BARBARA BORDALEJO

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Digital Humanities scholar and international research leader whose work examines the production, organization, transmission, and circulation of knowledge across manuscript, print, and digital environments. Director of the Canterbury Tales Project, with more than twenty-five years of experience developing computational methods, digital scholarly editions, humanities data infrastructure, and international collaborative research programmes. Her scholarship combines methodological innovation in textual studies with critical investigation of media and knowledge systems, including authorship, textual authority, digital culture, artificial intelligence, and the political economy of technological infrastructure.

Her current research investigates the relationships among critical AI, humanities data, intellectual labour, and technocapitalism, with particular attention to the forms of dependency and extraction created by digital platforms and the development of alternative models for scholarly infrastructure. She has held senior leadership positions in the international Digital Humanities community, including the Canadian Society for Digital Humanities / Société canadienne des humanités numériques (CSDH/SCHN), the European Association for Digital Humanities (EADH), and the Alliance of Digital Humanities Organizations (ADHO). Her research has contributed to widely used digital editions, collaborative scholarly platforms, and the development of graduate programmes and research communities.

Research areas:

- Digital Humanities, textual data, and computational scholarly editing
- Media history, communication, and knowledge systems
- Critical AI, digital culture, and the political economy of technology
- Humanities data infrastructure and digital knowledge production
- Manuscript and print cultures

Education

Ph.D. in English and American Literature, New York University, NY, USA, May 2003.

Dissertation: The Phylogeny of the Order in the *Canterbury Tales*. Thesis director: Professor David Hoover. Supervisory team: Professor Mary Carruthers and Professor Martha D. Rust. The dissertation was granted an exceptional distinction by the examining panel.

Examination fields: Old and Middle English Literature, American Literature (Colonial to 1900), and Textual Criticism.

Ph.D. in Middle English Literature, De Montfort University, Leicester, UK, January 2003.

Thesis: The Manuscript Source of Caxton's Second Edition of the *Canterbury Tales* and its Place in the Textual Tradition of the *Tales*. First supervisor: Professor Peter Robinson. Second supervisor: Professor Norman F. Blake.

M.F.A. in Creative Writing, University of Saskatchewan, Canada, September 2019.
Thesis: The University of Shadows. A Novel. DOI: https://doi.org/10.5281/zenodo.3341774

M. Phil. in English and American Literature, New York University, New York, NY, USA, May 2000.

M. A. in English and American Literature, Boston University, Boston, MA, USA, May 1997.

Licenciature in Letters, Universidad Católica Andrés Bello, Caracas, Venezuela, November 1993.

Other professional courses. Understanding XML, New York University, June 12, 2001. - MASTER (Manuscript Access through Standards for Electronic Records) Workshop, Institute for Historical Research, London, June 21-22, 2001. – Anastasia Workshop, De Montfort University, Leicester, May 2002. – SDPublisher and Tools for Collaborative Scholarly Editing over the Web, University of Birmingham, UK, September 2009. — Canadian Writing Research Collaboratory, UBC, Vancouver, June 2019. — Inside Scholarly Communications Today, FSCI 2019, UCLA, Los Angeles, USA, August 2019. — A Decolonized Approach to Scholarly Communication: Foundations, Challenges, and Perspectives in Practice and Research, FSCI 2019, UCLA, Los Angeles, USA, August 2019. The Scientific Paper of the Future, FSCI 2019, UCLA, Los Angeles, USA, August 2019. Engaging Students in Scholarly Communications, FSCI 2020, Virtual Event, August 2020. The Role of Preprints in Scholarly Inclusion, FSCI 2021, Virtual Event, July 2021. When Global is Local: Decolonized Approaches to Scholarly Communication, FSCI 2021, Virtual Event, July 2021. Collections as Data, Vancouver (funded by the NEH), April 2023.

Current Academic Positions

Project Manager — Canterbury Tales Project, University of Lethbridge, 2025 – present.

Director, Canterbury Tales Project, 2019 – present.

Adjunct Professor, Department of English, University of Lethbridge, 2025 – present.

Publishing Director, Scholarly Digital Editions (independent scholarly publishing initiative), 2000 – present.

Past Academic Positions and Editorial Work

Assistant Professor of Digital Humanities, Faculty of Arts and Sciences, University of Lethbridge, 2021– 2024. **Led the development and implementation of a new graduate programme in Digital Humanities (completed within three years).**

Co-director, Humanities Innovation Lab, University of Lethbridge, 2021– 2024.

Visiting Professor, Digital and Public Humanities, Ca' Foscari, Venice, June – July 2023.

Sessional Lecturer, English Department, University of Saskatchewan, 2014 – 2016; 2018 – 2023.

Fellow, Classical Medieval and Renaissance Studies, University of Saskatchewan, 2021.

Adjunct Professor, English Department, University of Lethbridge, 2019 – 2021.

Assistant Professor in Digital Humanities, Department of Literature, KU Leuven, 2014 –2019.

Co-director, Canterbury Tales Project, 2006 – 2019.

Visiting Professor, Institute of Advanced Studies, University of Bologna, May 2018.

Honorary Research Fellow, School of Languages, Cultures, Art History and Music, University of Birmingham, 2014 – 2016.

Fellow, Classical Medieval and Renaissance Studies, University of Saskatchewan, 2010 –2016.

Senior Research Fellow, School of Languages, Cultures, Art History and Music, University of Birmingham, 2013 – 2014.

Research Fellow, Department of English, University of Saskatchewan, 2010 – 2014.

Co-director, Institute for Textual Scholarship and Electronic Editing, University of Birmingham, 2006 – 2010.

Research Fellow, ITSEE, University of Birmingham, Virtual Manuscript Room, 2008 –2009.

Postgraduate Welfare Officer, Department of Theology and Religion, University of Birmingham, 2006 – 2008.

Deputy Director, ITSEE, University of Birmingham, 2005 – 2006.

Research Fellow, Cancioneros Project, ITSEE, University of Birmingham 2005 – 2007, CTA, DMU, 2004 – 2005.

Research Fellow, Canterbury Tales Project, 1999 – 2006.

Research Officer, STEMMA Project, CTA, DMU, 2000 – 2003.

Editorial Assistant, Victorian Literature and Culture/ The Wordsworth Circle, NYU, 1998 – 1999.

Assistant Editor, Así es Caracas, Diagrama Editorial, Caracas, Venezuela, 1992 – 1994.

Research Assistant, Diccionario de Venezolanismos, Professors F. J. Pérez and R. Núñez, Instituto de Investigaciones Lingüísticas y Literarias (Institute of Linguistic and Literary Research) U.C.A.B., 1992 – 1993.

Editorial Assistant, Separata Universitaria de Letras, U.C.A.B., 1989 – 1993.

Editorial Intern, Pandora Magazine (part of El Nacional), Caracas, Venezuela, 1988 –1989.

Fellowships and Grants

FUNDED

2024 CAN$300,000 Social Sciences and Humanities Research Council of Canada (SSHRC), Insight Grant. Resistance to Data: Data Use and Research Data Management within the Traditional Humanities. **(PI Daniel Paul O'Donnell)**.

2020 CAN$333,000 Social Sciences and Humanities Research Council of Canada (SSHRC), Insight Grant. The Canterbury Tales Project Phase 3: Analysis and Publication. **(PI Barbara Bordalejo)**.

2020 CAN$200,000 Social Sciences and Humanities Research Council of Canada (SSHRC), Partnership Development Grant. Good things come in small packages. **(PI Daniel Paul O'Donnell)**.

2017 CAN$36,000 Department of English, University of Saskatchewan, International Dean's Scholarship. **(Personal grant).**

2014 CAN$417,000 (+340,000 from other sources) Social Sciences and Humanities Research Council of Canada. Connection Grant. **(PI Peter Robinson)**. Researcher and collaborator.

2013	CAN$50,000	Social Sciences and Humanities Research Council of Canada. Connection Grant. (PI Peter Robinson).
2012	£682,697.60	Arts and Humanities Research Council, UK. An Electronic Research Environment and Edition of the Estoria de Espanna of Alfonso X, King of Castile and Leon. (PI Aengus Ward). Grant co-written with the principal investigator.
2008	£69,268	JISC, UK. Virtual Manuscript Room. (PI Peter Robinson).
2008	€200,000	European Science Foundation, 2008. Partnership with the Huygens Institute in The Hague. InterEdition Project.
2006	£65,024	Leverhulme Trust Grant, UK. TextNet Project. (PI Christopher Howe).
2006	£2500	A Digital Edition of Darwin's Origin of Species, University of Birmingham, UK. Collaborative Research Networks in Communication and Communication Technology Grant. (PI Barbara Bordalejo).
2004	£278,050	Arts and Humanities Research Board, UK. AHRB Resource Enhancement Grant. Electronic Corpus of Fifteenth Century Castilian Spanish Cancioneros (PI Dorothy Severin).
2003	€300	European Science Foundation Grant. Philological Disciplines and Digital Technology, Castelvecchio/ Pascoli, Italy. (Personal grant).
2003	US$40,000	Rockefeller Foundation Grant for a fourteen-day residency to support ten people (the Commedia team) in the Rockefeller Villa, Bellagio, Italy/ New York.
2002	£600	Travel Grant De Montfort University, UK. (Personal grant).
2001	US$1000	Young Scholars Award Association for Literary and Linguistic Computing, New York, US. (Personal grant).
2001	£600	Travel Grant De Montfort University, UK. (Personal grant).
2000	£200	The Bibliographical Society, UK. Small Grant towards the purchase of microfilms in connection with the work on Caxton's second edition of the *Canterbury Tales*. (Personal grant).
2000	£600	Travel Grant De Montfort University, UK. (Personal grant).
1999	£101,000	Leverhulme Trust, UK. STEMMA Project 1999-2003. (PI Christopher Howe).
1999	£69,000	University Bursary De Montfort University, UK, 1999-2002. Grant awarded to write a thesis entitled "The Manuscript Source of Caxton's Second Edition of the Canterbury Tales and its Place in the Textual Tradition of the Tales." (Personal grant).
1998	US$35,000	Department of English, New York University, US. Assistantship. (Personal grant).
1998	US$300	Department of English, New York University, US. Travel Grant. (Personal grant).
1996	US$80,000	Fundación Gran Mariscal de Ayacucho, Caracas, Venezuela. Credit - Grant for M.A./ Ph.D. studies. (Personal grant).

