Book of Abstracts

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Roy Rosenzweig Center for History and New Media

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Editors

Jajwalya Karajgikar, University of Pennsylvania Libraries
Andrew Janco, University of Pennsylvania Libraries
Jessica Otis, Roy Rosenzweig Center for History and New Media, George Mason University

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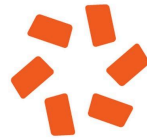
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Reinvention and Responsibility

It is a delight to share with you the work of our colleagues from DH2024 in this conference Book of Abstracts. From the beginning, the DH2024 team has drawn upon lessons learned during the COVID-19 pandemic to create a fully hybrid conference that unites the accessibility of virtual events with the sociability of in-person events. Our conference theme of "Reinvention and Responsibility" is a call to action, challenging members of our community to move beyond the way things have "always" been done. After the experience of the past four years, we saw an opportunity to reinvent not just the conference experience, but also our field, to make it more accessible, sustainable, and responsible.

While it is impossible to know what the future will bring, this year's presenters took our theme to heart. The graph below compares this year's paper titles against past conferences: there are two words that really stick out!

DH2024 document count: 382; word count: 4,775
**Not-DH2024** document count: 8,823; word count: 88,618

Use the DH24 Abstract Search App (dh24-abstracts.netlify.app) if you are looking for specific keywords, like regions, methodologies, or names in the full text search in the abstracts.

Before we get into more details about this year's program, we'd like to take this space to thank everyone who submitted abstracts, reviewed fellow colleague's works, and shared their work with the DH community. Our volunteer reviewers[1] completed 1823 reviews for an average of 3.4 reviews per submission. We thank you for this immense work. Thanks also to the Awards Chair for considering the hybrid format as inclusive to the prizes as well. We are grateful to the Program Committee for their help in the process, and to our Local Organizers, for their attention to detail and consideration towards accessibility. We couldn't have created this conference program without your support and enthusiasm.

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[1] https://dh2024.adho.org/about/other-volunteers/

Our goal for the conference was to ensure exciting and thoughtful scholarship has a platform here as long as it is relevant to Digital Humanities. While it is impossible to fully condense such a rich and varied program into a brief introductory summary, we can provide some overarching statistics. This year, for DH2024, we received 545 submissions, of which 383 were accepted.[2] You will note that this is a relatively high acceptance rate of 71%, comparable to the fully online DH2022 hosted by our colleagues in Tokyo. People are attending from 44 countries and 6 of the 7 continents (we don't have DH practitioners in Antarctica… yet!) This reflects our growing community and the expanded access that a hybrid conference allows for.
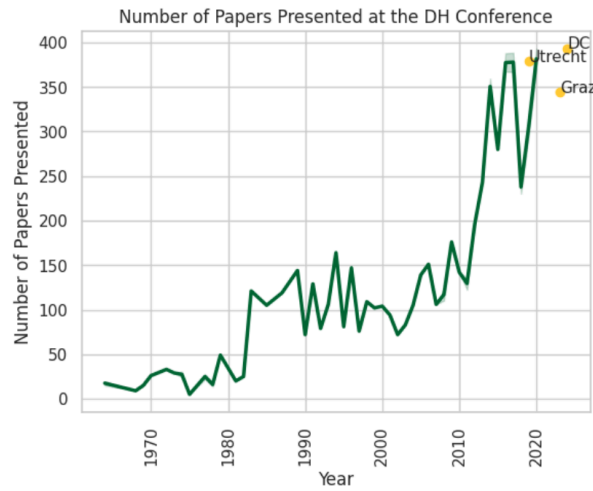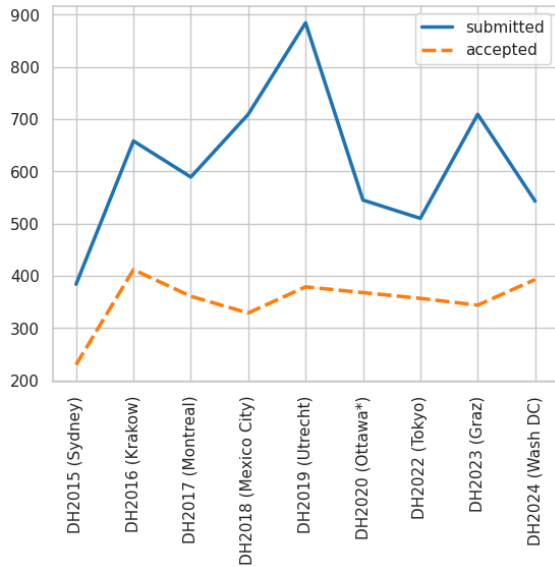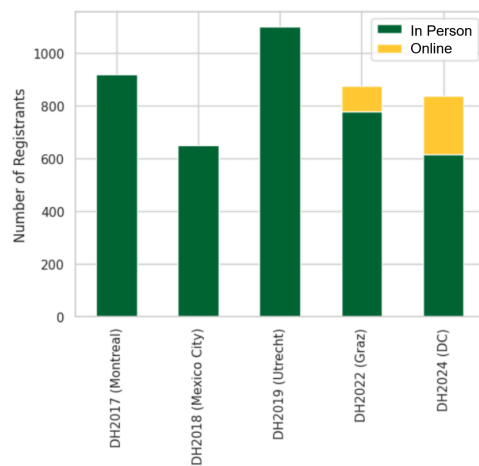

