is not insignificant.

I have received countless letters and correspondence from visitors to my website telling of the great impact the Fair had on their individual lives. Many letters have spoken of how the Fair sparked interests in science and social awareness that resulted in lifetimes spent pursuing careers in science, social activism and the arts. All of the correspondents speak of how the Fair was a highlight of their lives.

It is for this reason that I wish to add my endorsement to Dr. Walters’ project titled “Come Back to the Fair.” The digital age that was hinted at by this Fair has brought us to the point where the computer specialists of today can recreate history in a way never possible before. For those who attended the Fair, and for those who wish to learn of it and its impact on America’s cultural history, a 3D digital model of the Fair would greatly enhance a visitor’s ability to navigate their online archives. I am excited about the possibilities and I am honored to be able to contribute materials and to act as an advisor in order to help realize this important project. I urge you to consider supporting the 3D 1964/1965 New York World’s Fair project as well. I believe that this project will allow participants to interface with the Fair in a way that no other internet venture could.

Kind Regards,

William P. Young
Host, www.nywf64.com
November 8, 2006

To the National Endowment for the Humanities Committee:

This letter is in support of the University of Central Florida’s proposal, *Come Back to the Fair*, to use digital media to develop a 3D environment of the New York’s World Fair in 1964-1965. Our school, Stewart Middle Magnet in Tampa, Florida is a Title I school near downtown located adjacent to a Federal Housing Project. Our school grade from the Florida Department of Education (FDOE) went from a D to an A and we have maintained that A grade for 5 years. We are a science, math and technology magnet with a focus on aerospace and aviation. We have over 900 students with and ethnic diversity of students (22% white, 38% Black, 34% Hispanic, 1% Asian, 1% Indian, 4% Multiracial) at a 68% poverty level. In 2003 NASA selected Stewart to be one of the first 50 middle schools in the nation to become a NASA Explorer School. NASA provided $17,500 for technology equipment and teacher training. For the school year 2005-2006 our school received a $10,000 FDOE grant for a geography curriculum we wrote for our 6th grade. The geography classes studied geography utilizing space technology and remote sensing. Our sponsoring scientists for that grant came from USGS, NASA, NOAA, Earth Force and the University of South Florida Marine Science. We have been involved with service learning grants about earth and environmental science for 4 years supporting science literacy receiving over $20,000. We have also been involved with Dr. Bob Ballard’s Jason projects studying the integration of earth systems for over 7 years.

Stewart would look forward to becoming a test bed for this project in our geography classes. This kind of program developed by UCF would be incorporating digital media into our geography and technology curriculum. The students could test the navigation system for this project and work with UCF to further develop the format for the 3D environment. We have been very successful in inspiring our students through science and technology to care about our world...now with this NEH Program we can use geography and technology to stimulate interest and awareness in our world.

Thank you for the opportunity to challenge the next generation of students to realize how interconnected countries are and what an important role our students and their parents have in preserving historical and cultural events for future generations.

Sincerely,

*Baretta Wilson*  
Principal

*Lynn McDaniel*  
Lynn Langford McDaniel  
Lead Teacher
This untextured 3D model of the Unisphere was recently created by UCF Digital Media Students during a Production 1 class. The Unisphere will be fully textured and placed within a highly detailed historically accurate environment by the end of this semester.
### Digitization Guideline Table

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## Come Back to the Fair - Timeline

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<td>Obtaining required blueprint data from NYPL</td>
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<td>3D Modeling - Structures, props, environs</td>
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<td>Avatar Modeling</td>
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BIOGRAPHICAL SKETCH

Lori C. Walters

A. Professional Preparation:

Undergraduate
Florida Atlantic University  History  BA 1987

Graduate
Florida Atlantic University  History  MA 1990
Florida State University  History  Ph.D. 1998

B. Appointments:
2005-Present: Research Associate, Institute for Simulation and Training, University of Central Florida.
2002-2005: Visiting Assistant Professor, Department of History, University of Central Florida

C. Publications


D. Ongoing Funded Projects:


E. Recently Completed Funded Projects:


F. Other
- Founded Virtual Heritage at Institute for Simulation and Training at UCF – projects include virtual Cape Canaveral, Antarctic Exploration and 1964-1965 New York World’s Fair.
- Led *Shadows of Canaveral* virtual reality project – including development of the experience, research, testing and acquisition of grant support monies. www.capehistory.org
- Mentored Digital Media students to win top honors in Student Undergraduate Research Award at UCF.
- Acquisition of International Polar Year activity approval. Activity number 296 *IPY Histories: International Polar Year Activities Past and Present, Museum, and Virtual Exhibitions*. Consortium effort with Scott Polar Research Institute at Cambridge University and 6 other European universities.
- Founded Florida Space Coast History Project. Collection, processing and dissemination of historical materials and oral histories pertaining to activities at Cape Canaveral/ Kennedy Space Center and interaction with surrounding communities.
BIOGRAPHICAL SKETCH

Smith, Eileen M.

A. Professional Preparation:

Undergraduate
Georgia State University, B.A. (Speech and Communications) 1979.
Graduate
University of Louisville, M.A. (Theater) 1981.

B. Appointments:

2003-Present: Researcher, Media Convergence Laboratory and Instructor, Digital Media, University of Central Florida.
1998-2003: Vice President, Exhibits and Public Programs, Orlando Science Center
1997-1998: Director of Exhibits, Orlando Science Center
1997: Consultant, Coalition for Science Literacy, University of Central Florida.
1985-1986: Director of Administration, Southern Arts Federation, Atlanta, Georgia.
1982-1985: Administration, Southern Arts Federation, Atlanta, Georgia.

C. Publications


D. Synergistic Activities:

University of Central Florida

- Developing an Experiential Learning Lab as part of the Media Convergence Laboratory. This lab will study free-choice learning using technology, and create projects that transcend the learning environments of the community center/museum, the home and the classroom.
- Developed and tested a successful prototype of a mixed reality exhibit enhancement to the Orlando Science Center’s Dino Digs: Mysteries Unearthed exhibition.
- Serve as adjunct professor in the Digital Media Division of SFDM, charged with engaging students in the story process of digital media – expressing their creativity, and broadening their perspectives on interactivity.

Orlando Science Center

- Led an integrated exhibit, program and operations team of 50 staff and 200 adult and youth volunteers and interns with an annual operating budget of $2.25 million in developing and implementing interactive learning experiences.
- Served as lead developer in conceptualizing, planning, funding and producing four new exhibition areas, totaling 49 new exhibit components, with private and public support in excess of $1.5 million that challenged the visitors and grew and widened the visitor base.
- Piloted local “features” area in traveling exhibitions to highlight Central Florida research activities.
- Submitted successful NSF preliminary application on Alternative Energy (August, 2002).
- Developed two major annual regional science competitions serving middle and high school students, OSC Science Challenge, and Dr. Nelson Ying Science Competition, totaling ten competitions over five years.
- Retrofitted 35% of interactive exhibit base after major facility opening, resulting in increased exhibit operability from 82% to 98% within three months, a percentage which continued through 2002.
- Developed comprehensive computerized exhibit maintenance system, insuring long-term information to guide team members on maintenance and development issues.
- Built and maximized RAMM organization (retired volunteer engineers), resulting in exhibit development / construction, and informal learning facilitation in exhibit halls.
• Served as principle investigator on NSF-funded exhibit grant on optics and lasers, "Light Power".

**Great Explorations, The Hands On Museum**

• Led the planning, finance, marketing, fundraising and operation of a 14,000 square foot interactive discovery museum; supervised a staff of 40 with an annual budget of $1 million.

• Built organizational structure and created innovative team, winning awards for employment of persons with disabilities, and public/private Workforce partnership program.

• Developed interactive exhibitions targeting children and families, including the production of award-winning marketing and advertising materials.

