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Scholars as Students:

Introductory Digital History Training for Mid-Career Historians

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Overview

Mid-career college and university faculty generally have achieved a significant level of expertise in their field of study. At the same time, research suggests that experts may not be so clear about every step of the cognitive work they undertake to attack a new research question or problem. In fact, the more expert an individual is, the less easy it is for that person to surface their process and articulate it for someone else. Only by being consciously pushed to consider, reconsider, and articulate these methodological assumptions, can we open a flexible space for new approaches that can complicate and compliment existing habits of mind.

Together, these ideas make up some of the underlying approach that the team at the Roy Rosenzweig Center for History and New Media (RRCHNM) at George Mason University (Mason) took to design and in conducting the *Doing Digital History* <<http://history2014.doingdh.org/>> (Doing DH) two-week intensive summer institute for mid-career American historians. Funded by the National Endowment for the Humanities (NEH) Office of Digital Humanities as an Institute for Advanced Topics in the Digital Humanities in August 2014 and under the direction of Sharon M. Leon and Sheila A. Brennan, the effort brought together twenty-three mid-career digital novices to learn the theories and methods of digital history. Experts in their field of American history, these novices in digital methodologies were nervous, unsure of their own abilities, and intimidated by digital history. They all left as confident digital ambassadors with new skills, insights, and motivation to pursue digital work and become active participants in the growing community of digital humanists.

Rationale

In the two decades since the launch of the first mainstream web browser, we have witnessed a dramatic increase in access to source materials, and in the development of digital tools that facilitate analysis and disseminate interpretation in ways that historians could not have predicted in

the early 1990s. This shift is slowly changing the way that historians relate to their research and to their audiences. Access and dissemination, however, are only part of the scholarly digital revolution. The rise of a community of scholars across a range of disciplines who identify themselves as digital humanists has resulted in a blossoming of intellectual work that holds the promise of fundamentally transforming the questions that scholars can ask of historical sources. This work has been pushed forward by both builders and thinkers in and outside of tenure track settings. Digital projects in text-mining, mapping, and crowdsourcing have attracted the attention of mainstream press from the *New York Times* to *The Atlantic Monthly*, and from major academic periodicals including the *Chronicle of Higher Education* and *Inside Higher Ed*.¹

Furthermore, one need only look at the coverage of academic conferences over the several years prior to the institute to realize that digital humanities was on the agenda of most scholarly societies. In his first presidential column, incoming President of the American Historical Association (AHA) William Cronon pledged to encourage “the AHA and its members to think systematically about the digital transformation of our discipline,” and this commitment is apparent at the AHA and other history conferences.² At the AHA’s 2012 meeting, an unprecedented two dozen sessions dealt with various aspects of digital history research, methods, tools, and teaching and that surge of interest continued into 2013 and 2014. The National Council on Public History, Organization of American Historians, and the American Association for State and Local History have been integrating digital approaches into their conferences for the past several years. Digital history projects are earning awards for the quality of their historical scholarship, approaches to teaching historical thinking skills, and ability to reach new and non-scholarly audiences with high-quality history. These trends suggested that more and more scholars are making sophisticated use of digital methods in their historical work. In the subsequent years, the evidence continued to accumulate. The *Journal of American History* publishing a significant article by Cameron Blevins that showcased digital methods. The National Council on Public History has awarded its annual outstanding project

¹ See for example Patricia Cohen’s Humanities 2.0 series at the *New York Times*, available at http://topics.nytimes.com/top/features/books/series/humanities_20/index.html; Alexis Madrigal, “Academics Build Blog-to-eBook Publishing Tool in One Week,” *The Atlantic*, August 3, 2010, available at <http://www.theatlantic.com/technology/archive/2010/08/academics-build-blog-to-ebook-publishing-tool-in-one-week/60852/>; Steve Kolowich, “The Promise of the Digital Humanities,” *Inside Higher Ed*, September 28, 2011, available at http://www.insidehighered.com/news/2011/09/28/national_endowment_for_the_humanities_celebrates_digital_humanities_projects; and Kathleen Fitzpatrick, “The Humanities, Done Digitally,” *The Chronicle of Higher Education*, May 8, 2011, available at <http://chronicle.com/article/The-Humanities-Done-Digitally/127382/>.

² William Cronon, “The Public Practice of History in and for a Digital Age,” *Perspectives in History Online*, January 2012. Available at <http://www.historians.org/Perspectives/issues/2012/1201/The-Public-Practice-of-History-in-and-for-a-Digital-Age.cfm>

prize to a number of ventures that are digital, with no physical exhibit or public programming corollary.³

Even with this validation of digital history work, the field can seem impenetrable for scholars who have little existing background with technology, little support in their own departments and institutions, and do not know where to turn for training. Those, who for the majority of their careers have been focusing on traditional forms of scholarship and publication, may feel lost in conversations about text-mining, data visualizations, and the many new platforms for scholarly communication. Also, they may find themselves at a disadvantage when their students come to them for advice on pursuing projects that incorporate significant digital work. These scholars may be top thinkers in their fields, but they are in the uncomfortable position of being novices in the realm of digital tools and methodologies.

Most historians need not look far beyond their own departments to see a huge gap between those trained and practicing in digital work and those who are not. Unsurprisingly, a survey conducted by the AHA indicates that the vast majority of history faculty is neither engaging with digital tools for analysis nor using digital platforms to disseminate in-progress or completed work.⁴ A larger study released in December 2012 by Ithaka S+R, “Supporting the Changing Research Practices of Historians,” confirms those findings, and emphasizes that there is a lack of training opportunities for practicing historians and for graduate students. The responses from graduate students about their lack of mentoring and preparation in new forms of digital scholarship suggests that the majority of mid-career faculty are not prepared to help their students cope with the abundance of digital sources now available and the range of tools and platforms that are transforming both analytical methodology and scholarly communication.⁵

This lack of mentoring and guidance for graduate students does not automatically suggest negligence on the part of their advisors. Rather, the barriers to entry in digital for mid-career historians are real. Without a support system and concentrated training opportunities, busy faculty can only get so far on their own. Some of the challenges to engaging with digital tools and approaches are outlined by Jack Dougherty and Kristen Nawrotzki in their introduction to *Writing History for the Digital Age*.

³ NCPH Outstanding Public History Project Award, <http://ncph.org/cms/awards/public-history-project-award/>.

⁴ Robert B. Townsend, “How Is New Media Reshaping the Work of Historians?,” *Perspectives Online* 48, no. 8 (2010). Available at: <http://www.historians.org/Perspectives/issues/2010/1011/1011pro2.cfm>.

⁵ Roger C. Schonfeld and Jennifer Rutner, “Supporting the Changing Research Practices of Historians,” report, Ithaka S+R, December 2012, available at <http://www.sr.ithaka.org/research-publications/supporting-changing-research-practices-historians>.

Beyond the personal, historians' willingness to engage in digital history hinges, too, on (perceived) material, technological, and temporal constraints. By definition, digital history utilizes different tools, differently, than most historians are used to. It has its own vocabulary and requires different skills sets (emphasizing, for example, curation as opposed to detective work).⁶

Others have observed that even when historians are willing to jump in to learn new tools, vocabularies, and methods they face barriers including lack of time, money for training, or even technical support at their institution to guide them in this process. [Erin Bell post, now gone 10]

Even as digital work is receiving increasing recognition in academic circles, one major question remains for faculty interested in digital humanities and in new publishing mediums: will it count? An additional disconnect remains in history departments that are wary to support digital work, and are skeptical of their ability to assess this work of their peers, particularly that from newer scholars, appearing in the form of blogs, digital archives, online exhibitions, code, text-mining, and data visualizations. A recent issue of the *Journal of Digital Humanities* addresses this problem in an effort to generate some standards for evaluation, but still little guidance exists for history departments filled with digital skeptics.⁷ Whereas the Modern Language Association took the lead in releasing guidelines on evaluating digital scholarship in 2000 (and revising them in 2012), scholarly associations in history were slower to take up the charge.⁸ In 2014, the AHA formed a committee to draft guidelines on the evaluation of digital work, which undertook its work just as the Doing DH summer institute was being planned and delivered.⁹ Historians at all professional levels need to be willing and able to adapt to these new forms of scholarly communications because the landscape is changing as we speak.

Despite decades of amazing work in digital humanities, the skills and methods that are central to pursuing this kind of work have only just begun to penetrate the larger community of historians. This lack of understanding digital humanities methods and projects then makes it difficult for those scholars to review digital projects, at any stage, for professional journals or for a

⁶ Jack Dougherty and Kristen Nawrotzki, "Writing History in the Digital Age," *Writing History in the Digital Age*, May 22, 2011, available at <http://writinghistory.trincoll.edu/>

⁷ *Journal of Digital Humanities*, 1, no. 4 (Fall 2012), available at: <http://journalofdigitalhumanities.org/1-4>.

⁸ "Guidelines for Evaluating Work with Digital Media in the Modern Languages," *Modern Language Association*, available at http://www.mla.org/guidelines_evaluation_digital.

⁹ For more information about the AHA's Committee on Professional Evaluation of Digital Scholarship by Historians, see the following resources: <https://www.historians.org/about-aha-and-membership/governance/committees/committee-on-professional-evaluation-of-digital-scholarship-by-historians> and <http://blog.historians.org/2015/04/draft-guidelines-evaluation-digital-scholarship/>.

colleague's promotion and tenure dossier, never mind advising students interested in pursuing digital work themselves. For established scholars, who are experts in their fields of study, novices in all things digital, and who may doubt the scholarly rigor involved in digital work, finding training that meets them at their skill level and addresses their disciplinary habits and concerns can be a challenge.

There are a range of training opportunities available for those who want to acquire digital humanities skills, but for the most part, they do not target our audience of content experts who have minimal technical knowledge. For example, the University of Victoria has hosted the very popular *Digital Humanities Summer Institute* (DHSI) experience since 2001.¹⁰ Currently, DHSI offers a week-long intensive courses that range from foundational issues in the digital humanities to advanced technical approaches, yet none of the course offers a broad spectrum introduction framed to address the disciplinary interests and concerns of historians. DHSI is part of a growing network of digital humanities training opportunities, but again, few, if any, take the discipline of history as a starting place. The Office of Digital Humanities at NEH has done its part to increase the opportunities for learning in the field, but since the Institutes for Advanced Topics in the Digital Humanities are often framed as being advanced for the field as a whole, rather than for the participants, there have been fewer opportunities of those searching for an introduction to digital theories and methods.¹¹ To some extent, the proliferation of THATCamps, developed at RRCHNM and spread throughout the world, have helped on this front, openly welcoming participants with a range of backgrounds and skills.¹² The bootcamp sessions that have frequently accompanied THATCamps have served as an enticing hook to many scholars who want to learn more. On the other hand, there are a significant number of individuals who have not felt advanced enough to even broach the relatively low barrier for participation at a THATCamp. These individuals, within the ranks of American historians, were our target audience for DoingDH.

Institute Goals

The team at RRCHNM, and in fact the larger faculty in the Mason History and Art History Department, has nearly twenty years of experience designing learning experiences for individuals who think of themselves as historians first, and digital historians only secondarily. In the mid-1990s, Roy Rosenzweig offered the first version of a semester-long introduction to digital history for

¹⁰ Digital Humanities Summer Institute, <http://www.dhsi.org/index.php>

¹¹ National Endowment for the Humanities, Office of Digital Humanities, Institutes for Advanced Topics in Digital Humanities, <http://www.neh.gov/divisions/odh/institutes>

¹² THATCamp, <http://thatcamp.org/>

graduate students (the earliest surviving syllabus for that course is from 1998).¹³ Since then the course, which is known at Mason as “Clio Wired I,” has formed the foundation of a two-course sequence that is required for all students in the doctoral program. The second course focuses on design principles and presentation techniques. To some extent, these Mason History Department courses, in their more recent iterations offered a pattern for the curriculum development that would take place for the Doing DH institute. In many cases, students take these courses because they are required, like the basic methods seminar, not because there are inherently interested in pursuing digital methods in their own work. As a result, the instructors have had to develop techniques for explicitly tying digital methods to the disciplinary questions that are central to historical research, drawing students in based on their research problems first and then expanding their understanding of useful methodological approaches.

