



DIGITAL TOOLS FOR HUMANISTS SUMMER
SCHOOL 2021



UNIVERSITÀ DI PISA

Designing and managing a project in DH

what should a digital humanist be able to do?

Enrica Salvatori

Syllabus

- What DH stands for
- The DH galaxy (and our 2021 “stars”)
- Let’s discuss together
- Real DH projects: some examples
- Dealing with the public
- Let’s discuss together

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Nobody knows! but history is revealing..

- Humanities Computing (Informatica Umanistica)
- Digital Humanities (Cultura Digitale)
- Ray Siemens (2016), community of practice
- Fabio Ciotti (2019), DHs' galaxy



interdisciplinary is mandatory

- DH is an unavoidably and profoundly interdisciplinary field
- each project is a complex set of activities and skills that crosses several fields, each one with its “new” methodology
- change of practice —> a sort of methodological revolution
- work organization —> workshop / design thinking / DIGICRAFT



A digital humanist is a sort of hybrid animal

- the shape (interface) is content
- the content has to be shaped
- each part has its own function but they all work together
- constant experimentation
- skills and competences in constant dialogue
- central idea and purposes



Openness

“the digital is the realm of the open, open source, open resources”

- specific skills, different but related competences require openers and dialogue
- common ground, common language
- A DH project means sharing data among researches and the public
- Openness is then a natural outcome, and an ethical, political and philosophical choice as the Digital Manifesto 2.0 says..

At the close of the camp – which represents but a first step – we propose to the research communities, and to all those involved in the creation, publication, valorisation or preservation of knowledge, a manifesto for the digital humanities.

DEFINITION

1. Society's digital turn changes and calls into question the conditions of knowledge production and distribution.
2. For us, the digital humanities concern the totality of the social sciences and humanities. The digital humanities are not *tabula rasa*.
3. We observe:
 - that experiments in the digital domain of the social sciences and humanities have multiplied in the last half century. What have emerged most recently are centers for digital humanities – which at the moment are themselves only prototypes or areas of application specific to the approach of digital humanities;
 - that computational and digital approaches have greater technical, and therefore economic, research constraints; that these constraints provide an opportunity to foster collaborative work;
 - that while a certain number of proven methods exist, they are not equally known or shared;

DECLARATION

5. We, professionals of the digital humanities, are building a community of practice that is solitary, open, welcoming and freely accessible.
6. We are a community without borders. We are a multilingual and multidisciplinary community.
7. Our objectives are the advancement of knowledge, the improvement of research quality in our disciplines, the enrichment of knowledge and of collective patrimony, in the academic sphere and beyond it.
8. We call for the integration of digital culture in the definition of the general culture of the twenty-first century.

MANIFESTO

FOR THE DIGITAL HUMANITIES

GUIDELINES

9. We call for open access to data and metadata, which must be documented and interoperable, both technically and conceptually.
10. We support the dissemination, exchange and free modification of methods, code, formats and research findings.
11. We call for the integration of digital humanities education within social science and humanities curricula. We also wish to see the creation of diplomas specific to the digital humanities, and the development of dedicated professional education. Finally we want such expertise to be considered in recruitment and career development.
12. We commit to building a collective expertise based upon a common vocabulary, a collective expertise proceeding from the work of all the actors

a pragmatic approach to protocols and visions, which maintains the right to coexistence of different and competing methods, to the benefit of both thought and practice.

14. We call for the creation of scalable digital infrastructures responding to real needs. These digital infrastructures will be built iteratively, based upon methods and approaches that prove successful in research communities.

FOR FURTHER INFORMATION

Web : <http://to.hypotheses.org>
 Email : tracamparis@rnuver.org
 Twitter : <http://twitter.com/tracamparis>
 Discussion list : dh@crp.fr

JOIN

Reality is complex and blended

DH embrace and deal with this complexity

- The digital humanist cannot be only “digital” because the digital dimension is neither totalizing nor exclusive.
- Digital Humanities BREAK the boundaries between disciplines.
- A DH project requires a team work —> the director and the members should have several skills and competences even if only at the BASIC level —> common language
- you should know enough to perceive the limits and the potential of each choice (digital or not)



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DHs' galaxy

- **core:** general and trans-disciplinary theoretical and methodological issues; infrastructural aspects both in an epistemological and in a pragmatic and institutional sense
- **disk:** “strong” digital side of the traditional disciplines, often interconnected (computational linguistics, digital philology, digital history, computational literary studies, etc.): computational methods, innovative research issues;
- **outer edge:** where traditional disciplines accept and include the methods and results of computational research; in contact with other disciplinary galaxies such as computer science, library and information sciences, media studies, communication sciences, cognitive sciences



Digital Tools for Humanists

tools focused on Libraries, Archives and Museums

- overview
- e-libraries
- virtual exhibitions
- e-catalogs
- geographic information system (GIS)
- graphic applications and 3D objects
- digitization of documents
- linked open data



