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**NEH Application for Level II grant for DIEGeo****I. Abstract**

We seek a Level II grant to implement the first two stages of work on DIEGeo (Database of Interwar Expatriate Geographies), including mining all necessary data for the project's initial phases, and creating a functioning user interface to allow scholarly research within the database. DIEGeo uses Tiki-Toki's timeline software to display an interactive archive of geo-temporal information about artists living and working outside of their home countries during the interwar years. DIEGeo requires researchers to manually collate information available from correspondence archives, autobiographies, and biographies, and presents this information to users in the form of a digital database, allowing users to track the national and international movements of key expatriate figures in the period between 1918 and 1939. Crucially, DIEGeo allows scholars to selectively track chosen figure, and offers a method for investigation into the existence and migration of artistic communities of influence.

**Statement of Innovation**

Much of DIEGeo's innovation lies in the user's ability to select their own set of artists for comparative study. While information on the chronological and geographic positioning of individual artists is often available via on-and-offline biographical resources (see "Environmental Scan" for examples), DIEGeo will allow the user to simultaneously track as many figures from the database as they choose, displaying the selected individuals' geographic locations side by side for easy comparison.

**Statement of Humanities Significance**

"Influence" is a crucial term in humanities research, and can span centuries in its implications. Within this broad scope, artists working in the same geographic community can effect particularly powerful influence over one another. DIEGeo offers scholars in the humanities the ability to track which figures co-existed geographically, and allows for the visualization of shifts in the composition and geography of these communities. These capabilities can facilitate the development of ideas about artistic collaboration, influence, and synergy.

## II. Narrative

We seek a Level II grant to establish a new database for tracking the geographic and temporal movements of expatriated artists during the interwar years. This database, DIEGeo (Database of Interwar Expatriate Geographies), will create a biographical research resource for scholars across the humanities doing work on artists who lived and worked outside of their home nations during the interwar years of 1918 to 1939. By manually collating information available from correspondence archives, autobiographies, and biographies, DIEGeo will allow users to track the national and international movements of interwar artists, offering scholars insight into the existence and migration of artistic communities of influence.

DIEGeo will identify artists from interwar expatriate communities (including Paris, London, and New York), and compile data regarding their geographic locations on as micro a timeline as possible (usually at the level of the single day). Utilizing biographical data (see “Work Plan” and Appendix B for more details on the figures to be included, and sources to be mined, in the preliminary stage of the project), DIEGeo will chronologically and geographically map these figures’ locations, so that the users can observe the shifting nexuses of artistic overlap, and make informed speculations on the possibility of influence various artists may have exerted on one another. This information will be presented as a series of overlapping timelines (see “Technical Description of DIEGeo” for more specifics), customizable to the user by artistic figure. The timelines will provide a variety of possible visualization modes to maximize individual customization of the data (See Appendix A for a series of screenshots from the proof of concept for various visualization options).

DIEGeo will begin in a prototypical form (to be completed in the first quarter of the grant period) that includes a subset of a larger list of artistic figures for eventual inclusion. The prototypical phase of the database will include iconic British, Irish, and American writers (see Appendix B for a list of these figures) whose main geographic hubs between the end of WWI in 1918 and the stockmarket crash of 1929 was either London (in the case of some American figures) or Paris (in the case of American, British, or Irish figures). Scaling DIEGeo up (the final phase of the grant period) will expand the database to include visual artists, musicians, composers, and publishers, as well as those primarily based in other geographic hubs (including New York, Los Angeles, and Berlin), as well as expanding the covered time period to include 1929 through 1939. The database will also expand to include artists of other nationalities beyond those initially covered, and lesser known expatriated figures of the interwar years.

Expatriation has long been recognized as a key factor in interwar literature, as politics, economics, and transportation technology during the interwar years made geographic relocation increasingly accessible, appealing, or even necessary for many artists. Much has already been written about communities of expatriates situated in particular locales (most extensively in the study of Paris as the home of the so-called “Lost Generation” during the 1920s), relying on geographic clusters of artists as an organizing principle, but limited in scope to a single community. There have also been many single-author studies on the impact of expatriation on an

individual figure.<sup>1</sup> What remains lacking for the scholar is a comprehensive mapping of the many artists living and working outside of their home countries during the interwar years across various locales, and the ability for researchers to self-select the set of artists to be appraised. DIEGeo will provide a research tool for those scholars doing work on influence, collaboration and synergy in years that are already frequently associated with artistic communities (such as Gertrude Stein and Natalie Barney's Paris salons), or artistic collaboration (such as the many little magazines that published the work of emerging writers at the time).

