**Introduction Video Transcript, “Keeping Track of DMAC”**

**Trey Conatser**

**Title Screen 1:** A Video Introduction to the Digital Media & Composition Institute, and to this study, “Keeping Track of DMAC”

featuring interviews with DMAC 2014 participants and staff

**Interviewer:** How did you learn about DMAC?

**Rachel:** Oh my gosh, who doesn’t know about DMAC, right? [laughs]

**Sally:** I don’t know how I learned about it. It just, hasn’t it always existed? [laughs]

**Keri:** One of my professors was like, “oh, you should do DMAC,” and I was like, “what is that?” You know? [laughs]

**Sean:** People were like, “you know, the great thing about, one of the great things about OSU [Ohio State] is you get to go to DMAC for free,” and I was like, “what the heck is that? That means nothing to me, like, what is DMAC?” [laughs]

**Text:** [as folk music begins to play] The goal of DMAC is to suggest and encourage innovative rhetorically-based approaches to composing that students and faculty can use as they employ digital media in support of their own educational and professionals goals, in light of the specific context at their home institutions and within their varied personal experiences. [music volume lowers]

**Pennie:** An email was circulated within the department to see if there was anybody who was interested in going and I never, never even actually heard of the program, but I clicked on it and looked at the dates and it was two weeks.

**Nicole:** I think I learned about it through someone I met from Computers and Writing, and I was friends with her on Facebook, and I think she said something about DMAC, and I was like, “hmm, what’s that?” So, I Googled it, and looked up what it was.

**Pennie:** And then as I mentioned to a couple of people that I was coming to this there were like, “oh!”—they were so impressed, and I was like, “oh, okay, I didn’t know I was supposed to be so impressed that I was going to do this thing.” I didn’t realize it had such a long history.

**Sean:** …was describing it to me as like summer camp, or like it’s a digital media boot camp, it was described as that, it was described as like summer camp to me, which has been pretty accurate. I feel like it is a lot like summer camp, I mean you’re just, like, put in this intense, really intensive contact with this small group of people for like two weeks, and it’s during the summer and, like, it’s just exhausting and what not so I think that was a pretty accurate representation.

**Nicole:** It’s an institute, but it’s not really tuition, it’s not really a class, but you’re learning things.

**Travis:** It’s just, like, mind blowing how the professional and the personal can be interwoven, and how that can, you know, turn out to be something both scholarly but also something even more important.

**Sally:** I think it’s for the fellowship. I think it’s because you meet people, you see what other people are doing, you get to see other people’s work, you get to talk to people.

**Rachel:** To me it’s been a very, very welcoming environment, uh, which, I don’t say that easily about a lot of institutes and conferences and, you know, extended time periods sharing ideas.

**Keri:** I would say that I’ve always had this interest in digital media and I keep reading about it and I keep, you know, I keep reading all the scholarship on it but not actually doing any of the digital media stuff.

**Rachel:** Well, I think it’s because I want to do my job well, as a writing teacher.

**Keri:** So, it’s kinda funny that I, like, have read a bunch of the theoretical stuff but haven’t actually done it, and I think a lot of people are probably in that camp.

**Travis:** So we’re gonna take some stuff back and, uh, we’re gonna try to incorporate it into our curriculum and into our classes.

**Andrew:** I primarily think of this in terms of what I’ll be able to do in the classroom that I wouldn’t have been able to do otherwise.

**Nicole:** We have a lot of people who want to do things, but maybe they don’t have the language or the tools right now.

**Sally:** So, for professional development there’s that opportunity to try out an ideas, just put it into words and watch someone’s face, you know, to see how wacky it is or not.

**Sean:** It’s a unique learning community in which graduate students and faculty members are kind of communicating on a more sort of equal playing field, I guess.

**Becky:** [voice over] I know how important it is for graduate students to come to think about themselves as professionals so the thing that I find so, um, great about this is that you guys are teaching me, and that’s a great place for you all to be to experience that and to realize, “hey, I have something to contribute to this, you know, and here’s I’m talking to this person who’s an associate professor and I’m a doctoral student or an aspiring doctoral student, or whatever.” Um, and it’s genuine.

**Andrew:** We have participants from all different kinds of institutions, at all different stages in their careers and lives. My guess is everyone who’s participating in DMAC this year probably views their, their own professional development in slightly different, nuanced ways. [music volume increases]

**Title Screen 2:** Keeping Track of DMAC: Visualizing Influence Across Space and Time

[music concludes with a flourish]

**Trey:** I first heard about DMAC from a colleague in the English department at Ohio State who also happened to be the Associate Director of the time, at DMAC, and she encouraged me to attend.

At the time I was teaching a first-year writing class in which I was using a little bit of digital media. I was having the students use markup language to write their assignments, and I’d taken a couple of graduate seminars in digital media, so I thought that I would give DMAC a shot.

And, after that I had the opportunity to serve as the Associate Director of DMAC and, as I was starting that work and looking at the web pages that were archived on the DMAC server I became interested in who’s come to the Institute, where they’ve come from, when they came, how often an institution sent people, what they hoped to get out of DMAC, what they did when they went back to their home institutions. So I started compiling this data and I quickly realized its potential to, you know, show us something about DMAC that we don’t see right now.

DMAC is a very complicated machine and, uh, it’s often a labor of love for those of us that put it on, and limited time and limited resources mean that we’re often looking at DMAC from the ground, you know, with limited resources, in the moment, and, what I want to do with this article is look at DMAC from as broad a scope as possible, or asking what DMAC would look like if we looked at it from as high an altitude as possible.

As we zoom out, into which picture will those pixels dissolve? [image of map zooming out followed by imagine of pixilated image zooming out to a clear map of the world] You know, what can we see with this kind of distant reading of DMAC?

So, um, I’m offering some conclusions here in this article, but they’re all preliminary, they’re partial, uh, the media elements are meant to be free-standing, interactive artifacts that can convey a lot more about DMAC that I can hope to offer in alphabetic text.

So, I encourage you to interact with those elements as much as you can, and, uh, ultimately, it’s in the spirit of DMAC, I think, that I’m offering these as a testament to how the different modalities can convey powerful perspectives about an institution like DMAC in the hope that we can come to understand now only how DMAC itself works but also if we can look and find a model for how to understand professional development institutions in the humanities at large. [folk-rock music begins playing]

**Image and Music Credits:** “World Map 1689,” Wikimedia Commons (PD)

Brian Boyko “Folk Song” and “Born Barnstormers” (PD)

**Featuring:** Becky Jackson

Sally Chandler

Nicole Hancock

Rachel Jackson

Sean Kamperman

Andrew Kinney

Keri Mathis

Travis Rountree

Pennie Ticen

**Text:** Interviews with DMAC participants were conducted in partnership with Erin Bahl, Kaitlin Clinnin Shah, and Hannah Torma, and were recorded by Hannah Torma

**Text:** The site is best viewed at a screen resolution with a width at or around 1280 pixels. Javascript must be enabled in your browser.

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