• Secured over $600,000 through successful applications to local, regional, state and national sources for general operating, special projects and capital projects.

• Created arena serving as National Demonstration Center for international exhibit design firm, creating a prototype lab for exhibit components, labeling, and learning methodology, resulting in cutting-edge exhibits for the institution, and building capacity of museum staff.

• Served as driving force in establishing enrichment programs for general museum audiences and specialized constituencies, including general public and school programming, Homeschool programs, and the national adolescent initiative, YouthALIVE!, funded by the DeWitt-Wallace Readers Digest Fund.

• Led institutional process of developing best practices, resulting in full membership in the Association of Science-Technology Centers (ASTC).

**Southern Arts Federation**

• Responsible for all fiscal systems and administrative functions of regional arts organization serving nine state arts agencies; managed panel selection process for visual and performing arts touring programs; managed all SAF subgrantee applications from universities, community and nonprofit organizations throughout the nine-state SAF region.

**E. Collaborators and Other Affiliations:**

Charles Hughes (UCF/CS), Christopher Stapleton (UCF/DM&IST), Steve Fiore (UCF/PSY), Karla Kitalong (UCF/English), Lisa Dieker (UCF/Education), Atsushi Hirumi (UCF/Education), Linda Walters (UCF/Biology), Mark Johnson (UCF/NOAA), Peter Kincaid (UCF/M&S), Darin Hughes (UCF/IST&MCL), J. Michael Moshell (UCF/Digital Media), Jannick Rolland (UCF/CREOL), Tina Tang (Florida Virtual School), Gustavo Morales (VCC, Geology).
Hughes, Charles E.

A. Professional Preparation:

Undergraduate
Northeastern University, B.A. (Mathematics) 1966.

Graduate
Penn State University, Ph.D. (Computer Science) 1970.
Penn State University, M.S. (Computer Science) 1968.

Postdoctoral
National Institute of Standards and Technology (NRC funded), Theory of Computation, 1971-72.

B. Appointments:

1980-Pres. Professor School of Electrical Engineering & Computer Science, Univ. of Central Florida.
   2003-Pres.: Computer Science Graduate Coordinator
   2006-Pres.: Director, Media Convergence Laboratory, Univ. of Central Florida.
   2001-Pres.: Chief Scientist, Media Convergence Laboratory, Univ. of Central Florida.
   2005-Pres.: Professor, School of Film & Digital Media, Univ. of Central Florida.
   2001-Pres.: Affiliate Faculty, English Dept., Univ. of Central Florida.

1974-1980: Assoc. Prof. (1974-78); Professor (1978-80) of Computer Science, Univ. of Tenn.
1972-1974: Assistant Professor of Computer Science, Pennsylvania State Univ.

C. Selected Refereed Publications:


D. Ongoing Projects:


Recently Completed Projects:


Office of Naval Research, Research in Augmented and Virtual Environment Systems, 2003-2005:
- Content, (Pls: C. B. Stapleton, C. E. Hughes).
BIOGRAPHICAL SKETCH

Kitalong, Karla Saari

A. Professional Preparation:
Undergraduate
Michigan Technological University, B.A. (Liberal Arts) 1975.
Graduate
Michigan Technological University, Ph.D. (Rhetoric and Technical Communication) 1999.
Michigan Technological University, M.S. (Rhetoric and Technical Communication) 1989

B. Appointments:
1999-Present: Assistant Professor of Technical Communication, English Department
University of Central Florida.
1978-1999: Lecturer, Technology Specialist, Academic Advisor (staff position), Michigan Technological University.

C. Publications
i. Five Recent Relevant Publications:
   Kitalong, K. S. Going the Distance: Online Teachers’ Perspectives on the Usability and Sustainability of Teaching Writing Online. Council for Programs in Technical and Scientific Communication, Potsdam, NY. October 2003.

ii. Additional Selected Publications:

D. Synergistic Activities:
I am the director of the Institute for Technical Documentation at the University of Central Florida. Our primary purpose is to conduct laboratory-based usability evaluations. I have conducted such evaluations for AAA (the Automobile Association of America), the Orlando Science Center, Wired Science, the UCF Library, UCF Finance and Accounting Services. In addition, I have supervised student usability evaluations of gaming environments, knowledge management systems, library web sites, online training modules, online help software, and other interactive environments.

I have supervised an ethnographic study of a professional conference, using critical incident methodology.
I have conducted training and process evaluation for local organizations and corporations, including Siemens Westinghouse and the NAVAIR Training Systems Division.

E. Collaborators and Other Affiliations:

i. Collaborators in Last 48 Months:
   Richard J. Selfe, Michigan Technological University; Kathleen Bell, University of Central Florida; Tracy Bridgeford, University of Nebraska Omaha; Mark Kamrath, University of Central Florida, Billie J. Wahlstrom, University of Minnesota Twin Cities; Cynthia L. Selfe, Michigan Technological University.

ii. Graduate and Postdoctoral Advisors:
   Masters Thesis Advisor: Cynthia L. Selfe, Michigan Technological University

iii. Ph.D. Advisees and Postdoctoral Students in Last Five Years:
   Thesis Advisor: Cynthia L. Selfe, Michigan Technological University
   Total Ph.D. Students Advised to Completion: As Director: 0. As thesis reader: 3
   Total Postdoctoral Students Sponsored:
Digital Humanities Start-Up Grants

RECEIPT DEADLINE: April 3, 2007 (for projects beginning in September 2007)

Date posted: August 20, 2006

Catalog of Federal Domestic Assistance (CFDA)
Number: 45.169

Questions?

Questions about this request for proposals can be answered by the staff of the NEH Digital Humanities Initiative at 202-606-8401 and via email at dhi@neh.gov. Hearing impaired applicants can contact NEH via TDD at 1-866-372-2930.

Program Description

NEH invites proposals for the planning or initial stages of digital initiatives in all areas of the humanities. Digital Humanities Start-Up Grants may involve:

- research that brings new digital approaches to the study of the humanities or that examines the implications of the use of emerging technologies for humanities scholarship;
- new digital modes of publication facilitating the dissemination of humanities scholarship in advanced academic as well as informal or formal educational settings at all academic levels;
- exploration of digital methods or approaches to preserve, archive, and make accessible traditional (i.e., analogue) and "new media" resources in the humanities;
- planning new digital tools for preserving, analyzing, and making accessible humanities data; and

Guideline Overview
- Program Description
- Award Information
- Eligibility
- How to Prepare and Submit an Application
- Application Review
- Award Administration
- Points of Contact
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Budget Resources
- Budget form (PDF)
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Program Resources
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Grants.gov Help
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- programs addressing the innovative use of emerging digital technologies in formal and informal educational settings, including public forums such as museums, libraries, historic sites, and broadcast media, and K-12 schools and post-secondary institutions.

Digital Humanities Start-Up Grants should result in plans, prototypes, or proofs of concept for long-term digital humanities projects prior to implementation.

These grants support full-time or part-time activities for periods up to eighteen months. Support is available for various combinations of scholars, consultants, and research assistants; project-related travel; and technical support and services. Up to 20% of the total grant may also be used for the acquisition of computing hardware and software. All grantees are expected to communicate the results of their work to appropriate scholarly and public audiences. In order to facilitate dissemination and the maximum usage of the projects that are ultimately developed through the Digital Humanities Start-Up Grants, applicants are strongly encouraged to base their projects on open source and fully accessible software.

Applications may be submitted by individuals or institutions. In either case, the application should describe the concept or problem that is being addressed, the plan of work, the experience of the project team as it relates to the plan, and the intended outcomes of both the start-up project and the long-term project that it would initiate.