The study of expatriation often evokes questions about communities, including: what role does a community of fellow-nationals or foreign-nationals play in artistic production?; and how much is the home community replicated on foreign soil? Helpful in answering these questions is knowledge about who formed a particular community at a particular time—was a writer working in isolation, or amongst a thriving expatriate scene? Did their movements coincide with the movements of other figures? DIEGeo can help students and scholars answer these questions: for example, DIEGeo can show that in Hemingway's summer visits to Pamplona, he was accompanied by other American writers, including Robert McAlmon and John Dos Passos, and scholars can use this information to develop theories of influence (see Slide 4, Appendix C for a visualization of this piece of data).

We envision DIEGeo as an innovative tool for the use of scholars (from senior academics to students) across the humanities who do work on the interwar period. It will have appeal to those whose work covers a specific geographic region, a set of years, or a set of figures, and provide a historical-data-oriented starting point for researching questions of community and influence.

### III. Environmental Scan & Innovation

DIEGeo's capabilities most closely overlap with the following types of projects:

**Biographical and Literary Databases:** Drawing information from studies of single authors and correspondence records of individuals, those resources that DIEGeo most closely mirrors in many ways are biographical databases containing multiple individuals. This includes a site of broad interest like Wikipedia<sup>2</sup> or the Oxford Reference Library,<sup>3</sup> but also includes specialized databases, including the Yale Modernism Lab's YNote<sup>4</sup> (which, like DIEGeo, includes excerpts from correspondence records from a limited set of modernist writers). This category also includes WorldCat Identities,<sup>5</sup> which can provide bibliographic data on writers along with biographical data. While these resources (and others focusing on a single figure) often contain a biographical or literary timeline of the artist's production, nothing seemingly exists for the side-by-side comparison of multiple timelines.

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<sup>1</sup> For example: Earle, David M., *Ernest Hemingway and the Expatriate Modernist Movement*. Detroit: Gale Group, 2000.

<sup>2</sup> [www.wikipedia.com](http://www.wikipedia.com)

<sup>3</sup> [http://www.oxfordreference.com/\(subscription required\)](http://www.oxfordreference.com/(subscription%20required))

<sup>4</sup> <http://modernism.research.yale.edu/ynote/index.php>

<sup>5</sup> <http://www.worldcat.org/identities/>

**Scholarly Social Networks:** By foregrounding the ability to view multiple figures simultaneously, DIEGeo also exhibits similarities to sites specializing in scholarly social networks. These include UCSB's RoSE,<sup>6</sup> which, according to their NEH grant proposal "shapes humanities bibliographical resources into a social-computer model"; Victorian Web,<sup>7</sup> which offers insight into artistic influences on the works of Victorian artists; as well as the still-experimental WorldCat Identities Network,<sup>8</sup> which uses WordCat's bibliographic data to create visual connections between the queried writer and those figures most often associated with their name. The archive resource SNAC<sup>9</sup> also offers similarities to DIEGeo by presenting networked connections between figures (via archived collections of papers, correspondence, etc), as well as serving as a biographical and literary database. What DIEGeo foregrounds which these other social networks do not is the temporal-spatial simultaneity of these studied figures' lives, rather than their textual connections. These temporal-spatial connections can have significant impact on literary production.

#### IV. Technical Description of DIEGeo

DIEGeo will be created using Tiki-Toki's innovative timeline software, which allows highly customizable visualization of multiple timelines simultaneously. Through the use of Tiki Toki's "categories" feature (in the case of DIEGeo, "categories" will be used for individual artists), users can select which figures to view at a given time. Tiki-Toki allows temporal zooming from the level of the year, down to 6 hour windows of time (See Appendix A for examples of these different levels of zoom). DIEGeo also allows selectable visualization, including a 3D mode, and examples of various visualizations can be found in Appendix A. For the purpose of this database, we feel that "duration" view is the most effective at relaying relevant information.

The database is created with Tiki-Toki's software, but can be embedded on the website of an individual or organization, allowing DIEGeo to exist as a separate entity from Tiki Toki's site, and become fully accessible to the public. We intend to set up an independent website to host DIEGeo.

#### V. Work Plan

The start-up activities necessary to implement the prototypical DIEGeo (the limited database discussed in the "Narrative" above) will take place in the first 3 months of the grant period, to be followed by an evaluation period and a more complete "scaling up" of the project to encompass up to four times more figures than the prototype in the final stage of the project.