Other Grant Applications (Non-Funded[1])

2023 CAN$400,000 Social Sciences and Humanities Research Council of Canada (SSHRC), Insight Grant. **Resistance to Data: Data Use and Research Data Management within the Traditional Humanities**. **(PI Daniel Paul O'Donnell).** Applied for.

2023 CAN$200,000 Social Sciences and Humanities Research Council of Canada (SSHRC), Partnership Development Grant. Texts in Many Versions: Bridging the Gaps. **(PI Peter Robinson).** Applied for.

2022 CAN$200,000 Social Sciences and Humanities Research Council of Canada (SSHRC), Partnership Development Grant. Texts in Many Versions: Bridging the Gaps. **(PI Peter Robinson).** Applied for.

2021 CAN$192,212 Social Sciences and Humanities Research Council of Canada (SSHRC), Partnership Development Grant. Hands-on/ Hand-off. **(PI Barbara Bordalejo).** Applied for.

2019 CAN$200,000 Social Sciences and Humanities Research Council of Canada (SSHRC), Partnership Development Grant. Good things come in small packages. **(PI Daniel Paul O'Donnell).** Applied for.

2017 €870,000.00 Fonds Wetenschappelijk Onderzoek (FWO), Excellence of Science (EOS) grant. CoCuPro: Competition in Cultural Production **(PI Dirk Van Hulle).** Applied for.

2016 €406,380.90 Fonds Wetenschappelijk Onderzoek (FWO) research grant. Digital UrbEx: Preserving Cultural Heritage through Three-dimensional Representation and Crowdsourced Cultural Memory Collections **(PI Barbara Bordalejo).** Applied for.

2016 €514,857.00 Fonds Wetenschappelijk Onderzoek (FWO) and Nederlands Organization for Scientific Research (NWO) joint grant. Digitising Egyptian Coffins in 3-D (**PI Harco Willems, CI Barbara Bordalejo).** Applied for.

Research Interests

- Digital Humanities; textual data, digital scholarly editing, and computational approaches to textual analysis
- Media history, communication, and knowledge systems across manuscript, print, and digital environments
- Digital culture, including AI, authorship, and the transformation of scholarly communication
- Humanities data: modeling, representation, and infrastructure
- The history and future of the book, including digital and transmedia forms
- Textual criticism and editorial theory, particularly in digital environments
- Manuscript studies and print culture

[1] Since 2016 I have been recording unsuccessful grant applications because I believe that this is a fundamental part of academic life which should be recognized. See Johannes Househofer C.V. of Failures (2016).

- The textual tradition and transmission of the Canterbury Tales
- Equity, Diversity, Inclusion, and Decolonization in Digital Humanities
- Intersectional feminism

Publications (refereed publications marked *)

UNDER CONSIDERATION

Articles

1. *"Rethinking Data Problems in the Humanities: The Use Case versus Data Type." Article. In collaboration with Daniel P. O'Donnell and Nathan Woods. Submitted to *Digital Scholarship in the Humanities*.
2. *"What's the Unessay?: Let Me Count the Ways." Unessay. Part of *The Unessay Across the Disciplines*. Edited by Barbara Bordalejo and Daniel P. O'Donnell.
3. *"The Unessay: Unsettling the Classroom." Article. Part of *The Unessay Across the Disciplines*. Edited by Barbara Bordalejo and Daniel P. O'Donnell.
4. *"Unessays in Practice." Article. In collaboration with Daniel P. O'Donnell. Part of *The Unessay Across the Disciplines*. Edited by Barbara Bordalejo and Daniel P. O'Donnell.

Monographs and Editions

* *The Book of the Tales of Canterbury by Geoffrey Chaucer*. A New Critical Edition (co-edited with Peter Robinson). Book and digital companion. Under review with University of Oklahoma Press.

Edited Collections

**The Unessay across Disciplines: Practical Advice from Instructors in the Humanities, Social Sciences, and STEM*. Edited collection. Edited with Daniel P. O'Donnell. Submitted to the University of Alberta Press.

PUBLISHED

Monographs and Editions

1. Chaucer, G. *The Book of the Tales of Canterbury, A Critical Edition: The General Prologue*. Inkless Editions. 2026-7-29. Edited by B. Bordalejo, and P. Robinson. General editors: B. Bordalejo, and P. Robinson. Saskatoon, 2026.
2. Chaucer, G. *The Book of the Tales of Canterbury, A Critical Edition: The Miller's Tale*. Inkless Editions. 2026-7-29. Edited by B. Bordalejo, and P. Robinson. General editors: B. Bordalejo, and P. Robinson. Saskatoon, 2026.
3. Chaucer, G. *The Book of the Tales of Canterbury, A Critical Edition: The Tales of the Reeve and the Cook*. Inkless Editions. 2026-7-29. Edited by T. Farrell. General editors: B. Bordalejo, and P. Robinson. Saskatoon, 2026.
4. Chaucer, G. *CantApp: The General Prologue. An Edition in an App*. Scholarly Digital Editions. 2020-02-03. iOS 13.3. App by P. M. W. Robinson. Edited by R. North, B. Bordalejo, T. Jones and P. Robinson. Saskatoon, 2020.

5. Ward, A. (general editor); Maguire, F.; Jerez Cabrero, E.; Bordalejo, B.; Duxfield, P.; Kusi Obodum, Christian; and Ricardo Pichel Goterrez. Estoria de Espanna Digital. University of Birmingham, 2016.
6. *Bordalejo, B., ed. Online Variorum of Darwin's *Origin of Species* in *The Complete Work of Charles Darwin Online*, edited by John van Wyhe, 2009 (revised in 2012).
7. Thomas, P. (Editor) with B. Bordalejo (Assistant Editor). *The Nun's Priest's Tale on CD-ROM*. Birmingham: Scholarly Digital Editions, 2006.
8. Robinson, P (Editor) with B. Bordalejo and O. Da Rold (Assistant Editors). *The Miller's Tale on CD-ROM*. Leicester: Scholarly Digital Editions, 2004.
9. *Bordalejo, B., ed. Caxton's *Canterbury Tales*: The British Library Copies. Leicester: Scholarly Digital Editions, 2003.
10. *Bordalejo, B., ed. *William Caxton's Canterbury Tales.* Leicester: De Montfort University, 2003 (Revised in 2012).

Edited Collections

1. *Bordalejo, B., and R. Risam, eds. *Intersectionality in Digital Humanities*. Leeds: ARC Humanities Press, 2019.
2. *Bordalejo, B., ed. "Work and Document." A special section edited for ***Ecdotica*** (Francisco Rico, ed.), with contributions by Peter Robinson ("The Concept of Work in the Digital Age), Hans Walter Gabler ("Editing Text – Editing Work"), Paul Eggert ("What We Edit and How We Edit; or, Why Not to Ring-fence the Text"), Barbara Bordalejo ("The Texts We See and the Works We Imagine: The Shift of Focus of Textual Scholarship in the Digital Age") and Peter Shillingsburg ("Literary Documents, Texts and Works Represented Digitally") *Ecdotica* 10 (2013) 7-93.
3. *Bordalejo, B. and P. Robinson, eds. Special section on Social, Digital, Scholarly Editing, in *Digital Scholarship in the Humanities* (formerly *Literary and Linguistic Computing*) 31, 4 (2016): 782-919.
4. *Bordalejo, B., general editor. *Variants 7, Textual Scholarship and the Canon*, Amsterdam: Rodopi, 2008.
5. *Bordalejo, B., general editor. *Variants 6, Textual Scholarship and the Material Book*, Amsterdam: Rodopi, 2007.

Articles

1. *Bordalejo, B and P. Robinson. "The Christ Church manuscript of the *Book of the Tales of Canterbury*." *The Chaucer Review* (Forthcoming, October 2027)
2. *Grandfield, V.; D. Pafumi; D. P. O'Donnell; F. Onuh and B. Bordalejo. "Insights regarding The "Subeditor Model": Integrating Apprenticeship into Editorial Decision-Making for Acquiring Scholarly Communication Skills." *Insights* (Forthcoming).
3. *Bordalejo, B. "De la filología a la pedagogía: propuestas para integrar recursos de edición digital en el aula universitaria," in: García Pérez, M.; P. Mármol Ávila, and P. Domínguez Muñoz, *Innovación Docente y Crítica Textual,* Albolote: Editorial Comares, (Forthcoming).

