



HT '22
BARCELONA

HT '22: 33rd ACM Conference
on
Hypertext and Social Media

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Co-located with ACM WebSci 2022 and ACM UMAP 2022

<https://ht.acm.org/ht2022/>



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Computing Machinery

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ACM Hypertext 2022 Chairs' Welcome

Welcome to the 33rd ACM Conference on Hypertext and Social Media (HT 2022). HT is a premium venue for high quality peer reviewed research on hypertext theory, systems and applications. It is concerned with all aspects of modern hypertext research including social media, semantic web, dynamic and computed hypertext and hypermedia as well as narrative systems and applications.

For the first time in the history of the conference, ACM Hypertext 2022 was organized as a hybrid event, with the opportunity for speakers and attendees to participate onsite or online. With the help of our Local chairs (Cristian Consonni and Mihnea Tufiş) and Streaming & Broadcasting chairs (Walter Anelli, Lesly Miculicich, Lorena Recalde, and Mete Sertkan) this new format was more manageable and ran smoothly. Moreover, ACM HT 2022 is co-located with the ACM Web-Sci 2022 and the ACM UMAP 2022, both happening in Barcelona a few days before and after the conference.

This year's conference was organized according to the following tracks which aim at covering all the different aspects of modern hypertext research: Social Web content, language and networks (chair: Marcelo Armentano), Digital humanities, culture and society (chair: Jessica Rubart), Information exploration and visualisation (chair: Claus Atzenbeck), and Personalised recommender systems (chairs: Osnat "Ossi" Mokryn, Eva Zangerle, and Markus Zanker). The last track is a joint track between ACM Hypertext and ACM UMAP, where the same track chairs and overlapping Program Committee was used, another novelty of this edition.

Besides, the conference featured a Late Breaking Results track, where original and unpublished ideas that are still in the early stages of research were encouraged. As a complement to the overall conference program, demonstrations were reviewed within the Demo or Industry showcases track. These two tracks, together with a call for visionary Blue Sky papers (sponsored by the Computing Community Consortium) were chaired by Fedelucio Narducci. In addition, there was a call to receive Doctoral Consortium submissions from graduate students chaired by Tommaso di Noia.

The call for papers attracted numerous submissions, which were carefully reviewed by the program committee, who decided upon acceptance or rejection. The statistics are the following:

<i>Venue or Track</i>	<i>Reviewed</i>	<i>Accepted</i>	
Full and Short Papers	49	18	36.7%
Late breaking results and demos	16	9	56%
Doctoral Consortium	3	0	0%
Blue Sky Ideas	10	8	80%

Valid submissions came from a total of 274 authors from 18 countries. We are thankful to all of these authors for choosing to submit to ACM HT 2022 and we thank the program committees for their diligence. A special mention is deserved by our Proceedings chairs (Noemi Mauro and

Fabiana Venero) for managing all these submissions directly with ACM for the first time in this conference and through a transition to a new publication system.

We were able to include two great *keynote speakers* whose topics covered a diverse range of areas of interest for the community:

- m.c. schraefel, Professor of Computer Science and Human Performance at the University of Southampton and leader of the Wellthlab. This keynote was shared with the ACM Web Science Conference, where the speaker questioned web scientists and hypertext researchers to explore the role of web science in general and hypertext in particular in helping to create the infrastructure of radical cultural shift towards health.
- Dene Grigar, Professor and Director of The Creative Media & Digital Culture Program at Washington State University Vancouver. This talk detailed the speaker's (and her group's) efforts to preserve cultural artifacts, arguing that reconstructing hypertexts fits into a larger notion of digital conservation and the act of media translation.

Furthermore, ACM HT '22 hosted four Workshops (selected by our Workshop, Exhibition & Tutorial Chair, Yeliz Yesilada): HUMAN'22 – 5th Workshop on Human Factors in Hypertext, The Narrative and Hypertext (NHT), Open Challenges in Online Social Networks, and 7th edition of The International Workshop on Social Media World Sensors (SIDEWayS). The proceedings of some of these workshops will be published post-hoc in the ACM Digital Library.

Taking advantage of the hybrid format, and with a spirit of widening the HT community, we have paid special attention to different forms of support to attend the conference. First, to celebrate the co-location of 3 ACM conferences in Barcelona, we offered various joint registrations, either for virtual or in-person participation. Then, we provided discounted or free registration to those who need it, all of this thanks to our sponsors and Student support chairs (Yong Zheng and Francesco Fabbri) who organized all the received requests and applied for additional funding when needed. All these actions and others were supervised and encouraged by our Justice, Equity, Diversity and Inclusion chairs (Sole Pera and Julia Neidhardt).