Weingart, S.B., Eichmann-Kalwara, N., Lincoln, M., et al. "DH Conferences Data Extract" in *The Index of Digital Humanities Conferences*. Carnegie Mellon University, 2020. Data last updated 2024-08-03. https://dh-abstracts.library.cmu.edu. https://doi.org/10.34666/k1de-j489
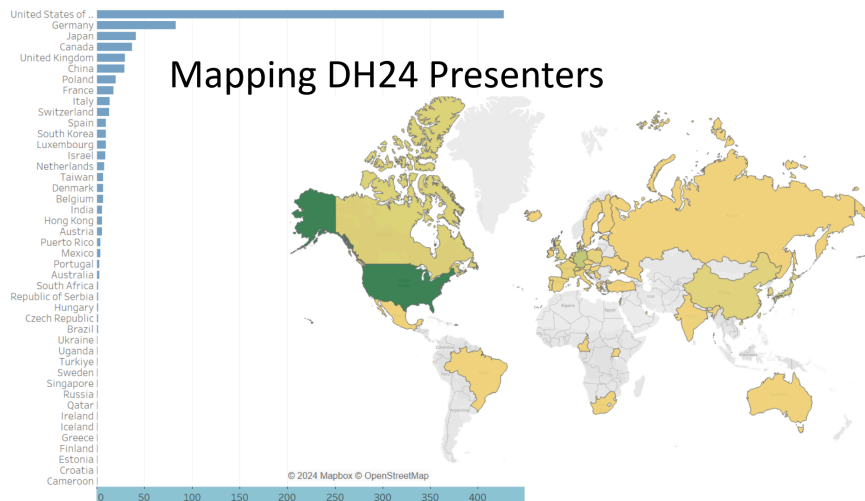
Mapping DH24 Presenters

Overall, 976 people are joining us in-person, online, or by proxy through a presenting co-author. This year 221 (that is 26%) of us are attending virtually and many of you are presenting virtually as well. This is a marked increase from the 16% that planned to attend online when they first submitted proposed abstracts and indicates a remarkable cultural shift underway in our community. The virtual format enabled people to work around health concerns, child or elder care, accessibility considerations, and visa issues. Other noteworthy features of the hybrid model included our experimental flipped sessions and remote poster presentations. Video presentations and high-resolution poster files were made available on the conference app before live synchronous sessions, allowing participants to review materials and engage with authors and creators beforehand, during, and after the conference.
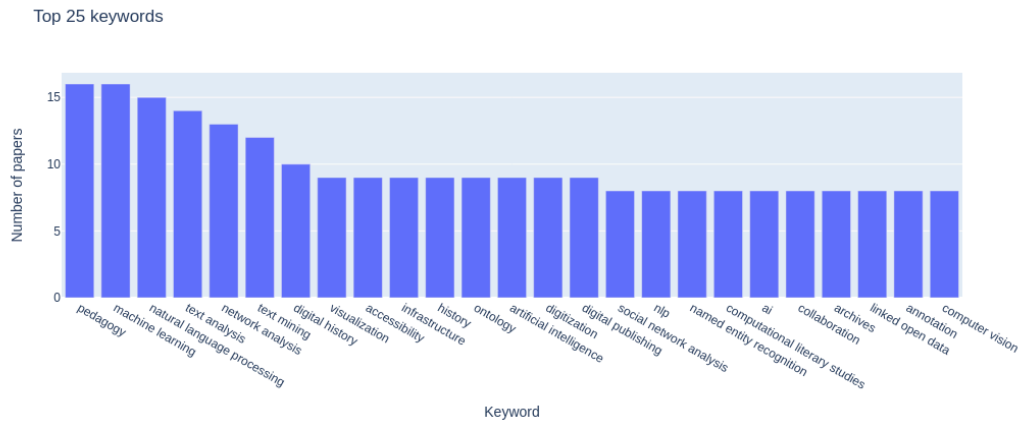

Weingart, S.B., Eichmann-Kalwara, N., Lincoln, M., et al. "DH Conferences Data Extract" in *The Index of Digital Humanities Conferences*. Carnegie Mellon University, 2020. Data last updated 2024-08-03. https://dh-abstracts.library.cmu.edu. https://doi.org/10.34666/k1de-j489

The hybrid format is not the only place where we experimented with reinventing the conference experience this year. We took pointers from the critiques on conference organization shared in the DH community and worked to deliberately address as much as we could. We saw this as an opportunity to actually act on the issues that were raised in scholarship about the conference.