Workflow during the prototype phase will occur as follows:

1. Biographical data on geographic movements of artists to be mined from biographical sources for those figures to be included in the DIEGeo prototype (see Appendix B for a list of these figures and the biographical resources to be mined for data for the prototype).

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<sup>6</sup> <http://rose.english.ucsb.edu/>

<sup>7</sup> <http://www.victorianweb.org/>

<sup>8</sup> <http://experimental.worldcat.org/IDNetwork/>

<sup>9</sup> <http://socialarchive.iath.virginia.edu/>

2. Data to be entered into a .csv file, tracking the following data points: (1) Name of figure; (2) Geographic location (with as much specificity as possible); (3) Start and end dates at this location; (4) Source of information and source quotation where possible (e.g. “Letter from Ernest Hemingway to Maxwell Perkins, December 23<sup>rd</sup>, 1923”, “Hello from Paris...”); (5) Bibliographic source for information (e.g. *The Selected Letters of Ernest Hemingway*).

Staffing: There is an initial 50 hours of work to be done with the biographical/correspondence sources to search for dates indicating relocation. Mining data from correspondence records takes an average of 2 minutes per entry. Assuming 6 relocations per year (an admittedly high number but one supported by economic and social obligations, and proximity of European locations), and an 11 year span for the prototype (1918-1929), this suggests 2.25 hours of work per figure. With 27 figures included in the prototype, this equals 60 hours of work in order to create the requisite .csv files, totaling 110 hours.

3. At this point, the Tiki-Toki feature allowing exporting data from .csv files to Tiki-Toki is still in development, so data must be manually converted from spreadsheet data points into timeline “stories” (with each location constituting a “story”). We have every hope that importing data from .csv files will soon be available, as Tiki-Toki currently allows the exportation of timeline data to a .csv. The formatting of this exported .csv is to be mimicked in maintaining spreadsheet data, to streamline future ability to import (see Appendix C for formatting of Tiki-Toki exported .csv file). Further research is necessary to determine whether copyright law will allow the inclusion of source quotes within this publically available timeline. All other mined information to be included in stories.

Staffing: Manually exporting data from the .csv files into Tiki-Toki involves a similar amount of time to cataloging the data in a .csv file, so 60 hours of student work are also necessary for this step.

4. Tiki-Toki also allows images to be embedded in stories, so biographical and archive resources can be mined for relevant images (of places, individuals, or referenced documents) for inclusion in the timeline.

Staffing: As images of these materials are generally not available digitally, they must be manually scanned. A further 60 hours of work should be budgeted for this task.

The evaluation phase (see “Evaluation Period” below for more information) will follow this prototype phase.

After the prototype and evaluation periods, the remainder of the grant duration will be spent scaling DIEGeo up to a size approximately 4 times larger than in its initial phase, with identical workflow to the original phase (and times commensurately longer for larger set of source materials and doubled spent of time).

## VI. Evaluation Period

In between the prototype phase and the scaled up phase of DIEGeo, an evaluation period is to take place, in which we distribute the link to the timeline to a number of scholars working on the interwar period, and ask them to complete a brief survey about their initial use of DIEGeo. These questions will include topics such as: (1) Ease of use; (2) Relevance to the scholar's project; (3) Hypothetical research questions the scholar believes this database might allow them to answer; (4) Suggestions for additional data points which would make the database more useful.

We will use advanced graduate students whose work has been deemed to have overlap with DIEGeo's purpose (graduate students to be selected via review of conference programs from recent national conferences) as our pool of scholars for the evaluation period, in the hopes that this maximizes the number of responses we receive. All evaluation materials will be distributed and collected electronically by project RAs assigned to this task.

## VII. Proof of Concept


A highly limited Proof of Concept of DIEGeo can be found by visiting the following website: [http://www.tiki-toki.com/timeline/entry/201235/Database-of-Interwar-Expatriate-Geographies/#vars!date=1921-12-06\\_08:19:26!](http://www.tiki-toki.com/timeline/entry/201235/Database-of-Interwar-Expatriate-Geographies/#vars!date=1921-12-06_08:19:26!)

This Proof of Concept concentrates on the movements of Ernest Hemingway between 1921 and 1927, with data drawn from *Hemingway: The Paris Years*.<sup>10</sup> It includes limited data on a few other figures as well, in order to demonstrate the appearance of multiple figures on a single timeline.