Types of projects not supported

Digital Humanities Start-Up Grants cannot be used for:

- the implementation or assessment of existing digital applications in the humanities (however, exploration of or planning for a new direction or tool for an established project is allowed);
- recurring or established conferences or professional meetings;
- acquisition of computer equipment or software in excess of 20% of the grant total;
- creative or performing arts;
- empirical social scientific research;
- specific policy studies;
- work undertaken in the pursuit of an academic degree;
- the preparation or publication of textbooks;
- projects that focus on general pedagogical theory, research on educational methods, tests, or measurements;
- projects that focus on cognitive psychology; or
- projects devoted to political, religious, commercial, or social advocacy.

**We the People Grant Initiative**

To help Americans make sense of their history and the world around them, NEH has launched an initiative: We the People. NEH encourages applications that explore significant events and themes in our nation's history and culture and that advance knowledge of the principles that define America. To learn more about *We the People*, visit the initiative's Web site. Proposals will be evaluated through NEH's established review process and will not receive special consideration.

**Rediscovering Afghanistan**

NEH invites applications for projects that focus on Afghanistan's history and culture. The special initiative is designed to promote research, education, and public programs about Afghanistan and to encourage United States institutions to assist Afghanistan in efforts to preserve and document its cultural resources. Learn more about the initiative.

**Digital Humanities Initiative**

NEH has recently launched a Digital Humanities Initiative, of which the Digital Humanities Start-Up Grants is one facet. As part of the initiative, NEH is interested in receiving applications for projects that use or study the impact of digital technology. Digital technologies offer humanists new methods of conducting research, conceptualizing relationships, and presenting scholarship. Digital humanities projects deploy these technologies and methods to enhance our understanding of a topic or issue. NEH is also interested in projects that study the impact of digital technology on the humanities—exploring the ways in which it changes how we read, write, think, and learn. Applications will be evaluated through NEH's established review process and will not receive special consideration.

**Award Information**

Digital Humanities Start-Up Grants can comprise up to $30,000 in outright funds. The grant period may extend to eighteen months.

**Cost Sharing**

Cost-sharing is not required for Digital Humanities Start-Up Grants. However, applicants are welcome to use cost-sharing for start-up projects in which the total budget exceeds the NEH grant limit. Cost sharing consists of the cash contributions made to the project by the applicant and third parties, as well as third party in-kind contributions, such as donated services and goods. (Learn more about different types of grant funding.)

**Subsequent Project Phases**

As the name implies, Digital Humanities Start-Up Grants support the initial phases of digital projects. Other NEH funding programs can support subsequent phases; however, the receipt of a
Digital Humanities Start-Up Grants does not carry with it either the implication or the guarantee of continued support beyond the completion of the grant.

**Eligibility**

Eligible applicants:

- U.S. nonprofit organizations or institutions;
- state and local governmental agencies and Native American tribal organizations; and
- U.S. citizens or foreign nationals who have been living in the United States or its jurisdictions for at least the three years immediately prior to the application deadline.

Applicants affiliated with an eligible institution must apply through an institution, ordinarily their own institution. Adjunct faculty may apply as individuals.

Project directors cannot be degree candidates.

Project directors may submit only one application to this program at a time although they may participate in more than one Digital Humanities Start-Up Grant. They may also apply for other NEH awards.

When two or more institutions or organizations collaborate on a project, one of them must serve as the lead applicant and administer the grant on behalf of the others.

NEH generally does not award grants to other federal entities or to applicants whose projects are so closely intertwined with a federal entity that the project takes on characteristics of the federal entity's own authorized activities. This does not preclude applicants from using grant funds from other federal entities in their projects, as long as these resources are not used as gifts to release NEH matching funds.

Ineligible applications will not be reviewed.

**How to Prepare and Submit an Application**

**Application advice and proposal drafts**

Prior to submitting a proposal, applicants are encouraged to contact program officers who can offer advice about preparing the proposal, and review draft proposals. These comments are not part of the formal review process and have no bearing on the final outcome of the proposal, but applicants in other programs have found them helpful in strengthening their applications. Program staff recommend that draft proposals be submitted six weeks before the deadline. Time restraints may prevent staff from reviewing draft proposals submitted after that date. Draft proposals may be submitted by e-mail attachment (DHI@neh.gov), fax (202-606-8216), or overnight mail (Digital Humanities Start-Up Grants, c/o Digital Humanities Initiative-OIRM, National

REGISTER OR VERIFY REGISTRATION WITH GRANTS.GOV

Applications for this program must be submitted via Grants.gov. Before using Grants.gov for the first time, each organization must register with the Web site to create an institutional profile. Once registered, your organization can then apply for any government grant on the Grants.gov Web site.

If your organization has already registered, you may skip this step. If not, please see our handy checklist to guide you through the registration process. We recommend you complete your registration at least two weeks before the application deadline, as it takes time for your registration to be processed. If you have problems registering with Grants.gov, call the Grants.gov help desk at 1-800-518-4726.

DOWNLOAD THE FREE PUREEDGE VIEWER SOFTWARE

In order to fill out a Grants.gov application package, you will need to download and install the free PureEdge Viewer software. This software is available at no charge from the Grants.Gov Web site at: http://www.grants.gov/resources/download_software.jsp#pureedge. Once installed, this software will allow you to view and fill out Grants.Gov application packages for any federal agency.

If you have a problem installing PureEdge Viewer, it may be because you do not have permission to install a new program on your computer. Many organizations have rules about installing new programs. If you encounter a problem, contact your system administrator.

DOWNLOAD APPLICATION PACKAGE

To submit your application, you will need to download the application package from the Grants.gov Web site. You can download the application package at any time. (You do not have to wait for your Grants.gov registration to be complete.) Click the button at the right to download the package.

Save the application package to your computer's hard drive. To open the application package, select the file and double click. You do not have to be online to work on it.

You can save your application package at any time by clicking the "Save" button at the top of your screen. Tip: If you choose to save your application package before you have completed it, you may receive an error message indicating that your application is not valid if all of the forms have not been completed. Click "OK" to save your work and complete the package another time. You can also use e-mail to share the application package with members of your organization or
The application package contains three forms that you must complete in order to submit your application:

1. **Application for Federal Domestic Assistance - Short Organizational (SF-424 Short)** -- this form asks for basic information about the project, the project director, and the institution.

2. **Supplementary Cover Sheet for NEH Grant Programs** -- this form asks for additional information about the project director, the institution, and the budget.

3. **NEH Attachment Form** -- this form allows you to attach your narrative, budget, and the other parts of your application.

**HOW TO FILL OUT THE APPLICATION FOR FEDERAL DOMESTIC ASSISTANCE SF-424 SHORT FORM**

Select the form from the menu and double click to open it. Please provide the following information:

1. **Name of Federal Agency:** This will be filled in automatically with "National Endowment for the Humanities."

2. **Catalog of Federal Domestic Assistance Number:** This will be filled in automatically with the CFDA number and title of the NEH program to which you are applying.

3. **Date Received:** Please leave blank.

4. **Funding Opportunity Number:** This will be filled in automatically.

5. **Applicant Information:** In this section, please supply the name, address, employer/taxpayer identification number (EIN/TIN), DUNS number, Web site address, and congressional district of the institution. Also choose the "type" that best describes your institution (you only need to select one).

   If your institution is located in the 5th Congressional District of California, put a "5." If your institution doesn't have a congressional district (e.g., it is in a state or U.S. territory that doesn't have districts or is in a foreign country), put a "0" (zero).

   All institutions applying to federal grant programs are required to provide a DUNS number, issued by Dun & Bradstreet, as part of their application. Project directors should contact their institution's grant administrator or chief financial officer to obtain their institution's DUNS number. Federal grant applicants can obtain a DUNS number free of charge by calling 1-866-705-5711. (Learn more about the requirement.)

6. **Project Information:** Provide the title of your project. Your title should be brief, descriptive, and substantive. It should also be informative to a non-specialist audience. Provide a brief description of your project. The description should be written for a non-
specialist audience and clearly state the importance of the proposed work and its relation to larger issues in the humanities. List the starting and ending dates for your project.