The Doing DH team set out to design a curriculum that would meet digital novices where they are. At the same time, the team hoped to capitalize on the fact that our participants were experts in their field. Research from cognitive scientists and those who study learning suggest that experts differ from novices in important ways. The groundbreaking work *How People Learn: Brain, Mind, Experience, and School* sites the following distinctions:

1. Experts notice features and meaningful patterns of information that are not noticed by novices.
2. Experts have acquired a great deal of content knowledge that is organized in ways that reflect a deep understanding of their subject matter.
3. Experts’ knowledge cannot be reduced to sets of isolated facts or propositions but, instead, reflects contexts of applicability: that is, the knowledge is “conditionalized” on a set of circumstances.
4. Experts are able to flexibly retrieve important aspects of their knowledge with little attentional effort.
5. Though experts know their disciplines thoroughly, this does not guarantee that they are able to teach others.
6. Experts have varying levels of flexibility in their approach to new situations.¹⁴

These kinds of distinctions come into play for expert historians as they encounter new kinds of

¹³Roy Rosenzweig’s Clio Wired syllabus: <http://chnm.gmu.edu/courses/rr/pre00/cliowired/syll.html>

¹⁴Committee on Developments in the Science of Learning with additional material from the Committee on Learning Research and Educational Practice, National Research Council, *How People Learn: Brain, Mind, Experience, and School: Expanded Edition* (Washington, D.C.: The National Academies Press, 2000), 31.

primary and secondary evidence. They work to develop nuanced answers to their research questions, even if they are embarking on new content areas. But, at the same time, as content area experts approaching new digital methods that offer new ways of working with evidence, they would be put in the uncomfortable position of being a novice. As digital novices, Doing DH's expert historians would not necessarily recognize the features and meaningful patterns of evidence necessary for working with digital approaches. They might not immediately be able to judge which context demanded which approaches or transformations.

Understanding participants held this dual position as expert and novice, the Doing DH team had to construct a curriculum that carefully balanced the knowledge and experience of the cohort with the inevitable discomfort and frustration that accompanies learning new technical skills. We were guided in our thinking about this tension by the work of Jeff McClurken, one of the leading thinkers on effective pedagogy and digital history and a Doing DH faculty member, who as early as 2008 argued that for productive learning to take place in the field, learners needed to be “uncomfortable, but not paralyzed.” McClurken has highlighted this dynamic in his own classroom, reporting:

I wanted them to be uncertain, that I wanted them to be shaken out of their normal writing and researching experience, that it was in those conditions that they were most likely to learn. However, I explained that I wanted them to not be so overwhelmed that they felt like they couldn't do anything. I told them I wanted them to be “uncomfortable, but not paralyzed.” It sounded funny after I said it (no faculty quote t-shirts, please) but it's a good summary of the environment I hope to create in this class. [Though comfortable is the ultimate goal.]¹⁵

This principle was central to the way that we designed our institute. The participants would move from the familiar to the less familiar, always keeping track of their own research questions and goals. But, we would also move quickly, supporting them in proving to themselves that they could take on new challenges, muddle through unfamiliar processes and interfaces, and eventually succeed. Comfortable was the ultimate goal.

Given all of these considerations, the team developed a curriculum to achieve the following goals over the course of Doing DH:

¹⁵ Jeffrey McClurken, “Uncomfortable, but not Paralyzed,” *Techist* (January 22, 2008), <http://mcclurken.blogspot.com/2008/01/uncomfortable-but-not-paralyzed.html>.

- Provide an opportunity for participants to closely examine the specific field of digital history within the context of the broad field of digital humanities, and to address needs and approaches that are unique to the discipline of history.
- Teach participants to use new digital tools and methodologies to address the major topics in American history and the vast body of available digital sources. Each participant will explore ways that digital methods and tools are changing our research, interpretation, and presentation of this material.
- Train historians not only in using digital tools and methodologies to incorporate into their own research, teaching, and writing, but also to train their colleagues, graduate and undergraduate students.
- Enable participants to communicate their work with the larger community of historians and with a broad public audience by making use of open and dialogic platforms for scholarly publishing.

Application Process and Participant Selection

Throughout the fall of 2013, the institute co-directors received many inquiries about when applications would be open, so we embedded a Google form on the RRCHNM website to collect the names and email addresses of all interested participants. During the AHA annual meeting in January 2014, we printed micro brochures to advertise the institute and distributed them in sessions, at THATCampAHA, and at the RRCHNM affiliates table. In total, 82 individuals requested to be notified when applications opened.

To publicize the institute to a wide audience, we announced the institute on the RRCHNM institutional blog, tweeted it, and posted it to our personal blogs and social networks. We then emailed the announcement to all those who wished to be notified via the Google form. The call was featured on [DHNow](#), and we posted the call to many listservs, including H-Announce, H-Public, HASTAC, H-South. Brennan, Leon, and other faculty members sent personal emails to interested parties. Leon promoted the institute on the [Digital Campus podcast](#). We sought assistance from the NEH program officers, as well, to promote the institute as they traveled to different conferences and meetings.

The faculty and staff at RRCHNM are committed to providing open access to resources and to software. As a result, all of our work is freely available either under a Creative Commons license or the Gnu General Public License. These commitments stem from the organizations mission to

democratize access to the history. Thus, in fall 2013, as we began to prepare materials for the institute and to recruit participants, we focused on planning for openness and replicability. We purchased the domain doingdh.org and installed WordPress as a network to serve as the core content management system to serve as the home base for our work, hosting the curriculum and participant information. Selecting WordPress also offered us the opportunity to model work with a system that the participants themselves would use extensively during the institute. Furthermore, WordPress's network features allowed us space to host additional institute sites under the same domain. To manage applications and institute surveys, we purchased Gravity forms for WordPress.

On February 4, 2014, we opened applications and launched the Doing DH website, which included the applications, a draft schedule, and basic travel information (*See Appendix C for the application form*). Within two days of opening applications, the website received 1200 page views and three individuals submitted applications. When applications closed on March 15, 2014 there were 70 applications for review by the selection committee, which consisted of Leon, Brennan, and Professor Michael O'Malley of the Mason History and Art History Department. The responses to our inquiry about why individuals wished to attend the institute only confirmed our basic understanding of the need for such an offering. Several excerpts will more than prove the point:

I find the range and number of digital history tools, concepts, and methods to be too enormous to conquer on my own. Being in a room with both experts and fellow experimenters would be extremely beneficial in wading through the vast resources of digital history and identifying those most useful and transformative for my research and teaching.

My department is seeking to add a more robust public history component to our program with opportunities for students in the area of digital history. We recognize the importance of digital history for the future, but our entire department is composed of senior or mid-career faculty who are a bit out of touch with the latest technological trends. Because of a state budget crisis, we have had no new hires in over a decade and have thus been deprived of newer, younger faculty who might have helped introduce digital history into the department in an organic way. Participating in the institute will help me (one of the mid-careerists) get an immersion in digital history methods and bring them back to my department and program.

My training in digital history/humanities was very limited in graduate school and I've subsequently had to learn things on my own. That's good, and I'm happy to self-start, but learning in a workshop or classroom setting would only propel the limited advancement I've made alone. Two weeks of immersion would mean a world of

difference for concrete ability but also in building confidence to move ahead on projects that have previously seemed too difficult without additional training.

For the past four years, I have been following developments in digital history/humanities with increasing interest and excitement—but also with growing frustration. I have an idea of some things I'd like to do as a digital historian, but I don't know how to do them. I've got a long list of tools and technologies that look useful for my work, but I don't know how to use them. I have little time to experiment and negligible departmental/institutional support, and I find it intimidating to try to learn these things on my own. I see this institute as an opportunity to move from learning **about** DH, to learning how to **do** DH, and to practice within a community of like-minded historians.

I am concerned that my inexperience in digital technologies will become detrimental to my students and to our graduate program. So far, I have been able to draw on the technical expertise of faculty members in other departments, but I have to seek funding and pay for these services. I would like to acquire familiarity with digital platforms and tools so that my students and I can use them more creatively and confidently.

Collectively, the applications to *Doing Digital History* demonstrated that an unexpectedly high number of tenured faculty were either asked or assigned to teach the new digital history course in their departments when those faculty had no discernable digital history skills. Nearly 30% of all self-identified digital novice applicants remarked that they were applying because they needed help developing new courses that incorporated digital methods into their traditional history courses. Three out of the twenty-three participants in *Doing Digital History: 2014* were developing a digital history course for the fall 2014 semester—a mere two weeks after the institute ended. Another handful of applicants was preparing to teach courses in the spring of 2015. This cohort of traditional historians constitutes only the tip of the iceberg. Many hundreds more are facing increasingly loud calls from students and administrators to bring digital methods to the enduring questions that form the core of history instruction.

To form a cohort with shared disciplinary and content knowledge background, the application review committee sought participants with significant experience, coursework, teaching, and/or scholarly work in American history. We selected individuals who had very limited or no training in using digital methods and tools, and many lacked a well-developed digital community at their home institutions. The committee also wanted a geographically and institutionally diverse cohort of scholars and public historians with different life experiences working at liberal arts colleges, historically black colleges and universities, research universities, community colleges, and

public history organizations. When possible, we favored individuals with fewer institutional resources over those with many. We also evaluated each applicant's reasons for attending, their digital project ideas, and the willingness to collaborate and work with others outside of their own departments. In the end, we selected twenty-five participants, and maintained a short waitlist.

Staffing

When assembling faculty for the institute we drew upon the rich resources of both the Rosenzweig Center for History and New Media and the George Mason University History and Art History Department to provide faculty and staff for DoingDH. Then, we added to this base a number of carefully chosen historians who are experts in doing geospatial work, computational analysis of texts, multimedia work and visualizations, and advanced digital pedagogy (*See Appendix A: Institute Team*). This cohort of scholars provided the necessary blend of expertise on both digital history skills and methods, and the key questions of scholarship on American history, the scholarship of teaching and learning, and public history.

Between the time of writing the grant and time for scheduling the institute, Leon and Brennan adjusted the instructional team and the schedule based on the availability of visiting faculty. For example, Scott Nesbit left the University of Richmond for a new job in Georgia and was unable to teach for us in August. Luckily, Lincoln Mullen had recently moved to Virginia in anticipation of beginning his career as a history faculty member at Mason, and was available to fill Nesbit's spot. Trevor Owens was unavailable for personal reasons, and RRCHNM's Lisa Rhody very easily covered his session on visualizations. Elena Razgolova was unable to travel to the US in August for personal reasons, and Michael O'Malley filled in for her and reshaped those days activities into one treating sound studies and multimedia. Steve Barnes was on leave and unavailable to give a lunchtime talk. As we finalized the institute's schedule, we decided to eliminate lunchtime talks in order to give the participants a needed mental break during the middle of the day.