3. *Neugarten, J.; B. Bordalejo; and J. Van Zundert. “Fifty Shades of Twilight. A Computational Approach to Textual Adaptation.” *Digital Studies/ Le champ numérique* 15(1): 1–27 (2025). https://doi.org/10.16995/dscn.18703.
4. *Bordalejo, B.; D. Pafumi, M. Pearce, and D. P. O’Donnell. "Adapting a Research Tool for Teaching in a Post-Pandemic World: Textual Communities and Critical Digital Pedagogy in the Context of a Comprehensive Liberal Arts University." *Digital Humanities Quarterly*, 19:2 (2025), https://dhq.digitalhumanities.org/vol/19/2/000787/000787.html
5. *Bordalejo, B.; D. Pafumi; F. Onuh; A.K.M.I. Khalid; M. Pearce, and D. P. O'Donnell. “Scarlet Cloak and the Forest Adventure”: A preliminary study of the impact of AI on commonly used writing tools.” *International Journal of Educational Technology in Higher Education*, 22:6 (2025), pp.1-25. https://doi.org/10.1186/s41239-025-00505-5
6. *Bordalejo, B., and A. Vázquez. “Digital Collation: You Are Collating Just Fine and Other Lies You Have Been Telling Yourself.” *Digital Medievalist*, 14:1, 6 (2021) pp.1-36. DOI: https://doi.org/10.16995/dm.8066
7. *Bordalejo, B. “Well-Behaved Variants Seldom Make the Apparatus: Stemmata and Apparatus in Digital Research.” *Digital Medievalist*, 14:1, 7 (2021) pp.1-46. DOI: https://doi.org/10.16995/dm.8065
8. Bordalejo, B. “Introduction to the Canterbury Tales Project Special Issue.” *Digital Medievalist*, 14(1): 2, (2021) pp. 1–8. DOI: https://doi.org/10.16995/dm.8072
9. *Bordalejo, B.; Gibbins, L.; North, R.; and P. Robinson. “Making an Edition in an App.” *Digital Medievalist*, 14(1): 3, pp. 1–32. DOI: https://doi.org/10.16995/dm.8067
10. *Bordalejo, B. “Walking Alone Online,” in: Bordalejo B., and R. Risam (eds.), *Intersectionality in Digital Humanities*, 59–72. Leeds: ARC Humanities Press, 2019. DOI: https://doi.org/10.5281/zenodo.2567517
11. *Bordalejo, B. and P. Robinson. “Variable Agreement in Archetypal Variation or The Problem of Manuscripts with Few Shared Variants,” in *Ecdotica* 10 (2018) 64-76. DOI: https://doi.org/10.5281/zenodo.2649523
12. *Bordalejo, B. “Minority Report: The Myth of Equality in Digital Humanities,” in *Bodies of Information: Intersectional Feminism and Digital Humanities*. J. Wernimont and E. Losh (Eds.). Minneapolis: U of Minnesota P., 2018, 320-342. DOI: https://doi.org/10.5281/zenodo.2564248
13. *Bordalejo, B. “Digital vs. Analogue Textual Scholarship or the Revolution is Just in the Title,” in *Digital Philology: A Journal of Medieval Cultures* 7, 1 (2018): 7-28. DOI: https://doi.org/10.1353/dph.2018.0001
14. *Bordalejo, B. “The Genealogy of Texts: Manuscript Traditions and Textual Traditions,” in *Digital Scholarship in the Humanities* (formerly *Literary and Linguistic Computing*) 31, 3 (2016): 563-577. DOI: https://doi.org/10.1093/llc/fqv038
15. *Bordalejo, B. “Los libros del futuro,” in *Ínsula* 822 (2015): 6-9. DOI: https://doi.org/10.5281/zenodo.2564266
16. *Bordalejo, B. (2014). Get Out of my Sandbox: Web Publication, Authority and Originality, in: Apollon D., Desrocher N. (eds.), *Examining Paratextual Theory and its Application in*

Digital Culture, Chapt. 7. Hershey, PA, USA: IGI Global, 128-142. DOI: https://doi.org/10.4018/978-1-4666-6002-1.ch007

17. *Bordalejo, B. "Caxton's Editing of the *Canterbury Tales*," in *The Papers of the Bibliographical Society of America* 108, no.1 (2014): 41-60. DOI: https://doi.org/10.1086/680833
18. *Bordalejo, B. et al. "An Electronic Corpus of Fifteenth Century Cancionero Manuscripts" in *Digital Philology* 3 no. 1 (2014): 11-23. DOI: 10.1353/dph.2014.0003
19. *Bordalejo, B. "The Texts We See and the Works We Imagine: The Shift of Focus of Textual Scholarship in the Digital Age," in *Ecdotica* 10 (2013) 64-76. DOI: https://doi.org/10.5281/zenodo.2567589
20. Bordalejo, B. "'Here and There' by Katharine Norman" (September 09, 2013); "'Deviant' by Donna Leishman" (September 20, 2013); "'Galatea' by Emily Short" (September 26, 2013); "'RedRidinghood' by Donna Leishman" (October 4, 2013); "'Reagan Library' by Stuart Moulthrop" (October 14th, 2013); "'Automatype' by Daniel C. Howe" (October 21, 2013); "'and by islands I mean paragraphs…' by J. R. Carpenter." (October 27, 2013), "'Twelve Blue' by Michael Joyce' (November 5, 2013), "'Frequently Asked Questions about Hypertext' by Richard Holeton" (November 21, 2013), "'myBall' by Shawn Rider" (December 5, 2013), "'10:01' by Lanse Olsen and Tim Guthrie' (February 7, 2014), "Born-Again Digital: iPoe" (February 11, 2014); "iPoe: Effecting the Text" (February 13, 2014) I Love ePoetry edited by Barbara Bordalejo and Leonardo Flores.
21. *Bordalejo, B. "Metin Tenkidi Yöntemlerinden Stemmatik Yaklaşımın Tarihi" (Turkish translation of "A History of the Stemmatic Approach to the Criticism of Texts") in *Stemmatik: Tenkitli Metin Neşrinde Soyağacı Yaklaşımı* (Stemmatic Approach in Critical Editions), ed. Murtaza Bedir (Kure / Klasik Publishing Houses: Istanbul, 2011).
22. *Bordalejo, B. general editor. *Variants 8, Private Do (not) Enter*, Amsterdam: Rodopi, 2011.
23. *Bordalejo, B. "Developing Origins." in *Ecdotica* 7 (2010) 217-236.
24. Bordalejo, B. "The Encoding System for the *Commedia*" in *The Commedia of Dante Alighieri*, edited by Prue Shaw. (Scholarly Digital Editions: Birmingham, 2010).
25. *Bordalejo, B. "When Publishing is not Printing and the Book is not a Codex: Transitional Models for Electronic Editions" in *The Lives of the Book, Past, Present and to Come*, eds. Nathalie Colle, Monica Latham and David ten Eyck (Presses Universitaires de Nancy: Nancy 2010). DOI: https://doi.org/10.5281/zenodo.2567551
26. *Bordalejo, B. "La estética del horror: Edmund Burke, el horror tradicional y H. P. Lovecraft" in *Cuadernos del Abismo*, edited by David Hernández de la Fuente (Literaturas.Com: Madrid 2008).
27. *Bordalejo, B. "Part and Whole in the Textual Tradition of the *Canterbury Tales*." in *Linguistica Computazionale* XXIV-XXV (2006) 159-173.
28. *Bordalejo, B. "The Text of Caxton's Second Edition of the *Canterbury Tales*." in International Journal of English Studies 5-2 (2005): 133-148.
29. *Spencer, M., Mooney, L.R., Barbrook, A.C., Bordalejo, B., Howe, C.J. and Robinson, P. "The Effects of Weighting Kinds of Variants" in *Studies in Stemmatology* Volume II, Kinds of Variants, eds. Pieter van Reenen, August den Hollander and Margot van Mulken. John Benjamins: Amsterdam, 2004.

30. *Spencer, M., Bordalejo, B., Wang, L.S., Barbrook, A.C., Mooney, L.R., Robinson, P., Warnow, T. and Howe, C.J. "Analyzing the Order of Items in Manuscripts of *The Canterbury Tales*." in *Computers and the Humanities* 37 (2003): 97-109. DOI: https://doi.org/10.1023/A:1021818600001
31. *Spencer, M., Bordalejo, B., Robinson, P., and Howe, C.J. "How Reliable is a Stemma?" in *Computers and the Humanities* 18, 4 (2003): 407-422. DOI: https://doi.org/10.1093/llc/18.4.407
32. *Bordalejo, B. "The Collational Formula of Caxton's Second Edition of the *Canterbury Tales*," in *American Notes and Queries* 16-4 (2003): 8-10. DOI: https://doi.org/10.1080/08957690309598473
33. *Howe, C. J., Mooney, L. R., Robinson, P., Bordalejo, B. and Spencer, M. "Manuscript Evolution," in *Trends in Genetics* 17-3 (2001): 147- 152. DOI: https://doi.org/10.1016/S0168-9525(00)02210-1 (reprinted in *Endeavour*. DOI: https://doi.org/10.1016/S0160-9327(00)01367-3).

Video Presentations

*Woods, N.; B. Bordalejo, and D. P. O'Donnell. "Data Problems in the Humanities, or When everybody is special, no one is?," *Digital Humanities 2023: Collaboration as Opportunity* https://www.youtube.com/watch?v=WRZ9iq9ogPg

Novel Publication Forms

Bordalejo, B.; F. Karsdorp, D. P. O'Donnell, B. Stokhuysen, and K. Van Dalen. *Digital Privilege Game* (Version 1). Online. Amsterdam: Huygens Institute. 2019.

Published Abstracts

1. *Nathan Woods; B. Bordalejo, and D. P. O'Donnell, "Divergent Data Cultures in the Humanities," in Karajgikar, Jajwalya, Andrew Janco and Jessica Otis (eds.). *Digital Humanities 2024: Book of Abstracts*. 2024. DOI: 10.5281/zenodo.13761079.
2. *Bordalejo, B.; D. P. O'Donnell, and N. Woods, "Equity, Diversity and Inclusion for Digital Humanists," Digital Humanities 2022: Responding to Asian Diversity (31-07-2022): pp 32-33, https://dh2022.dhii.asia/dh2022bookofabsts.pdf.
3. *Bordalejo, B.; J. Van Zundert, and J. Neugarten, "Fifty Shades of Twilight: Computationally Comparing Collocations in *Twilight* and *50 Shades of Grey*," *Digital Humanities 2022: Responding to Asian Diversity* (31-07-2022): pp 428-430, https://dh2022.dhii.asia/dh2022bookofabsts.pdf.
4. *O'Donnell, D. P.; N. Woods, and B. Bordalejo, "Small Data Projects/Big Data Research, Contemporary Problems and Historical Solutions," *Digital Humanities 2022: Responding to Asian Diversity* (31-07-2022): pp 323-326, https://dh2022.dhii.asia/dh2022bookofabsts.pdf.
5. *Woods, N.; B. Bordalejo, D. P. O'Donnell, "Humanities Data Inquiry: A Community of Practice Exploring Data Issues in the Humanities and Heritage Research," *Digital Humanities 2022:*

Responding to Asian Diversity (31-07-2022): pp 323-326, https://dh2022.dhii.asia/dh2022bookofabsts.pdf.