We relied heavily on semantic text similarity at several steps in the conference program creation process, from submitted reviews to the final program. For reviewer matching, Andy created a system that uses past paper titles from the Index of DH Conferences to match reviewers with submissions.[3] This system is more flexible than ConfTool's strict keyword-matching algorithm and allows for matching across languages. We used a similar approach to group paper presentations into sessions with the same format and then for recurring themes[4] like pedagogy, AI, etc. as represented in the conference topics.

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[3] github.com/achorg/DH2024-reviewer-matching

[4] dh2024.adho.org/dh2024-submissions

Top 25 keywords

Keyword: pedagogy, machine learning, natural language processing, text analysis, network analysis, text mining, digital history, visualization, accessibility, infrastructure, history, ontology, artificial intelligence, digitization, digital publishing, social network analysis, nlp, named entity recognition, computational literary studies, ai, collaboration, archives, linked open data, annotation, computer vision

This approach and code was generously reviewed by Rebecca Sutton-Koeser, who also raised the need for a technical review process to ensure fair and accurate reviews of our more technical abstract submissions. This was facilitated by DHTech, who provided these reviews to 42 contributions.

Throughout the review process, we were inspired by Roopika Risam and Alex Wermer-Colan's work organizing the ACH Conference and with the assistance of the Program Committee, we conducted manual qualitative analysis of each of the reviews before we came to a final list for accepted submissions. As a result, our decisions were built on a critical assessment of both reviewers' scores, their comments, and their agreement or disagreement with other reviews.

During the process of building the final program, the Program Committee helped us to review every session and track to remove any inconsistencies. We tried to account for the time zones our various virtual paper presenters will be presenting from, though the three-hour time differences are easier to handle than the thirteen-hour ones. Theoretically, this work should make it easier to attend the papers you want without moving from room to room and be reasonably awake for your presentation. This being a global community, we encouraged whisper translation in the vein of DH2018 at Mexico City.

We want to end our remarks with this line from our co-author Jaj, which says it best for all of us: "This conference is filled with people whose work was what I yearned to hold as a beacon for my own and it has been my privilege to serve you all."

Jajwalya Karajgikar, Andrew Janco
Program Committee Chairs, August 2024
Jessica Otis
Local Organizer Committee Chair, August 2024

Meaningful Connections, Meaningful Differences

Dr. Susan Brown

Canada Research Chair in Collaborative Digital Scholarship

University of Guelph

Visiting Adjunct Professor, University of Alberta

[Keynote Address](#)

Image Courtesy: University of Guelph

Tackling Misinformation: The Confluence of Platform Integrity and Data Journalism

Linda Ngari

Data Journalist at multiple forums

[Keynote Address](#)

Image Courtesy: Africa UnCensored

This conference brings us together as a vibrant and creative community, offering an opportunity to showcase our work on Digital Humanities, exchange ideas, and learn from each other across the world. At the same time, the world around us bears witness to a transformative moment in history in many ways. We are grappling with the environmental and ethical implications of BigTech and other organization's technological (read also: Artificial Intelligence) usage in harmful ways – from warfare to surveillance. The extractive land and labour practices, the depleting sources of materials that make our technological hardware, the looming threat of man-made climate change from this, the devastating global catastrophes that nations wrought onto others, the fiercely fought battles for worker rights, and the ethical dilemmas that loom large in our collective consciousness on all these issues – these are all subjects with humanistic imperatives that are relevant to each of us, regardless of our subject matter expertise. Over these next few days, the conversations we will be engaging in during this conference will serve as a way of reaffirming our core values, not only concerning these pressing issues but also on our beloved field of digital humanities, the academy, and beyond, in practice. It is our hope that this following keynote address will ignite a spark that radiates throughout the Digital Humanities community, a spark that will compel us to hold ourselves accountable to the responsible application of digital and data tools for critical research that is meaningful to the world around us.

With immense gratitude and excitement, on behalf of the DH2024 Program Committee, we welcome the incredible Linda Ngari, our distinguished keynote speaker for today. We have earnestly requested her to share her work, particularly, with insights into the conference theme of responsibility.

Linda Ngari is a journalist in Kenya, experienced in open-source investigative journalism, and trained in fact-checking journalism. She is a data journalist and digital rights advocate with a bachelor's in communications from Daystar University in Kenya. Ngari's work has been featured on platforms such as BBC Africa Eye, Global Voices, Face2Face Africa, Code for Africa, and Africa Uncensored. Her work is in both English and Swahili.