We also wanted to draw upon the expertise of Mason's graduate students with digital history experience. Spencer Roberts, Celeste Sharpe, Stephanie Grimes, and RRCHNM Digital History Associate, Megan Brett, served as teaching assistants and tutorial leaders. They offered support each day to the participants, and published their tutorials and guides to the institute site. One example was Roberts's "Historian's Spreadsheet," a guide to using simple functions in Excel for tidying data

that was then widely circulated on Twitter and highlighted as a resource in the National Council on Public History's weekly newsletter to its members.¹⁶

Two Weeks in August

The final institute schedule included newly-available readings, tools, and projects from when we first proposed our curriculum. For example, we included Stanford's Palladio tool for creating network visualizations, which was in alpha release, and our participants and graduate students offered feedback to their development team during the institute. A majority of readings were available online, but we also ordered three books for all participants that we believed would be useful to them during the institute and in their professional libraries: Erin Kissane, *The Elements of Content Strategy* (New York: A Book Apart, 2011); Mark Monmonier, *How to Lie with Maps*, 2nd edition (Chicago: University Of Chicago Press, 1996); and Kathleen Fitzpatrick, *Planned Obsolescence: Publishing, Technology, and the Future of the Academy* (New York: NYU Press, 2011). In place of a fourth book, we decided that we would buy each participant one year of web hosting through Reclaim Hosting.¹⁷ This would provide all participants with a web domain of their own, and a space to install and try a variety of software during and after the institute. Finally, prior to participants' arrival, we communicated to them via email about travel, local arrangements, personal tool kits, and shared the readings and final schedule on the Doing DH website. By the time that participants arrived in Arlington, VA at the beginning of August, they were prepared to undertake a two-week immersion in basic digital history theories and methods.

August 4-August 15, 2014

When participants gathered at Mason to begin the institute each person was anxious in one way or another. Leon and Brennan invited the participants to voice those anxieties right away. Most worried about falling behind on the coursework, getting lost in the daily tutorials, feeling confused, and that they would be the only ones feeling this way. Participants discovered they were not alone in their fears and that they had a new community of colleagues with whom they could rely on for support. With these issues brought to the surface, the participants, instructors, and graduate assistants began their two weeks work. Instruction took place between the hours of 9:00am and 4:00pm each day, with an hour break for lunch. Leon and Brennan led each day of the two-week institute, working closely with participants, and with visiting faculty to maintain continuity for across all the presentations and tutorials over the course of the institute.

¹⁶ Spencer Roberts, Historian's Spreadsheet, <http://history2014.doingdh.org/historians-spreadsheet/>

¹⁷ Reclaim Hosting, <http://reclaimhosting.com/>

The first week of the institute called for the participants to dive right into their work with digital technologies. Leon and Brennan's approach was to challenge the group of mid-career novices from Day 1. First, they introduced participants to the field of digital humanities, generally, and to digital history, specifically, and then walked them through the processes of establishing their own web domain, installing WordPress, and blogging. The flow of the week followed a similarly brisk pace:

- Monday, August 4: [Introduction to the digital humanities and digital history](#), Brennan and Leon
- Tuesday, August 5: [Finding, organizing, and analyzing sources](#), Brennan and Leon
- Wednesday, August 6: [Building Digital Collections](#), Brennan and Leon
- Thursday, August 7: [Using Non-Textual Sources](#) with Dr. Mike O'Malley, Mason
- Friday, August 8: [Introduction to Visualization](#), with Dr. Lisa Rhody, RRCHNM

Despite this attention to immediate results and productive digital work, Leon and Brennan were also careful to engage the participants in a thoughtful discussion of the qualities and methods that distinguish history from other disciplinary approaches. Constantly striking a balance between digital methods and the questions and ways of thinking that animate those doing the work of history, the instructors strove to teach participants not only the specifics of individual tools, but also how to learn about new technologies and apply them to their own research and teaching questions. By the middle of the week, participants had installed Omeka and were building small digital collections, and by the end of the week learned to analyze and create effective data visualizations.

During the second week, since the participants were more comfortable with feeling uncomfortable when introduced to new methodologies and playing with new tools, the pace did not abate significantly. The beginning of the week proved to be the most challenging, as the novice digital historians learned about mapping and data mining. Based on participant feedback, we adjusted our approach a bit, giving everyone more time to work with tools following tutorials, particularly after the most challenges sessions:

- Monday, August 11: [Introduction to Spatial History and Mapping](#), with Dr. Lincoln Mullen, Mason
- Tuesday, August 12: [Introduction to Text and Data Mining](#) with Dr. Fred Gibbs, formerly of George Mason University, now at University of New Mexico.
- Wednesday, August 13: [Community Sourcing & Sharing Historical Authority](#), Brennan and Leon

- Thursday, August 14: [Digital Pedagogy](#) with Dr. Jeff McClurken, University of Mary Washington
- Friday, August 15: [Trends in Scholarly Communications](#) with Dr. Joan F. Troyano and Dr. Stephanie Westcott, RRCHNM

While the entire cohort did not have pertinent data or research interests for each methodological approach, we finished the institute discussing topics familiar to everyone: teaching and learning, and scholarly communications.

Maintaining our commitment to teaching and learning in public, throughout the institute we asked participants to write publicly on their own websites about specific topics related to their work, or to consider how a particular approach applied to their own research and teaching. Then, the graduate students assistants aggregated and published that work on our course site by using the PressForward plugin.¹⁸ As a result, participants could review each other's reflections in one convenient place, and those following the work of the institute from afar could engage and keep track of our progress. Also, after introducing the cohort to Twitter (half of whom had never used the service) on the first day, we encouraged participants to use it as a backchannel with the #doingdh14 hashtag. Through creating an active #doingdh14 tweet stream, the participants extended the institute experience and learning far beyond themselves to a much broader community of interested followers on Twitter. This experience also demonstrated to the participants not familiar with Twitter how the digital humanities have adopted Twitter as a communications and networking tool. The tweets were Storified and are accessible on the institute site.¹⁹

On the final day of the institute, we asked each participant to share with us three things that they planned to do soon after they returned to their home and began the new school year. Every participant stood with more confidence in their abilities to discuss, assess, and create digital history work. Most participants planned to incorporate at least one new tool into their classes and many discussed rethinking their next research project. Additionally, one participant proposed an interchange on digital history that highlighted the digital novice experience. Discussions of this idea and other plans continued in a Google Group that we set up for the participants on their last day.

¹⁸ Aggregated participant blog posts were pulled into the Doing DH curriculum site: <http://history2014.doingdh.org/category/parposts/>.

¹⁹ Storify of Doing DH tweets, <http://history2014.doingdh.org/2014/08/18/doingdh-tweets-week-two/>

Evaluation

We used a variety of metrics to evaluate the success for the 2014 institute (*See Appendix C for the evaluation forms*). At the beginning of the institute, we did not know how participants would respond to the intensity of the two-week curriculum. During the institute we surveyed participants a few times to gauge the pacing and instruction. Based on this immediate feedback, we adjusted scheduling and approach accordingly. For example, we began to allow more time to discuss the readings in the morning sessions each day. At the conclusion of the two weeks, in the post-institute survey, we asked more typical questions following workshops about whether or not the participants felt their voices were heard, and if their personal learning needs were addressed. These questions gave us a sense of the participants overall satisfaction.

The overall goals of Doing DH were to convert digital novices into digital ambassadors, scholars who left GMU with the confidence, skills, and abilities: to develop digital history scholarship; to evaluate digital history projects for professional publications and for tenure and promotion dossiers; to instruct and advise students in digital history methods; and to participate in disciplinary and trans-disciplinary issues in digital humanities scholarship. While, our day-to-day sense of the participants' work and engagement suggested that we had achieved our learning goals, the results of formal evaluation confirmed our impressions. To measure the overall effectiveness of the entire curriculum to change attitudes and practices of the participants, we crafted a pre-institute survey that asked four questions related to our goals and asked the same four questions at the end:

- If you were asked to review a digital project for a professional journal in your field of expertise, would you feel comfortable saying yes to the request?
- If you were asked to review a colleague's digital work for promotion, would you feel comfortable assessing its scholarly impact?
- Do you feel comfortable presenting or discussing digital history or digital art history work with your colleagues?
- Do you feel comfortable supervising students who want to use digital tools in their history or art history scholarship?

To our delight, 100% of *Doing Digital History* participants responded that the institute faculty and facilitators improved their understanding of digital humanities and digital history. All participants left as confident digital ambassadors with a to-do list, new skills, insights, and motivation to pursue digital work and become active participants in the growing community of digital humanists. The largest positive growth we saw was in the number of individuals saying that

they are comfortable reviewing digital projects for scholarly impact in promotion cases, which we see as a real intervention in effecting change in academic culture and practices. At the start, only 26% of participants responded that they were comfortable assessing digital projects for scholarly content in promotion cases and 74% were not sure. At the end of the institute, the percentages were almost reversed with 79% feeling comfortable reviewing and only 21% remained unsure. We saw a 53% positive growth rate. Across the four main questions, we saw a remarkable shift in confidence as not a single historian answered “no” to any of the questions at the end of the institute.

RRCHNM & NEH Doing Digital History 2014
Summary survey data

	Pre-Institute Survey			Post-Institute Survey			Percent Change		
	Yes	Not Sure	No	Yes	Not Sure	No	Yes	Not Sure	No
If you were asked to review a digital project for a professional journal in your field of expertise, would you feel comfortable saying yes to the request?	47%	42%	11%	84%	16%	0%	25%	63%	100%
If you were asked to review a colleague's digital work for promotion, would you feel comfortable assessing its scholarly impact?	26%	74%	0%	79%	21%	0%	53%	73%	100%
Do you feel comfortable presenting or discussing digital history work with your colleagues?	58%	26%	11%	95%	5%	0%	28%	83%	100%
Do you feel comfortable supervising students who want to use digital tools in their history scholarship?	53%	32%	16%	79%	21%	0%	20%	43%	100%

By inviting historians to engage with digital humanities theory and practice, they were able to better re-examine their own professional assumptions and naturalized processes to see that scholarly production can take many forms. Through analysis of existing projects and through building some things from scratch with their own sources, participants learned how to read, analyze, and interact with digital scholarship. We can see that we grew the field of established scholars willing and capable of reviewing digital projects for professional journals and for promotion portfolios. In targeting mid-career historians, most of whom came to the institute with tenure, we were able to make interventions with individuals who have status within their institutions and who have the power to make changes locally in their departments, and more broadly.

Post-Institute Activities

After the institute, we published and maintain the Doing DH curriculum and site as a resource for the participants and the broader field. During the institute, we updated the schedule each day, added new sites, tools, and reference readings. After the institute ended, we created separate pages within the Doing DH site as quick references for finding readings, sites, and tools. All of this content was then compiled and tweaked using the NEH-funded Anthologize plugin for WordPress, saved as a PDF, and posted to the institute site. The entire curriculum is freely available under a Creative Commons Attribution Non-Commercial 4.0 license on the institute's website for anyone to use and download (*See Appendix B: Curriculum*).

Throughout the fall, we maintained contact with the participants through the Google email group for discussion, social media, and follow-up conversations. We scheduled three conference calls at the end of the semester in early and mid-December for those who wanted to chat with the institute directors, and with fellow participants. Only four participants chose to check in with us at that time, but everyone who did shared some successes from the semester. These and other follow-up contacts with institute participant revealed that their summer training was having an impact in the classroom, in their colleges and universities, and in their communities.

Interventions within classroom practice were the most immediately apparent. For example, Jonathan Rees asked his students to establish a domain of their own through Reclaim Hosting and to start blogging. He then used *PressForward* to aggregate student blog posts into the course website. And, he and his students used Scalar build digital exhibits as final projects. Ellen Litwicki, who came to the institute as a novice two weeks before teaching her first digital history course, was feeling energized and grateful for the training. She assigned her students local digital history projects using Omeka. Through social media connections with other cohort members, we have seen how Ella Howard, Denise Meringolo, and Julia Brock borrowed heavily from the *Doing Digital History* curriculum and challenged their students to build digital public history projects in their courses.