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<sup>10</sup> Reynolds, Michael. New York: W.W. Norton, 1989.

## VIII. Budget

 <b>NATIONAL ENDOWMENT FOR THE Humanities</b>		<h1>Budget Form</h1>		OMB No 3136-0134 Expires 7/31/2015		
		Applicant Institution: <i>University of California, Santa</i>				
		Project Director: <i>Nissa Cannon</i>				
		Project Grant Period: <i>1/1/2014 through 12/31/2014</i>				
<a href="#">click for Budget Instructions</a>						
	Computational Details/Notes	Hourly Pay	Year 1	Project Total		
<b>1. Salaries &amp; Wages</b>						
RA for Prototype Phase	270 hours (7 weeks work at 40/week)	15		\$4,050		
RA for Extended development phase	810 hours (20 weeks work at 40/week)	15		\$12,150		
RA for evaluation phase	100 hours	15		\$1,500		
<b>2. Fringe Benefits</b>						
<b>Benefits %:</b>						
RA for Prototype phase	0.013			\$53		
RA for Extended development phase	0.013			\$158		
RA for evaluation phase	0.013			\$20		
<b>4. Travel</b>						
Project director	2 day trip to Library of Congress (SBA to IAD: \$350, 3 days per diem/\$35/day=\$105)			\$665		
<b>5. Supplies &amp; Materials</b>						
Tiki-Toki Silver Account (1 year=3 month grant period + 9 month test period)	\$25/month			\$300		
GoDaddy Web Hosting for DIEGeo	\$6/month			\$72		
<b>7. Other Costs</b>						
Scanning equipment				\$2,000		
<b>8. Total Direct Costs</b>						
Per Year			\$0	\$20,967		
<b>9. Total Indirect Costs</b>						
45% of total direct costs	Per Year		\$0	\$9,435		
<b>10. Total Project Costs</b>						
(Direct and Indirect costs for entire project)						\$30,402
<b>11. Project Funding</b>						
a. Requested from NEH		Outright:				\$30,402
		Federal Matching Funds:				\$0
		REQUESTED FROM NEH:				\$30,402
b. Cost Sharing		Applicant's Contributions:				\$0
		Third-Party Contributions:				\$0
		Project Income:				\$0
		Other Federal Agencies:				\$0
		TOTAL COST SHARING:				\$0
<b>12. Total Project Funding</b>						
						\$30,402



