



<http://www.flickr.com/photos/samuel-huron/4625447671/>

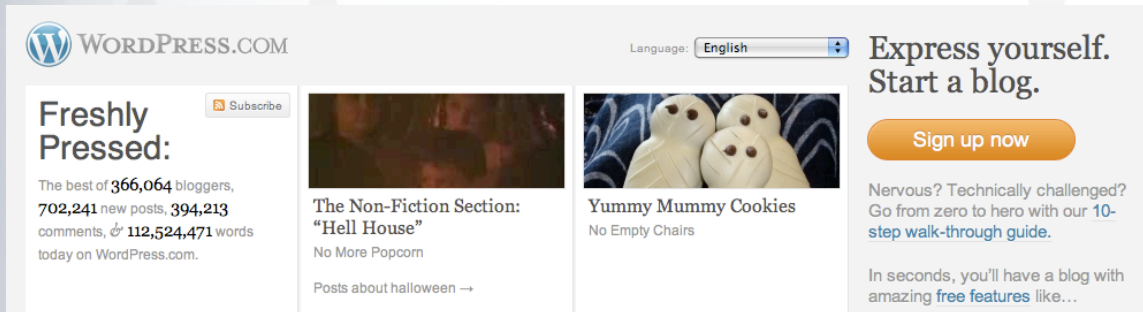
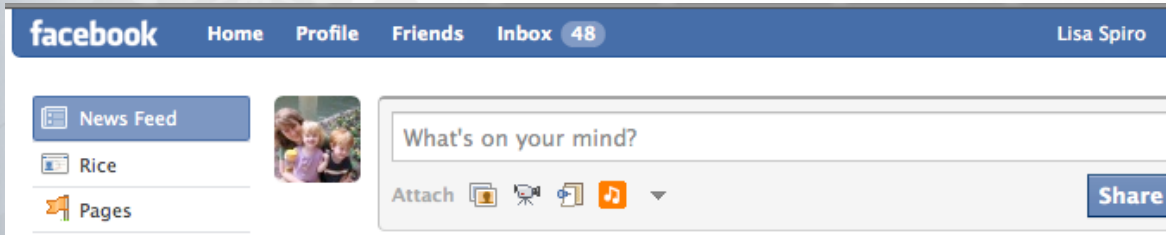
Why the Digital Humanities?

Lisa Spiro
Director, NITLE Labs
lspiro@nitle.org
7 October 2011

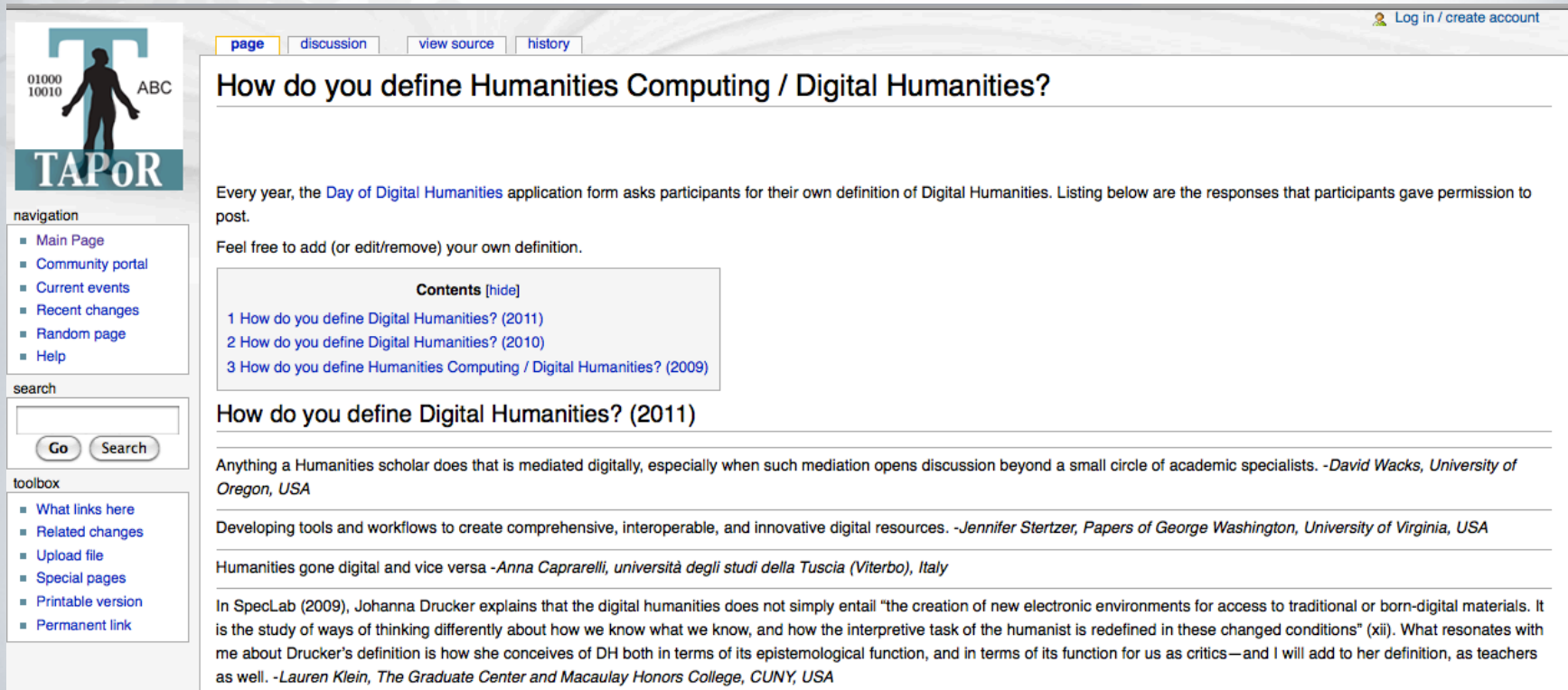
SOME RIGHTS RESERVED



How Has Society Changed Since the Emergence of the Web?



What Are the Digital Humanities?



The screenshot shows a web browser displaying a page on the TAPoR Wiki. The page title is "How do you define Humanities Computing / Digital Humanities?". The page content includes a paragraph about the Day of Digital Humanities application form, a section for users to add their own definition, a table of contents listing three previous years' entries, and three specific entries with their authors and affiliations. The left sidebar contains navigation and search options.

01000
10010 ABC
TAPoR

navigation

- Main Page
- Community portal
- Current events
- Recent changes
- Random page
- Help

search

Go Search

toolbox

- What links here
- Related changes
- Upload file
- Special pages
- Printable version
- Permanent link

page discussion view source history

How do you define Humanities Computing / Digital Humanities?

Every year, the [Day of Digital Humanities](#) application form asks participants for their own definition of Digital Humanities. Listing below are the responses that participants gave permission to post.

Feel free to add (or edit/remove) your own definition.