Progress came not only in teaching, but also within the work of history departments and university structures. Ellen Litwicki gave a workshop on digital history for her department, and planned to redesign the department's course sequence so that history majors would be required to take two courses in digital history, one focusing on theory and the other as a practicum. At the institution-wide level, Andrew Denson helped to form a digital humanities working group at Western Carolina University and Malgorzata Rymysza-Pawlowska became the new chair of Eastern Illinois University's digital humanities committee, which had already hosted many lunchtime brown

bags. Joy Lintelman was so transformed that she set up a digital history summer institute in June 2015 for the faculty at Concordia College (MN) and invited Doing DH faculty, Lincoln Mullen, to be the lead instructor for their institute that focused on spatial history.

But, the reach of the training was not contained to the boundaries of colleges and universities. Denise Meringolo took her newly honed digital skills out into the community with her online collecting site, *Preserve the Baltimore Uprising*.²⁰ Meringolo is an Associate Professor in History at University of Maryland, Baltimore County, who wanted to do something following the death of Freddie Gray in Baltimore and the protests and reactions that soon followed. She followed the paths of other online collecting projects she was introduced to during *Doing Digital History*. After short consultations over social media and email with members of the institute team, she bought a web domain and installed Omeka and began asking for online contributions from the communities most involved and affected during the protests. The visibility of her site attracted future partners, including the Maryland Historical Society, who desired to collect evidence from this significant turn of events in Baltimore, but really did not know how. Meringolo is leading this collaborative collecting project, which continues to grow and has received recognition from the local press.

Looking Forward

Despite these encouraging outcomes, the work of providing professional development for mid-career scholars is not without its challenges. Even with all expenses covered, many individuals cannot afford to leave their institutions, families, and lives for two weeks. The institute team has been asked about preparing an institute that is shorter, and even longer. We think that two weeks is the optimal amount of time for an introduction to the broad field of practice that is digital humanities, while diving into disciplinary-specific projects. This time allows for participants to be removed from their existing structures and commitments long enough to immerse themselves, experiment, and see the possibilities for changing their research, teaching, and professional practices.

Running an institute for two weeks also requires a big commitment from the host institution and requires a strong team. Assembling the requisite resources required significant and careful planning. The logistics of coordinating an institute are not easy. RRCHNM office manager was instrumental in securing the accommodations and supplies necessary to make the participants comfortable during their time in Arlington. Leon and Brennan led each day, while RRCHNM research faculty and visiting instructors helped to shape some individual days of instruction. We also

²⁰ *Preserve the Baltimore Uprising: Your Stories. Your Pictures. Your Stuff. Your History.* <http://baltimoreuprising2015.org/>

relied on a solid crew of four graduate teaching assistants who led tutorials, provided one-on-one assistance, responded to the backchannel discussions, and updated the institute's online schedule to reflect any new sites or tools mentioned during the day making the course websites invaluable resources.

More critically, based on the 2013 applicant pool, one cause for concern is that the relative paucity of training opportunities at the novice level for faculty is not preventing history departments from asking their members to teach digital history courses. Some faculty were desperate to come to the institute because they needed a syllabus for the fall semester. In some cases, these applicants were much less concerned with how digital history methods might change their approach to doing history more holistically. This concern is related to another ongoing challenge: many institutions are answering the call for digitally inflected courses by hiring contingent faculty and term-limited post-doctoral fellows, who do not have the authority or resources to truly reshape departmental curricula or scholarly communication standards and priorities.

Even with these structural concerns about the ways that history departments, and colleges and universities are approaching the changing terrain, the results of the Doing Digital History institute point in a positive direction. The publicity from this institute motivated some historians working at small colleges and federal agencies to inquire if RRCHNM could run shorter institutes for their staff, reflecting the widespread need for professional development for digital novices. Building on the success of the 2013 institute, RRCHNM applied and was awarded a grant from NEH-ODH to organize a second summer institute in 2016, and we look forward to working with another cohort of mid-career historians who are curious about the role digital theories and methods can play in their work.

Appendix A: Institute Team

RRCHNM

- [Megan Brett](#), Digital History Associate
- [Sheila A. Brennan](#) Co-Director, Doing Digital History; Associate Director of Public Projects and Assistant Research Professor, Department of History and Art History
- [Stephanie Grimes](#), Graduate Research Assistant
- [Sharon M. Leon](#), Co-Director, Doing Digital History; Director of Public Projects and Associate Professor Department of History and Art History
- [Jeny Martinez](#), Office Manager
- [Lisa M. Rhody](#), Associate Director of Research; Assistant Research Professor Department of History and Art History
- [Spencer Roberts](#), Graduate Research Assistant
- [Celeste Sharpe](#), Graduate Research Assistant
- [Joan F. Troyano](#), Director, PressForward; Assistant Research Professor Department of History and Art History

Guest Faculty

- [Fred Gibbs](#), Assistant Professor of History, University of New Mexico
- [Jeffrey McClurken](#), Professor of History and American Studies & Special Assistant to the Provost for Teaching, Technology, and Innovation at the University of Mary Washington.
- [Lincoln Mullen](#), Assistant Professor of History, George Mason University
- [Mike O'Malley](#), Professor of History, George Mason University

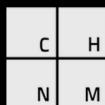
Appendix B: Curriculum

Doing Digital History

Summer Institute
George Mason University
August 4–15, 2014

<http://history2014.doingdh.org>

Curriculum



ROY ROSENZWEIG
Center FOR
History AND
New Media



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Curriculum Overview

About

[Doing Digital History](#) was a summer institute for mid-career American historians, sponsored by the [National Endowment for the Humanities, Office of Digital Humanities](#), run by the [Roy Rosenzweig Center for History in New Media](#), George Mason University. The institute took place August 4-15, 2014 at GMU's Arlington campus.

Doing Digital History was designed to fill a much-needed gap for [23 established historians](#) who needed instruction and a professional learning community to engage with new media methods and tools.

During the institute, participants, instructors, and graduate student assistants tweeted under the hashtag [#doingdh14](#).

Tweets from the institute were captured using Storify; tweets for recorded separately for [Week One](#) and [Week Two](#).

Institute Team

RRCHNM

- [Megan Brett](#), Digital History Associate
- [Sheila A. Brennan](#), Co-Director, Doing Digital History; Associate Director of Public Projects and Assistant Research Professor, Department of History and Art History
- [Stephanie Grimes](#), Graduate Research Assistant
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- [Joan F. Troyano](#), Director, PressForward; Assistant Research Professor Department of History and Art History

Guest Instructors

- [Fred Gibbs](#), Assistant Professor of History, University of New Mexico
- [Jeffrey McClurken](#), Professor of History and American Studies & Special Assistant to the Provost for Teaching, Technology, and Innovation at the University of Mary Washington.
- [Lincoln Mullen](#), Assistant Professor of History, George Mason University
- [Mike O'Malley](#), Professor of History, George Mason University
- [Elena Razlogova](#), Associate Professor of History, Concordia University



Week One

August 4: Introductions

Readings

- Dan Cohen and Roy Rosenzweig, *Doing Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web* (2005), Introduction and Chapter 1, <https://chnm.gmu.edu/digitalhistory/>
- Matthew K. Gold, “The Digital Humanities Moment,” *Debates in the Digital Humanities*, ed. Matthew K. Gold (2012). <http://dhdebates.gc.cuny.edu/debates/text/2>
- Kathleen Fitzpatrick, “The Humanities, Done Digitally,” *Debates in the Digital Humanities*, ed. Matthew K. Gold (2012). <http://dhdebates.gc.cuny.edu/debates/text/30>
- “Day of DH: Defining the Digital Humanities,” *Debates in the Digital Humanities*, ed. Matthew K. Gold (2012). <http://dhdebates.gc.cuny.edu/debates/text/40>
- Roger C. Schonfeld, Jennifer Rutner, “Supporting the Changing Research Practices of Historians” (Ithaka S+R, 2012). <http://www.sr.ithaka.org/research-publications/supporting-changing-research-practices-historians>
- “Interchange: The Promise of Digital History,” *Journal of American History* (2008). <http://www.journalofamericanhistory.org/issues/952/interchange/index.html>
- “Creating Your Web Presence: A Primer for Academics,” *Profhacker* (February 14, 2011). <http://chronicle.com/blogs/profhacker/creating-your-web-presence-a-primer-for-academics/30458>

Activities

Morning (9-12)

- Introductions
- Introduction to the digital humanities and [digital history community](#)
- Overview of different disciplinary approaches in digital humanities
- Hands-on Session: Sign up for [ReClaim Hosting](#). Get a domain.

Afternoon (1-4)

- Introduction to Digital Scholarship and Communication Platforms
- Hands-on Session: Sign up for [Twitter](#), make a list of your classmates, assign hashtag: [#doingdh14](#), Twitter list for [Doing Digital History](#)
- Hands-on Session: Real Simple Syndication feeds
- Hands-on Session: Install WordPress.

Sites



- [Reclaim Hosting](#)

Tools

- [Twitter](#)
- [Feedly](#)
- [WordPress](#), and WordPress [Documentation for using the admin panel](#)

Reference

- Ryan Cordell, “How to start tweeting and why you might want to” *Profhacker* (April, 2010), <http://chronicle.com/blogs/profhacker/how-to-start-tweeting-and-why-you-might-want-to/26065>; and “From the Archives: Using Twitter,” *Profhacker* (February 2014), <http://chronicle.com/blogs/profhacker/from-the-archives-using-twitter/55775>.
- [How the Internet Works in 5 Minutes](#)
- [A quick text explanation of the Internet for our purposes](#)
- [RSS in Plain English](#) by CommonCraft

[Next Day](#)



August 5: Finding, Organizing, and Analyzing Sources

Readings

- Roy Rosenzweig, “Scarcity or Abundance? Preserving the Past in a Digital Era,” *American Historical Review* 108, 3 (June 2003): 735-762.
<http://chnm.gmu.edu/essays-on-history-new-media/essays/?essayid=6>
- Tim Sherratt, “It’s All About the Stuff: Collections, Interfaces, Power and People,” *Journal of Digital Humanities* Vol. 1, No. 1 (2011).
<http://journalofdigitalhumanities.org/1-1/its-all-about-the-stuff-by-tim-sherratt/>

Activities

Morning (9-12)

- Please [share your web domain and Twitter handle](#)
- Survey major [digital history-related collections](#)
- Research, search, discovery, and saving sources found in major collections.
 - teachinghistory.org
 - Google Advanced Search: https://www.google.com/advanced_search
 - Google Search Help: <https://support.google.com/websearch/?hl=en#topic=3081620>
 - Digital Preservation (LC): <http://digitalpreservation.gov/>
 - Format Recommendations: <http://www.loc.gov/preservation/resources/rfs/index.html>
 - StakeOverflow discussion of image file formats:
<http://stackoverflow.com/questions/419584/what-is-the-difference-between-jpg-jpeg-png-bmp-gif-tiff-i>
- Hands-on Session: Install Zotero
 - Zotero Screencast Tutorials: https://www.zotero.org/support/screencast_tutorials
 - Zotero Installation Guide: <https://www.zotero.org/support/installation>

Afternoon (1-4)

- Hands-on Session: Reverse search with [Tin Eye](#)
- Hands-on Session: [Scavenger Hunt](#) for digital sources
- Hands-on Session: Intro to metadata:
Examine sources in different digital repositories, compare metadata, stability data, and ability to extract, save, and manipulate individual records:
- Hands-on Session: Annotating sources with [ThingLink.com](#)
Our test page, <http://history2014.doingdh.org/thinglink/>

Homework



Spend 15-20 minutes reviewing the site assigned to you. No written review is required. Take a quick look at the [guidelines for reviewing websites from JAH](#).