6. *Robinson, P.; and B. Bordalejo. "A Scholarly Edition for Mobile Devices." Digital Humanities 2017.
7. *Robinson, P.; B. Bordalejo. (2016). "Textual Communities." In *Digital Humanities 2016: Conference Abstracts.* Jagiellonian University & Pedagogical University, Kraków, pp. 876-877. https://dh2016.adho.org/abstracts/384.
8. *O'Donnell, D. P., Bordalejo, B., Murray Ray, P., del Rio, G., González-Blanco, E. (2016). "Boundary Land: Diversity as a defining feature of the Digital Humanities." In *Digital Humanities 2016: Conference Abstracts.* Jagiellonian University & Pedagogical University, Kraków, pp. 76-82. https://dh2016.adho.org/abstracts/406.
9. *Earhart, A., Gil, A., Risam, R., Bordalejo, B., Galina, I., Hughes, L., Terras, M. (2016). "Quality Matters: Diversity and the Digital Humanities in 2016." In *Digital Humanities 2016: Conference Abstracts.* Jagiellonian University & Pedagogical University, Kraków, pp. 61-63. https://dh2016.adho.org/abstracts/14.
10. *O'Donnell, D. P.; B. Bordalejo, R. Risam, P. Spence, and E. González-Blanco: "Global Outlook : : Digital Humanities: Promoting Digital Humanities Research Across disciplines, regions, and cultures." Digital Humanities 2014.
11. *Bordalejo, B. "Beyond the Document: Transcribing the Text of the Document and the Variant States of the Text." Digital Humanities 2013, 113-114.

Public Engagement

1. Doucette, Todd, "Learning Lounge: AI in Academia" April 24, 2025. https://www.youtube.com/watch?v=AVgwfH1jO28 Join Drs. Sidney Shapiro (Business Analytics) and Barbara Bordalejo (English & Humanities Innovation Lab) and dive into a candid conversation about Artificial Intelligence in academia and beyond. From classroom policies and ethical concerns to writing the Great Canadian Novel with ChatGPT, they explore how AI is reshaping learning, creativity, and critical thinking.
2. Shapiro, Sidney. Interview with Barbara Bordalejo. *Exploring AI in Humanities with Dr. Barbara Bordalejo*. AI in Action. Episode 19, January 6, 2025. https://ai-in-action.pinecast.co/episode/5dad7136/exploring-ai-in-humanities-with-dr-barbara-bordalejo

In Progress

The Book of the Tales of Canterbury: A Critical Edition. Currently working on *The Wife of Bath's Prologue and Tale*. In collaboration with Peter Robinson.

"How the Oxford English Dictionary incentivised the production of high-quality data in the nineteenth century." Article. In collaboration with Daniel Paul O'Donnell, A. K. M. Iftekhar Khalid, Frank Onuh, Davide Pafumi and Nathan Woods.

"Resistance to Data." Article. In collaboration with Nathan D. Woods and Daniel Paul O'Donnell.

"A Sheep that Highte Malle: Structural Elements in Chaucer's Nun's Priest's Tale." Article.

"A New Theoretical Model for Critical Editions." Article.

"The New Transcription Guidelines and their wider Application to Medieval Texts." Article.
The Critical Edition and the Large Textual Tradition. Article.
The Canterbury Tales, A Reader's Text. A text for the CantApp, a *Canterbury Tales* mobile application. Currently working on *The Miller's Tale*. In collaboration with Peter Robinson.
"He, the Editor." Article.

Creative Writing

Short Fiction

Bordalejo, B. as BB, "Xoloitzcuintli." *Antilang* Magazine, Fall 2018.
Bordalejo, B., "Mirror, Lock, Twist."

Long Fiction

Bordalejo, B., *The University of Shadows*, a novel. MFA Thesis project. 2017-2019.

Poetry

Bordalejo, B., "One of Us."
Bordalejo, B., "The Here-People."

Graduate Supervision

Ph.D. (Co-supervisor) AKM Iftekhar Khalid, The Mississippi; Not the Ganges or the Jamuna: The Impact of Artificial Intelligence on English in Bangladesh, University of Lethbridge, 2022-
Ph.D. (Co-supervisor) Frank Onuh, Ichoputa Eziokwu: The (Un/Re)making of Truth - An Interrogation of Language, Power and Patronage in Information Verification Practices in African Context, University of Lethbridge, 2023-.
M. A. (Co-supervisor) Josephine Tabiri, Signage and Cultural Identity: A Linguistic Landscape Study of Lethbridge, University of Lethbridge, 2024-2026.
Ph.D. (Co-supervisor) Davide Pafumi, The Space of Love: Problematizing the Interaction of Close and Distant Reading in the Study of Medieval English Discourse, University of Lethbridge, 2022-2026.
M. A. (Co-supervisor) Morgan Pearce, The Labyrinth of Depression: Narrative Form and Recursive Structure from Medieval Dream Vision to Digital Narrative, University of Lethbridge, 2021-2026.
M. A. (Co-supervisor) AKM Iftekhar Khalid, The History of English in Bangladesh, University of Lethbridge, 2021-2022.
Ph.D. (Co-supervisor) Polly Duxfield, Digitally Editing Prose in Castillian: the Crónica Particular de San Fernando —a case study, University of Birmingham, 2013-2019.
M. Sc. (Supervisor) Negin Eisazadeh, Narrating the Story of Abandoned Heritage, KU Leuven, 2015-2018.
M. Sc. (Supervisor) Brendan Swalm, A Prototype Digital Edition of the Old Norse Hreiðars þáttr heimska, KU Leuven, 2015-2017.
M. Sc. (Supervisor) Bert Van Poeck, Project Red: An Interactive Fairy Tale. Little Red Riding Hood, KU Leuven, 2016-2017.
M. Sc. (Co-supervisor) Sytze van Herck, Academic Networks. Communities along the Lines of Citations, KU Leuven, 2015-2017.

M. Sc. (Supervisor) Carole Urlings, Diversity in Digital Humanities and three-tiered visualization, KU Leuven, 2015-2016.

M. Sc. (Supervisor) Kyle Dase, The Tenth Art. Game as a form of Art, KU Leuven, 2015-2016.

Project Work and Consultancies

The Canterbury Tales Project, directed by Barbara Bordalejo, 1999-present. In this project I have fulfilled different roles at diverse stages of my career. I started by encoding manuscript descriptions, transcribing and collating. Afterwards, I moved to training and supervising transcribers, as well as being a liaison with our international partners. I was co-director of the project between 2006 and 2019, when I became sole director. I am responsible for most of the changes in the project's transcription policies as well as for the adaptation and implementation of the encoding system that records variant states of the text, based on the system developed for the *Divine Comedy*.

CantApp, led by Richard North, 2013-present. I produced a reader's text for the *CantApp: The General Prologue. An Edition in an App,* a *Canterbury Tales* mobile application for iPhone, iPad and Android devices. The text of "The General Prologue" is now complete and the first instalment of the app was published in 2020. This application could change the way in which non-academics approach the *Canterbury Tales* since it proposes to include, besides the Middle English text, a translation, synchronized spoken text, as well as a glossary and commentary.

Global Outlook :: Digital Humanities, 2012-2023 a Special Interest Group of the Alliance for Digital Humanities Organizations. The purpose of GO :: DH is to help break down barriers that hinder communication and collaboration among researchers and students of the Digital Arts, Humanities, and Cultural Heritage sectors in High, Mid, and Low Income Economies. I have served as part of the GO :: DH executive, as secretary, vice-chair, and as webmaster between 2012 and 2015. I became chair of GO :: DH in 2019.

An Electronic Research Environment and Electronic Edition of the Estoria de Espanna of Alfonso X, King of Castile and Leon, led by Aengus Ward, 2009-2016. Senior researcher for the electronic edition of the *Estoria*, with responsibility for designing the encoding and transcription systems, overseeing the electronic components of the edition and acting as link with the University of Birmingham Repository. The project site was made public in 2016. The AHRC granted 682,697 in July 2012 for a grant that I co-wrote with the principal investigator.

The Augmented Palimpsest, led by Tamara O'Callaghan and Andrea Harbin. This is a project funded by the NEH that explores how the medium of Augmented Reality (AR) can be used in teaching medieval literature. Using Chaucer's General Prologue, the tool will deliver digital enhancements that emerge from the printed page via a smart device. They will provide the reader with linguistic, historical, and cultural contexts, thus giving students greater access to medieval material culture and history. The digital content will include 3-D models of medieval artifacts and architecture, large and complex enough to be walked around and viewed from multiple angles. Because the enhancements emerge from the printed page, the tool will maintain a pedagogical emphasis on close reading while encouraging students to develop their skills in textual analysis, critical thinking,

interdisciplinary study, and new media literacy. It will improve the reader's comprehension of the text by preserving the physical and kinesthetic connection to the text.

A World of eLiterature, led by Leonardo Flores and Barbara Bordalejo, 2014. A proposal to the National Endowment for the Humanities (USA) to produce a book covering works of eLiterature from around the world. Besides producing reviews of different works, the book seeks to develop a theoretical framework for the study of eLiterature.

