INTRO TO DIGITAL HUMANITIES
Defining digital humanities

What is (or are) the “digital humanities” (DH), also known as “humanities computing”? It’s tempting to say that whoever asks the question has not gone looking very hard for an answer. “What is digital humanities?” essays like this one are already genre pieces.

—Matthew Kirschenbaum, “What Is Digital Humanities and What’s It Doing in English Departments?”
Defining digital humanities

Digital humanities

From Wikipedia, the free encyclopedia

The Digital Humanities are an area of research, teaching, and creation concerned with the intersection of computing and the disciplines of the humanities. Developing from the fields of humanities computing, humanistic computing, digital humanities praxis (dh praxis), digital humanities embrace a variety of topics, from curating online collections to data mining large cultural data sets. Digital humanities often abbreviated Dh currently incorporate both digitized and born-digital materials and combine the methodologies from traditional humanities disciplines (such as history, philosophy, linguistics, literature, art, archaeology, music, and cultural studies) and social sciences with tools provided by computing (such as data visualisation, information retrieval, data mining, statistics, text mining) and digital publishing.

Objectives [edit]

Digital humanities scholars use computational methods either to answer existing research questions or to challenge existing theoretical paradigms, generating new questions and pioneering new approaches. One goal is to systematically integrate computer technology into the activities of humanities scholars, as is done in contemporary empirical social sciences. Such technology-based activities might include incorporation into the traditional arts and humanities disciplines use of text-analytic techniques, GIS, computer-based peer collaboration, and interactive games and multimedia.

Despite the significant trend in Digital Humanities towards networked and multimodal spanning social, visual, and haptic media, a substantial amount of Digital Humanities focuses on documents and text in ways that differentiate the fields work from digital research in Media studies, Communication studies, and Sociology. Another goal of Digital Humanities is to create scholarship that is more than texts and papers. This includes the integration of multimedia, metadata and dynamic environments. An example of this is The Valley of the Shadow project at the University of Virginia or the Vectors Journal of Culture and Technology in a Dynamic Vernacular at University of Southern California.

A growing number of researchers in digital humanities use computational methods for the analysis of large cultural data sets. Examples of such projects were highlighted by the Humanities High Performance Computing competition sponsored by the Office of Digital Humanities in 2007 and also by the Diving Into Data challenge organized in 2009 and 2011 by NEH in collaboration with NSF, and in partnership with JISC in the UK, and SSHRC in Canada. At present, formal academic recognition of digital work in the humanities remains somewhat problematic, although there are signs that this might be changing. Some universities offer programs related to the field.

Environments and tools [edit]

Digital humanities is also involved in the creation of software, providing "environments and tools for producing, curating, and interacting with knowledge that is born digital and lives in various digital contexts." In this context, the field is sometimes known as computational humanities. Many such projects share a "commitment to open standards and open source." [edit]

History [edit]

Digital humanities descends from the field of humanities computing, a computational method that enabled "formal representation of the human record," whose origins reach back to the late 1940s in the pioneering work of Roberto Busa. The Text Encoding Initiative, born from the desire to create a standard encoding scheme for humanities electronic texts, is the outstanding achievement of early humanities computing. The project was launched in 1987 and published the first full version of the TEI Guidelines in May 1994.

https://en.wikipedia.org/wiki/Digital_humanities
Defining digital humanities

What Is Digital Humanities?

An interdisciplinary field with porous borders that is generally concerned with the impact of digital technology on traditional academic practices of teaching, research, and service.

— Matthew K. Gold

NB: Refresh the page to get a new definition. Quotes were pulled from participants from the Day of DH between 2009-2012. As of December 2013, the database contains over 500 rows and randomly selects a quote each time the page is loaded. If you want to do something cool with the data, I am providing a download for the CSV I compiled here.

Made by Jason Hepler. Problems? Questions? I’m @jhepler on Twitter.

What Is Digital Humanities?

A community of practice using and critiquing digital tools to further humanities study.

— Amanda French

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What Is Digital Humanities?

If you think you are doing it, then you probably are, but the UCLDH definition is: the application of computational methods to humanities research or to cultural heritage; or of humanities research methods to digital phenomena.

— Claire Warwick

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What Is Digital Humanities?

Researching the Humanities through digital perspectives, researching digital technologies from the perspective of the Humanities.