- History Explorer:, <http://historyexplorer.si.edu/home/> (Young, Rymsha-Pawlowska)
- Mapping DuBois, <http://www.mappingdubois.org/> (Rueber, Robertson)
- Photogrammar, <http://photogrammar.yale.edu/> (Ring, Rees)
- Encyclopedia of Philadelphia, <http://philadelphiaencyclopedia.org/> (Murphy, Merithew)
- Railroads and the Making of Modern America, Will Thomas, <http://railroads.unl.edu/> (Meringolo, Martinez)
- Transcribe Bentham, <http://www.ucl.ac.uk/Bentham-Project> (Litwicks, Lintelman)
- National Parks: America's Best Idea, <http://www.pbs.org/nationalparks/> (Levy, Lee)
- Cleveland Historical, CPDHC, <http://clevelandhistorical.org/> (mobile web or app) (Kossie-Chernyshev, Howard)
- National Underground Railroad Museum exhibition app, <http://freedomcenter.org/exhibits/the-app> (Dodd, Denson)
- History in Pics, <https://twitter.com/HistoryInPics> (Davis, Cohen)
- Slate Vault, http://www.slate.com/blogs/the_vault.html (Brock, Bond, Barnes)

Sites

- Arago, People, Postage, and the Post, <http://arago.si.edu>
- Emergence of Advertising in America: <http://library.duke.edu/digitalcollections/ea/>
- Smithsonian Collections, <http://collections.si.edu/search/>
- eBay, <http://ebay.com/>

Tools

- Zotero, <http://zotero.org>
- Tin Eye, <http://tineye.com>
- Thing Link, <http://thinglink.com>

Reference

- Dan Russell, "Digging in with Google," <http://dmrussell.net/presentations/IRE2013-Digging-into-Google.pdf>
- Zotero Guide to Archival Research, http://guides.library.harvard.edu/zotero_archival_research
- [Passwords Under Assault](#)
- Mat Honan, "[Kill the Password.](#)" *Wired* (November 15, 2012).
- [Digital Preservation Q&A](#)
- [SI List of Alternatives to Photoshop](#)

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Week One

August 5: Finding, Organizing, and Analyzing Sources

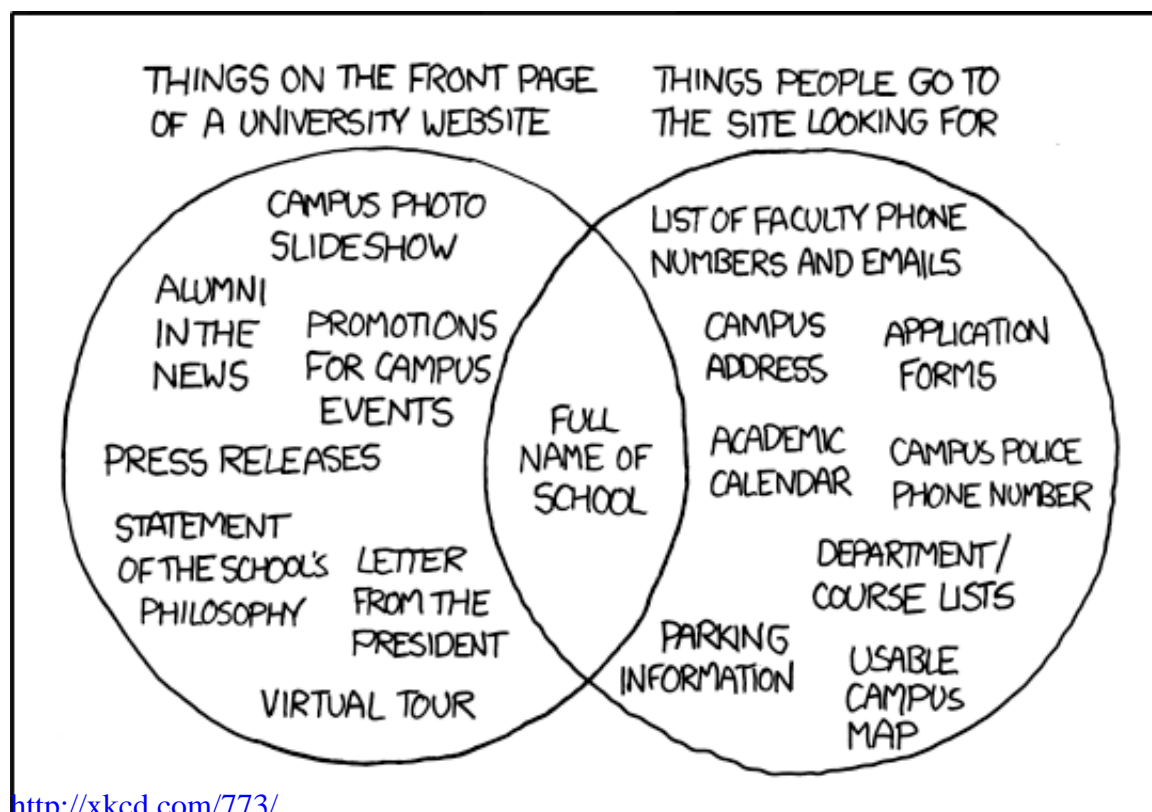


August 6: Building Digital Collections

Readings

- Cohen and Rosenzweig, “Becoming Digital” and “Owning the Past” in *Digital History*.
<http://chnm.gmu.edu/digitalhistory>
- Erin Kissane, *The Elements of Content Strategy* (New York: A Book Apart, 2011)—everyone will receive this on Day 1
- Writing History in the Digital Age: Part I: Re-Visioning Historical Writing,
<http://writinghistory.trincoll.edu/revisioning/>
- Paige Morgan, “How to Get your Digital Humanities Project off the Ground,”
<http://www.paigemorgan.net/how-to-get-a-digital-humanities-project-off-the-ground/>

Activities



<http://xkcd.com/773/>

Morning (9-12)

- Planning effective digital projects with an introduction to content management platforms, and [examples of work](#).
- Server basics



- HTML basics

Afternoon (1-4)

- Hands-on Session: Critique digital history websites together: focus on critical appraisal of digital work
- Hands-on Session: One-click install of Omeka

Homework

- Please fill out a [mid-stream survey](#)
- Play around with Omeka, using the [Documentation as your guide](#). Add an item or two at minimum.

Tools

- Omeka, <http://omeka.org>
- Scalar, <http://scalar.usc.edu/>

Reference

- Criteria for reviewing websites, *Journal of American History*
<http://www.journalofamericanhistory.org/submit/websitereviews.html>
- “[Site Planning Tips](#),” *Omeka* Documentation
- “When Not to Use Drupal,” *Drupal for Humanists*, <http://drupal.forhumanists.org/book/when-not-use-drupal>
- [Introduction to HTML](#), Mozilla Developers Network
- Jeffrey Zeldman, “Understanding Web Design,” *A List Apart* (November 20, 2007).
<http://alistapart.com/article/understandingwebdesign>
- Steven Krug, “[How We Really Use the Web](#),” *Don’t Make Me Think: A Common Sense Approach to Web Usability* (2005, 2nd Edition).
- On choosing for your users and your content, Downgrading your Website, CooperHewitt Labs:
<http://labs.cooperhewitt.org/2014/downgrading-your-website-or-why-we-are-moving-to-wordpress/>
- [Sample digital history evaluation criteria](#)
- [Collaborators’ Bill of Rights](#)

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August 7: Working with Non-Textual Sources

Readings

- Richard Cullen Rath, “Hearing American History,” *Journal of American History* 95, no. 2 (September 2008): 417–431. [PDF of article](#).
- Alex Zukas, “Different Drummers: Using Music to Teach History,” *Perspectives on History*, September 1996:
<http://www.historians.org/publications-and-directories/perspectives-on-history/september-1996/different-drummers-using-music-to-teach-history>
- Lawrence Levine, “Two Blues Songs,” *Teaching History*,
<http://teachinghistory.org/best-practices/examples-of-historical-thinking/25203>
- Krista Sigler, “Podcasting and the Profession,” *Perspectives on History*, May 2008,
<http://www.historians.org/publications-and-directories/perspectives-on-history/may-2008/podcasting-and-the-profession>

Activities

Guest Instructor: Mike O’Malley

Morning (9-12)

- Introduction to major collections of sound, music
- Preparing sound/video file for upload to YouTube, like What Did Elvis Do: <https://t.co/lr4WIGwWhJ>
- Learning to use Audacity to work with sound

Afternoon (1-4)

- Building arguments with sound and video
- Hands-on Session: Build a short digital narrative using [Scalar](#)
- Hands-on Session: Build a short digital narrative using Omeka Exhibit Builder or [Animoto](#)

Homework

Write a short blog post about how you might use non-textual sources or might create a video or annotate one for class or your digital project.

Sites

- National Jukebox, Library of Congress, <http://www.loc.gov/jukebox/>
- Postmodern Jukebox, <http://www.postmodernjukebox.com/>



- All Music, <http://www.allmusic.com/>
- Oral History in the Digital Age, <http://ohda.matrix.msu.edu/>
- Virtual Paul's Cross Project <http://vpcp.chass.ncsu.edu/>
- Emily Thompson, The Roaring Twenties, an interactive exploration of the historical soundscape of New York City, <http://vectors.usc.edu/projects/index.php?project=98>

Tools

- [Atube Capture](#)
- [Animoto](#)
- [Scalar](#)
- Opensource audio: [Audacity](#)
- Mac programs: Garage Band, iMovie
- Windows programs: Windows Movie Maker, MixCraft,
- Podcast plugin for your WordPress blog: <http://wordpress.org/plugins/podpress/>

Reference

- Rosenzweig and Cohen, "Owning the Past?," *Digital History*, <http://chnm.gmu.edu/digitalhistory/copyright/>
- Guide to Copyright Term and the Public Domain in the United States, Cornell: <http://copyright.cornell.edu/resources/publicdomain.cfm>
- Fair Use Checklist, Cornell, http://copyright.cornell.edu/policies/docs/Fair_Use_Checklist.pdf
- Loudness War, http://en.wikipedia.org/wiki/Loudness_war
- Alessandro Portelli, "What Makes Oral History Different," (PDF) *The Oral History Reader* (London: Routledge, 1998 [1977])
- Andrew J. Salvati, "DIY Histories: Podcasting the Past," *Sound Studies Blog*, April 14, 2014, <http://soundstudiesblog.com/2014/04/14/diy-histories-podcasting-the-presenting-of-the-past/>
- R. Murray Schafer, "The Soundscape," in Jonathan Sterne, ed., *Sound Studies Reader*, Routledge, 2012, [PDF of Article](#)

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August 8: Introduction to Visualizations

Readings

- Lev Manovich, “Database as a Genre of New Media,” *AI & Society* 14, no. 2 (June 1, 2000), http://time.arts.ucla.edu/AI_Society/manovich.html
- Shawn Graham, Ian Milligan, and Scott Weingart, “Principles of Information Visualization,” in *The Historian’s Macroscopic – Working Title* (Under contract with Imperial College Press, 2013), http://www.themacroscopic.org/?page_id=469.
- Hadley Wickham, “Tidy Data,” *Journal of Statistical Software*, Submitted. <http://vita.had.co.nz/papers/tidy-data.pdf>. (Read through the end of section 3 on page 13.)