Contents [hide]

- 1 How do you define Digital Humanities? (2011)
- 2 How do you define Digital Humanities? (2010)
- 3 How do you define Humanities Computing / Digital Humanities? (2009)

How do you define Digital Humanities? (2011)

Anything a Humanities scholar does that is mediated digitally, especially when such mediation opens discussion beyond a small circle of academic specialists. -*David Wacks, University of Oregon, USA*

Developing tools and workflows to create comprehensive, interoperable, and innovative digital resources. -*Jennifer Stertz, Papers of George Washington, University of Virginia, USA*

Humanities gone digital and vice versa -*Anna Caprarelli, università degli studi della Tuscia (Viterbo), Italy*

In SpecLab (2009), Johanna Drucker explains that the digital humanities does not simply entail "the creation of new electronic environments for access to traditional or born-digital materials. It is the study of ways of thinking differently about how we know what we know, and how the interpretive task of the humanist is redefined in these changed conditions" (xii). What resonates with me about Drucker's definition is how she conceives of DH both in terms of its epistemological function, and in terms of its function for us as critics—and I will add to her definition, as teachers as well. -*Lauren Klein, The Graduate Center and Macaulay Honors College, CUNY, USA*

<http://tapor.ualberta.ca/taporwiki/index.php/>

[How do you define Humanities Computing / Digital Humanities%3F](http://tapor.ualberta.ca/taporwiki/index.php/How_do_you_define_Humanities_Computing_Digital_Humanities%3F)

Digital Humanities Defined

“Digital humanities is a **diverse** and still **emerging field** that encompasses the practice of humanities research in and through **information technology**, and the **exploration of how the humanities may evolve** through their engagement with technology, media, and computational methods.”

([Digital Humanities Quarterly](#))

Why the Digital Humanities?



Provide wide access to cultural information



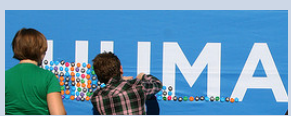
Enable us to **manipulate** that data: manage, mash up, mine, map, model



Transform **scholarly communication**



Enhance **teaching and learning**



Make a **public impact**



<http://www.flickr.com/photos/quinnanya/3605597056/>

ACCESS TO INFORMATION

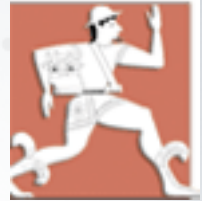
Accessing Information, Old School



<http://www.flickr.com/photos/oldtasty/11137571/>

A Sampler of Scholarly Digital Collections

- Text: [Perseus](#), [Blake](#), [Rossetti](#), [Whitman](#), ECHO, etc.
- Images: [Quilt Index](#), [Ad Access](#)
- Maps: [NY Public Library](#), [Rumsey Collection](#)
- Data: [Transatlantic Slave Trade Database](#), [Open Context](#) (archaeology)
- Video: [Shoah Visual History](#)
- Audio: [Historical Voices](#)



THE QUILT INDEX

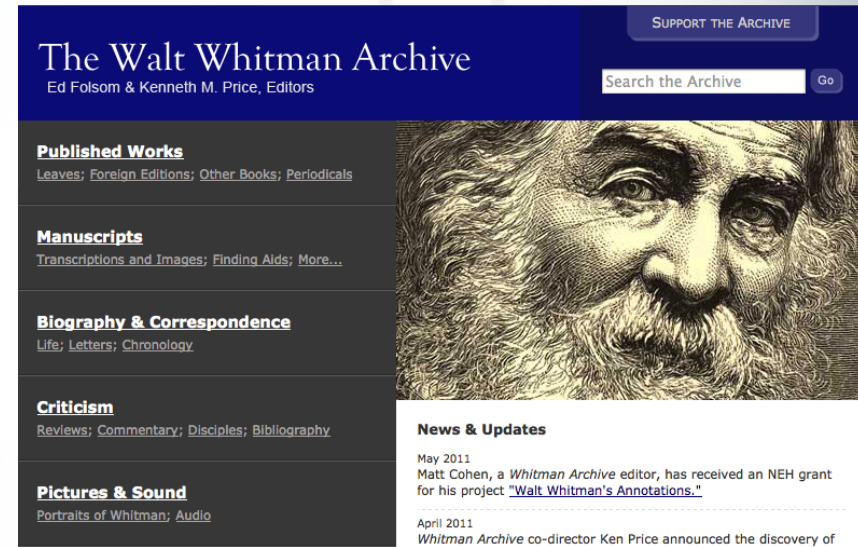
DH's Impact on Access to Information

- Created authoritative digital collections
- Devised new editorial methods
- Developed standards (e.g. [TEI](#))
- Experimenting with innovative methods of providing access
 - Crowdsourcing, e.g. [Transcribing Bentham](#)
 - Incorporating tools into archives, e.g. [Cather Archive](#)
 - Offering multiple views, e.g. [Chymistry of Isaac Newton](#)

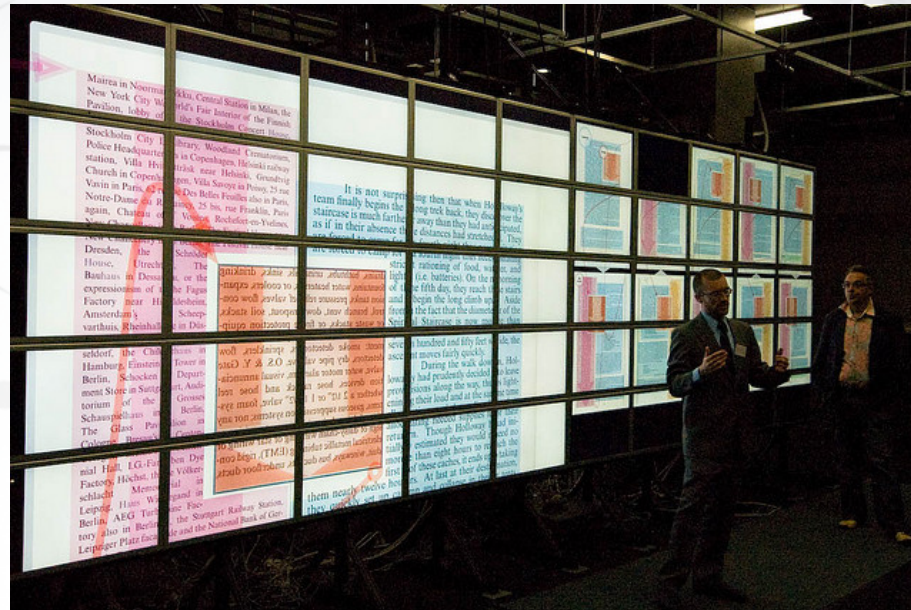


Impact of Whitman Archive

- Whitman scholars call it “indispensable”
- Greater attention to manuscript & textual study (editions other than 1855 & deathbed)
- Attention to contexts
- Broadens access
- Significant web hits: 30,000+ visits, 143 countries (Sept 2011)