7. **Project Director**: Provide the Social Security Number, name, title, mailing address, e-mail address, and telephone and fax numbers for the project director.

Disclosure of Social Security Numbers is optional. NEH uses them for internal application processing only.

8. **Primary Contact/Grants Administrator**: Provide the contact information for the official responsible for the administration of the grant (e.g., negotiating the project budget and ensuring compliance with the terms and conditions of the award). This person is often a grants or research officer, or a sponsored programs official. Normally, the Institutional Grants Administrator is not the same person as the Project Director. If the project director and the grant administrator are the same person, skip to item 9.

9. **Authorized Representative**: Provide the contact information for the Authorized Organization Representative (AOR) who is submitting the application on behalf of the institution. This person, often called an "Authorizing Official," is typically the president, vice president, executive director, provost, or chancellor. In order to become an AOR, the person must be designated by the institution's E-Business Point of Contact. For more information, please consult the Grants.Gov user guide, which is available at: http://www.grants.gov/CustomerSupport.

**HOW TO FILL OUT THE SUPPLEMENTARY COVER SHEET FOR NEH GRANT PROGRAMS**

Select the form from the menu and double click to open it. Please provide the following information:

1. **Project Director**: Use the pull down menu to select the major field of study for the project director.

2. **Institution Information**: Use the pull down menu to select your type of institution.

3. **Project Funding**: Enter your project funding information. Note that applicants for Challenge Grants should use the right column only; applicants to all other programs should use the left column only.

4. **Application Information**: Indicate whether the applications will be submitted to other NEH grant programs, government agencies, or private entities for funding. If so, please indicate where and when. NEH frequently cosponsors projects with other funding sources. Providing this information will not prejudice the review of your application.

For **Type of Application**, check "new" if the application requests a new period of funding, whether for a new project or the next phase of a project previously funded by NEH. Check "supplement" if the application requests additional funding for a current NEH grant. If requesting a supplement, provide the current grant number (applicants should discuss their request with a NEH program officer before submitting such an application).
For **Project Field Code**, use the pull down menu to select the humanities field of the project. If the project is multidisciplinary, choose the field that corresponds to the project’s predominant discipline.

**HOW TO PREPARE YOUR APPLICATION**

You will prepare your application for submission via Grants.gov just as you would a paper application. Your application should consist of the following parts:

1. **Statement of significance and impact**

   Provide a one-page abstract written for a nonspecialist audience stating clearly the importance of the proposed work and its relation to larger issues in the humanities.

2. **Table of contents**

   List all parts of the application and corresponding page numbers.

3. **List of participants**

   On a separate page, list in alphabetical order, surnames first, all project participants and collaborators and their institutional affiliations, if any. The names on this list should match the names mentioned in the staff section of the project’s narrative description. The list is used to ensure that prospective panelists and reviewers have no conflict of interest with the project that they will be evaluating. This list should include advisory board members, if any.

4. **Narrative**

   Applicants should provide an intellectual justification for the project and a work plan. Narrative descriptions are limited to **fifteen double-spaced pages**. All pages should have one-inch margins and the font size should be no smaller than eleven point. Use appendices to provide supplementary material such as detailed work plans and résumés for project participants. The narrative should address the long-term goals for the project as well as the start-up activities that the Digital Humanities Start-Up Grant would support. Applicants should keep in mind the criteria (listed below) used to evaluate proposals.

   Provide a detailed project description that addresses the following topics:

   - **Enhancing the humanities through the use of emerging technologies**

     Provide a clear and concise explanation of the start-up activities and the ultimate project results noting their value to scholars, students, and general audiences in the humanities. Describe the scope of the project activities, the relationship of the project to other published and ongoing work in the field, and major issues to be addressed. Applicants should provide a rationale for the compatibility of their methodological approach with the intellectual goals of the project and the expectations of its users. NEH views the use of open source software as a key component in the broad distribution of exemplary digital scholarship in the humanities. If either the start-up
project or the long-term project is not predicated on generally accessible open source software, explain why and also explain how the Endowment's dissemination goals will still be satisfied by the project.

- **History and duration of the project**

  Provide a concise history of the project, including information about preliminary research or planning, previous related work, previous financial support, publications produced, and resources or research facilities available. It is anticipated that work on projects initiated during the term of a Digital Humanities Start-Up Grant will continue after the period of the grant. The applicant should describe plans for that work and probable sources of support for subsequent phases of the project.

- **Staff**

  Identify the project director and collaborators who would work on the project during the proposed grant period, and describe their responsibilities and qualifications. Provide résumés for the principal collaborators (maximum of two pages each) in an appendix. Project directors must devote a significant portion of their time to their projects. All persons directly involved in the conduct of the proposed project—whether or not their salaries are paid from grant funds—should be listed, their anticipated commitments of time should be indicated, and the reasons for and nature of their collaboration explained. If the project has an advisory board, provide a statement of its function and a list of board members.

- **Methods**

  Explain the project's methods.

  - Describe in detail the tasks to be undertaken and the computer technology to be employed, indicating what technical and staff resources will be required, as well as the staff's experience with the technology and its application to the humanities.

  - Describe plans for evaluating the results of the start-up activities. This evaluation should be simultaneously summative with regard to the Digital Humanities Start-Up Grant and formative with regard to the long-term project goals.

- **Final Product and Dissemination**

  Describe the plans to disseminate the project results through various media (printed articles or books, presentations at meetings, electronic media or some combination). Applicants should also discuss how the project's ultimate product is likely to be disseminated and what provisions will be made for the long-term maintenance of such a product.

- **Work Plan**

  Describe the specific tasks that will be accomplished during the grant period and
identify the staff members involved. The start-up activities described in the proposal should be completed by the end of the grant period.

5. Project budget

Using the instructions, complete the budget form (PDF).

All project directors will attend a planning meeting at NEH's offices in Washington, D.C. Directors should budget accordingly for a one-day meeting in the first year of the requested grant period.

Budget narrative (optional)

If needed, include a brief supplement to the narrative explaining projected expenses or other items in the financial information provided on NEH's budget form. The budget narrative may be single-spaced.

Applicants are advised to retain a copy of the PDF containing their budget form.

6. Appendices

Use appendices to provide essential supplementary materials. Include a brief résumé (two-page maximum) for each principal project participant and letters of commitment from other participants and cooperating institutions. Descriptive material from preliminary work or previous periods of support may be included in an appendix, but should be limited to essential information.

HOW TO USE THE NEH ATTACHMENT FORM

You will use this form to attach the various files that make up your application.

Your attachments must be in Portable Document Format (.pdf). We cannot accept attachments in their original word processing or spreadsheet formats. If you don't already have software to convert your files into PDFs, there are many low-cost and free software packages available. To learn more, go to http://www.neh.gov/grants/grantsgov/pdf.html.

When you open the NEH Attachment Form, you will find 15 attachment buttons, labeled "Attachment 1" through "Attachment 15." By clicking on a button, you will be able to choose the file from your computer that you wish to attach. You must name and attach your files in the proper order so that we can identify them. Please attach the proper file to the proper button as listed below:

ATTACHMENT 1: To this button, please attach your statement of significance and impact. Please name the file "statement.pdf".

ATTACHMENT 2: To this button, please attach your table of contents. Please name the file "contents.pdf".

ATTACHMENT 3: To this button, please attach your list of project participants. Please name
the file "participantslist.pdf".

ATTACHMENT 4: To this button, please attach your narrative. Please name the file "narrative.pdf".

ATTACHMENT 5: To this button, please attach your budget. Please name the file "budget.pdf".

ATTACHMENT 6: To this button, please attach your appendices. Please name the file "appendices.pdf".