Flashy Bits: Creating an eLit Archive, led by Leonardo Flores, 2013. I served in the advisory board for this project aiming to create an open, searchable archive of source files and related materials for works of electronic literature created in Flash and Director. Its goal is to preserve, curate, and promote research on these works. It would also be the foundation for future research projects on preservation and publication of these materials through virtualization of optimal computational environments as well as through the creation of anthologies and critical editions.

A Historical-Critical Edition of the *Origin of Species*, led by Barbara Bordalejo, 2008-present. Having obtained permission for the use of the transcriptions of manuscripts of the Origin of Species available at Darwin Online, I am in the process of recoding and collating them to produce an edition which will trace the origins of the book from the first scribblings in Darwin's notebooks and through all the phases in different manuscript and print versions. The Online Variorum of the *Origin of Species* (next entry) is the foundation of this larger enterprise.

The Online Variorum of the *Origin of Species*, led by Barbara Bordalejo, 2008-2009. This edition, which I encoded and designed with transcriptions initially provided by John van Wyhe (Darwin Online), with further corrections by myself, shows the variation in the printed editions of the *Origin*. This edition was conceived as a first step for the Historical-Critical edition of Darwin's text on which I am now working. It can be found at http://darwin-online.org.uk/Variorum/.

The Parzival Project, directed by Michael Stolz, 2005- 2010. I have advised on the use of Collate, as well as trained some of the collators. I have also offered advice on transcription and encoding.

The Bravo Project, directed by Lance Schachterle, 2004-2010. Because of my interest in American Literature, I became involved in the initiative to produce an electronic edition of *The Bravo*. I produced a prototype for the edition in 2005 for which I designed the transcription and encoding system.

The Electronic *Teseida*, edited by William Coleman and Edvige Agostinelli, 2004-present. Responsible for the encoding design and the elaboration of the transcription system. I prepared the original files for use with collate and carried out the collations.

An Electronic Corpus of 15th Century Spanish Cancioneros, directed by Dorothy Severin, 2004-2007. I was responsible for the development of the transcription guidelines and for the elaboration of the encoding system. I trained our partners on the use of Collate and was responsible for the XML encoding of more than 50,000 files of materials originally created for Brian Dutton's printed edition and coordinated their work. I prepared files for collation and for publication.

The Clerk's Tale Project, directed by David Hoover and Martha Rust, 2003-2005. I trained and supervised the transcribers and collators for this project.

The Pardoner's Tale Project, directed by Gabrielle Muller-Oberhauser, 2000-2005. I supervised and corrected the transcriptions created by our partners in Muenster. I prepared the files for collation and optimized them in preparation for publication.

STEMMA (Studies on Textual Evolution of Manuscripts by Mathematical Analysis), directed by Christopher Howe, 2000-2003. This project was the first funded attempt to achieve a better understanding of the way in which phylogenetic software works when applied to the study of large textual traditions. Different texts were assessed during this project and samples from the *Canterbury Tales*, the *Divine Comedy*, as well as the complete text of "Kings of England," were collated and analysed. My NYU doctoral thesis was the result of my involvement in STEMMA.

The Commedia Project, directed by Prue Shaw, 2000-2004. Responsible for the encoding design and the elaboration of the transcription system. During my involvement in this project I developed an encoding system that allows to represent, within the same transcription, the variant states of the text. This system (described in my article "The Encoding System of the Commedia") was later implemented in other projects (the Canterbury Tales Project, the Electronic Teseida and the Electronic Corpus of 15th Century Spanish Cancioneros). I was also responsible for the development of the visual aspects of the edition that deal with variant states of the text. Shaw's edition of the *Commedia*, incorporating this work, was published in 2010.

The Monarchia Project, directed by Prue Shaw, 2003. Responsible for the encoding design and the elaboration of the transcription system. This edition, incorporating my work, was published in 2006.

Teaching Interests

- Digital Humanities methods and theory
- Humanities data and digital textual analysis
- Digital culture, AI, and emerging technologies in the humanities
- Media history and the history of the book
- Textual scholarship and scholarly editing
- Interdisciplinary approaches to communication, media, and culture
- Digital literature and transmedia narratives
- Manuscript studies, codicology, and material culture
- Medieval literature (including Chaucer)
- American literature to 1900
- Creative writing
- Intersectional feminism

Courses Taught

UNDERGRADUATE

- Translating Baldomero Lillo, Fall 2024. University of Lethbridge.
- Advanced Paleography in Digital Environments, Fall 2024. University of Lethbridge.
- Medieval Literature, Fall 2022, Fall 2024. University of Lethbridge.
- Introduction to Language and Literature, Fall 2023, Spring 2024. University of Lethbridge.
- Chaucer, Spring 2022, Spring 2024. University of Lethbridge.
- Paleography, Spring 2023, Spring 2024. University of Lethbridge.
- Humanities Data, Spring 2023. University of Lethbridge.
- Digital Textuality, Spring 2022. University of Lethbridge.
- History of the Book, Fall 2021. University of Lethbridge.
- Old English, Fall 2020. University of Lethbridge.
- Studies in the Craft of Writing, Winter 2020. University of Saskatchewan.
- Literature and Composition: Reading Narrative, Fall 2019. University of Saskatchewan.
- Digital Literature and New Media (Online Class), Spring 2019, Fall 2019, Summer 2020, 2021, 2022. University of Saskatchewan.
- Digital Literature and New Media, Spring 2013. University of Saskatchewan.
- Digital Communication and Design: Introduction to Methods and Application, Fall 2012. University of Saskatchewan.
- American Literature to 1865, Summer 2011, Summer 2012. University of Saskatchewan.
- The Textual Genome, Spring 2007. Undergraduate course on textual transmission, editing, manuscript culture and reading editions. University of Birmingham.
- Performance Theory, Spring 2005. De Montfort University.
- Imagining America: Literature and Film. Introductory course on American literature and culture focused on nineteenth and twentieth century literature, Autumn 2002. De Montfort University.
- English in the Workplace. A final year module, designed to allow students to experience the use of English related skills in different work environments, Autumn 2001. De Montfort University.
- Special Author: Geoffrey Chaucer, Fall 2000, 2001, 2002. De Montfort University.
- Reading English: Introductory course on close reading, Autumn 2003. De Montfort University.
- British Literature Survey, Chaucer to Blake, Autumn 2000. De Montfort University.

Graduate (MA and Ph.D.)

- Artificial Intelligence, English, and Postcolonialism. Fall 2024. University of Lethbridge.
- Punctuation and Moral Panics. Fall 2024. University of Lethbridge.
- Paleography, Spring 2023. University of Lethbridge.
- Humanities Data, Spring 2023. University of Lethbridge.
- Chaucer, Spring 2022. University of Lethbridge.
- Digital Textuality, Spring 2022. University of Lethbridge.
- Textual Scholarship. Spring 2017. Master in Western Literatures. KU Leuven.
- Textual Criticism and Scholarly Editing in the Digital Age. Spring 2016. Master in Western Literatures. KU Leuven.

- **Emerging Technologies and Applications Seminar.** Fall 2015-Spring 2016; Fall 2016-Spring 2017. MDH. KU Leuven.
- **Introduction to Digital Humanities.** Fall 2015; Fall 2016. Advanced Master's in Digital Humanities. KU Leuven.
- **Digital Textuality.** Spring 2016; Spring 2017. MDH. KU Leuven.
- **The Electronic Book.** Fall 2005, 2009. University of Birmingham.
- **Research Methods: Textual Criticism and Scholarly Editing.** Fall 2005, 2009. University of Birmingham.

Workshop Teaching

- **"Digital Humanities for Beginners,"** April 22 to 25, 2024. Humanities Innovation Lab. University of Lethbridge.
- **"Online Academic Identity,"** October 27, 2022. Humanities Innovation Lab. University of Lethbridge.
- **"Textual Communities,"** October 6 to 8, 2022. Humanities Innovation Lab. University of Lethbridge.
- **"Equity, Diversity, and Inclusion for Digital Humanists."** DH 2022. Online, July 2022.
- **"Editing Texts in Multiple Versions,"** Digital Humanities Summer School, August 2nd to 13th, 2021. University of Leipzig.
- **"Diversity and Inclusion for Digital Humanists,"** Digital Humanities Conference, July 21, 2020. Virtual Event.
- **"Getting Buy-In: How to Plan Inclusive Open Access Sessions,"** FSCI 2020, August 4 to 12, 2020. Virtual Event.
- **"Diversity and Collaboration in Digital Humanities,"** Winter Institute in Digital Humanities, December 17, 2019. IITGN, India.
- **"Diversity in Digital Humanities,"** Digital Humanities Conference, July 9, 2019. Utrecht, The Netherlands.
- **"Textual Communities Workshop,"** Duke University, September 21, 2018. North Carolina, USA.
- **"Diversity in Digital Humanities,"** A workshop sponsored by the Alliance of Digital Humanities Organizations. Digital Humanities, June 26, 2018. Mexico City, Mexico.
- **"Introduction to Textual Communities,"** Ca Foscari, May 23, 2018. Venice, Italy.
- **"Textual Communities Workshop,"** FICLIT, May 22, 2018. Bologna, Italy.
- **"The Past and Future of Digital Editions,"** FICLIT, May 15, 2018. Bologna, Italy.
- **"The Implications of Editorial Theory in Textual Critical Studies for Scholarly Purposes,"** FICLIT, May 8, 2018. Bologna, Italy.
- **"Collaboration and Diversity in Digital Humanities,"** A workshop sponsored by the Alliance of Digital Humanities Organizations. Digital Humanities, August 2017. Montreal, Canada.
- **Using Phylogenetic Tools to Study Textual Traditions.** Institutum Romanum Finlandiae, 23rd of March 2015. Rome, Italy.