<http://www.whitmanarchive.org/>



<http://www.flickr.com/photos/bw/2516698553/>

MANIPULATING DATA: TOOLS AND METHODS



DIGGING INTO DATA CHALLENGE

<http://www.diggingintodata.org/>

- Asks “Now that we have massive databases of materials used by scholars in the humanities and social sciences... what new, computationally-based research methods might we apply?”
- 1st round sponsored by NEH, NSF, JISC (UK), SSHRC (Canada)
- Collaborative, international teams from 2 or more countries
- 8 out of about 90 won grants: railroads, speech, letters, images, text, dynamic editoins

Libel
Murder
Treason

With Criminal Intent

<http://criminalintent.org/>

The Proceedings of the OLD BAILEY  London's Central Criminal Court, 1674 to 1913

[Home](#) | [Search](#) | [About The Proceedings](#) | [Historical Background](#) | [The Project](#) | [Contact](#)

Old Bailey API

Keyword(s)

Defendant Gender

Offence Category

Offence Subcategory

Victim Gender

Verdict Category




Verdict Subcategory


Punishment Category


Punishment Subcategory

Date to

SEARCH

-  [Query URL](#)
-  [Zip URL](#)
-  Send to Voyeur: [10](#) [50](#) [100](#)

 Break Down by:

Offence Subcategory Religious Offences [Undrill](#) 

38 hit(s).

3 June 1824	8	Drill
13 April 1681	3	Drill
11 December 1689	2	Drill
11 December 1678	1	Drill
14 October 1680	1	Drill
10 May 1744	1	Drill
30 April 1679	1	Drill
21 April 1680	1	Drill
12 July 1683	1	Drill
23 November 1857	1	Drill
20 February 1771	1	Drill



<http://www.oldbaileyonline.org/obapi/>

Understanding the Story

```
<TEI.2>
<text>
<body>
<div0 id="17440510" type="sessionsPaper" fragment="yes">
<div1 type="trialAccount" id="t17440510-42">
<xptr type="pageFacsimile" doc="174405100039"/>
<interp inst="t17440510-42" type="collection" value="BAILEY"/>
<interp inst="t17440510-42" type="year" value="1744"/>
<interp inst="t17440510-42" type="uri" value="sessionsPapers/17440510"/>
<interp inst="t17440510-42" type="date" value="17440510"/>
<join result="criminalCharge" id="t17440510-42-off213-c467" targOrder="Y" targets="t17440510-42-defend557
t17440510-42-off213 t17440510-42-verdict214"/>
<p>293.
<persName id="t17440510-42-defend557" type="defendantName"> Andrew Morris
<interp inst="t17440510-42-defend557" type="surname" value="Morris"/>
<interp inst="t17440510-42-defend557" type="given" value="Andrew"/>
<interp inst="t17440510-42-defend557" type="gender" value="male"/> </persName> was indicted [for a misdemeanor ]
for that he, after the 25th of March in the year of our Lord * 1700, to wit, on the
<rs id="t17440510-42-cd211" type="crimeDate">4th day of March in the 17th year of our Sovereign Lord George II</rs>
<join result="offenceCrimeDate" targOrder="Y" targets="t17440510-42-off213 t17440510-42-cd211"/>. within the
county of Middlesex, to wit, in the parish of
<placeName id="t17440510-42-crimeloc212">St. Martins in the Fields</placeName>
```

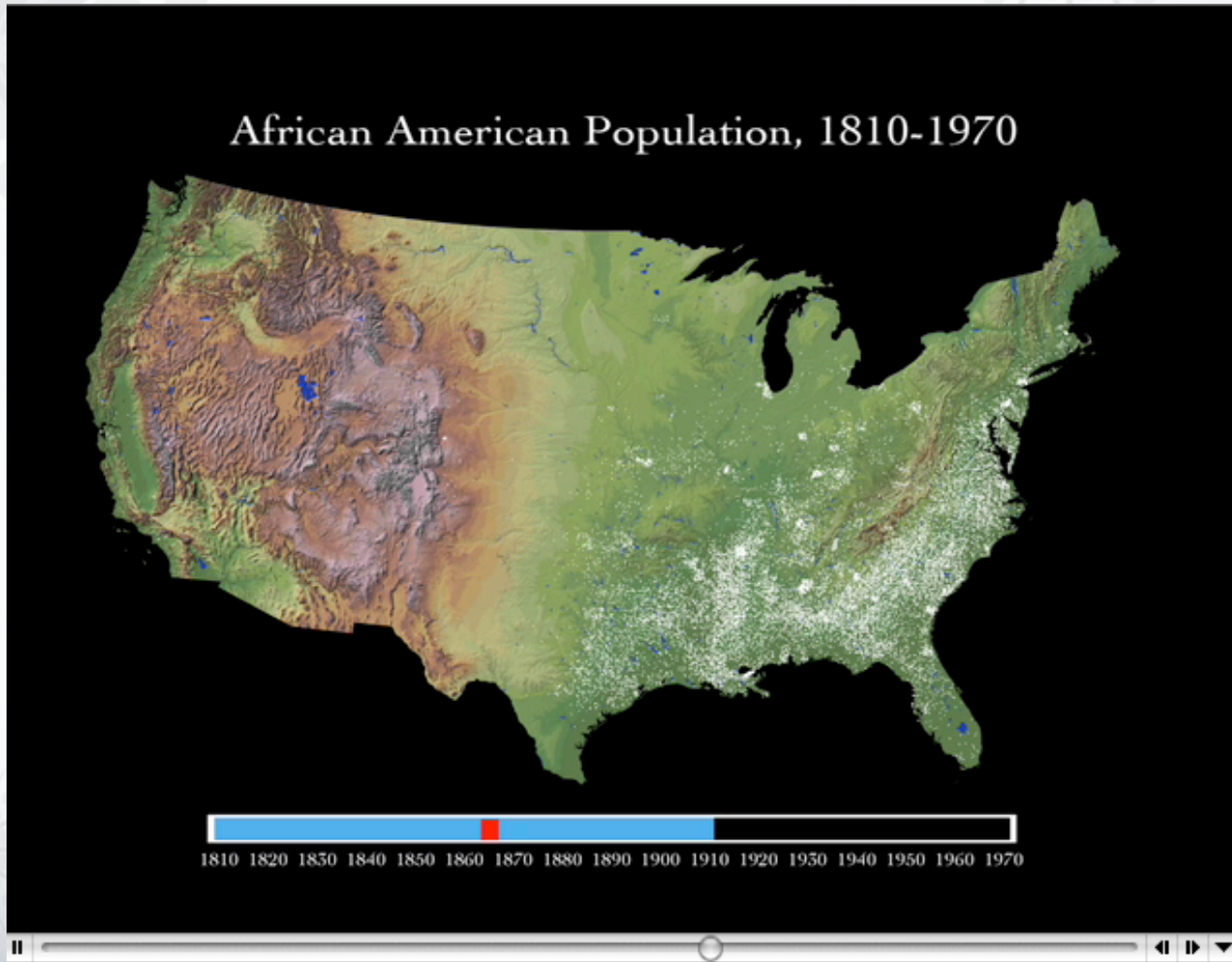
<http://www.oldbaileyonline.org/browse.jsp?ref=t17440510-42>

Why Mine Data?