## IX. APPENDIX A

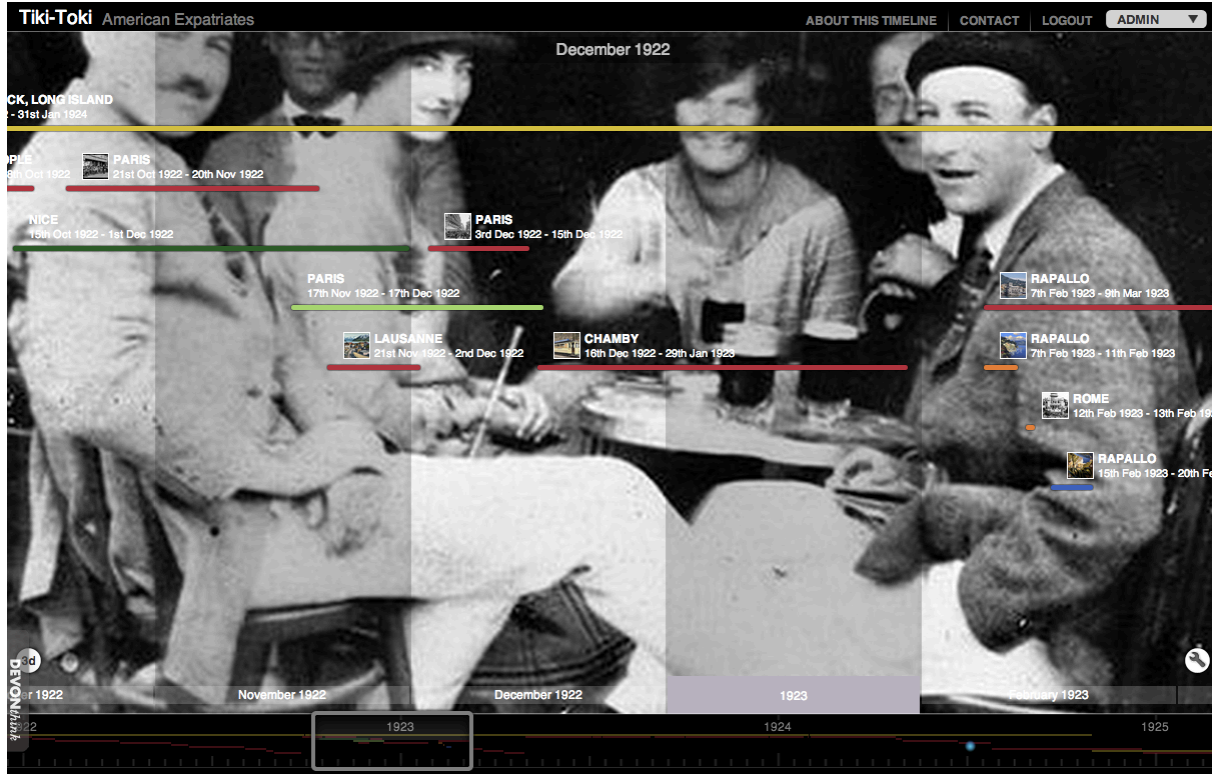


Image 1: Duration View (different colors indicate different figures)

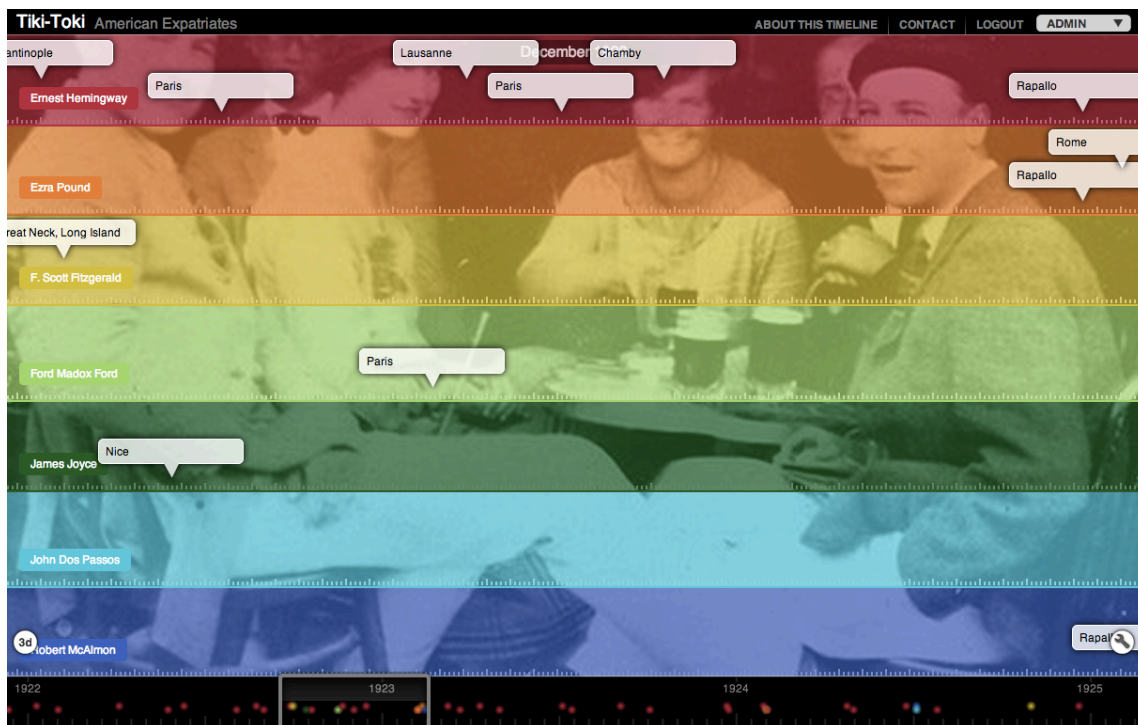


Image 2: Category View (colors band for figure, names visible on left hand side of screen)



Image 3: Story View (allows for additional data on each “story,” but does not indicate duration)