Activities

Guest Instructor: Lisa Rhody

Morning (9-12)

[Lisa’s Slides](#)

- Preparing data
- Visualizing texts

Afternoon (1-4)

- Demo: Getting data ready in Excel
- Demo: Visualizing datasets using [Viewshare](#)
- Hands-on Session: Select from a set of [pre-created data sets](#) or use your own data set to combine and remix in ViewShare and then embed in website or blog

Sites

- Mapping the Republic of Letters, <https://republicofletters.stanford.edu/>
- Visualizing Emancipation: <http://dsl.richmond.edu/emancipation/>

Tools

- Wordle, <http://www.wordle.net/>
- ViewShare: <http://viewshare.org>
- Many Eyes, <http://www-958.ibm.com/software/analytics/manyeyes/>
- Tabula, <http://tabula.nerdpower.org>



Reference

- “Principles of data visualization: what we see in a visual.” *Fusion Charts*.
<http://www.fusioncharts.com/whitepapers/downloads/Principles-of-Data-Visualization.pdf>

[Previous Day](#) | [Week Two](#)



Week Two

August 11: Introduction to Spatial History and Mapping

Readings

- Richard White, “What is Spatial History?” *Stanford University Spatial History Project* (2010) <http://www.stanford.edu/group/spatialhistory/cgi-bin/site/pub.php?id=29>
- Mark Monmonier, *How to Lie with Maps*, 2nd edition (Chicago: University Of Chicago Press, 1996)
- Anne Knowles, “A Cutting-Edge Second Look at the Battle of Gettysburg,” *Smithsonian Magazine* (June 27, 2013) <http://www.smithsonianmag.com/history-archaeology/A-Cutting-Edge-Second-Look-at-the-Battle-of-Gettysburg.html>. [Online interactive map, with Dan Miller, International Mapping Associates (Alex Tait, Tim Montenyohl, Judy Nielsen), and ESRI (Allen Carroll, Lee Bock, James Cardona), funded by Smithsonian Enterprises.]
- Ian Gregory and Alistair Geddes, editors, *Toward Spatial Humanities: Historical GIS and Spatial History* (Bloomington: Indiana University Press, 2014), [Introduction and Chapter 2](#).

Activities

Guest Instructor, Lincoln Mullen

Morning (9-12)

[Lincoln's slides](#) for the day, and folder of [sample data sets](#).

- Mapping and visualizing change over time
- Demo: [StoryMapsJS](#)
- Critique a map, <http://lincolnmullen.com/projects/sex-ratios/>

Afternoon (1-4)

- Hands-on Session: Google Map Engine Lite, <http://maps.google.com>
- Hands-on Session: Google Fusion Tables, <https://support.google.com/fusiontables/answer/2571232>
- Hands-on Session: Georectify a map using [NYPL's Map Warper](#) or [Harvard's Map Warper](#)
- Demo of Mapping with [D3](#)
- Hands-on Session: Install Geolocation on Omeka sites ([A Handy Guide for Installing Omeka Plugins](#)) and an [Animoto screencast](#) to accompany the written instructions.

Sites



- Digital Harlem, <http://digitalharlem.org/>
- Stanford Spatial History Project, <http://web.stanford.edu/group/spatialhistory/cgi-bin/site/index.php>
- David Rumsey Maps, <http://www.davidrumsey.com/>
- Old Maps Online, <http://oldmapsonline.org/>
- Massachusetts State Library, insurance atlases
<http://www.mass.gov/anf/research-and-tech/oversight-agencies/lib/massachusetts-real-estate-atlases.html>
- 1938 atlas of Boston:
<https://www.flickr.com/photos/mastatelibrary/sets/72157634969569499/>

Tools

- [StoryMapsJS](#)
- Google Maps <http://maps.google.com>
- Google Fusion Tables, <https://support.google.com/fusiontables/answer/2571232>
- [D3](#)
- World Map Warp, <http://warp.worldmap.harvard.edu/>

Reference

- Lincoln Mullen, “These Maps Show How Slavery Expanded Across the United States,” *Smithsonian.com*,
<http://www.smithsonianmag.com/history/maps-reveal-slavery-expanded-across-united-states-180951452/?no-ist>
- Jo Guldi, “What is the Spatial Turn?,” *Spatial Humanities* (Scholars’ Lab, University of Virginia),
<http://spatial.scholarslab.org/spatial-turn/>

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August 12: Introduction to Text and Data Mining

Readings

- “Where to Start with Text Mining,” Ted Underwood. *The Stone and the Shell*.
<http://tedunderwood.com/2012/08/14/where-to-start-with-text-mining/>
- “Searching for the Victorians,” Dan Cohen’s *Digital Humanities Blog*, October 4, 2010,
<http://www.dancohen.org/2010/10/04/searching-for-the-victorians/>
- Megan R. Brett, “Topic Modeling: A Basic Introduction” *Journal of Digital Humanities* (2:1).
<http://journalofdigitalhumanities.org/2-1/topic-modeling-a-basic-introduction-by-megan-r-brett/>

Activities

Guest Instructor, Fred Gibbs

Morning (9-12)

- Discuss readings and blog posts
- Digital History Methods: Close and distant reading through application of text and data mining techniques using corpora of texts to find patterns and to visualize those patterns.
- Hands-on Session 1: Use Bookworm and NGrams to search and identify rhetorical trends in literature found in Google Books and the Open Library

Afternoon (1-4)

- Hands-on Session 2: Using Voyant, participants will compare a body of writings
- Hands-on Session 3: Using Overview.
- If there is time, look at Topic Modeling in the Browser.

Homework

Write a short post, considering how distant reading might apply to your individual projects.

Sites

- With Criminal Intent, <http://criminalintent.org/>
- Mining the Dispatch, <http://dsl.richmond.edu/dispatch/pages/home>
- Old Bailey Online, <http://www.oldbaileyonline.org/>
- Cameron Blevins, Topic Modeling Martha Ballard’s Diary (series of posts),
<http://historying.org/2010/04/01/topic-modeling-martha-ballards-diary/>



Tools

- n-Gram Viewer, <https://books.google.com/ngrams/>
- Bookworm, <http://bookworm.culturomics.org/>
- Voyant Tools, <http://voyant-tools.org/>
- Overview, <http://overview.ap.org/>
- Topic Modeling in the Browser, <http://mimno.infosci.cornell.edu/jsLDA/>

Reference

- Fred Gibbs's, Getting Started in Text Mining, <http://fredgibbs.net/courses/etc/getting-started-with-text-mining>
- Miriam Posner, "Very Basic Strategies for Interpreting Results from the Topic Modeling Tool," <http://miriamposner.com/blog/very-basic-strategies-for-interpreting-results-from-the-topic-modeling-tool/>
- John Burrows, "Textual Analysis," *A Companion to Digital Humanities* http://nora.lis.uiuc.edu:3030/companion/view?docId=blackwell/9781405103213/9781405103213.xml&chunk.id=ss1-4-4&toc.depth=1&toc.id=ss1-4-4&brand=9781405103213_brand
- Basic introduction of text mining principles and terminology: <http://www.cch.kcl.ac.uk/legacy/teaching/av1000/textanalysis/method.html>
- Shlomo Argamon et al., "Gender, Race, and Nationality in Black Drama, 1950-2006: Mining Differences in Language Use in Authors and Their Characters," *Digital Humanities Quarterly*, 3:2 (2009), <http://digitalhumanities.org/dhq/vol/3/2/000043/000043.html>.
- Lauren Klein and Jacob Eisenstein, "Reading Thomas Jefferson with TopicViz: Towards a Thematic Method for Exploring Large Cultural Archives," *Scholarly and Research Communications* 4, no. 3 (2013), <http://src-online.ca/index.php/src/article/view/121/259>

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August 13: Shared Authority and the Community

Readings

- Selections from Bill Adair, Benjamin Filene, and Laura Koloski, eds. *Letting Go?: Sharing Historical Authority in a User-Generated World*, 2011. ([PDF of Selections](#))
- Fiona Romeo and Lucinda Blaser, “Bringing Citizen Scientists and Historians Together,” Conference Paper, Museums and the Web (2011), http://www.museumsandtheweb.com/mw2011/papers/bringing_citizen_scientists_and_historians_tog
- *Writing History in the Digital Age*: Part II, Wisdom of the Crowd, <http://writinghistory.trincoll.edu/crowdsourcing/>

Activities

Morning (9-12)

- Shared Authority Case Studies:
 - Contribute to the community sourced project, if appropriate
 - Identify the target audience for the project
 - Evaluate the project’s perspective on authority and community
 - How would you deepen the engagement with this material?
- 1. Citizen Archivist Dashboard, NARA, <http://www.archives.gov/citizen-archivist/>
- 2. Direct Me NYC, 1940, NYPL, <http://directme.nypl.org/>
- 3. Operation War Diary, Zooniverse, <http://www.operationwardiary.org/>
- 4. Our Marathon, Northeastern University, <http://marathon.neu.edu/>

Afternoon (1-4)

- Hands-on Session: Plan a shared authority activity
- Project Development Lab and Discussion with Jen Serventi, NEH, Office of Digital Humanities, Program Officer

Homework

Please take a few minutes to [complete our mid-week survey](#).

Sites

- September 11 Digital Archive, <http://911digitalarchive.org>
- Wikipedia, http://en.wikipedia.org/wiki/Main_Page
- Flickr Commons, <http://flickr.com/commons/>



- Trove, National Library of Australia, <http://trove.nla.gov.au/>
- Papers of the War Department, RRCHNM, <http://wardepartmentpapers.org>
- Scripto, <http://scripto.org>
- Zooniverse, <https://www.zooniverse.org/>
- Improve the V&A Collections Search, <http://collections.vam.ac.uk/crowdsourcing/>
- Smithsonian Transcription Desk, <https://transcription.si.edu/>

Reference

- Jeff Howe, “The Rise of Crowdsourcing,” *Wired* (June 2006), <http://archive.wired.com/wired/archive/14.06/crowds.html>
- Roy Rosenzweig, “Can History be Open Sourced? Wikipedia and the Future of the Past,” (June 2008), <http://chnm.gmu.edu/essays-on-history-new-media/essays/?essayid=42>
- Sheila A. Brennan and T. Mills Kelly, “Why Collecting History Online is Web 1.5? (2009), <http://chnm.gmu.edu/essays-on-history-new-media/essays/?essayid=47>
- Clay Shirky’s *Here Comes Everybody* (2009) and *Cognitive Surplus* (2011), <http://www.shirky.com/>
- Trevor Owens’s posts on crowdsourcing, <http://www.trevorowens.org/tag/crowdsourcing/>
- [Project Planning Resources](#)

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August 14: Digital Pedagogy

Readings

- Selections from the edited collection, *Learning through Digital Media: Experiments in Technology and Pedagogy* (2011) <http://learningthroughdigitalmedia.net/> (Read around depending on your interests.)
- Read around in T. Mills Kelly, *Teaching History in the Digital Age* (University of Michigan Press, 2013).
- *Writing History in the Digital Age*, Part 3: Practice What You Teach (and Teach What You Practice): <http://writinghistory.trincoll.edu/teach/>

Activities

Morning (9-12)

- Jeff McClurken on [teaching digital history with undergraduates](#)
- Planning digital studies certificates and minors

Afternoon (1-4)

- Hands-on Session: Plan a specific activity for use with an undergraduate course
- Hands-on Session: Plan a workshop for colleagues

Sites

- teachinghistory.org
- History Matters, <http://historymatters.gmu.edu>
- Historical Thinking Matters, <http://historicalthinkingmatters.org/>
- Journal of Interactive Pedagogy, <http://jitp.commonsgc.cuny.edu/>

Reference

- The Visible Knowledge Project, <https://blogs.commonsgc.georgetown.edu/vkp/>, <https://blogs.commonsgc.georgetown.edu/vkp/library/>
- Michelle Moravec, "Teaching with Pinterest," <http://historyinthecity.blogspot.com/2014/01/teaching-students-in-pinterest.html>

Digital Humanities Training Resources

- NEH, Office of Digital Humanities, Institutes for Advanced Topics in the Digital Humanities,



<http://www.neh.gov/divisions/odh/institutes>

- Digital Humanities Summer Institutes, University of Victoria, <http://dhsi.org/>
- Humanities Intensive Training and Learning, MITH, University of Maryland, <http://www.dhtraining.org/hilt/>
- THATCamps, <http://thatcamp.org>
- Lisa Spiro, “Getting Started in Digital Humanities, Journal of Digital Humanities, vol 1, no. 1 (2011): <http://journalofdigitalhumanities.org/1-1/getting-started-in-digital-humanities-by-lisa-spiro/>
- DIRT Tool Wiki, <http://dirtdirectory.org/>
- Digital Humanities Commons (for finding collaborators and new projects), <http://dhcommons.org/>
- DH Answers, (forum for asking questions about using DH tools, project planning), <http://digitalhumanities.org/answers/>
- [Programming Historian](#)

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August 15: Trends in Scholarly Communication

Readings

- Kathleen Fitzpatrick, *Planned Obsolescence: Publishing, Technology, and the Future of the Academy* (New York: NYU Press, 2011). <http://mcpres.media-commons.org/plannedobsolescence/> (We will also provide you with a print copy of this book.)
- Review *Journal of Digital Humanities*: <http://journalofdigitalhumanities.org/>, particularly the issue on evaluation: <http://journalofdigitalhumanities.org/1-4/>

Activities

Morning (9-12)

- Discuss readings and current practices in scholarly communications.
- Discuss platforms for digital publishing, open access, and open peer review, including PressForward.