We would like to thank all the people who volunteered for making this conference a success, since putting together ACM HT 2022 was a team effort, especially under these uncertain and special circumstances. We first thank the various chairs who spent a large amount of time to manage the various tasks at hand – special mention for our Web and Publicity chairs Pablo Sánchez and Ujwal Gadiraju. Secondly, to those who submitted a paper, since they provided the content of the program. Obviously, the track chairs who facilitated the review process and, together with the program committee, ensured an overall high quality of reviews and discussions. We also appreciate all the attendees and presenters, either online or in-person, as this helps to strengthen and grow the interdisciplinary hypertext community. Last, but not least, we would like to thank our sponsors and supporters: ACM, SIGWEB, Universidad Autónoma de Madrid, University of Cagliari, CCC, now Publishers, and the Hypertext Steering Committee for their great support, which was needed to conduct this edition of the conference appropriately and successfully.

We hope that you will find this program interesting and thought-provoking and that the conference has provided you with a valuable opportunity to share ideas with other researchers and

practitioners from institutions around the world. On behalf of all chairs, thank you for your interest and support.

Alejandro Bellogín

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Keynotes

m.c. schraefel

Professor of Computer Science and Human Performance
University of Southampton



m.c. schraefel holds the post Professor of computer science and human performance- at the University of Southampton, and leads the Wellthlab (<https://wellthlab.ac.uk>) where the mission is to explore if, how and where interactive technology can help #makeNormalBetter for all.

In support of this mission, m.c. has de-

veloped the “inbodied interaction” approach (<https://interactions.acm.org/archive/section/march-april-2020/special-topic-inbodied-interaction>)- to help designers and engineers who are developing health tech align their designs with the complexity of the body, to work with the body. We challenge ourselves with questions like, how redress a cultural status quo that supports being over-caloried yet under-nourished, over stressed and under slept, and where our social communication technology seems to privilege over-talking and echoing rather than listening?

In this conversation, questions m.c. invites web scientists and hypertext researchers to explore:

1. What is the role of web science generally, and hypertext in particular in helping to create the infrastructure of radical cultural shift towards health?
2. How do we help people build resilience of knowledge skills and practices of health on the one hand, and support the infrastructure of health and healthful practices on the other, so health is as accessible as clean water?
3. How do we help people connect practice with experience of that practice so we can connect how we feel, with the pragmatics of how to feel better; and connect the pragmatics with the systems/infrastructures to enable access to those resources of wellbeing?

Dene Grigar

Director, Electronic Literature Lab
Professor, Creative Media & Digital Culture
Washington State University Vancouver



Dene Grigar is Professor and Director of The Creative Media & Digital Culture Program at Washington State University Vancouver whose research focuses on the creation, curation, preservation, and criticism of born-digital literature and net art.

Reconstructing Hypertexts

Over the last decade the Electronic Literature Lab has been working to document, restore, and reconstruct hypertext literature and other forms of born-digital media in order to ensure their continued accessibility to the public. In some cases, the activity involves simply con-

verting unsupported sound formats and re-coding the webpage to reflect this change, as in the restoration of M. D. Coverley's 2000 narrative, "Fibonacci's Daughter". Much of our effort, however, has centered on reconstructing works. Richard Holeyton's *Figurski at Findhorn on Acid*, originally created on the Storyspace platform and published on CD-ROM in 2001, was rebuilt as an archival edition for the web using HTML, CSS, and JavaScript. While the text from the original was migrated into the new edition, the UX/UI was re-conceptualized into two modes of reading, one that updates the novel for a contemporary audience and another that retains a semblance of the original Storyspace experience. Other projects the lab has reconstructed over the last three years include Deena Larsen's *Kanji-Kus* (1999-2002, 2019), Annie Grosshans' "The World Is Not Done Yet" (2013, 2020), Thomas M. Disch's *Amnesia* (1986, 2021), Sarah Smith's *King of Space* (1991, 2022), Stuart Moulthrop's *Victory Garden* (1991, 2022), and David Kolb's "Caged Texts" (1994, 2022).

While this presentation details the lab's efforts to preserve these cultural artifacts, it also argues that reconstructing hypertexts fits into a larger notion of digital conservation and the act of media translation; moreover, it demonstrates what Abby Smith Rumsey sees as a commitment to future generations of readers to be able decide for themselves what is valuable" (176). It is not nostalgia nor personal preferences that drives the preservation and conservation of digital literary art, but rather this ethic Rumsey articulates.

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