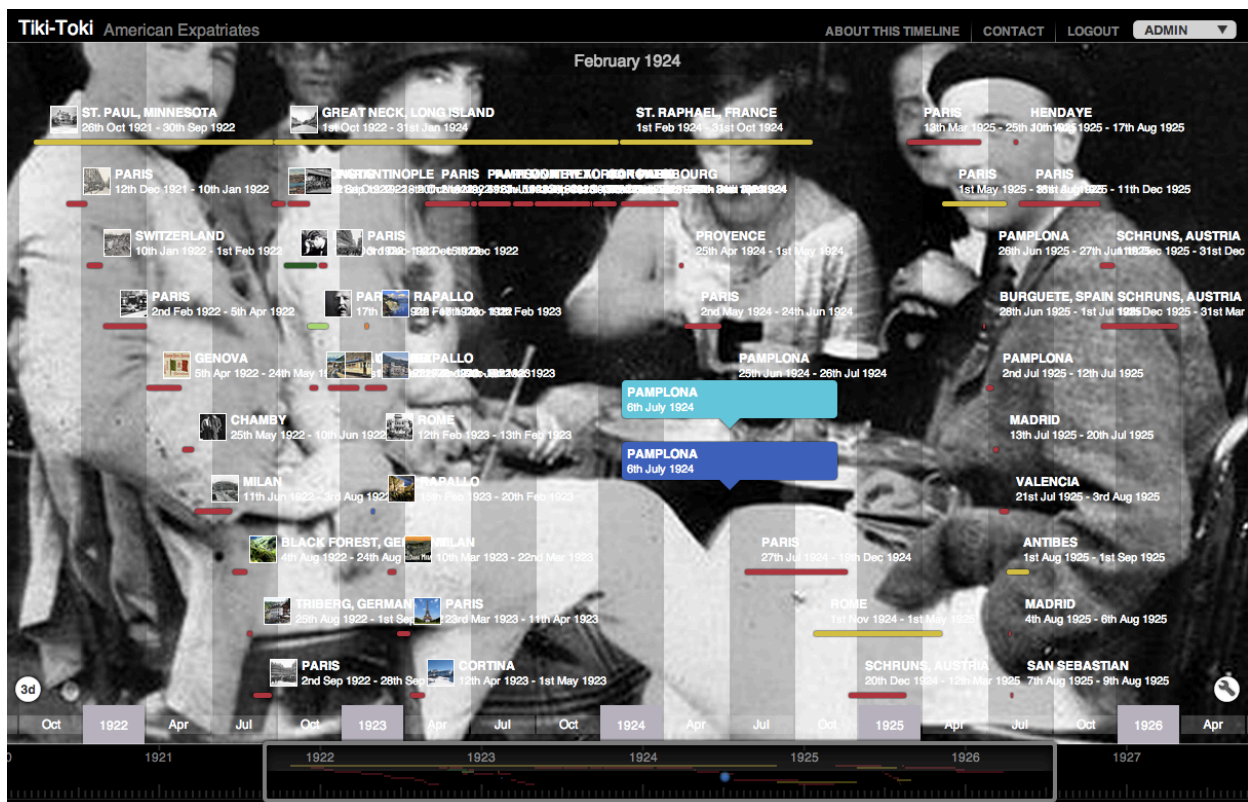


Image 4: Duration View with compressed zoom (allows visualization of 1921-1927)





Image 5: 3D View (view 1)