“The Old Bailey, like the Naked City, has eight million stories. Accessing those stories involves understanding trial length, numbers of instances of poisoning, and rates of bigamy. But being **stories**, they find their more salient expression in the weightier motifs of the human condition: justice, revenge, dishonor, loss, trial. **This is what the humanities are about.** This is the only reason for an historian to fire up *Mathematica* or for a student trained in French literature to get into Java.”

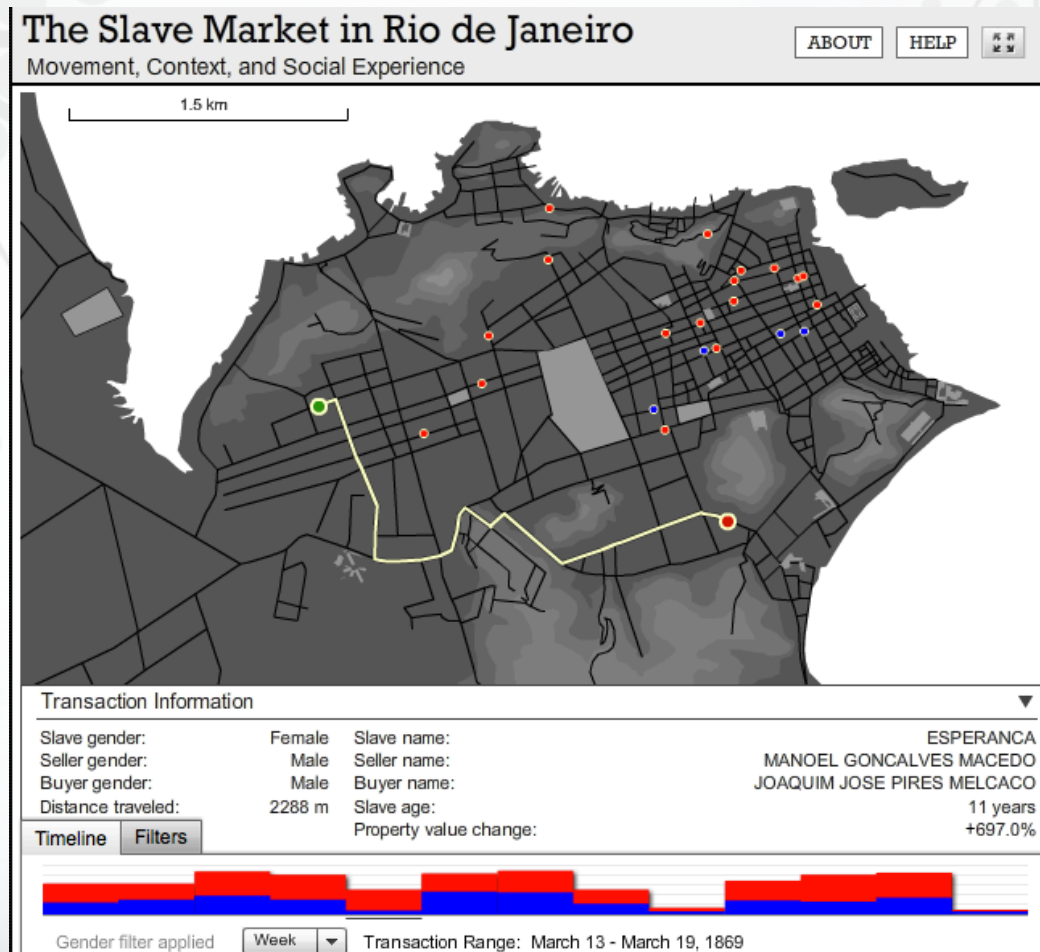
--Steve Ramsay, “[Prison Art](#)”

Mapping Time & Space: The Emancipation Project



<http://www2.vcdh.virginia.edu/emancipation/BlkPop/migration.html>

Mapping the Slave Market in Rio



http://www.stanford.edu/group/spatialhistory/cgi-bin/site/viz.php?id=143&project_id=0

“Cultural Analytics: Mark Rothko Paintings on the 287-Megapixel HIPerSpace Wall at Calit2”



<http://www.youtube.com/watch?v=-YIT1qFhJhk>

Try It Yourself: ImagePlot Software



[HOME](#) | [ABOUT](#) | [PUBLICATIONS](#) | [SOFTWARE](#) | [PROJECTS](#) | [CULTURAL ANALYTICS](#)

ImagePlot visualization software: explore patterns in large image collections



ImagePlot

[Overview](#) | [Download](#) | [Documentation](#)  | [Gallery](#)  | [Video](#) 



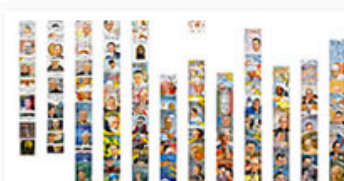
[ESPAÑOL](#) | [PORTUGUÊS](#)

[Lev Manovich](#)
Director, Software Studies Initiative

[Benjamin Bratton](#)
Associate Director,
Software Studies Initiative

[Jeremy Douglass](#)
Postdoctoral Scholar,
Calit2

[Elizabeth Losh](#)
Director, Culture, Art,



<http://lab.softwarystudies.com/p/imageplot.html>

Modeling the Abbey Theatre, 1904



Digital model by Hugh Denard (research) and Niall Ó hOisín / Noho (modelling), 2011. <http://blog.oldabbeytheatre.net/>



<http://www.flickr.com/photos/nichollsphotos/2906834393/>

TRANSFORMING SCHOLARLY COMMUNICATION

The Limitations of Print

Can't...

- Search
- Hyperlink
- Include multimedia
- Foster conversation & community

Challenging to..

- Distribute
- Duplicate
- Access



<http://www.flickr.com/photos/bezanson/2643658623/>

Kathleen Fitzpatrick, *Planned Obsolescence*

The screenshot shows a web browser window displaying the 'Planned Obsolescence' website. The browser's address bar shows 'Planned Obsolescence'. The website header includes the 'mediacommonspress' logo with the tagline 'open scholarship in open formats', the title 'Planned Obsolescence' with the subtitle 'Publishing, Technology, and the Future of the Academy', a search bar, and 'REGISTER' and 'LOG IN' buttons. The main content area features the title 'Planned Obsolescence' and a quote by Maria Bustillos: 'It's not the nineteenth century anymore, and it may be too late for the world to be changed with a book.' Below the quote is a paragraph of text discussing the ambiguity of the quote and the need to reform peer review. A 'Table of Contents' sidebar on the right lists sections such as 'How to Read This Text', 'External Reviews', 'Introduction: Obsolescence', and 'One: Peer Review'.