Use the remaining buttons to attach any additional materials (if appropriate). Please give these attachments meaningful file names and ensure that they are PDFs.

UPLOADING YOUR APPLICATION TO GRANTS.GOV

When you have completed all three forms, use the right-facing arrow to move each of them to the "Mandatory Documents for Submission" column. Once they have been moved over, the "Submit" button will activate. You are now ready to upload your application package to Grants.gov.

During the registration process, your institution designated one or more AORs (Authorized Organization Representatives). These AORs typically work in your institution's Sponsored Research Office or Grants Office. When you have completed your application, you must ask your AOR to submit the application, using the special username and password that was assigned to him or her during the registration process.

To submit your application, your computer must have an active connection to the Internet. To begin the submission process, click the "submit" button. A page will appear asking you to sign and submit your application. At this point, your AOR will enter his or her username and password. When you click the "sign and submit application" button, your application package will be uploaded to Grants.gov. Please note that it may take some time to upload your application package depending on the size of your files and the speed of your Internet connection.

After the upload is complete, a confirmation page, which includes a tracking number, will appear indicating that you have submitted your application to Grants.gov. Please print this page for your records. The AOR will also receive a confirmation e-mail.

NEH suggests that you submit your application no later than 5:00 p.m. EST on the day of the deadline. That way, should you encounter a technical problem of some kind, you will still have time to contact the Grants.Gov helpdesk for support. The Grants.gov Help Desk is open Monday to Friday from 7:00 a.m. to 9:00 p.m. EST at 1-800-518-4726. You can also send an e-mail to support@grants.gov.

HOW TO SUBMIT SUPPLEMENTARY MATERIALS

If you are sending supplementary materials (those that cannot be submitted electronically), please send 8 copies of each item and include a list of the materials to be mailed separately in your Grants.gov submission. Mail the materials to:
NEH continues to experience lengthy delays in the delivery of mail by the U.S. Postal Service, and in some cases materials are damaged by the irradiation process. We recommend that supplementary materials be sent by a commercial delivery service to ensure that they arrive intact by the receipt deadline.

If you wish to have the materials returned to you, please include a self-addressed, pre-paid mailer.

**DEADLINES**

Applications will be accepted at two deadlines: November 15, 2006 or April 3, 2007.

Applications for the November 15, 2006 deadline will be accepted by Grants.gov from August 21, 2006 to November 15, 2006.

Applications for the April 3, 2007 deadline will be accepted by Grants.gov from February 3, 2007 to April 3, 2007.

Grants.gov will date/time stamp your application after it is fully uploaded. Only applications submitted during the application windows will be reviewed. Supplementary materials must also arrive at NEH by the relevant application deadline to be considered as part of the application.

**Application Review**

Evaluation of the application will take into account both the activities proposed for the start-up project and the long-term project goals.

Evaluators are asked to apply the following criteria.

1. Intellectual significance of the long-term project, including its potential to enhance research, teaching, and learning in the humanities; the likelihood that it will stimulate new research or approaches to the humanities or use new digital technologies to communicate humanities scholarship to broad audiences; its relationship to larger themes in the humanities; and the significance of the material on which the project is based.

2. Quality of the specific start-up activities that will be funded through the grant as an initial step leading to the fulfillment of the long-term project goals; the appropriateness of the proposed methods; the appropriateness of the technology employed in the project; the feasibility of the work plan.

3. Qualifications, expertise, and levels of commitment of the project director and key project
4. Promise of quality, usefulness to the targeted audience, and/or impact on scholarship of the long-term project; soundness of the dissemination plans, including benefit to the audience identified in the proposal; and the strength of the case for employing print, microform, digital format, or a combination of media.

5. Quality of the assessment and evaluation of the start-up activities, and the potential contribution of this evaluation to the realization of the long-term goals.

6. Potential for success, including the likelihood that the work proposed will be completed within the projected time frame; where appropriate, the project's previous record of success; and the reasonableness of the proposed budget in relation to anticipated results.

Late applications will not be reviewed.

**Review and Selection Process**

Knowledgeable persons outside NEH will read each application and advise the agency about its merits. The Endowment's staff comments on matters of fact or on significant issues that otherwise would be missing from these reviews, then makes recommendations to the National Council on the Humanities. The National Council meets at various times during the year to advise the NEH chairman on grants. The chairman takes into account the advice provided by the review process and, by law, makes all funding decisions.

**Award Administration Information**

**Award notices**

Applicants to the November 15, 2006 deadline will be notified by mail in April, 2007. Applicants to the April 3, 2007 deadline will be notified in September, 2007. Institutional grants administrators and project directors of successful applications will also receive at that time award documents by mail. Applicants may obtain the reasons for funding decisions on their applications by sending an e-mail to dhi@neh.gov or a letter to:

Digital Humanities Start-Up Grants
c/o Digital Humanities Initiative-OIRM
National Endowment for the Humanities
RM 203
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

**Administrative requirements**

Before submitting an application, applicants should review their responsibilities as an award recipient.

**Award conditions**
The requirements for awards to organizations are contained in the General Terms and Conditions for Awards to Organizations, any specific terms and conditions contained in the award document, and the applicable OMB circulars governing federal grants management. The requirements for awards to individuals are contained in the General Terms and Conditions for Awards to Individuals.

**Reporting requirements**

A schedule of report due dates will be included with the award document.

Final performance reports will be required and interim reports may be required depending on the length of the grant period. Further details can be found in Enclosure 2, Performance Reporting Requirements.

For organizations, a Federal Cash Transactions Report (2-page PDF) will be due within 30 days of the end of each calendar quarter. A final Financial Status Report (2-page PDF) will be due within 90 days after the completion date of the award period. Further details can be found in Financial Reporting Requirements (formerly Enclosure 1).

For awards to individuals, a Final Financial Status Report for Individuals will be due within 90 days after the completion date of the award period. Further details can be found in Enclosure 1 for Individuals: Payment Request and Financial Reporting Instructions. Copies of this form and instructions are available from the NEH Office of Grant Management by request to grantmanagement@neh.gov.

**Points of Contact**

If you have questions about the program, contact:

Digital Humanities Start-Up Grants  
c/o Digital Humanities Initiative-OIRM  
National Endowment for the Humanities  
RM 203  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506  
202-606-8401 dhi@neh.gov

If you need help using Grants.gov, contact:

Grants.gov Helpdesk: support@grants.gov  
Grant.gov Support Line: 1-800-518-GRANTS (4726)

**Other Information**
Privacy Policy

Information in these guidelines is solicited under the authority of the National Foundation on the Arts and Humanities Act of 1965, as amended, 20 U.S.C. 956. The principal purpose for which the information will be used is to process the grant application. The information may also be used for statistical research, analysis of trends, and Congressional oversight. Failure to provide the information may result in the delay or rejection of the application.

Application Completion Time

The Office of Management and Budget requires federal agencies to supply information on the time needed to complete forms and also to invite comments on the paperwork burden. NEH estimates the average time to complete this application is fifteen hours per response. This estimate includes time for reviewing instructions, researching, gathering, and maintaining the information needed, and completing and reviewing the application.

Please send any comments regarding the estimated completion time or any other aspect of this application, including suggestions for reducing the completion time, to the Office of Publications, National Endowment for the Humanities, Washington, D.C. 20506; and to the Office of Management and Budget, Paperwork Reduction Project (3136-0134), Washington, D.C. 20503. According to the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless it displays a valid OMB number.
Lori C. Walters
Phone 321-262-7271 • Email Icwalter@mail.ucf.edu
www.capehistory.org

Education

Ph.D. Florida State University, 1998.
Area of Specialization: Twentieth Century United States History/ Science & Technology
Minor areas: Public History and Demography.
Dissertation: "Cocoa Beach, Florida: Cape Canaveral's Earthbound Satellite."