Lunch: provided

Afternoon (1-4)

Lightning Talks: 3-minutes, 3 next steps you're taking after institute ends.

- Continuing the conversations after we adjourn. Join the Google Group discussion list, <https://groups.google.com/d/forum/doingdh14>.
- Please [fill out the final institute survey](#) before you leave.
- Final housekeeping issues and good-byes.

Sites

- DHNow: <http://digitalhumanitiesnow.org/>
- Orcid, <http://orcid.org/>
- DH Commons Journal, for in-process reviews, <http://dhcommons.org/journal>

Tools

- PressForward plugin, <http://pressforward.org/>
- CommentPress, <http://futureofthebook.org/commentpress/>
- Anthologize, <http://anthologize.org/>
- Commons in a Box, <http://commonsinabox.org/>
- Feed WordPress, <https://wordpress.org/plugins/feedwordpress/>



References

- 19thCentury Art Worldwide, example of digital scholarly article, Pamela Fletcher and Anne Helmreich, “Local/Global: Mapping Nineteenth-Century London’s Art Market,”
<http://www.19thc-artworldwide.org/index.php/autumn12/fletcher-helmreich-mapping-the-london-art-market>
- Melissa Terras, “The Impact of Social Media on the Dissemination of Research: Results of an Experiment,” Journal of Digital Humanities, Vol. 1, No. 3 (Summer 2012),
<http://journalofdigitalhumanities.org/1-3/the-impact-of-social-media-on-the-dissemination-of-research-by-melissa-terras/>
- Joan Fragaszy Troyano, “Discovering Scholarship on the Open Web: Communities and Methods,” April 1, 2013,
<http://pressforward.org/discovering-scholarship-on-the-open-web-communities-and-methods/>

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Resources

Glossary

a11y: abbreviation for computer accessibility for all people regardless of disability. See <http://a11yproject.com/>

algorithm: “A rigid, logical argument made in regularized terms.” Lisa Rhody

API (Application Program Interface): provides the link between two systems, allowing them to communicate. On the internet, an API allows you to access a web service with another program or software. For instance, a program you write on your computer might ask a museum database for results that match a certain criteria.

API Key: when using an API, you need a unique key for access. Usually provided by the API creator when you sign up for the service.

Backchannel: a secondary conversation, often taking place on Twitter using a hashtag, where people share relevant links and clarify terms.

Backend: administrative side where you can make technical and content changes that is not public-facing, aka “control panel” or “dashboard”

Borked: broken (for the moment)

CamelCase: Writing a word without spaces but with the first letter of each word capitalized. For example: CamelCase, MarySue, PowerPoint, VistaVision, HyperCard.

CMS (Content Management System): a computer program (e.g., Drupal Gardens) that allows publishing, editing and modifying content as well as maintenance from a central interface. Such systems of content management provide procedures to manage workflow in a collaborative environment. CMSs have been available since the late 1990s. CMSs are often used to run websites containing blogs, news, and shopping. CMSs typically aim to avoid the need for hand coding but may support it for specific elements or entire pages. (from Wikipedia: https://en.wikipedia.org/wiki/Content_management_system)

CSS (Cascading Style Sheets): a markup language (code) to describe the “look and formatting” of a document or webpage. (from: http://en.wikipedia.org/wiki/Cascading_Style_Sheets). See also <http://www.w3schools.com/css/>

CSV (Comma Separated Values): aka character separated values. A file with a series of records made up of fields, where each field is separated by a comma or other specific character (; | /). Easily created via a spreadsheet program like Excel, GoogleDocs, Numbers. A good way to move information between

databases/platforms. See: http://en.wikipedia.org/wiki/Comma-separated_values.

DAMS (Digital Asset Management Systems): computer software and hardware for “downloading, renaming, backing up, rating, grouping, archiving, optimizing, maintaining, thinning, and exporting files.” (http://en.wikipedia.org/wiki/Digital_asset_management)

Distant Reading: from Franco Moretti, looking for trends over large corpora of works

doi (digital object identifier): a managed, persistent, trackable link to an online publication. www.doi.org

Dublin Core: an internationally recognized metadata standard for describing any conceivable resource, comprised of 15 elements, including “title,” “description,” “date,” and “format.” (definition adapted from http://omeka.org/codex/Creating_an_Element_Set)

Field: “Any one of a number of places where a user is expected to enter a single item of a particular type of data; an item of such data; esp. one in a database record.” OED definition 19.

FTP (File Transfer Protocol) Client: This is a program that lets a user transfer computer files from one host — such as your local computer, to a web-based server so that it can be available or viewed on the Web.

SFTP: Secure File Transfer Protocol

GIS (Geographic Information Systems): a computer system (or web-based system) designed to “capture, store, manipulate, analyze, manage, and present” ¹ information about geographic data. Although GIS can be used to create maps, they are also capable of creating different forms of representation.

Github: is a place for sharing opensource code, and any other kinds of files that someone else can grab.

GLAM: acronym for Galleries Libraries Archives Museums.

HTML (HyperText Markup Language): “the standard markup language used to create webpages” (<http://en.wikipedia.org/wiki/HTML>) Markup in this case means formatting things like links, emphasis (bold, italics), and header. See also <http://www.w3schools.com/html/>

KML (Keyhole Markup Language)/KMZ file: XML based file format used to display geographic data. Google KML documentation: <https://developers.google.com/kml/>

LAMP (Linux, Apache, MySQL, PHP/Python): linux is the operating system, apache is the webserver, mysql is the database, PHP/Python is the scripting language. Wikipedia

LMS (Learning Management System): is a program that facilitates course management, content and administration. Example: Blackboard

Metadata: data about data, or descriptive information about a thing. Metadata is what you read in library catalog records or museum collections management systems. Wikipedia has a list of [available metadata systems](#). Getty provides a [glossary for metadata](#).

NLP (Natural Language Processing): enables computers to parse information from “human language” (prose). See http://en.wikipedia.org/wiki/Natural_language_processing

OAI-PMH (Open Archives Initiative Protocol for Metadata Harvesting): “is a low-barrier mechanism for repository interoperability. *Data Providers* are repositories that expose structured metadata via OAI-PMH. *Service Providers* then make OAI-PMH service requests to harvest that metadata. OAI-PMH is a set of six verbs or services that are invoked within HTTP.” <http://www.openarchives.org/pmh/>

OCR (Optical Character Recognition): conversion of images (photographs, scans) to machine/computer readable text. http://en.wikipedia.org/wiki/Optical_character_recognition

Omeka: open source content management system (see above) which uses an item (object/image/document) as the primary piece (as opposed to WordPress, which uses the post. www.omeka.org

programming languages: used to write the programs, functions, and algorithms that provide the background functionality of websites and software. For example, Python, R, Ruby, C++, and many, many more.

public history: “public history describes the many and diverse ways in which history is put to work in the world. In this sense, it is history that is applied to real-world issues. In fact, applied history was a term used synonymously and interchangeably with public history for a number of years. Although public history has gained ascendance in recent years as the preferred nomenclature especially in the academic world, applied history probably remains the more intuitive and self-defining term.”

<http://ncph.org/cms/what-is-public-history/>

RDF (Resource Description Framework): originally built as a metadata model, RDF is machine-readable and often used with web resources

Responsive: “a web design approach aimed at crafting sites to provide an optimal viewing experience—easy reading and navigation with a minimum of resizing, panning, and scrolling—across a wide range of devices (from mobile phones to desktop computer monitors)” http://en.wikipedia.org/wiki/Responsive_web_design

slug: (in omeka) the last part of the url for a page (exhibit page, simple page, blog post). So in <http://mallhistory.org/explorations/show/operasinger> the slug is operasinger.

smoothing: from [Wikipedia](#), “attempts to capture important [patterns](#) in the data, while leaving out [noise](#) or other fine-scale structures/rapid phenomena.”

SQL (Structured Query Language): most widely used programming language for relational databases. For

instance, when you create a WordPress post, the content is stored in a database, which is created and accessed using SQL. (from Wikipedia: <http://en.wikipedia.org/wiki/SQL>)

Structured Data: Data that follows a system of organization that makes it easier for the computer to manipulate it. example: XML files, databases.

SVG (Scalable Vector Graphic): xml based vector image. These can be edited in some image editing programs, like Adobe Illustrator, and then exported for use on the web.

TMS (The Museum System): a collection management system for creating and managing metadata offered by [GallerySystems](#)

Unstructured Data: Free-form files with information that needs to be discovered and organized to be usable. example: PDF, webpages, .doc files.

XML (EXtensible Markup Language): A file format to describe, transport, and store data/information. W3schools on the difference between XML and HTML: http://www.w3schools.com/xml/xml_what.asp

Vaporware: hardware or software which is proposed, announced, and never actually exists.

Web hosting service: there are numerous ways to publish content to the internet. Most of the websites you visit or create will use one the following types:

1. [Free web hosting service](#): offered by different companies with limited services, sometimes supported by advertisements, and often limited when compared to paid hosting. For example, WordPress.com offers free blogs with limited capabilities.
2. [Managed hosting service](#): the user gets his or her own Web server but is not allowed full control over it; however, they are allowed to manage their data via FTP or other remote management tools. For example, [bluehost](#) offers server space where users can install their own management systems and publish content.

The difference is important: free WordPress blogs are limited, but easy to use. Access to your own server space is flexible and capable, but requires payment and more skill to manage.

WYSIWYG: “What You See Is What You Get” editors provide a toolbar at the top of the text box that allows you to change the formatting of the content. They provide an alternative to tag- and code-based formatting.