Planned Obsolescence

mediacommonspress
open scholarship in open formats

Planned Obsolescence
Publishing, Technology, and the Future of the Academy

Search

REGISTER LOG IN

Planned Obsolescence

It's not the nineteenth century anymore, and it may be too late for the world to be changed with a book.

— Maria Bustillos

There's a delicious ambiguity in that sentence: is it too late for a book — the literal, physical object — to change the world, or is it too late for any textual form? This text isn't yet a book, though it's headed in that direction. And possible or not, it's determined to change the world, or at least the small segment of it where our colleges and universities reside.

And it's attempting to begin creating that change here, with this site. One of the points that this text argues hardest about is the need to reform peer review for the digital age, insisting that peer review will be a more productive, more helpful, more transparent, and more effective process if conducted in the open. And so here's the text, practicing what it preaches, available online for open review.

I'll be relying on these reviews in revising the manuscript before its final submission. If all goes according to plan, the book will be forthcoming from NYU Press*, which is sending the

Table of Contents

- How to Read This Text
- External Reviews
 - Spiro, Preliminary Review
 - Spiro, Second Review
- Introduction: Obsolescence
 - undead
 - mla task force
 - overview
- One: Peer Review
 - traditional peer review and its defenses
 - the history of peer review
 - the future of peer review
 - anonymity
 - credentialing
 - the reputation economy
 - community-based filtering
 - mediacommons and peer-to-peer review
 - credentialing, revisited

<http://mediacommons.futureofthebook.org/mcpress/plannedobsolescence/>

Open Access Publishing

- Expand access to knowledge
- Make scholarly work more visible
- Enable information to be re-used and built upon




OPEN HUMANITIES PRESS

Participate in Open Peer Review: Writing History in the Digital Age

The screenshot shows the website's header with the title "Writing History in the Digital Age" and subtitle "a born-digital, open-review volume edited by Jack Dougherty and Kristen Nawrotzki". A search bar and "LOG IN" button are in the top right. Below the header, a "Welcome" message is visible. The main content area is split into two columns. The left column features a section titled "Invitation to our Open Peer Review" with a photograph of a typewriter keyboard. The right column contains a "Table of Contents" with a scrollable list of items.


Writing History in the Digital Age

a born-digital, open-review volume edited by Jack Dougherty and Kristen Nawrotzki

Welcome

Table of Contents / Comments

Invitation to our Open Peer Review



Has the digital revolution transformed how we write about the past — or not? Have new technologies changed our essential work-craft as scholars, and the ways in which we think, teach, author, and publish? Does the digital age have broader implications for individual writing processes, or for the historical profession at large? Explore these questions in *Writing History in the Digital Age*, a born-digital edited volume, under contract with the University of Michigan Press for the Digital Humanities Series of its [digitalculturebooks](#) imprint.

Table of Contents

- Welcome page
- Introduction (Nawrotzki & Dougherty)
 - How to comment (with video)
 - General comments on the book
 - Editorial & intellectual property policy
- Part 1: The Wisdom of Crowds(ourcing)
 - "I nevertheless am a historian" (Madsen-Brooks)
 - Beyond the Historical Profession (Wolff)
 - Citizen Scholars (Sikarskie)
 - HeritageCrowd Project (Graham, Massie, & Feuerherm)
- Part 2: Practice What You Teach (and Teach What You Practice)
 - The Wikiblitz (Graham)
 - Teaching Wikipedia without Apologies (Seligman)
 - Wikipedia and Women's History (Saxton, et al.)

<http://writinghistory.trincoll.edu/>

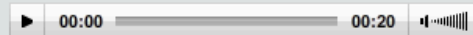
“multimedia digital publication”: *Southern Spaces*



Cohen, Perry County, Kentucky, 1959.

The core of the record is not only Halcomb's music but his image. He does not appear in any of Cohen's small photographs contained in the booklet, but a photograph of him graces the record's cover, the same photograph that the *New York Times* printed with its review of *Mountain Music of Kentucky*. Halcomb became the new face of Kentucky mountain music as well as the face of the region's poverty, a force that Cohen believed gave the music its power. The former politician "**Banjo**" **Bill Cornett**, the housewife **Martha Hall**, the miner **Lee Sexton**, the farmer **Granville Bowlin**, the horse trainer **Willie Chapman**, the disc jockey **George Davis** – none of them possessed Halcomb's combination of intense, emotional singing with the hard-worn physical expression of poverty.

In one photograph, a farmer plows a field with a mule while a train passes behind. Although the railroad arrived in Perry County more than forty years earlier, the juxtaposition of train and horse signifies the intrusion of the industrial capitalist age upon the region's agricultural heritage. The train transports the coal cut out of local mountains to U.S. industrial centers, leaving behind exploited people and land. In another image, children stand inside the doorway of their home, blocked from the porch by three battered planks while a broom rests against the door. The photograph conveys entrapment in poverty, passed to a new generation. Another photo shows that the movie *Hard Man* is being screened at the theatre in the town of Neon. Kentucky folklorist, **D. K. Wilgus**, who claimed the state "couldn't have asked for a more sympathetic interpreter than Cohen," praised the liner notes for "insight, sympathy, and analysis" and the photographs that "dramatically pointed out depressed conditions." Cohen, wrote Wilgus, "presents the core without the peeling."⁵²



Listen to a clip of Granville Bowlin, "Charlie's Neat" Disc Two, *Mountain Music of Kentucky* CD (Smithsonian Folkways CD 40077), 1996.

<http://southernspaces.org/>



<http://services.pepperdine.edu/techlearn/tools/ipadresearch.htm>

ENHANCING TEACHING & LEARNING

High Impact Practices (Kuh)

- First-Year Seminars and Experiences
- Common Intellectual Experience
- Learning Communities
- Writing-Intensive Courses
- **Collaborative Assignments and Projects**
- **Undergraduate Research**
- Diversity/Global Learning
- **Service Learning, Community-Based Learning**
- Internships
- Capstone Courses and Projects

Slide courtesy Rebecca Frost Davis

Syllabus Study: Common Features of DH Classes

- Student projects
- Collaboration
- Blogs & other social engagement
- Bringing together theory and practice

See “[Undergrad DH Projects](#)” for a growing list of examples



<http://digitalscholarship.wordpress.com/2011/06/21/update-on-dh-education-presentation/>

Networked Classes: Looking for Whitman

LOOKING FOR WHITMAN ▾ LOG IN ▾ SIGN UP ▾

LOOKING FOR
WHITMAN

The Poetry of Place in the Life and Work of Walt Whitman

A multi-campus experiment in digital pedagogy sponsored by the NEH Office of Digital Humanities

HOME COURSES PROJECTS DIRECTORIES ABOUT SUPPORT

Walt Whitman and the Levi's Ad Campaign: A Provocation, A Challenge, and an Invitation

Nov 11th, 2009 by Matthew Gold. No comments yet

This is the first in a series of posts on The Vault, a new conversational space in the Looking for Whitman project that is devoted to creating public conversations about Walt Whitman and his work.