M.A. Florida Atlantic University, 1990.
Area of Specialization: Twentieth Century United States History.
Minor Area: British Empire.
Thesis: "Missileland USA: Cocoa Beach and America's Space Program."

Major: United States History.
Minor: Political Science.
Graduated with Honors.

Other Oxford University, 1989.

Employment Experience

Director Virtual Heritage, University of Central Florida, 2003 – Present.
• Research Associate, 2005 – Present
• Office of International Studies - Faculty Associate, 2006 – Present
• Visiting Assistant Professor, 2003-2005
• United States History Survey Courses.
• U.S. Space History.
• U.S. History 1939-1960.
• Viewing America in the Twentieth Century.
• Cold War Home Fronts.
• History of the Future.
• Study Abroad: World War II
• WebCT Experience - M and W courses.
• Thesis Committee Work.
- Founded program.
- Acquired state funding.
- Implemented and supervised program to document Florida’s space workers.

Director, Florida Space Coast Oral History Project at Florida State University, 2000-2002.
- Collected oral histories pertaining to the missile and space industry and its impact on Brevard County, FL.

- U.S. Space History.
- United States History Survey Courses.

Adjunct Professor, University of Central Florida, 1999, 2001-2002.
- United States History Survey Courses.

Adjunct Professor, Triton College (River Grove, IL), 1998.
- United States History Survey (1492-1865).

Fellowships


Grants

January 2006. WD-40 Corporation Grant.
- Scanning Equipment, $2,000 funded.

- Shadows of Canaveral, Phase II, $25,000 Funded

- A New Dawn: Shadows of Canaveral, $25,000 funded.

- Florida’s Space Worker Oral History Grant, $10,000 funded.

- Project Apollo Worker Oral History Grant, $25,000 funded.

November 2000. State of Florida Historic Preservation Grant
- Project Apollo Worker Oral History Grant, $20,000 funded.
- Project Apollo Exhibit - Space Walk of Fame, Titusville, Florida. $180,000 funded.

Publications

Monographs

*To Create Space on Earth: A History of the Space Environment Simulation Chamber.*

Articles


Encyclopedia Entries

- Contributor: Apollo Lunar Missions, Florida Vacations, Fail-Safe, Satellites (Telstar), Seven Days in May, Sputnik.

Book reviews


Works and Projects in Progress

*Shadows of Canaveral,* 3-Dimensional recreation of historic Cape Canaveral Air Force Station.
- Multi-media immersion documentary of Cape Canaveral and its workers.

- 3-D Interface to provide access to archival materials pertaining to the Fair.

Conference Papers • Panels

American Association of State and Local History Annual Meeting – 16 September 2006 –
“Oral History Meets Virtual Reality”
American Association of State and Local History Annual Meeting - 22 September 2005 -
"Museum Professional-Historian-Technologist: Looking to the Future Together"


Panel Moderator.


Public History • Presentations & Workshops

Florida Institute of Technology - Melbourne, Florida, Florida Humanities Series.

Indianapolis Public Schools and Purdue University, “Exciting Today’s Youth on Space History,” - Sponsored by NASA, July 2005


Polk County Public Educators Workshop, “Florida’s Role in the Space Age,” June 2004.


Brevard Community College Planetarium Speaker Series - Cocoa, Florida - 

Latter Day Saints Church - Family History Workshop - Cocoa, Florida - 


Florida Historical Society - Alma Clyde Field Library Presentation 

Captain’s Table - Melbourne Space Retirees - Melbourne, Florida, “Preserving Florida’s Space Heritage,” 21 May 2002.

Indian River County Public Library - Vero Beach, Florida, Oral History Workshop 20 April 2002.

Florida Institute of Technology - Melbourne, Florida, Florida Humanities Series. 
“America Discovers Cape Canaveral.” 2 April 2002.

Florida Historical Society - Tebeau-Field Library Presentation 


Public History • Exhibits & Events

Virtual Heritage - Exhibit Designer - University of Central Florida - Library Gallery, Summer 2006.

Astronaut Gordon Cooper and Project Mercury 40th Anniversary Worker Gathering.
• Event Organizer, 18 May 2003.
• Held in conjunction with 45th Space Wing, Cape Canaveral AFS.
• Astronaut Gordon Cooper in attendance.

Project Mercury 35 Year Time Capsule, Designer.
• Capsule holds reflections of Mercury Workers to be opened 21 July 2038.
• Capsule held at University of Central Florida Library Special Collections.

Honors • Awards • Scholarships

UCF Student Mentor Nomination, 2000.
Graduate Assistantship, 1991 – Florida State University.
English Speaking Union Award to attend Oxford University, 1989.
Percy Greenberg Memorial Award for outstanding graduating history senior, 1987.
Community Scholarship, Florida Atlantic University, 1983-1987
Member Phi Alpha Theta – Secretary FAU chapter 1989

Professional Consultation • Community Activities

Board of Directors, Air Force Space and Missile Museum – Cape Canaveral, 2006 –
Advisor, City of Cocoa Beach, FL. 75th Anniversary Celebration – 2000.


Florida State University, Department of Urban and Regional Planning Assistance to write department history, 1991.

Internship, Orange County Historical Museum, 1991.

University Committee Work

History Department – Public History Committee, 2003-2005

Office of International Studies – Study Abroad Coordinator Search Committee, 2006

Thesis/Dissertation Committee Work


Professional Affiliations

Organization of American Historians
American Association for History and Computing
Recent Past Preservation Network
Air Force Historical Foundation
US Space Walk of Fame Foundation
Curriculum Vitae
Karla Saari Kitalong

Associate Professor
Department of English
University of Central Florida
P. O. Box 161346
Orlando, FL 32816-1346
kitalong@mail.ucf.edu

3419 Hillmont Circle
Orlando, FL 32817
407-657-0534 (home)
407-823-5416 (work)
407-823-6582 (fax)
kitalong@ucf.edu
http://ucf.edu/~kitalong/

Education
PhD Rhetoric and Technical Communication
1999 Michigan Technological University
Houghton, Michigan

MS Rhetoric and Technical Communication
1989 Michigan Technological University
Houghton, Michigan

BA 1975 Liberal Arts. Michigan Technological University, Houghton, Michigan

Work Experience
1999-present University of Central Florida, Orlando
1999-2005 Assistant Professor of Technical Communication – Department of English
2005- Associate Professor of Technical Communication – Department of English
2005-2007 Faculty Fellow, Faculty Center for Teaching and Learning
2006-2007 Director of Writing Programs – Department of English

1978-1999 Michigan Technological University, Houghton
1992-1999 Academic Computing Specialist/Advisor/Lecturer, Department of Humanities
1978-1987 Instructional Resources Assistant, Media Services

Honors and Awards
2005 Teaching Incentive Program (TIP) Award – University of Central Florida

Publications
Books


<table>
<thead>
<tr>
<th>Book Reviews</th>
<th>Technical Communication (Society for Technical Communication)</th>
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<tr>
<th>Book Reviews</th>
<th>Technical Communication Quarterly (Association of Teachers of Technical Writing)</th>
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<tr>
<th>Book Reviews</th>
<th>Other Communication-related Journals</th>
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<tr>
<th>Book Reviews</th>
<th>Pacific Affairs (University of British Columbia)</th>
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</table>
Conference Presentations, International and National

Usability Presentations, 1999 – Present

March 2006  It's a Synch: Representing Sound in Mixed Reality Environments. Association of Teachers of Technical Writing, Chicago.


March 2004  Going the Distance: Online Teachers’ Perspectives on the Usability and Sustainability of Teaching Writing Online. Research Network Presentation. Association of Teachers of Technical Writing, San Antonio, TX.

October 2003  Going the Distance: Online Teachers’ Perspectives on the Usability and Sustainability of Teaching Writing Online. Council for Programs in Technical and Scientific Communication, Potsdam, NY.