— Francesca Benati

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http://whatisdigitalhumanities.com
Oh thank god it's no longer required that you define digital humanities to sign up for #dayofdh. I have "define DH" fatigue.
Exemplifying digital humanities: Large-scale text analysis

www.corpusthomisticum.org then click on “Index Thomisticus”
Exemplifying digital humanities: Large-scale text analysis

http://www.informationisbeautiful.net/visualizations/google-ngram-experiments
Exemplifying digital humanities:
Spatial visualizations

LETTERS SENT OR RECEIVED, FROM 1650 TO 1824
Lighter colors indicate most frequent locations between which letters were sent

John Locke (1632-1704)
English philosopher, author of Essay Concerning Human Understanding.

Jonathan Swift (1667-1745)

Voltaire (1694-1778)
French writer and philosopher, author of Candide.

Images from Stanford University’s “Visualization of Republic of Letters,”
http://toolingup.stanford.edu/rplviz/

Locke's frequent correspondence with Holland reflects the budding in the late 17th century of Anglo-Dutch intellectual exchanges.

Swift's occasional letters to Paris falsely suggest a cross-pollination with French thinkers. (He was writing to British friends there.)

Voltaire spent two years in England and took inspiration from British writers, but only 1 percent of his correspondents were English.

Exemplifying digital humanities:
Spatial visualizations

http://vimeo.com/26364172
Exemplifying digital humanities: Interfaces to digital collections

http://invisibleaustralians.org/faces
Exemplifying digital humanities: Crowd-sourcing digital collections

http://www.ushmm.org/online/lodzchildren
Exemplifying digital humanities: Crowd-sourcing digital collections

http://www.ushmm.org/online/lodzchildren
Exemplifying digital humanities: Aggregating digital collections

http://dp.la
Exemplifying digital humanities: Aggregating digital collections

http://dp.la/apps
Exemplifying digital humanities: Aggregating digital collections

http://dp.la/apps
Where does the conversation take place?
Where does the conversation take place?

http://www.digitalhumanities.org/dhq/
Where does the conversation take place?

http://digitalhumanitiesnow.org/
Where does the conversation take place?
Where does the conversation take place?
Where does the conversation take place?

http://dayofdh2013.matrix.msu.edu/
Where does the conversation take place?

http://www.adho.org
Where does the conversation take place?

http://dh2013.unl.edu
Where does the conversation take place?

http://dh2014.org
Where does the conversation take place?

http://www.neh.gov/divisions/odh
Where does the conversation take place?
Where does the conversation take place?

At the Intersection of the Humanities and the Digital
A WAKE FOREST CONVERSATION ON ACCESS, PERSPECTIVES, AND COLLABORATION

In 2012-13 a group of faculty on campus engaged in discussion of the emerging ‘digital humanities’ movement. Our immediate goal was to investigate the emergence of digital humanities as a field of study, and its relevance and usefulness as a research and teaching tool in the humanities, focusing on a response and critique of the topics introduced in the text Debates in the Digital Humanities authored by Matthew Gold, which centers on discussions of how to define the digital humanities, how to theorize them, critique them, practice them, teach them, and envision their future.

Five main insights emerged from our group based on readings and discussions:

1. Digital humanities is not just one field of study or set of methodologies and tools, but a wide range of these.
2. Digital humanities helps make the humanities more accessible to the public, and provides the tools for enabling closer engagement.
3. Digital humanities is targeted at new audiences and the production of new critical knowledges.

what is the digital humanities?

OUR GOAL
We are faculty from across campus interested in investigating the emergence of digital humanities as a field of study, and its relevance and usefulness as a research and teaching tool in the humanities. We plan to use the site to keep faculty at WFU abreast of the latest developments in DH, campus events, and updates on WFU projects at the intersection of the digital and the humanities.

http://lrc2.wfu.edu/dh
“We haven’t provided a public critical discourse that indicates to those without expertise what work is good and what is not—and thus serves as a compass for practitioners, critics, and outsiders alike. A critical discourse will establish utility and value, question blemishes and flaws, and identify sources, commonalities, and missed opportunities. Criticism points out true innovation when success claims point to little more than [...] technological frosting on a stale humanities cake.”

Critiquing digital humanities: 4 modes

- **Formalist** — How well does the structure, form, and design of a digital humanities project serve its purpose in the context of similar works?
- **Didactic** — How well does it reach, inform, and educate an audience?
- **Mimetic** — How well does it accomplish or facilitate humanistic inquiry?
- **Expressive** — How well does it reflect the unique characteristic and style of its creators?