Subscribe to our Feed via RSS

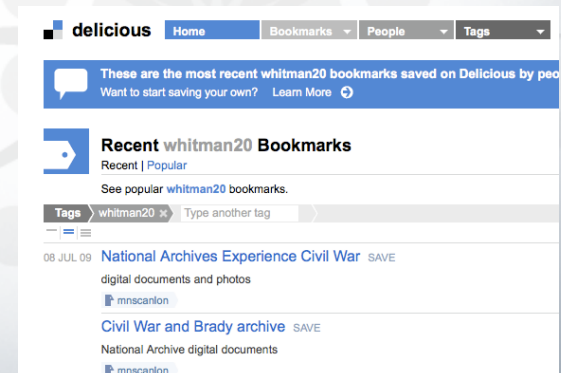
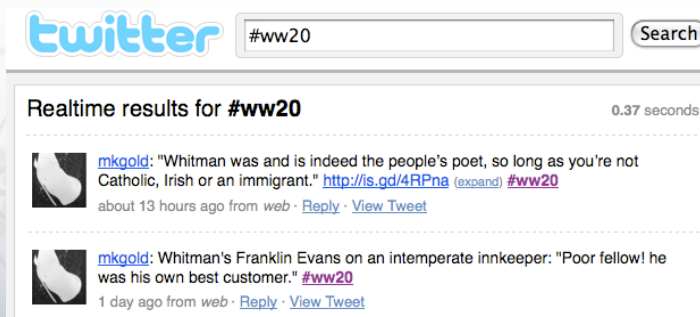
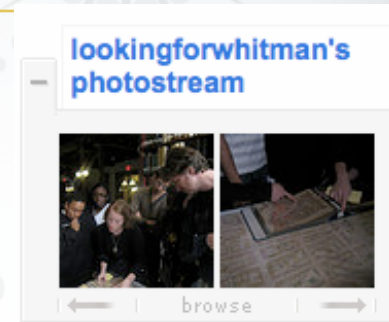
Who's Online Avatars

“experiment in multi-campus digital pedagogy”
([Jim Groom](#))

<http://lookingforwhitman.org/>

Web 2.0 Tools Used in Looking for Whitman

- [Blogging](#) (WordPress)
- [YouTube](#)
- [Flickr](#)
- [delicious](#)
- [Twitter](#)
- [Collaborative annotation](#)



“Student-Writers” to “Student-Authors”

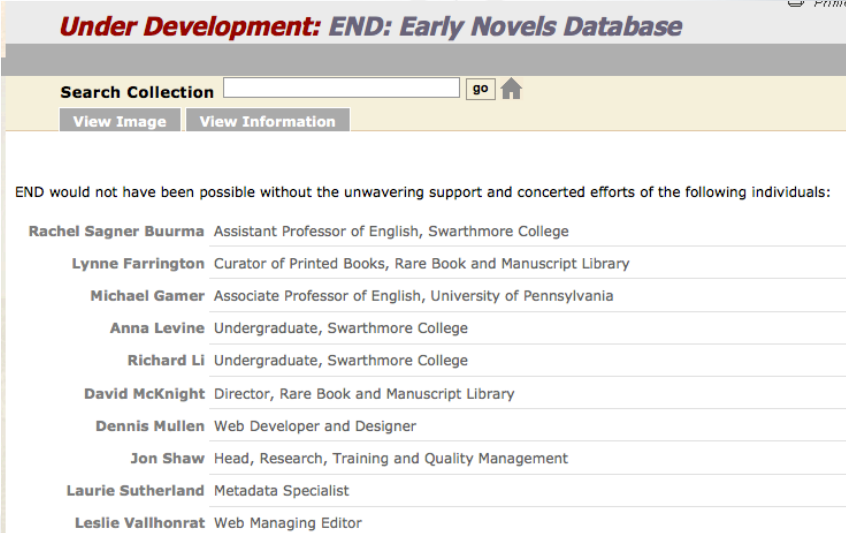
“It is our experience that **the closer we can bring our students to the real sources of knowledge** — the ancient texts, the archaeological remains, the papyri and parchment — and the real reward of scholarship — the joy of producing a piece of work that one knows will be discovered and read with interest and pleasure by people we may never meet — **the closer we can bring students to the experience of being true scholars,** working beside other scholars, the more enthusiasm we find.”

Furman & College of the Holy Cross, [Homer Multitext](#)


Blackwell, Christopher, and Thomas R. Martin. “Technology, Collaboration, and Undergraduate Research.” *Digital Humanities Quarterly* 3, no. 1 (Winter 2009). <http://digitalhumanities.org/dhq/vol/003/1/000024/000024.html>.

Early Novels Database

- Extensive cataloging for U Penn collection of ~ 3000 early novels
- Research by Swarthmore & Bryn Mawr undergrads
- Elements:
 - 1 week training
 - Students produce own blog posts & papers
- Benefits for students:
 - Work collaboratively
 - “Think like researchers”



Under Development: END: Early Novels Database

Search Collection go 

[View Image](#) [View Information](#)

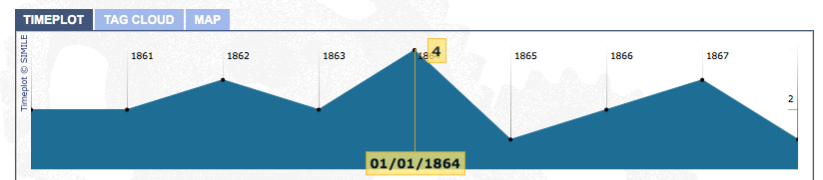
END would not have been possible without the unwavering support and concerted efforts of the following individuals:

Rachel Sagner Buurma	Assistant Professor of English, Swarthmore College
Lynne Farrington	Curator of Printed Books, Rare Book and Manuscript Library
Michael Gamer	Associate Professor of English, University of Pennsylvania
Anna Levine	Undergraduate, Swarthmore College
Richard Li	Undergraduate, Swarthmore College
David McKnight	Director, Rare Book and Manuscript Library
Dennis Mullen	Web Developer and Designer
Jon Shaw	Head, Research, Training and Quality Management
Laurie Sutherland	Metadata Specialist
Leslie Vallhonrat	Web Managing Editor

[“The Early Novels Database: a Case Study”](#) [NITLE Community Contribution Award]

History Engine: Tools for Collaborative Teaching & Research

- Student-written “episodes” about American history
- Research using primary sources
- Vetted
- Part of larger database



HENRICO, Virginia in the 1860s: 1 through 10 of 20

Sort By: **Chronology** | Recently Written or Edited



1. Railroad Proposal from Richmond to Raleigh

January 27, 1860 | HENRICO, Virginia | Agriculture, Migration/Transportation

Citizens of Richmond put together a proposal for constructing a railroad that connected Richmond, Virginia to Raleigh, North Carolina. In this proposal they laid out future profits that could be reaped if someone would finance the project. Richmond citizens were hoping to build this line to increase the inflow of crops and merchandise to both cities. They pointed out that one of the favored crops...