- **Análisis filogenético y tradiciones manuscritas. (Phylogenetic Analysis and Manuscript Traditions).** A workshop part of the 2do Encuentro de humanistas digitales/First Global Outlook :: Digital Humanities Conference, May 19th 2014. Biblioteca Vasconcelos, Mexico.
- **Introducción a la literatura digital (Introduction to Digital Literature).** A workshop as part of the 2do Encuentro de humanistas digitales/First Global Outlook :: Digital Humanities Conference, May 20th 2014. Biblioteca Vasconcelos, Mexico
- **Digital Humanities. A four-day course introducing digital humanities.** Instituto de investigaciones filológicas, November 2013. Universidad Nacional Autónoma de México.
- **STEMMA Workshop. Phylogenetic Analysis Applied to the Study of Texts.** De Montfort University, 2003.
- **Collate Workshop.** De Montfort University, 2002.

Highschool Teaching

- **Latin American Literature, Senior level.** 1994-1995. Colegio Marbe. Caracas, Venezuela.
- **World Literature. Junior level.** 1994-1995. Colegio Marbe. Caracas, Venezuela.
- **Language and Literature. Sophomore level.** 1994-1995. Colegio Marbe. Caracas, Venezuela.
- **Literature (teaching practical).** 1992. Colegio El Alba, Caracas, Venezuela.

Language Instruction

Spanish Language. Servidiomas, Caracas, Venezuela, 1997.

Academic Service

Academic Leadership

CSDH/SCHN Past President (2025-2026); President (2022-2025); Digital Curation Coordinator (2020-2022); Member of the Executive (2019-2020).

Global Outlook :: Digital Humanities: chair (2019-2023), **secretary** (2015-2017), **vice-chair,** (2014-2015), **secretary** (2013-2014), **webmaster** (2013-2014).

European Association for Digital Humanities: Member of the Executive (2014-2017). Secretary (2017-2023)

Alliance of Digital Humanities Organizations: Member of the steering committee (2015-2016), (2017-2019).

Digital Scholarship in the Humanities (DSH, formerly LLC) Oxford University Press, Oxford, UK: Editorial Board (2015-present), reviewer (2011-present).

DH BeNeLux: member of the steering committee (2015-2019).

United Kingdom Leader, InterEdition (An EU COST action project), 2007-2011.

General Editor, Variants, the journal of the European Society for Textual Scholarship, 2006-2012.

European Society for Textual Scholarship: founder member, board member (2001-2012).

Other Service

University of Lethbridge Faculty Association. Job Action Committee, 2023-2024.

University of Lethbridge Faculty Association. Gender, Equity and Diversity Committee, 2021-2024.

University of Lethbridge Faculty Association. Social Sub-Committee, 2022-2024.
Intersectional Inclusion Task Force. Alliance of Digital Humanities Organizations, 2022-2024.
Digital Studies/ Le champ numérique. Associate editor (2019-present)
DH Unbound. Programme Committee Co-chair (2021-2022).
FORCE11 Scholarly Communications Institute. Member of the Hub/Archiving Committe (2019-2021); Chair of the FSCI Participant Experience Committee (2020-2021), Member of the Program Committee (2020-2021), Member of the Executive Committee (2020-2021).
CSDH/SCHN 2019 Conference. Programme Committee Chair (2018-2019).
The River Volta Reading Series. Convenor (2018-2019). Saskatoon, SK.
ADHO's Diversity Sounding Board (2016-2018).
Intersectionality in Digital Humanities, an international conference. Organizer. (2015-2016)
Ecdótica. Carocci, Bologna, Italy: co-editor (2014-present).
I Love ePoetry (http://iloveepoetry.com/): Editor (2015), Contributor (2013-2015).
DH BeNeLux 2015, 2016 conference: member of the programme committee.
Digital Humanities Flanders (Research Community), partner (2015-2019).
First International Conference Global Outlook :: Digital Humanities, Universidad Nacional Autónoma de México and Biblioteca Vasconcelos, México D. F., México, member of the organizing committee (2013-2014).
THATCamp México 2013, Universidad Nacional Autónoma de México, México D. F., México: convenor (November 14-15, 2013).
THATCamp Buenos Aires 2013, Universidad de Buenos Aires, Buenos Aires, Argentina: convenor (July 21st, 2013).
Social, Digital, Scholarly Editing Conference, University of Saskatchewan, Saskatchewan, Saskatoon, Canada: member of the organizing committee 2013.
Estoria de Espanna Project: advisory board, (2012-present).
Annual international conference for digital scholarship in the humanities, Digital Humanities, sponsored by the Alliance of Digital Humanities Organizations (ADHO): reviewer (2010-present).
Inaugural Colloquium of the Institute for Textual Scholarship and Electronic Editing, ITSEE, University of Birmingham, Birmingham, UK: organizer (2005-2006).
Canterbury Tales Project, member of the advisory board (2003-present).
First Colloquium of the European Society for Textual Scholarship, Centre for Technology and the Arts, De Montfort University, Leicester, UK: colloquium coordinator (2000-2001).

Guest and Keynote Presentations

1. "The Editor's Aleph: Mimesis, Genesis, and Scholarly Editions." Genesis & Mimesis, October 2-4, 2025. Vilnius, Lithuania.
2. "Textual Evolution and the Construction of the Edited Text." Digital Dante Days, November 16, 2021. Ca Foscari, Venice.
3. "The Political and the Personal: The Importance of Positionality in Digital Humanities." Digital Humanities Seminar, November 15, 2021. University of Kansas.
4. "Digital Humanities and Textual Communities." Lagos Digital Humanities Summer School, May 9 to 15, 2021. Lagos, Nigeria.

5. "A Historical Perspective on Digital Editions." Digital Humanities Colloquium Series, South African Centre for Digital Language Resources (SADiLaR), April 14, 2021. North West University, South Africa.
6. "Decoding Texts: Digital Philology and Digital Editions." International Webinar in Digital Humanities, February 25, 2021. Seshadripuran College, Bengaluru, India.
7. "I Unleash Multitudes: Editing Chaucer as a Woman of Colour." Textual Editing and Criticism: Principles and New Perspectives. Virtual Encounter on Book History, January 21, 2021. University of Michigan/ Universidad Complutense de Madrid.
8. "Non-Zero Sum: Diverse Knowledge Perspectives in Academia ," Education: a RaceB4Race Symposium, January 22, 2021, Arizona State University, Tempe, AZ.
9. "Diversity and the Digital Humanities," Winter Institute in Digital Humanities, December 10, 2019, IITGN, India.
10. "Encoding Primary Textual Sources," Winter Institute in Digital Humanities, December 11, 2019, IITGN, India.
11. "What to do when there are Very Few Variants," Studia Stemmatologica, April 3, 2019, Cambridge, UK.
12. "The Books of the Future," Institute of Advanced Studies, University of Bologna, May 29th. 2018, Bologna, Italy.
13. "He, the Editor," Questioning Models: Digital Humanities and Intersectionality, November 2017, Cologne, Germany.
14. "Making Digital Editions: Learning from the Past, Looking to the Future." Qur'anic Manuscripts Conference. CEU, 4-6 May 2017. Budapest, Hungary.
15. "Hecho a la medida de otros." Global South Round Table. La Sapienza, April 20 2017. Rome, Italy.
16. "Nuevas direcciones en edición de textos." V Jornadas de Edición de Textos e Historia de la Lengua. Universidad de Sevilla, 15-17 March 2017. Seville, Spain.
17. "Divergent: How Diversity Makes Digital Humanities Richer." EADH Day. La Sapienza, 25 January 2017. Rome, Italy.
18. "Digital Editing and Digital Editions." December 2015. Leuven, Belgium.
19. "Che cos'è un libro?" Institutum Romanum Finlandiae, 25 March 2015. Rome, Italy.
20. "The Books of the Future and the Future of the Book." University of Antwerp, 09 March 2015, Antwerp, Belgium.
21. "Phylogenetics and the Scholarly Edition," Royal Society, 18th November 2014, Chicheley Hall, England.
22. "The Praxis of Collation," Collation Summit, ESF COST (Medioevo Europeo/ Interedition) 3rd October 2014, Muenster, Germany.
23. "Fanfiction vs the Status Quo," Literature Matters, Department of English, University of Saskatchewan, October 23rd 2013, Saskatoon, SK, Canada.
24. "Ediciones digitales para todos," Universidad Nacional de La Plata, August 15th 2013, La Plata, Argentina.
25. "The Future of the Book, Preservation and the Things We Would Like to Forget," Long-term Thinking with Technologies, University of Victoria, December 5th, 2012.

26. "Evolutionary Biology and the Re-thinking of the Scholarly Edition," Women Scholars Speaker Series, University of Lethbridge, October 19th, 2012.
27. "The Error of Our Ways and the Root of our Troubles: Understanding Why Stemmatics Has Not Reached the Wider Scholarly Community," Studia Stemmatologica, June 2012, Helsinki, Finland.
28. "Changes in the Printed Editions of the Origin of Species," Electronic Text Research at the University of Saskatchewan (ETRUS), April 2012, Saskatoon, Canada.
29. "The Genealogy of Texts," English Department Seminar, April 2012, Saskatoon, Canada.
30. "Changes in the Printed Editions of the *Origin of Species*," Electronic Textual Resources at the University of Saskatchewan, April 2012, Saskatoon, Canada.
31. "How Evolutionary Biology and Phylogenetic Analysis Help Our Understanding of Textual Traditions," Classical, Medieval and Renaissance Studies, November 2011, Saskatoon, Canada.
32. "Willing to Change, Needing to Change: The Textual Tradition of a Modern Song," Studia Stemmatologica, March 2011, Cambridge, UK.
33. "Developing Origins: Textual Variation in the *Origin of Species*," University College London Seminar on Textual Scholarship, March 2011, London, UK.
34. "What is a Textual Tradition?" Studia Stemmatologica, July 2010, Uppsala, Sweden.
35. "The Editorial Paradox: Using Phylogenetic Analysis Critically," Studia Stemmatologica, January 2010, Helsinki, Finland.
36. "When Publishing is not Printing and the Book is not a Codex: Transitional Models for Electronic Editions," The Lives of the Book, June 2008, Nancy, France.
37. "La estética del horror: Edmund Burke, el horror tradicional y H. P. Lovecraft," El horror sobrenatural: mito y literatura desde el otro lado, April 2007, Madrid, Spain.
38. "Electronic Editions for Everyone," (with Peter Robinson), London Seminar on Digital Textual Scholarship, April 2007, London, UK.
39. "The Marks on the Page," January 2007, King's College, London, UK.
40. "E-Origin: A Genetic Edition of the *Origin of Species*," Darwin Day, February 2006, Birmingham, UK.