Notably, she is a recipient of The International Center for Journalists' Michael Elliott Award for Excellence in African Storytelling and Amnesty International's Media Awards' Gaby Rado Award for New Journalists. These are remarkable achievements that celebrate her work on health and gender reporting about abortion rights in Kenya. She directed *Breaking the Silence: Abortion Rights in Kenya* for BBC Africa Eye, spotlighting challenges faced by Kenyan women.

She is also the recipient of the International Sports Press Association and Media Council Sports Journalism awards for an open source investigation on a Ponzi scheme targeting betting fans in Kenya. Linda is an inspiration for the kinds of things our beloved field of Digital Humanities also could represent, if it does not already. With her commitment to intentional storytelling and transparency she has set a high standard for digital and data literacy. Today, she will be sharing with us the incredible potential of data journalism when wielded with the ethics of responsibility and care.

Asante, Linda, thank you for joining us.

Keynote Abstract

In her keynote speech, Kenyan data journalist Linda Ngari delves into the intersection of data journalism and digital humanities, focusing on content moderation and platform transparency to combat misinformation. Drawing from her extensive experience in reporting on influence operations during elections, Ngari explores the use of data analysis techniques, to highlight insights and trends informing content moderation strategies. She questions the role of platform transparency in promoting accountability and shows how data journalism scrutinizes platform practices to uphold integrity. Through compelling narratives, Ngari's work has demonstrated how data journalism is important for digital literacy and fighting misinformation and disinformation- even unto defending democracy during campaigns and elections. Join her in exploring how multidisciplinary efforts can shape the information ecosystem.

Socio-Technical Assemblages for Tumultuous Times

Dr. Shannon Mattern

Penn Presidential Compact Professor of Media Studies and the History of Art, University of Pennsylvania.

Director of Creative Research and Practice at the Metropolitan NY Library Council.

[Keynote Address](#) | [Slides](#)

Image Courtesy: Shannon Mattern

Over the course of the conference week, we have clearly grown as a community. Fellow colleagues are checking that virtual attendees can see the slides and participate in discussion. There's a learning curve, but we're clearly moving forward together. A fully hybrid conference is reinvention in practice.

In the article,"The circus we deserve? A front row look at the organization of the annual academic conference for the Digital Humanities," past conference organizers remind us that the issues in our field, "will not be solved once and for all overnight, but will require ongoing vigilance and monitoring to be sure that the "Big Tent" [of DH] is as open to all as it can possibly be."

We invited Professor Shannon Mattern to speak on the topic of reinvention because she has a unique way of making sense of big problems and finding footing when everything seems in flux. Shannon Mattern is the Penn Presidential Compact Professor of Media Studies and the History of Art at the University of Pennsylvania, and the Director of Creative Research and Practice at the Metropolitan New York Library Council, which, by the way, is a job they created just for her. Rightly so! She has contributed to public design, interactive projects and exhibitions there. In 2025 she will be the Kluge Chair in Modern Culture at the Library of Congress. You can find her in one of the most organized and creative spots on the web at wordsinspace.net.

For 40% of her life, she served in the Department of Anthropology and the School of Media Studies at The New School in New York. She has written books about community-oriented urban intelligence, media archaeology, and information infrastructures. She contributes a column about urban data and mediated spaces to Places Journal. One of the last classes she taught at the New School was "Redesigning the Academy" where and I quote, "students created speculative syllabi and curricula; composed manifestos and critical pitch decks, and designed other pedagogical materials and epistemological infrastructures to assess the state of the American academy and imagine it otherwise." Generations of scholars, artists, and students have benefitted from her astute and candid observations on the academy.

In this talk Shannon will inspire us to let the possibilities we dream about be the ones we work towards.

Keynote Abstract

Despite hopes that the pandemic's shared suffering would cultivate long-lasting networks of solidarity and investment in civic infrastructures, the past few years have instead incited regression. From right-wing attacks on higher education and public institutions; to the impulsive roll-out of technologies with the potential to wreak vast political, economic, and epistemological havoc; to the resurgence of authoritarianism; to the collapse of university leadership amidst campus turmoil: it's clear that we need not only to reinvent, but also to reinforce, our shared (or productively discordant?) values and organizational alignments. In this talk, she will focus on what we might learn from — and how we might engage with — ethically-rooted technical and creative collectives, radical media-makers, and civic information advocates who've navigated turbulent terrains in other geographic and historical contexts. Our examples will range from samizdat presses, guerrilla tv collectives, and pirate radio stations to anarchist hackerspaces and fugitive libraries. We'll ask how these communities have prefigured values and practices central to the digital humanities, and how they might inspire us to reinvent and fortify stronger assemblages of solidarity in which technology is put in service of principle and politics.