2. Charleston Mercury and Richmond Enquirer Debate the Richmond Convention

May 10, 1860 to May 23, 1860 | HENRICO, Virginia | African-Americans, Government, Politics, Slavery

In May of 1860, two major Southern papers, The Charleston Mercury and The Richmond Enquirer, engaged in a fiery debate. The issue of this debate was participation in the Democratic Party National Convention at Baltimore, Maryland-where the party's Presidential nominee was to be decided. The Baltimore Convention was the second such attempt; Democrats had met earlier from April 30th to...

<http://historyengine.richmond.edu/>

Scaffolding Projects: Wheaton Digital History Project

Collaborative Research Assignment

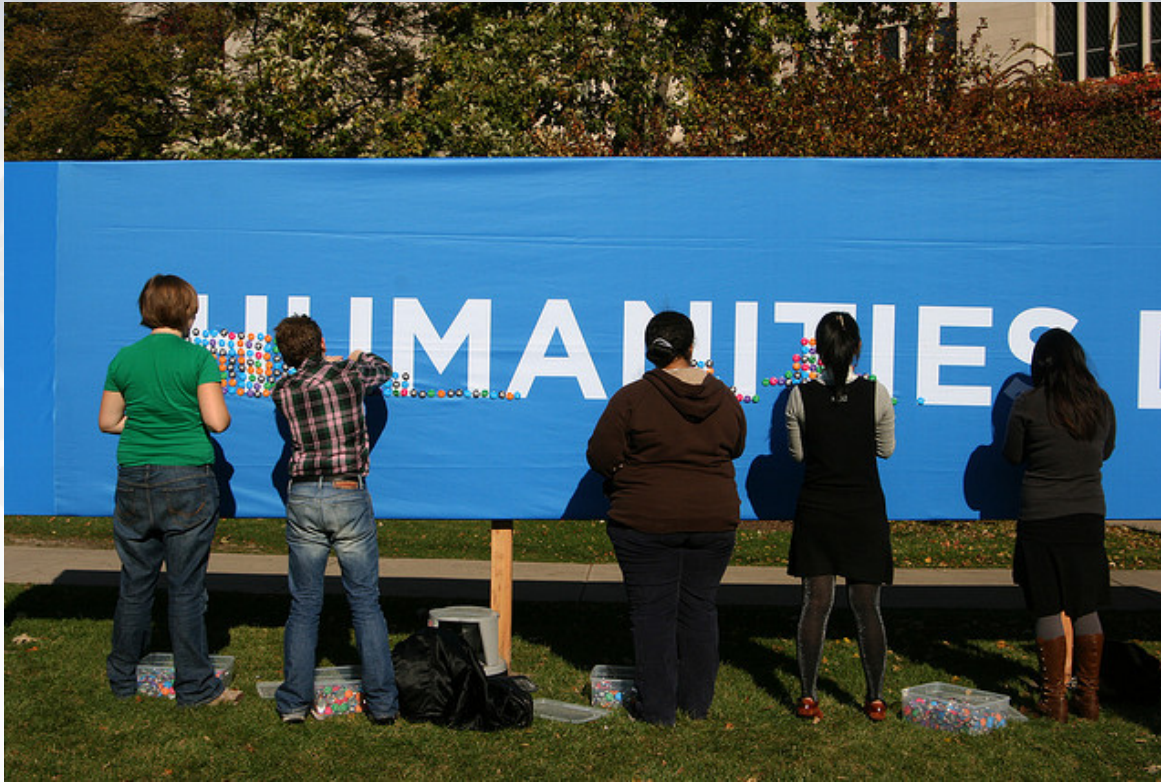
- Stage 1: Background Reading in Secondary Sources
- Stage 2: Transcription and Coding of Daybook Page Spreads
- Stage 3: Writing and Editing Episodes for the History Engine
- Stage 4: Writing a Paper Based on Primary Sources

<http://wheatoncollege.edu/digital-history-project/teaching/collaborative-research-assignment/>

Impact of Student Projects



- “How do we make what we do in the classroom valuable to those outside it?” (student at [Re:humanities](#))
- “We’re really participating in something that’s happening right now...” ([Anna Levine](#), Swarthmore)
- “This must be what it feels like to be doing real scholarship” ([Jen Rajchel](#), Bryn Mawr)