Conference Papers and Unconference Participation

1. "Choose Your Poison: Data Colonialism or Company Town?" (with Iftekhar Khalid, Frank Onuh, and Daniel P. O'Donnell) DH 2025. Lisbon, July 2025.
2. "I'm Looking Through You: Building the Interface for a 3D Edition for The Visionary Cross Project (with Jocelyn McKnight, Roberto Roselli del Turco, and Daniel P. O'Donnell) CSDH/SCHN 2025. Toronto, June 2025.
3. "Choose Your Poison: Data Colonialism or Company Town?" (with A. K. M. Iftekhar Khalid, Frank Onuh, and Daniel P. O'Donnell) CSDH/SCHN 2025. Toronto, June 2025.
4. "Rethinking the Advancement of Humanities Knowledge: Innovation and Change in the Humanities Data Ecosystem" (with Daniel P. O'Donnell, and Nathan D. Woods) CSDH/SCHN 2025. Toronto, June 2025.
5. "Divergent Data Cultures in the Humanities" (with Daniel P. O'Donnell, and Nathan D. Woods) DH 2024. Arlington, August 2024.

6. "Humanities Data Use and Production" (with Daniel P. O'Donnell, and Nathan D. Woods) DH 2024. Arlington, August 2024.
7. "Re-imagining Research Tools for Teaching in a Post-Pandemic World: Using "Textual Communities" for a Paleography Course at a Comprehensive Liberal Arts University from a Critical Digital Pedagogy Perspective" (with Daniel P. O'Donnell, Davide Pafumi and Morgan Pearce) DH 2024. Arlington, August 2024.
8. "Divergent Data Cultures: Mapping the Data Problem in the Humanities: Data Type Versus Use-Case," (with Daniel P. O'Donnell, Davide Pafumi, and Nathan D. Woods) CSDH/SCHN 2024. Montreal, May 2024.
9. "What if Traditional Humanists don't Always Have Data: An Analysis of Data Practices in the Traditional Humanities," (with Daniel P. O'Donnell, and Nathan D. Woods) CSDH/SCHN 2024. Montreal, May 2024.
10. "Scarlet Cloak and the Forest Adventure: The issue of false AI positives in writing assistance tools. A preliminary study," (with Daniel P. O'Donnell, Davide Pafumi, Frank Onuh, and Iftekhar Khalid) CSDH/SCHN 2024. Montreal, May 2024.
11. "Adapting a Research Tool for Teaching in a Post-Pandemic World: Textual Communities and Critical Digital Pedagogy in the Context of a Comprehensive Liberal Arts University," (with Daniel P. O'Donnell, Davide Pafumi, and Morgan Pearce) CSDH/SCHN 2024. Montreal, May 2024.
12. "Data in/and Medieval Studies," (with Daniel P. O'Donnell, and Nathan Woods) 59th ICMS, May 2024, Kalamazoo, MI.
13. "Rethinking Infrastructure to Ensure the Longevity of Digital Editions." 59th ICMS, May 2024, Kalamazoo, MI.
14. "Data Problems in the Humanities, or "When everybody is special, no one is" (with Daniel P. O'Donnell, and Nathan D. Woods) DH 2023. Graz, Austria, July 2023.
15. "Reimagining the Data Problem in the Humanities: Data Type Versus Use-Case," (with Daniel P. O'Donnell, and Nathan D. Woods) Congress 2023. Toronto, May 2023.
16. "Representational Data: a case study," (with Daniel P. O'Donnell, and Nathan D. Woods) Congress 2023. Toronto, May 2023.
17. "Fifty Shades of Twilight: Computationally Comparing Collocations in Twilight and 50 Shades of Grey," (with Joris Van Zundert and Julia Neugarten), DH 2022. Online, July 2022.
18. "Small Data Projects/Big Data Research: Contemporary Problems and Historical Solutions" (with Daniel P. O'Donnell, and Nathan D. Woods) DH 2022. Online, July 2022.
19. "Humanities Data Inquiry: A Community of Practice Exploring Data Issues in the Humanities and Cultural Heritage Research." DH 2022. Online, July 2022.
20. "Small Data Management in Humanities and Cultural Heritage Projects." (with Daniel P. O'Donnell, and Nathan Woods), DH Unbound. Online, May 17 2022.
21. "Humanities Data Inquiry: A Community of Practice Exploring Data Issues in the Humanities and Cultural Heritage Research." (with Daniel P. O'Donnell, and Nathan D. Woods) DH Unbound. Online, May 17 2022.
22. "The Witches are Here: Misogyny and Intersectional Editing in Textual Scholarship." Society for Textual Scholarship. Online, May 2021. USA.

23. "Check your Privilege: The Digital Privilege Game." (with Daniel P. O'Donnell, Folgert Karsdorp, Karina Van Dalen-Oskam) CSHD/SCHN, June 2020, Online, Canada.
24. "Crowdsourcing the *Canterbury Tales*." (with Peter Robinson) CSHD/SCHN, June 2019, Vancouver, BC, Canada.
25. "Using Harvested Images for 3D Reconstruction of the Demolished Château de Noisy." (with Negin Eisazadeh) CSHD/SCHN, June 2019, Vancouver, BC, Canada.
26. "The Implications and Consequences of Large-Scale Collaborative Editing." (with Peter Robinson) 54th ICMS, May 2019, Kalamazoo, MI.
27. "Teaching by Making." 54th ICMS, May 2019, Kalamazoo, MI.
28. "Editing and Intersectional Politics." MLA Conference, January 2019, Chicago, IL.
29. "Philology Manuals: Digital Scholarly Editing." Ecdotica Foro, May 18th 2018, Bologna, Italy.
30. "Nothing New Under the Sun." 53st ICMS, May 2018, Kalamazoo, MI.
31. "A Scholarly Edition for Mobile Devices," Digital Humanities, August 2017, Montreal, Canada. DOI: https://doi.org/10.5281/zenodo.2595585
32. "Scholarly Editing in the Digital Age." KU Leuven Research Forum, March 2017, Leuven Belgium.
33. "CantApp: una edición de los cuentos de Canterbury para dispositivos móviles." Conferencia de la Asociación Argentina de Humanidades Digitales, Noviembre 2016, Buenos Aires, Argentina.
34. "Digital vs. Analogue Textual Scholarship." ESTS Conference, October 2016, Antwerp, Belgium.
35. "Minority Report: The Myth of Equality in Digital Humanities." Intersectionality in DH, September 2016, Leuven Belgium.
36. "If You Think You Know the Answer, You Don't Understand the Question: Diversity in DH," Digital Humanities, July 2016, Krakow, Poland. http://dh2016.adho.org/abstracts/406
37. "Quality Matters: Intersectionality in DH," Digital Humanities, July 2016, Krakow, Poland. http://dh2016.adho.org/abstracts/14
38. "Delivering the *Canterbury Tales*." 51st ICMS, May 2016, Kalamazoo, MI.
39. "Considering the Scholarly Edition in the Digital Age." STS, April 2016, Ottawa, Canada.
40. "Scholarly Editing and Digital Scholarly Editing." STS, April 2016, Ottawa, Canada.
41. "Textual Scholars and Readers in the Age of Digital Humanities." ESTS, November 2015, Leicester, UK.
42. "Editors and Editing in the Age of Digital Humanities." STS/ ADE joint conference, June 2015, Lincoln, Nebraska, USA.
43. "Building a Reader's Text of the *Canterbury Tales*." 50th ICMS, May 2015, Kalamazoo, MI.
44. "What is Digital Humanities?" DH Spring, KU Leuven, April 2015, Leuven, Belgium.
45. "A Brief History of Stemmatics," Workshop, COST Action IS1301 New Communities of Interpretation: Contexts, Strategies and Processes of Religious Transformation in Late Medieval and Early Modern Europe, March 2015, Rome Italy.
46. "Digital Humanities: Strategies for the Future. (with Katrien Verbert and Bieke Zaman), KU Leuven, February 2015, Leuven, Belgium.