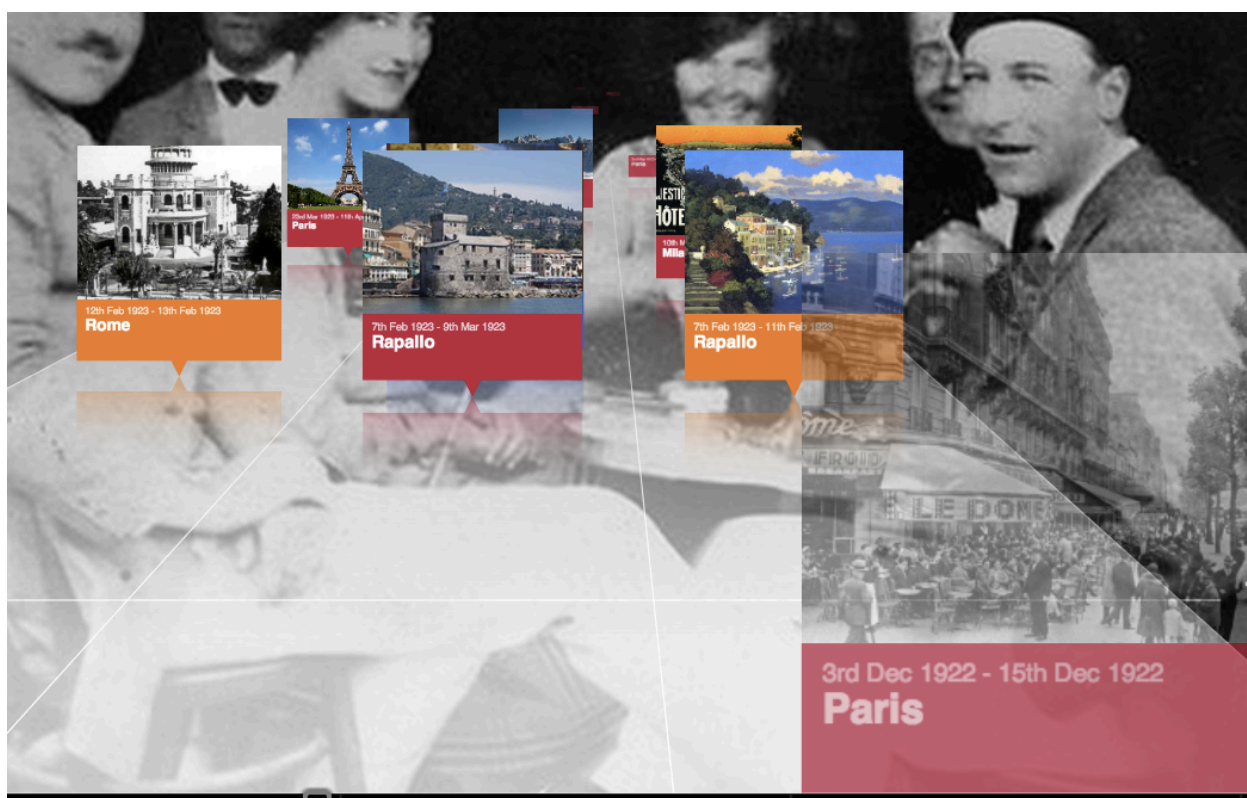


Image 6: 3D View (view 2)

**X. APPENDIX B**

List of figures and bibliographic sources for prototype phase

ARTIST	SOURCE
Archibald Macleish	Winnick, RH, ed. <i>Letters of Archibald MacLeish, 1907 to 1982</i> . Boston, MA : Houghton Mifflin, 1983.
Carl Van Vechten	Kellner, Bruce, ed. <i>Letters of Carl Van Vechten</i> . New Haven : Yale University Press, 1987.
Djuna Barnes	Broe, Mary Lynn, and Fran McCullough, eds. <i>Selected letters of Djuna Barnes</i> . London : Virago, 1993.
EE Cummings	Dupee, F.W., and George Stade, eds. <i>Selected letters of E. E. Cummings</i> . New York, Harcourt, Brace & World, 1969.
Elliot Paul	Paul, Elliot. <i>The last time I saw Paris</i> . New York : Random House, 1942.
Ernest Hemingway	Spanier, Sandra Whipple, and Robert W Trogdon, eds. <i>The letters of Ernest Hemingway. Volume 1, 2</i> . Cambridge : Cambridge University Press, 2011.  Baker, Carlos. <i>Ernest Hemingway, selected letters, 1917-1961</i> . New York : Scribner, 1981.
Eugene Jolas	Kramer, Andreas, and Rainer Rumold. <i>Man from Babel: Eugène Jolas</i> . New Haven [Conn.]: Yale University Press, 1998.
Ezra Pound	Paige, D.D. <i>The Selected Letters: 1907-1941</i> . New York: New Directions, 1973.
F. Scott Fitzgerald	Brucoli, Matthew Joseph. <i>As ever, Scott Fitz-- letters between F. Scott Fitzgerald and his literary agent, Harold Ober, 1919-1940</i> . London, Woburn Press, 1973.  Brucoli, Matthew Joseph, and Margaret M Duggan; Susan Walker, eds. <i>Correspondence of F. Scott Fitzgerald</i> . New York : Random House, 1980.
Ford Madox Ford	Ludwig, Richard M., ed. <i>Letters of Ford Madox Ford</i> . Princeton, N.J., Princeton University Press, 1965.