March 2003  Writing Pedagogy and Usability. With Carol Barnum. ATTW SIG. Conference on College Composition and Communication, NYC.


Visual Communication Presentations, 1999 - Present

March 2007  Gender Stereotypes in Stock Photographs of Human-Computer Interaction. Accepted Conference on College Composition and Communication, NYC


October 2005  An Anti-Feminist Rhetoric of Stock Photography? Digital Asset Management, Metatags, and the Consequences of Classification. Feminism(s) and Rhetoric(s) Conference, Michigan Technological University, Houghton, MI

March 2003  Auto/Biography and Media Analysis: Visualizing the Global Village in a First-Year Composition Classroom. Conference on College Composition and Communication, NYC.

October 2002  Shaping Identity: Complex Genres as "Containers" for Technology Autobiographies. Thomas R. Watson Conference in Rhetoric and Composition, Louisville, KY.


Visual Communication Presentations, 1999 - Present (continued)

April 2000 "If All Else Fails, Read the Documentation": Using Media Representations to Re-imagine Audience Analysis in Technical Communication Classes. Conference on College Composition and Communication, Minneapolis, MN.


March 1999 Produced Elsewhere? The Web and Post-Colonial Identity Formation. Conference on College Composition and Communication, Atlanta, GA.

March 1999 Colonizers' Influences on Belauan Literacy and Technology Practices. Conference on College Composition and Communication, Research Network Forum, Atlanta, GA.

Writing Program Administration Presentations, 1999 – Present

January 2007 When the Silence is Systemic: Lyotard, Language Games, and Contingent Faculty. Accepted Heresy, Blasphemy, and the Freedom of Expression Conference, Orlando, FL.

May 2006 Writing Across the Curriculum in the Large Urban University: Considerations for Planning. Eighth International Writing Across the Curriculum Conference, Clemson, SC.

Technical Communication and Technological Literacy Presentations, 1999 - Present


March 2001 Critical Approaches to Technological Literacy and Language Education. With Dickie Selfe. SITE 2001, Orlando, FL.


April 2000 Technology Autobiographies in Technical Communication Courses: Participatory Design of Teaching Spaces. Association for Teachers of Technical Writing, Minneapolis, MN.


March 1997 Issues in Departmental Technology Support. Conference on College Composition and Communication, Phoenix, AZ.

March 1997 Just Reflecting? Mass Media Fairy Tales as a Mirror of Technological Presence and Possibility. Conference on College Composition and Communication, Phoenix, AZ.

March 1996 Issues in Departmental Technology Support (Roundtable). Conference on College Composition and Communication, Milwaukee, WI.


May 1994 Cultural Critique in the Technical Communication Classroom. Society for Technical Communication, Minneapolis, MN.
Conference Presentations 1988-1997 (continued)

May 1993  Teaching the Cyborg: What Composition Teachers Can Learn from Science Fiction Cinema. Computers and Writing, Ann Arbor, MI.


October 1988  Training the Novice Computer User: What Can Discourse Community Scholarship Teach Us? Association for Computing Machinery, Special Interest Group on Documentation (ACM SIGDOC), Ann Arbor, MI.


Workshops and Invited Presentations, National Audience


May 2002  Netoric and TechRhet Live: All Hands on the Bad Ones! With Tari Fanderclai and others. Computers and Writing, Normal, IL.


April 2000  Defining and Developing Critical Technological Literacy Practices. With D. Selfe, C. Selfe, and others. Conference on College Composition and Communication, Minneapolis, MN.


Workshops and Invited Presentations, National Audience (continued)

March 1997  Faculty Support for Teaching with Technology in the English-Studies Disciplines. With D. Selfe. Conference on College Composition & Communication, Phoenix, AZ.


Teaching Experience – University of Central Florida (Fall 1999-Spring 2007)

Graduate Courses in Usability, Visual Communication, and Pedagogy (asterisk indicates course I developed)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>ENC5219</td>
<td>Graphics in Technical Communication (multiple sections)</td>
</tr>
<tr>
<td>ENC5225</td>
<td>Theory/Practice of Usability Testing (multiple sections; formerly numbered ENC5937)</td>
</tr>
<tr>
<td>ENC6244</td>
<td>Teaching Technical Writing</td>
</tr>
<tr>
<td>ENC6426</td>
<td>Visual Texts and Technology (multiple sections; formerly numbered ENC6938)</td>
</tr>
<tr>
<td>ENG6813</td>
<td>Teaching Online in Texts and Technology (hybrid) – Fall 2004 and Fall 2006.</td>
</tr>
</tbody>
</table>

Various Graduate independent studies in visual rhetoric, technical communication and English as a Second Language teaching, and usability (multiple sections)

Undergraduate Courses in Technical Communication and Visual Communication Specialization

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>ENC3211</td>
<td>Theory and Practice of Technical Writing (Web-based)</td>
</tr>
<tr>
<td>ENC3241</td>
<td>Writing for Technical Professionals (multiple sections, face-to-face and Web-based)</td>
</tr>
<tr>
<td>ENC3250</td>
<td>Professional Writing (face-to-face and Web-based sections) – Spring 2006</td>
</tr>
<tr>
<td>ENC3930H</td>
<td>Risk Communication (Honors Interdisciplinary Seminar) – Fall 2004 &amp; Fall 2006</td>
</tr>
<tr>
<td>ENC4218</td>
<td>Visual Elements in Technical Communication (multiple sections; face-to-face and hybrid)</td>
</tr>
</tbody>
</table>

Various Undergraduate independent studies in technical communication and sea turtle research, fund-raising documentation, usability testing with children (multiple sections).

Undergraduate Courses, General Education (asterisk indicates course I developed)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>ENC1101</td>
<td>First-year Composition I – Theme: Technology, Identity, Community (multiple sections; face-to-face and Web-based)</td>
</tr>
<tr>
<td>ENC1101H</td>
<td>Honors Composition I – Theme: Technology, Identity, Community (multiple sections)</td>
</tr>
<tr>
<td>ENC1102</td>
<td>First-year Composition II – Theme: Writing in the Age of the Image (multiple sections; face-to-face and Web-based)</td>
</tr>
<tr>
<td>ENC1102H</td>
<td>Honors Composition II – Theme: Travel Narratives (multiple sections)</td>
</tr>
<tr>
<td>ENC1102H</td>
<td>Honors Composition II – Theme: Writing in the Age of the Image (multiple sections)</td>
</tr>
<tr>
<td>ENC2411</td>
<td>Digital Literacies for the Liberal Arts (multiple sections; hybrid)</td>
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</table>


<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>HU199</td>
<td>Introduction to Technical Communication (multiple sections)</td>
</tr>
<tr>
<td>HU244</td>
<td>Computer Applications for Communicators (multiple sections)</td>
</tr>
<tr>
<td>HU333</td>
<td>Technical and Scientific Communication (multiple sections)</td>
</tr>
<tr>
<td>HU428</td>
<td>Introduction to Usability Testing (multiple sections; also taught as HU450)</td>
</tr>
<tr>
<td>HU450</td>
<td>Special Topics (Computer Documentation)</td>
</tr>
<tr>
<td>HU450</td>
<td>Special Topics (Writing for the World Wide Web)</td>
</tr>
<tr>
<td>HU450</td>
<td>Special Topics (Usability Testing Research Design)</td>
</tr>
<tr>
<td>HU450</td>
<td>Special Topics (Innovative Approaches to Technical Communication)</td>
</tr>
<tr>
<td>HU470</td>
<td>Project Management for Technical Communicators (multiple sections)</td>
</tr>
</tbody>
</table>

Additional Teaching Experience

1992  First-Year Writing (Gogebic Community College, Ironwood, Michigan)
1985  Marriage and the Family (Suomi College, Hancock, Michigan)
1972-74  English as a Second Language (Palau High School, Koror, Palau)

Kitalong – Curriculum Vitae
September 2005

Page 7 of 11
Director - Theses, Projects, and Dissertations - Since 1999

Visual Communication

Usability

Technology Theory and Pedagogy
Katsaros, Alex. Ph.D. in Texts & Technology.
Middlebrook, Rebecca. Ph.D. in Texts & Technology.