Tools

[Finding, Organizing, and Analyzing Sources](#)

[Working with Non-Textual Sources](#)

[Introduction to Visualizations](#)

[Introduction to Spatial History and Mapping](#)

[Introduction to Text and Data Mining](#)

[Trends in Scholarly Communication](#)

[Finding, Organizing, and Analyzing Sources](#)

- Zotero, <http://zotero.org>
- Tin Eye, <http://tineye.com>
- Omeka, <http://omeka.org>
- Thing Link, <http://thinglink.com>

[Working with Non-Textual Sources](#)

- Atube Capture, [Atube Capture](#)
- Animoto, [Animoto](#)
- Opensource audio: [Audacity](#)
- Podcast plugin for your WordPress blog: <http://wordpress.org/plugins/podpress/>
- Scalar, <http://scalar.usc.edu/>

[Introduction to Visualizations](#)

- Thing Link, <http://thinglink.com>
- Wordle, <http://www.wordle.net/>
- ViewShare: <http://viewshare.org>
- Many Eyes, <http://www-958.ibm.com/software/analytics/manyeyes/>
- Tabula, <http://tabula.nerdpower.org>

[Introduction to Spatial History and Mapping](#)

- Story Maps JS, [StoryMapsJS](#)
- Google Maps, <http://maps.google.com>
- Google Fusion Tables, <https://support.google.com/fusiontables/answer/2571232>
- [D3](#)
- World Map Warp, <http://warp.worldmap.harvard.edu/>

[Introduction to Text and Data Mining](#)

- n-Gram Viewer, <https://books.google.com/ngrams/>
- Bookworm, <http://bookworm.culturomics.org/>
- Voyant Tools, <http://voyant-tools.org/>
- Overview, <http://overview.ap.org/>
- Topic Modeling in the Browser, <http://mimno.infosci.cornell.edu/jsLDA/>

[Trends in Scholarly Communication](#)

- Twitter, [Twitter](#)
- Feedly, [Feedly](#)
- [WordPress](#), and WordPress [Documentation for using the admin panel](#)
- Feed WordPress, <https://wordpress.org/plugins/feedwordpress/>
- PressForward plugin, <http://pressforward.org/>
- CommentPress, <http://futureofthebook.org/commentpress/>
- Anthologize, <http://anthologize.org/>
- Commons in a Box, <http://commonsinabox.org/>

Sites

[Getting Started](#)

[Finding, Organizing, and Analyzing Sources](#)

[Working with Non-Textual Sources](#)

[Introduction to Visualizations](#)

[Introduction to Spatial History and Mapping](#)

[Introduction to Text and Data Mining](#)

[Shared Authority and the Community](#)

[Digital Pedagogy](#)

[Trends in Scholarly Communication](#)

[Getting Started](#)

- Highlights of the Digital History Web, <http://history2014.doingdh.org/digital-history-web/>

[Finding, Organizing, and Analyzing Sources](#)

- Examples of Digital History Collection Sites, <http://history2014.doingdh.org/digital-collections/>
- Arago, People, Postage, and the Post, <http://arago.si.edu>
- Emergence of Advertising in America: <http://library.duke.edu/digitalcollections/ea/>
- Smithsonian Collections, <http://collections.si.edu/search/>
- Ebay, <http://ebay.com/>

[Working with Non-Textual Sources](#)

- National Jukebox, Library of Congress, <http://www.loc.gov/jukebox/>
- Postmodern Jukebox, <http://www.postmodernjukebox.com/>
- Allmusic, <http://www.allmusic.com/>
- Oral History in the Digital Age, <http://ohda.matrix.msu.edu/>
- Virtual Paul's Cross Project <http://vpcp.chass.ncsu.edu/>
- Emily Thompson, The Roaring Twenties, an interactive exploration of the historical soundscape of New York City, <http://vectors.usc.edu/projects/index.php?project=98>

[Introduction to Visualizations](#)

- Mapping the Republic of Letters, <https://republicofletters.stanford.edu/>
- Visualizing Emancipation, <http://dsl.richmond.edu/emancipation/>

[Introduction to Spatial History and Mapping](#)

- Digital Harlem, <http://digitalharlem.org/>
- Stanford Spatial History Project, <http://web.stanford.edu/group/spatialhistory/cgi-bin/site/index.php>
- David Rumsey Maps, <http://www.davidrumsey.com/>
- Old Maps Online, <http://oldmapsonline.org/>
- Massachusetts State Library, insurance atlases, <http://www.mass.gov/anf/research-and-tech/oversight-agencies/lib/massachusetts-real-estate-atlases.html>
- 1938 atlas of Boston: <https://www.flickr.com/photos/mastatelibrary/sets/72157634969569499/>

[Introduction to Text and Data Mining](#)

- With Criminal Intent, <http://criminalintent.org/>
- Mining the Dispatch, <http://dsl.richmond.edu/dispatch/pages/home>
- Old Bailey Online, <http://www.oldbaileyonline.org/>
- Cameron Blevins, Topic Modeling Martha Ballard's Diary (series of posts), <http://history.org/2010/04/01/topic-modeling-martha-ballards-diary/>

[Shared Authority and the Community](#)

- September 11 Digital Archive, <http://911digitalarchive.org>
- Wikipedia, http://en.wikipedia.org/wiki/Main_Page
- Flickr Commons, <http://flickr.com/commons/>
- Trove, National Library of Australia, <http://trove.nla.gov.au/>
- Papers of the War Department, RRCHNM, <http://wardepartmentpapers.org>
- Scripto, <http://scripto.org>
- Zooniverse, <https://www.zooniverse.org/>
- Improve the V&A Collections Search, <http://collections.vam.ac.uk/crowdsourcing/>
- Smithsonian Transcription Desk, <https://transcription.si.edu/>

[Digital Pedagogy](#)

- Teaching History, teachinghistory.org
- History Matters, <http://historymatters.gmu.edu>
- Historical Thinking Matters, <http://historicalthinkingmatters.org/>
- Journal of Interactive Pedagogy, <http://jitp.commons.gc.cuny.edu/>

[Trends in Scholarly Communication](#)

- DHNow: <http://digitalhumanitiesnow.org/>

- Orcid, <http://orcid.org/>
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Digital Humanities Training Resources

- DH Answers, (forum for asking questions about using DH tools, project planning), <http://digitalhumanities.org/answers/>
- Digital Humanities Commons (for finding collaborators and new projects), <http://dhcommons.org/>
- Digital Humanities Summer Institutes, University of Victoria, <http://dhsi.org/>
- DIRT Tool Wiki, <http://dirtdirectory.org/>
- Humanities Intensive Training and Learning, MITH, University of Maryland, <http://www.dhtraining.org/hilt/>
- NEH, Office of Digital Humanities, Institutes for Advanced Topics in the Digital Humanities, <http://www.neh.gov/divisions/odh/institutes>
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Appendix C: Application and Evaluation Forms

Form Preview

[close window](#)

Note: This is a simple form preview. This form may display differently when added to your page based on inheritance from individual theme styles.

Application to Participate

Why do you want to participate in this institute? *

Please answer in no more than 2 paragraphs.

Check off the types of digital methods, skills you are most interested (select up to 4) *

- ☐ teaching
- ☐ visualization of data
- ☐ building collections
- ☐ working with non-textual sources
- ☐ spatial history, mapping
- ☐ community sourcing, collaborative knowledge building
- ☐ scholarly communications
- ☐ other

What research or teaching project will you be planning during the Institute? What kinds of materials, sources, will you be working with?

Each participant will need to have some specific ideas about a project prior to arrival at the Institute. (no more than 2 paragraphs)

Tell us about your background with digital tools or projects. *

Please mention if you have participated in any digital skills training workshops, et al.

How comfortable are you with playing with new concepts, tools, and approaches? *

Do you have any digital humanities resources available to you at your institution? If so, what are they? *

What experiences do you have collaborating with colleagues in and outside of your department, organization, and/or field? *

Name *

First

Last

Email *

Organizational affiliation or independent scholar *

Short Bio *

Form Preview

[close window](#)

Note: This is a simple form preview. This form may display differently when added to your page based on inheritance from individual theme styles.

Pre-Institute Survey

Name

What devices do you regularly use? Check all that apply.

- ☐ Desktop
- ☐ Laptop
- ☐ Tablet
- ☐ Smartphone
- ☐ E-Reader

What operating system are you most comfortable using?

- ☐ Windows
- ☐ Mac
- ☐ Linux

What web browser to you use most frequently?

- ☐ Chrome
- ☐ Firefox
- ☐ Safari
- ☐ Internet Explorer
- ☐ Opera

Have you ever used the following tools, services, or systems to do your work? Check all that apply.

- ☐ Blogging system (WordPress, Blogger, MoveableType, et al)
- ☐ Google Docs
- ☐ Wikis
- ☐ MS Word
- ☐ Research management (Zotero, EndNote)

- ☐ Learning Management System (Blackboard, et al)
- ☐ Presentation software (PowerPoint, Keynote)
- ☐ Flickr
- ☐ YouTube
- ☐ Google Map Engine
- ☐ Wordle
- ☐ N-Gram
- ☐ Voyant Tools

Do you use any of the following social media services? Check all that apply

- ☐ Facebook
- ☐ Twitter
- ☐ Pinterest
- ☐ Instagram
- ☐ Tumblr
- ☐ Reddit

When you have a technical question about a digital tool, service, or system, what is the first thing you do to answer your question?

- ☐ Find the tool/service/system's website to find documentation and instructions.
- ☐ Google the question.
- ☐ Search YouTube for an instructional video.
- ☐ Ask/email a colleague.
- ☐ Ask/email technical support staff at your institution.
- ☐ Don't ask or search for help, and give up in frustration because you can't figure it out.

Have you ever participated in a crowdsourcing/community-sourcing project?

- ☐ Yes
- ☐ No
- ☐ I don't know what a crowdsourcing project is.

If you were asked to review a digital project for a professional journal in your field of expertise, would you feel comfortable saying yes to the request?

- ☐ Yes
- ☐ No
- ☐ Not sure

If you were asked to review a colleague's digital work for promotion, would you feel comfortable assessing its scholarly impact?

- ☐ Yes
- ☐ No
- ☐ Not sure
- ☐ n/a

Do you feel comfortable presenting or discussing digital history work with your colleagues?

- ☐ Yes
- ☐ No
- ☐ Not sure

Do you feel comfortable supervising students who want to use digital tools in their history scholarship?

- ☐ Yes
- ☐ No
- ☐ Not sure
- ☐ n/a

Submit

Form Preview

[close window](#)

Note: This is a simple form preview. This form may display differently when added to your page based on inheritance from individual theme styles.

Mid-Stream Evaluation (August 6)

The facilitators and faculty for the institute are knowledgeable.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly Disagree

Comments

I feel free to discuss my own concerns.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly Disagree

Comments

I contribute to the conversations.

- ☐ Strongly Agree
- ☐ Agree

- ☐ Neutral
- ☐ Disagree
- ☐ Strongly Disagree

Comments

The sessions this week improved my knowledge on the topics and methods explored.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly Disagree

Comments

I can directly relate what I have learned this week with my work and career.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly Disagree

Comments

I am excited to take this new material back to my home institution or organization.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly Disagree

Comments

The sessions this week challenged me to think differently about the topics covered.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly Disagree

Comments

I thought the instruction was well-paced.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly Disagree

Comments

I thought the over-all workload was appropriate.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Neutral
- ☐ Disagree
- ☐ Strongly Disagree

Comments

Additional comments and questions.

Submit

Form Preview

[close window](#)

Note: This is a simple form preview. This form may display differently when added to your page based on inheritance from individual theme styles.

Final Survey

Name

The facilitators and faculty helped improve my understanding of digital humanities and digital history.

- ☐ Very Satisfied
- ☐ Satisfied
- ☐ Neutral
- ☐ Unsatisfied
- ☐ Very Unsatisfied

The sessions represented topics that I cared about.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Disagree
- ☐ Strongly Disagree

I left the classes feeling motivated and excited.

- ☐ Very Satisfied
- ☐ Satisfied
- ☐ Neutral
- ☐ Unsatisfied
- ☐ Very Unsatisfied

I felt like my voice was heard and valued throughout the Institute.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Disagree
- ☐ Strongly Disagree

If we run another institute like this again, what might strengthen the program?

If you were asked to review a digital project for a professional journal in your field of expertise, would you feel comfortable saying yes to the request?

- ☐ Yes
- ☐ No
- ☐ Not sure

If you were asked to review a colleague's digital work for promotion, would you feel comfortable assessing its scholarly impact?

- ☐ Yes
- ☐ No
- ☐ Not sure

Do you feel comfortable presenting or discussing digital history work with your colleagues?

- ☐ Yes
- ☐ No
- ☐ Not sure

Do you feel comfortable supervising students who want to use digital tools in their history scholarship?

- ☐ Yes
- ☐ No
- ☐ Not sure

What did you gain as part of the group that you would not have gained on your own?

Any other comments you wish to share with us.