47. "Behind the Online Variorum of the *Origin of Species*." MLA Conference, January 2015, Vancouver, BC, Canada.
48. "Born-Again Digital: Classic Texts for Multimedia Platforms," BAAHE Conference, November 2014, Antwerp, Belgium.
49. "Possible Editions of Texts in Multiple Versions," ESTS, November 2014, Helsinki, Finland.
50. "Open 'because you want to:' Open Science in Practice" (with Katrien Verbert) Boo(s)tCamp Open Science, October 24, 2014, Leuven, Belgium.
51. "Renacido digital: Textos clásicos para plataformas multimedia," 2do Encuentro de humanistas digitales/ First GO :: DH conference. Biblioteca Vasconcelos, May 2014, Mexico City, Mexico.
52. "Global Outlook :: Digital Humanities at 18 months: Lessons learned and future opportunities," 2do Encuentro de humanistas digitales/ First GO :: DH conference. Biblioteca Vasconcelos, May 2014, Mexico City, Mexico.
53. "Textual Communities," 2do Encuentro de humanistas digitales/ First GO :: DH conference. Biblioteca Vasconcelos, May 2014, Mexico City, Mexico.
54. "Recursos para el estudio de las humanidades digitales," THATCamp Mexico, November 2013, Mexico City, Mexico.
55. "Ediciones electrónicas," THATCamp Buenos Aires, July 2013, Buenos Aires, Argentina.
56. "TEI-XML," THATCamp Buenos Aires, July 2013, Buenos Aires, Argentina.
57. "Comunidades textuales," THATCamp Buenos Aires, July 2013, Buenos Aires, Argentina.
58. "Beyond the Document: Transcribing the Text of the Document and the Variant States of the Text," Digital Humanities, July 2013, Lincoln, NE, USA.
59. "What is meant by editing in the phrase social editing?" Social, Digital, Scholarly Editing, July 2013, Saskatoon, SK, Canada.
60. "Hijacking the Devonshire Manuscript." Congress of the Humanities and Social Sciences, June 2013, Victoria, BC, Canada.
61. "Computer-Assisted Textual Analysis and the Re-Thinking of the Scholarly Edition," STS, March 2013, Chicago, IL, USA.
62. "Tools and Methods for Publishing Cybercodices," THATCamp Caribe, November 2012, Mayagüez, Puerto Rico.
63. "Electronic Editions 101," THATCamp Caribe, November 2012, Mayagüez, Puerto Rico.
64. "The Textual Communities Project," THATCamp Caribe, November 2012, Mayagüez, Puerto Rico.
65. "New Approaches to the Textual Tradition of the *Canterbury Tales*," New Chaucer Society, July 2012, Portland, OR, U.S.A.
66. "The Dangers of Editing Critically and the Threat of Uncritical Editing," 46th ICMS, May 2011, Kalamazoo, MI, U.S.A.
67. "Textual Variation in the *Origin of Species*," STS, March 2011, State College, PA, U.S.A.
68. "The Digital Edition of Dante's *Commedia*," (with Peter Robinson) STS, March 2011, State College, PA, U.S.A.
69. "Caxton's *Canterbury Tales*: It Does Exactly What it Says on the Tin," 45th ICMS, May 2010, Kalamazoo, MI, U.S.A.
70. "In Darwin I Trust" ESTS Conference, November 2009, Brussels, Belgium.

71. "Can We Trust Darwin? An Online Variorum Edition of *On the Origin of Species*." Text and Cultural Construction Seminar, November 2009, Birmingham, UK.
72. "Dispelling Myths about Caxton," STS, March 2009, New York, NY, U.S.A.
73. "The (Relative) Importance of Variants in the *Canterbury Tales*," New Chaucer Society, July 2008, Swansea, UK.
74. "Publication Models for Digital Editions of Medieval Works," 43rd ICMS May 2008, Kalamazoo, MI, U.S.A.
75. "La estética del horror: Edmund Burke, el horror tradicional y H. P. Lovecraft," El horror sobrenatural: mito y literatura desde el otro lado, April 2007, Madrid, Spain.
76. "The Parliament Rolls of Medieval England, What Next?" April 2007, London, UK.
77. "Old Books, New Books and the Definition of Bibliography for the 21st Century," STS, March 2007, New York, NY, U.S.A.
78. "The Bibliographical Description of Electronic Books," ESTS, November 2006, London, UK.
79. "Textos medievales para el siglo XXI: ediciones eletrónicas y la nueva crítica textual," VII Jornadas de Estudios Medievales, September 2006, Buenos Aires, Argentina.
80. "Does Adam Pynkhurst Matter?" New Chaucer Society, July 2006, New York, NY.
    "As we may read Chaucer" (with Peter Robinson), New Chaucer Society, July 2006, New York, NY.
81. "So You Want to Start Your Electronic Book?" 41st ICMS, May 2006, Kalamazoo, MI.
82. "The Cancioneros Project," Society of Hispanists of Great Britain Conference, April 2006, Liverpool, UK.
83. "The First Printer of the *Canterbury Tales*," ESTS, December 2005, Amsterdam, The Netherlands.
84. "Textual Criticism and the Impact of Electronic Editions," DRH, September 2005, Lancaster, UK.
85. "Corrections and Additions in Bodley 686," EBS Conference, July 2005, Belfast, Northern Ireland.
86. "Authorship, Authority and the Editing of the Canterbury Tales," 40th ICMS, May 2005, Kalamazoo, MI, U.S.A.
87. "New Testament Textual Criticism and Textual Criticism," April 2005, Birmingham, UK.
88. "Twelve Years of the Canterbury Tales Project: Technical and Ideological Changes." STS, March 2005, New York, NY, U.S.A.
89. "An Electronic Edition of James Fenimore Cooper's *The Bravo*," STS, March 2005, New York, NY, U.S.A.
90. "Being Edited by a Text in Multiple Versions," ESTS, November 2004, Alicante, Spain.
91. "Vertical Collation: Manual and Digital." Colloquium on the History of the Book and Digitisation, November 2004, Nowton Court, UK.
92. "Part and Whole in the Textual Transmission of the *Canterbury Tales*," Textual Criticism and Genetics-Confronting Methods, September 2004, Louvain-la-Neuve, Belgium.
93. "Is there a Job in this Text?" 39th ICMS, May 2004, Kalamazoo, MI.
94. "The New Stemmatics." MLA Conference, December 2003, San Diego, CA."The Text of the *Canterbury Tales* and Caxton's Second Edition." SELIM, October 2003, Murcia, Spain.

95. "Editing Texts Preserved in Multiple Non-Authorial Documents," Philological Disciplines and Digital Technology (EURESCO), September 2003, Castelvecchio/ Pascoli, Italy.
96. "What Now for the Canterbury Tales Project?" EBS Conference, August 2003, Durham, UK.
97. "What is the New Stemmatics?" New Technologies, Old Texts, July 2003, Leicester, UK.
98. "Tagging for Textual Critical Purposes," ALLC/ACH Conference, May 2003, Athens, GA.
99. "New Directions in Editing: The New Stemmatics," STS, March 2003, New York, NY, U.S.A.
100. "The New Stemmatics and the Editing of Medieval Texts," 38th ICMS, May 2003, Kalamazoo, MI.
101. "A New Tagging System: Indicating Levels of Correction," Irsee, March 2003, Irsee, Germany.
102. "We Will Rock You," New Chaucer Society, August 2002, Boulder, CO, U.S.A.
103. "Everything You Wanted to Know About the Canterbury Tales Project's Editions and Never Dared to Ask: The Making of The Miller's Tale on CD-ROM," ALLC/ACH Conference, July 2002, Tubingen, Germany.
104. "Textual Affiliations of the Variants in Caxton's Second Edition of the C*anterbury Tales*," SHARP, July 2002, London, UK.
105. "The Textual Affiliations of Caxton's Second Edition of the C*anterbury Tales*," De Montfort/Birmingham Seminar, July 2002, Leicester, UK.
106. "Tagging the *Divine Comedy*," Commedia Project, May 2002, Paestum, Italy.
107. "Variants: What Do We Do with Them Now that We Have Them?" 37th ICMS, May 2002, Kalamazoo, MI.
108. "The Miller's Tale on CD-ROM," DMU Postgraduate Conference, March 2002, Leicester, UK.
109. "Tagging for Textual Critical Purposes," Institut fuer Neutestamentliche Textforschung, Westfaelische Wilhelms-Universitaet Muenster, March 2002, Germany.
110. "The Franklin's Prologue and the Nun's Priest's Endlink in Caxton's Second Edition of the C*anterbury Tales*," EBS, July 2001, Cork, Ireland.
111. "What Can Bibliography Tell Us? The Physical Aspects of Caxton's Second Edition of the C*anterbury Tales*," International Medieval Congress, July 2001, Leeds, UK.
112. "The Order of the C*anterbury Tales*: Praxis of Computer Analysis," ALLC/ACH Conference, June 2001, New York, NY.
113. "The Order of the C*anterbury Tales* and Caxton's Second Edition," 36th ICMS, May 2001, Kalamazoo, MI.
114. "Graphetic Transcription: Its Problems and a Solution," STS, April 2001, New York, NY, U.S.A.
115. "William Caxton as Editor." European Society for the Study of English, September 2000, Helsinki, Finland.
116. "Notes towards a System for the Transcription of Anglo-Saxon Documents," 35th ICMS, May 2001, Kalamazoo, MI.
117. "William Caxton: the Printer and the Editor," DMU Postgraduate Conference, March 2000, Leicester, UK.

118. "Textual History and the Character of Alexander the Great in the Anglo-Saxon Letter from Alexander to Aristotle and the *Libro de Alexandre*," 34th ICMS, May 1999, Kalamazoo, MI, U.S.A.
119. "Naturally, a Manuscript: Change of Meaning in the use of a Medieval Topos," 13th International Conference on Medievalism, October 1998, Rochester, NY, U.S.A.
120. "Being and Substance in Aristotle's Metaphysics," Fourth National Congress of Philosophy. Published in the Congress' Proceedings. October 1994, Mérida, Venezuela.

Languages

Human

Fluent: Spanish, English.
Advanced: Italian.
Intermediate: French.
Reading knowledge: Old and Middle English, Latin, Old Spanish. Some Old French.
Beginner: Dutch.

Machine

CSS, HTML, XHTML, TEI-XML.

Professional Societies

Modern Language Association, Society for Textual Scholarship, European Association for Digital Humanities, Digital Medievalist, European Society for Textual Scholarship, Canadian Society for Digital Humanities, Association for Computers and the Humanities, Textual Encoding Initiative, Global Outlook :: Digital Humanities, Medievalists of Color, Medieval Academy of America.

References

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