Gertrude Stein	<p>Burns, Edward. <i>The letters of Gertrude Stein and Carl Van Vechten, 1913-1946</i>. New York: Columbia University Press, 1986.</p> <p>Mellow, James R. <i>Charmed Circle: Gertrude Stein &amp; Company</i>. New York, Washington: Praeger Publishers, 1974.</p>
Harold Loeb	Loeb, Harold. <i>The Way it Was</i> . New York: Criterion, 1959.
Hart Crane	Weber, Brom, ed. <i>The letters of Hart Crane, 1916-1932</i> . Berkeley, University of California Press, 1965.
HD	Zilboorg, Caroline, ed. <i>Richard Aldington &amp; H.D. : their lives in letters, 1918-1961</i> . Manchester: Manchester University Press, 2003.
James Joyce	<p>Gilbert, Stuart, and Richard Ellmann. <i>Letters of James Joyce : volume I, 2, 3</i>. New York : Viking Press, 1966</p> <p>Banta, Melissa, ed. <i>James Joyce's letters to Sylvia Beach, 1921-1940</i>. Bloomington: Indiana University Press, 1987.</p>
John Dos Passos	Ludington, Townsend, ed. <i>The fourteenth chronicle : letters and diaries of John Dos Passos</i> . Boston: Gambit, 1973.
Kay Boyle	<p>Mellen, Joan. <i>Kay Boyle : Author of Herself</i>. New York: Farrar, Straus &amp; Giroux, 1994</p> <p>Boyle, Kay, and Robert McAlmon. <i>Being geniuses together, 1920-1930</i>. Garden City, N.Y., Doubleday, 1968.</p>
Langston Hughes	<p>Bernard, Emily. <i>Remember me to Harlem: the letters of Langston Hughes and Carl Van Vechten, 1925-1964</i>. New York: Knopf, 2001</p> <p>Rampersad, Arnold. <i>The life of Langston Hughes</i>. New York : Oxford University Press, 1986-1988.</p>
Malcolm Cowley	Bak, Hans, ed. <i>The long voyage: selected letters of Malcolm Cowley, 1915-1987</i> . Cambridge, Massachusetts: Harvard University Press, 2014.
Man Ray	Baldwin, Neil. <i>Man Ray, American artist</i> . New York : C.N. Potter: Distributed by Crown, 1988.
Mina Loy	Burke, Carolyn. <i>Becoming modern: the life of Mina Loy</i> . New York: Farrar, Straus, and Giroux, 1996

Natalie Barney	Wickes, George. <i>The Amazon of letters : the life and loves of Natalie Barney</i> . New York: Putnam, 1976.
Richard Aldington	Zilboorg, Caroline, ed. <i>Richard Aldington &amp; H.D. : their lives in letters, 1918-1961</i> . Manchester: Manchester University Press, 2003.
Robert M Coates	Roza, Mathilde H.. <i>Following Strangers: The Life and Literary Works of Robert M. Coates</i> . Columbia, SC: University of South Carolina Press, 2011.
Robert McAlmon	Boyle, Kay, and Robert McAlmon. <i>Being geniuses together, 1920-1930</i> . Garden City, N.Y., Doubleday, 1968.  Knoll, Robert E.. <i>Robert McAlmon : expatriate publisher and writer</i> . Lincoln: University of Nebraska, 1957.
Sherwood Anderson	Sutton, William Alfred Sutton, ed. <i>Letters to Bab : Sherwood Anderson to Marietta D. Finley, 1916-33</i> . Urbana : University of Illinois Press, 1985.  Mumford Jones, Howard, ed. <i>The letters of Sherwood Anderson</i> . Boston : Little, Brown, 1953.
TS Eliot	Haffenden John. <i>The letters of T.S. Eliot. Vol.1, Vol 2, vol 3, vol 4</i> . London : Faber, 1988-2013.

**XII. APPENDIX C****XIII.**

Example of CSV output by Tiki-Toki

Paris	#####	#####	Source: Letter 16 Nov 1922 'Ernest Heming	http://www.rampartsofcivilization.com/wp-content/uploads/2011/05/PARIS-CAFE-1920s-natl-geographic1.jpg
Lausanne	#####	#####	Source: Letter from EH to Ha Ernest Heming	http://1.bp.blogspot.com/-voDimSCOm8/URk2_kzflxI/AAAAAAAAqyM/W1CZpKBarA8/s1600/Lausanne+grand+pont.jpg
Paris	#####	1/10/22 7:06	Enter story info here	Ernest Heming
Pamplona	7/6/24 7:06	7/6/24 7:06	Enter story info here	John Dos Passos
Pamplona	7/6/24 7:06	7/6/24 7:06	Enter story info here	Robert McAlmon
Paris	2/2/22 7:06	4/5/22 7:06	Enter story info here	Ernest Heming