<http://www.flickr.com/photos/quinnanya/4026547481/>

REVITALIZING THE HUMANITIES

How DH Can Help Revitalize the Humanities

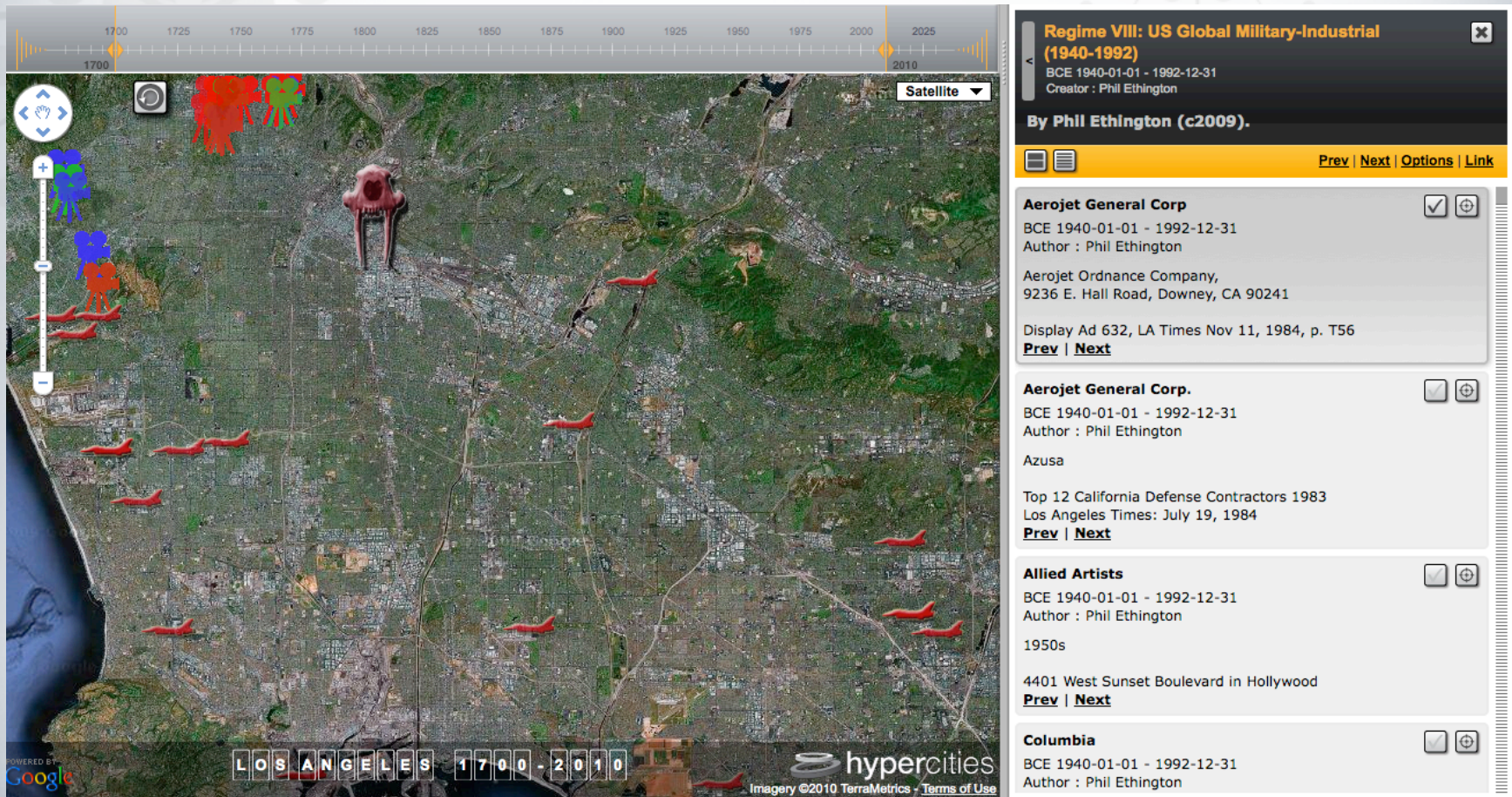
- Help make humanities information widely available
- Introduce innovative methods
- Help students develop skills, knowledge and disposition
- Cultivate an informed, critical perspective on technology & culture
- Engage with the public
- Demonstrate the importance of the humanities:
[4Humanities](#)

Making a Public Impact:

Seattle Civil Rights and Labor History

- Students contributed oral histories, digital images & documents to site about history of civil rights in Seattle
- Used in public education & in education of police & other city employees
- Cited in brief for Supreme Court case on segregation & public schools
- Helped to lead WA governor to sign a new law that facilitates neighborhoods eliminating restrictive racial covenants

Participatory Scholarship: HyperCities



The screenshot displays the HyperCities interface for Los Angeles. At the top, a timeline slider shows years from 1700 to 2025. The main map is a satellite view with several colored overlays: a large red skull-like shape in the center, a red dragon-like shape on the right, and various red and blue shapes on the left. A sidebar on the right contains information panels:

- Regime VIII: US Global Military-Industrial (1940-1992)**
BCE 1940-01-01 - 1992-12-31
Creator : Phil Ethington
By Phil Ethington (c2009).
Buttons: [Prev](#) | [Next](#) | [Options](#) | [Link](#)
- Aerojet General Corp**
BCE 1940-01-01 - 1992-12-31
Author : Phil Ethington
Aerojet Ordnance Company,
9236 E. Hall Road, Downey, CA 90241
Display Ad 632, LA Times Nov 11, 1984, p. T56
Buttons: [Prev](#) | [Next](#)
- Aerojet General Corp.**
BCE 1940-01-01 - 1992-12-31
Author : Phil Ethington
Azusa
Top 12 California Defense Contractors 1983
Los Angeles Times: July 19, 1984
Buttons: [Prev](#) | [Next](#)
- Allied Artists**
BCE 1940-01-01 - 1992-12-31
Author : Phil Ethington
1950s
4401 West Sunset Boulevard in Hollywood
Buttons: [Prev](#) | [Next](#)
- Columbia**
BCE 1940-01-01 - 1992-12-31
Author : Phil Ethington

At the bottom of the map, it says "LOS ANGELES 1700 - 2010" and "hypercities Imagery ©2010 TerraMetrics - Terms of Use".

<http://hypercities.com/>



[THATCamp Paris](http://www.flickr.com/photos/revuesorg/4626510454/)

<http://www.flickr.com/photos/revuesorg/4626510454/>

WHY (OR WHY NOT) THE DIGITAL HUMANITIES?

NITLE : Why Do Digital Humanities at Liberal Arts Colleges?

- Foster undergraduate research
- Use effective pedagogy, especially active and collaborative learning, project based & applied learning
- Spark understanding of the digital environment & how to exercise liberal arts abilities (critical thinking, writing, etc.) in that context
- Support interdisciplinary work & other types of collaboration
- Revitalize the humanities

Challenges of Doing Digital Humanities

- Getting or creating data
- Data's incompleteness, variability
- Copyright
- Funding
- Academic culture
- Tenure & promotion policies
- Gaining the skills
- Finding collaborators
- Finding or developing tools
- Preservation & sustainability



<http://www.flickr.com/photos/jonlucas/204213403/>

How to “Do” Digital Humanities

- Determine what goals or questions motivate you
- Participate in the DH community
 - Attend a [THATCamp](#) & other [DH conferences](#)
 - Follow & interact with DH folks on [Twitter](#)
 - Read and respond to blogs, e.g. [HASTAC](#)
- Study examples and find out how they work: projects, standards, tools, best practices
 - Ask a question on [DH Questions & Answers](#)
- Play and experiment
 - Find tools via Digital Research Tools ([DiRT](#)) wiki
 - Discover new tools & approaches via [ProfHacker](#)

More on How to Do Digital Humanities

- Pursue training
 - [Digital Humanities Summer Institute](#); NEH Seminars
 - Online tutorials, e.g. [Tooling Up for DH](#), [Spatial Humanities](#), [TEI by Example](#)
- Find collaborators
 - Librarians, IT staff, students; other institutions
- Where possible, adopt/adapt existing tools
 - Omeka, WordPress, Google Maps, TaPOR, etc.
- Plan a pilot project
 - Start small

NITLE (National Institute for Technology & Liberal Education) Can Help

- Founded in 2001 by Andrew W. Mellon Foundation
- Digital Humanities is one of NITLE's key strategic areas
 - Co-sponsors Digital Humanities Commons to facilitate collaborations: web site, MLA workshop
 - Offers workshop on integrating DH into undergrad curriculum
 - Supports information sharing & community building: blog posts, seminar series, Twitter
 - Monitors DH developments, e.g. DH education
- Network members connected to larger conversations

Download This Presentation

Visit Digital Scholarship in the Humanities

<http://digitalscholarship.wordpress.com/>