Jenny Holzer with Lee Quinoñes, Inflammatory Wall, 2024, at the Guggenheim Museum; photo by Shannon Mattern

Ulises Carrión: Bookworks and Beyond, Ellen and Leonard Milberg Gallery, Firestone Library, Princeton University, 2024; photo by Shannon Mattern
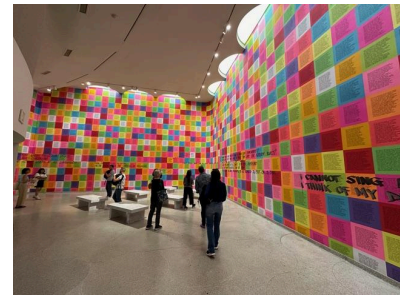
Ray Johnson, Birds, c. 1955, collage, at Craig Starr Gallery; photo by Shannon Mattern

Reinventing approaches to accessibility within the Digital Paradigm: some Italian case studies

XML

The goal of this paper is to present three case studies aimed at the valorization of the Italian and Germanic Cultural Heritage in Venice and in Italy by making the data available not only to the academic compartment, but also to the wider community, in order to reinvent approaches to the accessibility of Cultural Heritage. We are focusing on making Cultural Heritage easily appreciated and understood by a wider audience, in the spirit by Bellanca et al. (2022) and the Faro Convention (2005). In fact, the three case studies illustrated have as their common denominator the retrieval, reuse of metadata and the digitization of Germanic and Italian Cultural Heritage, according to the FAIR principles and current metadata standards, by creating an aggregator, ontologies and databases hosting digital projects and 3D models.

The first case study is embedded within the PNRR (2021-2026) Hub CHANGES-Crest, Spoke 9 led by Università Ca' Foscari Venezia and it is titled "Il Leone del Pireo presso l'Arsenale di Venezia: un progetto digitale partecipativo": it concerns a 3D digitisation of a famous Greek zoomorphic statue (4th cent. BC) at the Venetian Arsenal which bears three runic inscriptions very likely engraved by Varangians (10-11th cent. AD). The ultimate goal is to make available and easily accessible to a wider audience the visualization of the 3D mapping of the statue and its texts, which have become increasingly difficult to read and many people (residents and tourists) did not have any hint about. The 3D digitization applies photogrammetry methods and has been produced with Agisoft Metashape Professional. The open-source framework 3DHOP by Isti-CNR allows to visualize the 3D object and link to textual and visual information to the object by means of the hotspot feature (cf. Figure 1). The selected information from the literature regarding the inscriptions is displayed in a way that is both scientifically correct and appealing. The readings and interpretations provided by the scholars through centuries, including our own proposal, are encoded and available in TEI/XML format. The metadata have been encoded in compliance with METS guidelines. We plan to make the project available to the wider audience in local institutions related to the history of the city, and, for its long-term preservation, in democratic infrastructures, as CLARIN-IT might be. Moreover, a 3D printing of the statue and a booklet for vision-impaired audience have been printed.

The other two case studies are funded by *PON Ricerca e Innovazione 2014-2020 Asse IV "Istruzione e ricerca per il recupero – REACT-EU*   and have as their domain the Italian Cultural Heritage and the Germanic Cultural Heritage in Venice and the neighboring territories respectively. With the second case study, CHIt, an aggregator is being developed for the retrieval of online digital objects belonging to the Italian Cultural Heritage from different providers. The keyword of this work is *reuse*, both of data and of tools. In particular, the data and metadata are retrieved from Europeana, Zenodo and GitHub through APIs and from OntoVE (see below) via a SPARQL query. On the other hand, all the tools chosen are open-access. These comprise Muruca for the front-end, Pundit for the annotation of texts and EVT as visualization software. The incoming metadata retrieved are mapped to offer a uniform consultation and formatted according to the DCMI to enhance interoperability thanks to the adoption of an international standard. In this way, the selected resources gathered from different platforms can be aggregated in a single searchable and interoperable environment. Moreover, the integration of the visualization and annotation tools allow to engage the user and offer a personalized exploration and use of the resources (cf. Figure 2).

The third case study, OntoVE, consists in the creation of ontological modules for the description of Germanic Cultural Heritage and bibliographic items linked to the Veneto region. The items to be included date back to the first attestations of the Gothic and Lombard periods (from the 5th century AD onwards, Villa 2006) and we aim to include moreover items up to the Early Modern period, e.g. related to the Fondaco dei Tedeschi (cf. Braunstein 1987, Häberlein 2010). The project reuses established ontologies, such as CIDOC-CRM, v. 7.1.2 (Bekiari et al. 2022), ArCo (Carriero et al. 2019), LRMoo, v 0.9.6 (Bekiari et al. 2023) and Bibframe (for the mappings between LRMoo's former version FRBRoo and Bibframe, cf. Zapounidou et al. 2013, and for partial alignment between CIDOC-CRM and ArCo cf. Carriero et al. 2019, Sartini et al. 2023). This way, the ontological modules devised are interoperable with both national and international standards (cf. the Github documentation available at https://chideba.github.io/ontove/ontove.html). The Knowledge Base will not only be made available through a SPARQL Endpoint (built with Apache-Jena-Fuseki-4.7.0), but will be made available to a wider audience through a dedicated User Interface, built upon the Sampo UI model (Ikkala et al. 2022). This User Interface presents the data according to different search perspectives, making them available via an intuitive search facet (cf. Figures 3 and 4).