Reader - Theses, Projects, and Dissertations - Since 1999

Visual Communication
Ancheta, Gary S. Ph.D. Texts & Technology. Revolver: Remediation Existentialism into a Multiplayer Online Role Playing Game.

Pedagogy in Technological Contexts
Moody, Jane. M.A. in English/Tech Writing. Exploring Women’s Experiences in Distance Education. 2004.

Technical Communication and Technology Theory
Reader, Theses and Dissertations, Technical Communication and Technology Theory (continued)

Madden, Patricia. M.A. Liberal Studies. Addiction and Authenticity. 2005
Thomas, Susan. M.A. in English/Tech Writing. Technology Autobiographies.

**Pro Bono Consulting Completed Between August 1999 – May 2005**

AAA. Usability evaluator for pilot of new e-commerce product.
Orlando Science Center. Needs analysis survey and data analyst. Exhibit planning.

**Consulting Completed Between August 1999 – January 2004**

Naval Air Warfare Center, Training Systems Division, Orlando. Technical writing teacher/consultant.

**Consulting In Progress**

UCF Library. Web Site Usability Evaluator. *(Pro bono)*

**Grant Proposals Funded and Under Review**

**2006**

**2006**

**2006**

**2005**
Grant Proposals (continued)


2000 Center for Research and Education in Texts and Technologies Usability Testing Facility. President's Initiative for Funding Major Equipment (UCF) $16,000. Match from College of Arts and Sciences, $29,000. Funded for $45,000.


Grant Proposals Funded at Michigan Tech

1997 Michigan Tech Administrative Computing Fund. New computers and upgrades for department staff. $7500.00 plus departmental matching funds.

1995 Michigan Information Technology Network (MITN). Extending the University: Course and Faculty Development for Interactive Distance Education. 5 collaborating departments. $94,639.00. Funded but declined by institution due to granting agency conditions.


Professional Service, National and International


Book Reviewer, Technical Communication (Society for Technical Communication journal) – 2002-present (full list of published reviews can be found elsewhere in this document).


Professional and Community Service, Local

University
Faculty Fellow, Faculty Center for Teaching and Learning, 2005-2007
Faculty Center for Teaching & Learning Summer Institute presentation.
Technology Committee, College of Arts and Sciences, June 2000-2002.

Department
Executive Committee 2006-2007
Writing Programs Committee 2006-2007 (chair).
Mentoring Committee (ad hoc). 2000.
Texts and Technologies Committee. 1999-present.
Rhetoric and Composition Committee. 2001-present.

Community
Orlando Chapter STC. Senior member.

Memberships
Association of Internet Researchers
Association of Teachers of Technical Writing
Council of Programs in Technical and Scientific Communication
Council of Writing Program Administrators
International Digital Media and Arts Association
National Council of Teachers of English
Society for Technical Communication (Sr. Member. Usability & Accessibility SIGS)
BIOGRAPHICAL SKETCH

Smith, Eileen M.

A. Professional Preparation:
Undergraduate
Georgia State University, B.A. (Speech and Communications) 1979.

Graduate
University of Louisville, M.A. (Theater) 1981.

B. Appointments:
2003-Present: Researcher, Media Convergence Laboratory and Instructor, Digital Media, University of Central Florida.
1998-2003: Vice President, Exhibits and Public Programs, Orlando Science Center
1997-1998: Director of Exhibits, Orlando Science Center
1997: Consultant, Coalition for Science Literacy, University of Central Florida.
1985-1986: Director of Administration, Southern Arts Federation, Atlanta, Georgia.
1982-1985: Administration, Southern Arts Federation, Atlanta, Georgia.

C. Publications


D. Synergistic Activities:
University of Central Florida
- Developing an Experiential Learning Lab as part of the Media Convergence Laboratory. This lab is studying free-choice learning using technology, and creating projects that transcend the learning environments of the community center/museum, the home and the classroom.
- Developed and tested a successful prototype of a mixed reality exhibit enhancement to the Orlando Science Center’s Dino Digs: Mysteries Unearthed exhibition.
- Serve as adjunct professor in the Digital Media Division of SFDM, charged with engaging students in the story process of digital media -- expressing their creativity, and broadening their perspectives on interactivity to include community learning venues.
Orlando Science Center
- Led an integrated exhibit, program and operations team of 50 staff and 200 adult and youth volunteers and interns with an annual operating budget of $2.25 million in developing and implementing interactive learning experiences.
- Served as lead developer in conceptualizing, planning, funding and producing four new exhibition areas, totaling 49 new exhibit components, with private and public support in excess of $1.5 million that challenged the visitors and grew and widened the visitor base.
- Piloted local “features” area in traveling exhibitions to highlight Central Florida research activities.
- Submitted successful NSF preliminary application on Alternative Energy (August, 2002).
- Developed two major annual regional science competitions serving middle and high school students, OSC Science Challenge, and Dr. Nelson Ying Science Competition, totaling ten competitions over five years.
- Retrofitted 35% of interactive exhibit base after major facility opening, resulting in increased exhibit operability from 82% to 98% within three months, a percentage which continued through 2002.
- Developed comprehensive computerized exhibit maintenance system, insuring long-term information to guide team members on maintenance and development issues.
- Built and maximized RAMM organization (retired volunteer engineers), resulting in exhibit development / construction, and informal learning facilitation in exhibit halls.
- Served as principle investigator on NSF-funded exhibit grant on optics and lasers, “Light Power”.

Great Explorations, The Hands On Museum
- Led the planning, finance, marketing, fundraising and operation of a 14,000 square foot interactive discovery museum; supervised a staff of 40 with an annual budget of $1 million.
- Built organizational structure and created innovative team, winning awards for employment of persons with disabilities, and public/private Workforce partnership program.
- Developed interactive exhibitions targeting children and families, including the production of award-winning marketing and advertising materials.
- Secured over $600,000 through successful applications to local, regional, state and national sources for general operating, special projects and capital projects.
- Created arena serving as National Demonstration Center for international exhibit design firm, creating a prototype lab for exhibit components, labeling, and learning methodology, resulting in cutting-edge exhibits for the institution, and building capacity of museum staff.
- Served as driving force in establishing enrichment programs for general museum audiences and specialized constituencies, including general public and school programming, Homeschool programs, and the national adolescent initiative, YouthALIVE!, funded by the Dewitt-Wallace Readers Digest Fund.
- Led institutional process of developing best practices, resulting in full membership in the Association of Science-Technology Centers (ASTC).

Southern Arts Federation
- Responsible for all fiscal systems and administrative functions of regional arts organization serving nine state arts agencies; managed panel selection process for visual and performing arts touring programs; managed all SAF subgrantee applications from universities, community and nonprofit organizations throughout the nine-state SAF region.

E. Collaborators and Other Affiliations:
Charles Hughes (UCF/CS), Christopher Stapleton (UCF/DM&IST), Steve Fiore (UCF/PSY), Karla Kitalong (UCF/English), Lisa Dieker (UCF/Education), Atsusi Hirumi (UCF/Education), Linda Walters (UCF/Biology), Mark Johnson (UCF/NOAA), Peter Kincaid (UCF/M&S), Janet Whiteside (UCF/COHPA), Denise Nicholson (IST), Darin Hughes (UCF/IST&MCL), J. Michael Moshell (UCF/Digital Media), Jannick Rolland (UCF/CREOL), Tina Tang (Florida Virtual School), Gustavo Morales (VCC, Geology), Kathleen Mullins (AASLH).