Furthermore, ongoing collaboration between the latter two case studies (cf. De Bastiani-Fabbris 2023) has resulted in a further visualization output for the dataset produced within the OntoVE project, which consists in a further intuitive search interface to discover, locate and annotate information about Cultural Heritage items of interest to the wider public (cf. Figure 5). In this way, users can interact with the data of OntoVE together with the other resources aggregated in CHIt and they can annotate them, enhancing the invention and reinvention of new meanings and experiencing further approaches to the accessibility of Cultural Heritage. The outcomes of both projects will be available through a dedicated web domain, under implementation.

Concluding, the three case studies tackle the valorization of Cultural Heritage through different perspectives guided by the Digital Paradigm and by the Faro Convention. The models presented aim to involve the active engagement of users, also taking into account the different interests and specificities of the various target audiences. We argue that it is becoming increasingly topical to make such projects and their metadata accessible to an increasingly wide and heterogeneous audience.

Figure 1 Visualization of the hotspots using 3DHOP. This is a screenshot from Buzzoni and Peratello's presentation "Il Leone del Pireo Arsenale di Venezia: metodi e strumenti digitali per una fruizione partecipativa di testi e immagini" at *Convegno DTC Lazio - CHANGES* "Tecnologie e Patrimonio Culturale. Nuove Competenze e Professioni", Sapienza Università di Roma, November 30, 2023 (Rome).
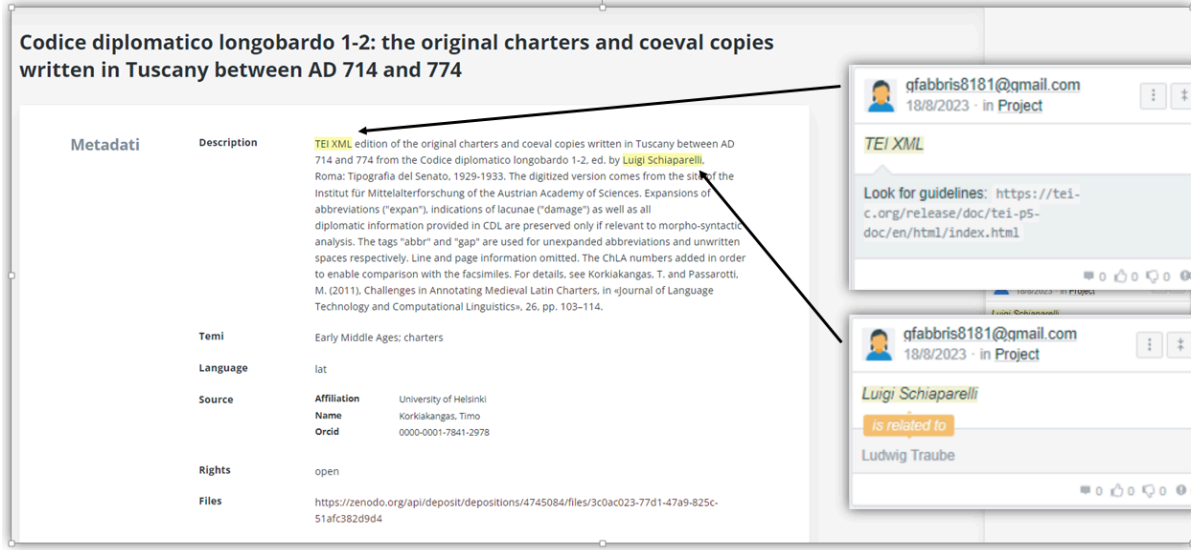

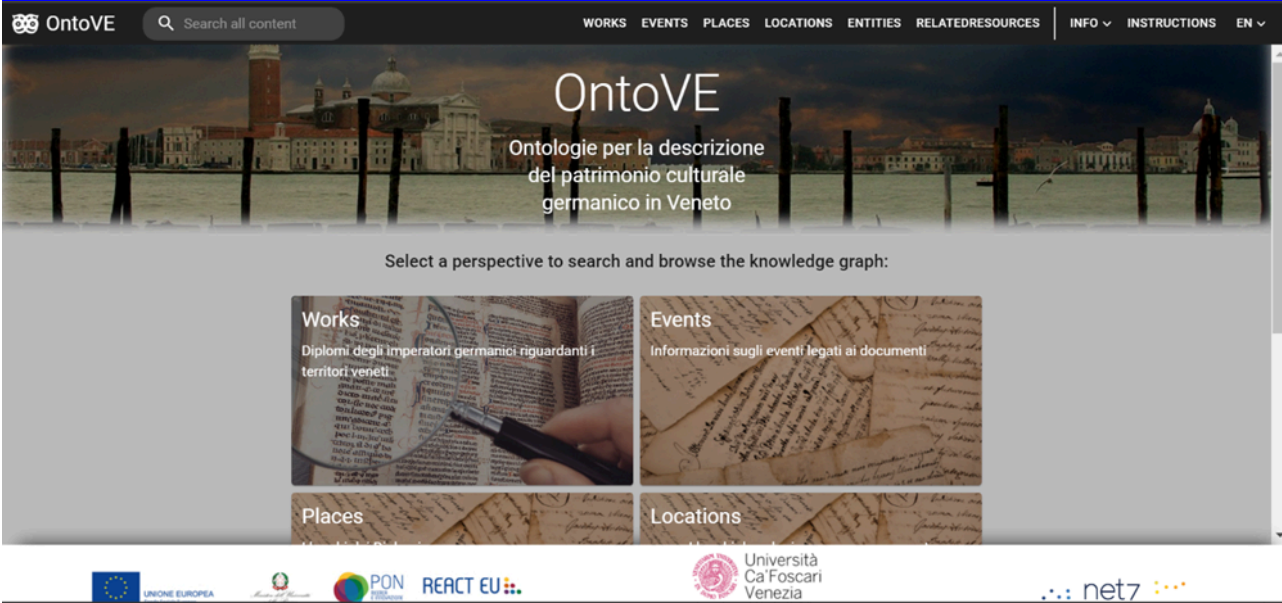Figure 2 Visualization and Annotation of a Zenodo resource through CHIt aggregator

Figure 3 OntoVE User Interface (built upon Ikkala et al. 2022)

Figure 4 OntoVE Search facet

Figure 5 Visualization of the OntoVE dataset through CHIt

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Chiara De Bastiani (chiara.debastiani@unive.it), Università Ca' Foscari Venezia, Italy and Giulia Fabbris (giulia.fabbris@unive.it), Università Ca' Foscari Venezia, Italy and Paola Peratello (paola.peratello@unive.it), Università Ca' Foscari Venezia, Italy

Author Index

Bart Holterman

Beatrice Vaienti

Bella White

Ben Miller

Benjamin Charles Nagy

Benjamin Gittel

Benjamin Krautter

Berat Kurar-Barakat

binxuan wang

Blair Tinker

Brecht Flora Marie Nijman

Brett Clark

Brian Croxall

Brittany Myburgh

Bruno Ministro

Byung-Chull Bae

Caitlin Rose Burge

Camilla Vang Østergaard

Cara Marta Messina

Carolina Villarroel

Cathy Moran Hajo

Cecil Krarup Andersen

Chang Liu

Changsong Wang

Chao Lang

Chao-Lin Liu

Charles Pletcher

Chiara De Bastiani

Chiara Palladino

Chris Hall

Chris Ruotolo

Christina Boyles

Christine Roughan

Christof Schöch

Christopher Kermorvant

Claudia Berger

Clelia R. LaMonica

Corinne Guimont

Craig Messner

Cristian Santini

Daniel Alves

Daniel Howlett

Daniel John Evans

Daniel Raffini

Daniel Riaño Rufilanchas

Daniele Metilli

Daria Vasyutinsky Shapira

David Neville

David Smith

David Valentine

Davide Pafumi

Devin Von Arx

Di Luo

Diana Milena Duarte

Diane Katherine Jakacki

Dian-Han Yang

Dinara Gagarina

Dominika Weronska

Dora Luise Muenster

Edison Weinstein

Eliane Schmid

Eliko Akashi

Elisa Eileen Beshero-Bondar

Elisa Ludwig

Elisabeth Guerard

Elise Heffernan

Elizabeth Losh

Ellen Charlesworth

Ellen Forget

Emiliano Andrés Calomarde

Emmanuel Château-Dutier

Emmanuelle Morlock

Enes Türkoglu

Enrico Agostini Marchese

Erik Fredner

Eunji Lee

Evelyn Lorraine Inman

Farnoosh Shamsian

Fatma Öncel

Fernanda Alvares Freire

Florian Cafiero

Florian Kessler

Florian Kräutli

Florian Windhager

Frank Fischer

Frédéric Clavert

Gabor Mihaly Toth

Gabriela Baeza Ventura

Gaby Barrios

Ganit Richter

Geoffrey Martin Rockwell

Geoffroy Noël

Georgia Panagiotidou

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Gerald Kozicz

Gethin Rees

Gina Brandolino

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Giuseppe Abrami

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Goki Miyakita

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Hélène Huet

HeLing Sun

Henny Sluyter-Gäthje

Hisao Usui

Holly Chan

Hsin-Po Shen

Hugh Cayless

Hugo Scheithauer

Huiling FENG

Ian W. Scott

Isabel Galina Russell

Isabella Di Lenardo

Ismail Prada Ziegler

Iulianna van der Lek

Iuliia Iashchenko

Iwona Grabska-Gradzińska

J. Bern Jordan

J. Stephen Downie

Jacob Möhrke

Jakob Kusnick

James Adrian Balfour

James Cummings

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Jana Smith Elford

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Jiaqing LONG

Jimmy Medeiros

Jiying Kang

Joana Vieira Paulino

Joanna Katarzyna Hałaczkiewicz

Joaquin Rodriguez Cordeu

Joe Wicentowski

John Bradley

John McEwan

John O'Brien

Jonatan Jalle Steller

Jonathan Adam Clemons

Jonathan Girón Palau

Jörg Hörnschemeyer

José Calvo Tello

José Torres Álvarez

Joseph Anderson

Joseph Hiliary Nockels

Juan Cobo Betancourt

Judith Brottrager

Julia Flanders

Julia G. Polyck-O'Neill

Julia Jennifer Beine

Julian Häußler

Juliana Marques

June Wang

Justin Johnson

Justy Joseph

Kanji Kato

Katharina Hering

Katharine Emily Teykl

Katherine D. Harris

Katherine Ireland

Katherine Thurlow

Kathryn Ann Blizzard

Katie Lai

Katie R Muth

Ke Zhao

Keith Cheng

Keli Du

Keyanah Nurse

Kim Nayyer

Kiyonori Nagasaki

Konstantine Vlasis

Koraljka Kuzman Šlogar

Kristen Mapes

Kunal Vohra

L. Alberto Polo Romero

Lala Zuo

Laura Brannan Fretwell

Laura Rotunno

Lauren Coetzee

Lauren Klein

Laurie Allen

Lauryn Wilde

Lavanya Dahiya

Leanne Fan

Lee Bessette

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Lin Du

Linda Freyberg

LingYi Huang

Lisa Jean Baer-Tsarfati

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Lisa Tagliaferri

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Lorna M Hughes

Luca Federico Cerra

Luca Giovannini

Lucas Avelar

Lucian Li

Lukas Rosenthaler

M Luisa Díez Platas

Maayan Zhitomirsky-Geffet

Maciej Eder

Maciej Kurzynski

Magdalena Turska

Mai Takahashi

Malte Vogl

Marc Alexander

Marc Lemke

Marcela Isuster

Marcello Vitali-Rosati

Marco Humbel

Marcus Bingenheimer

Marcus Pöckelmann

Margot Lise Mellet

Marguerite Jane Adams

Mari Kurokawa

Maria Beliaeva Solomon

Maria Fronczak

María Goicoechea

Maria Levchenko

María Ortiz Tello

Marie Anna Puren

Marie Flüh

Marija Blašković

Marine Clemence Avequin

Marisol Fila

Marjan Moosavi

Mark Andrew Algee-Hewitt

Mark Edwin Peterson

Markus Reisenleitner

Martha Attridge Bufton

Martin Grandjean

Martin Holmes

Martina Scholger

Mary Borgo Ton

Mary Naydan

Maryna Maslova

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Mathias Zinnen

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Matthew Lavin

Megan Martinsen

Meghan Ferriter

Mehdy Sedaghat Payam

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Melanie Conroy

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Melissa Jerome

Mengyuan Zhou

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Mia Ridge

Michael Sinatra

Michael Tiemann

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Michał Mrugalski

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Mmasibidi Setaka

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Orla Brid Delaney

Øyvind Eide

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Pamella R. Lach

Panagiotis Papageorgiou

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Paolo Verdini

Parham Aledavood

Pascal Belouin

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Patrick J. Burns

Paul Pickering

Paweł Kamocki

Peizhen Wu

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Pierre Willaime

Pilar Ramirez Restrepo

Pouyan Shahidi Marnani

Qilin Liu

Quinn Dombrowski

Quynh Tong

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Rachel Milio

Radomir Stanković

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Raphael Schlattmann

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Robin Miller

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Rongqian Ma

Rosalind J. Beiler

Ross Deans Kristensen-McLachlan

Ru Mo

Runze Song

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S.E. Hackney

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Santiago Munoz Arbelaez

Sarah Bénière

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Sean Fraga

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Seiko Ochi

Servanne Monjour

Setsuko Yokoyama

Shani Evenstein Sigalov

Shanmugapriya T

Sharanya Ghosh

Shiyao Li

Shuang Xiao

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Silke Schwandt

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Zachary Lloyd

Zeynep Ecem Pulas

Zhenru Zhou

Zhuo Chen

Zoe LeBlanc

玉英 金