Features

Explore curated stories and collections highlights



20th century

Explore collections and stories from 20th century history and culture



Animals

Boost your knowledge of the animal world, history and culture



Art Nouveau

Explore Europeana's extensive archive of Art Nouveau stories



Architecture

Discover the wonders of European architecture



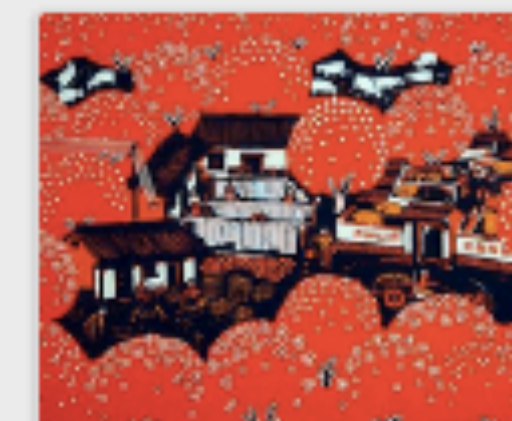
Asian art & heritage

Explore stories and objects from Asia in European collections



Black history

Explore the histories of Black people in Europe



Chinese heritage

Explore stories and objects from China's rich history in European collections



Colouring Books

Bring culture to life with Europeana's range of colouring books

e-libraries

knowledge management

virtual exhibitions

Nota di artieri sottoposti all'arte di Por San Piero di Firenze



Nota di artieri sottoposti all'arte di Por San Piero di Firenze. Negli elenchi vengono citati alcuni mestieri: beccai, mugnai, oliandoli, caciaioli, fornaio, ecc. Gli elenchi sono suddivisi per località.



CONTENTS << Nota di artieri sottoposti all'arte di Por San Piero di Firenze >> MORE INFORMATION

Index Thumbnails

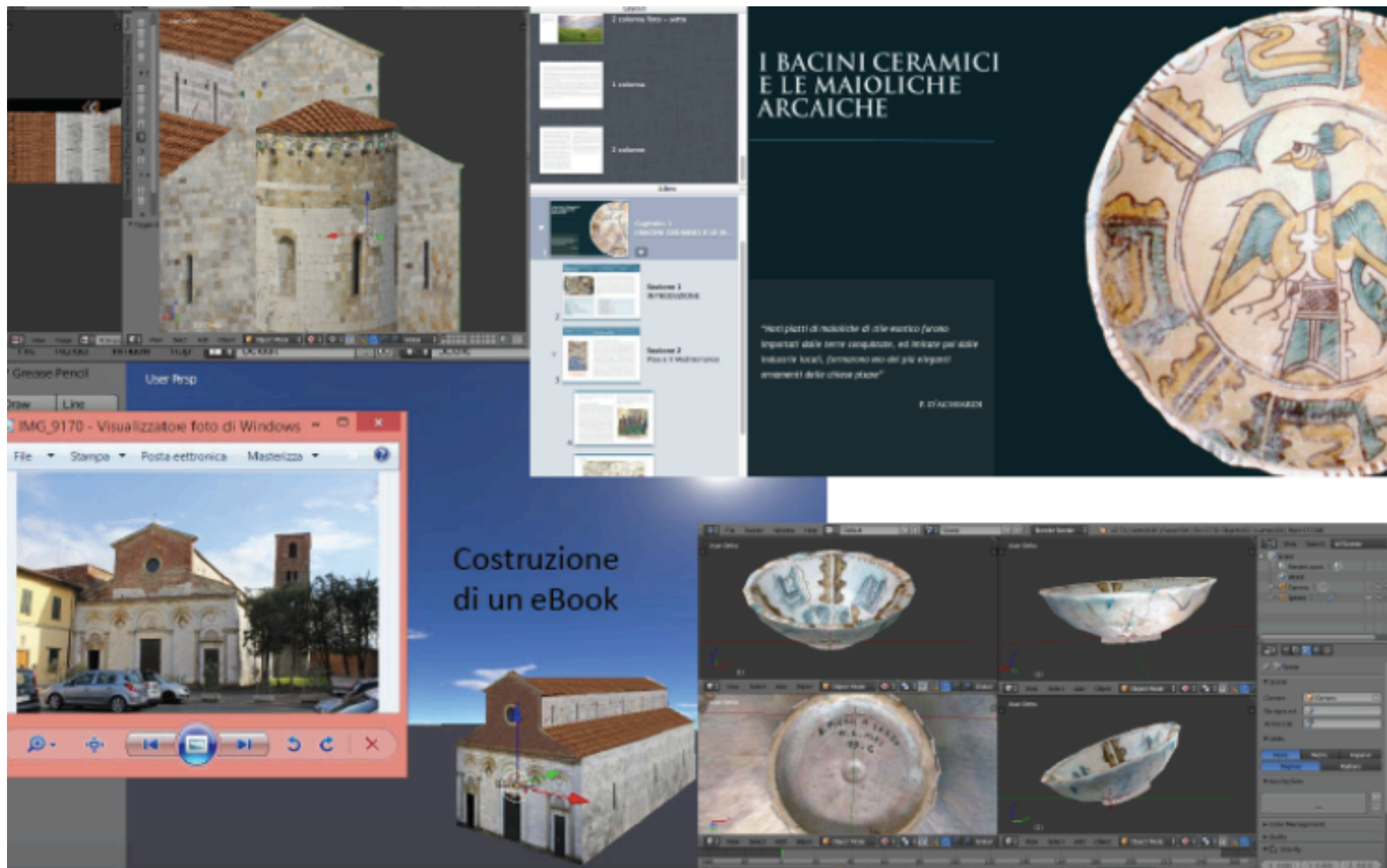
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ATTRIBUTION x
 Provided by ArchiVico Digitale

e-catalog



Break and work

- 15 minutes break
- BUT WITH WORK —> look at the web site of a museum, or library or archive that you know (from your country / territory)
- Not too much big, not too poor
- What would you do? Take notes and let's discuss it together (after the break)

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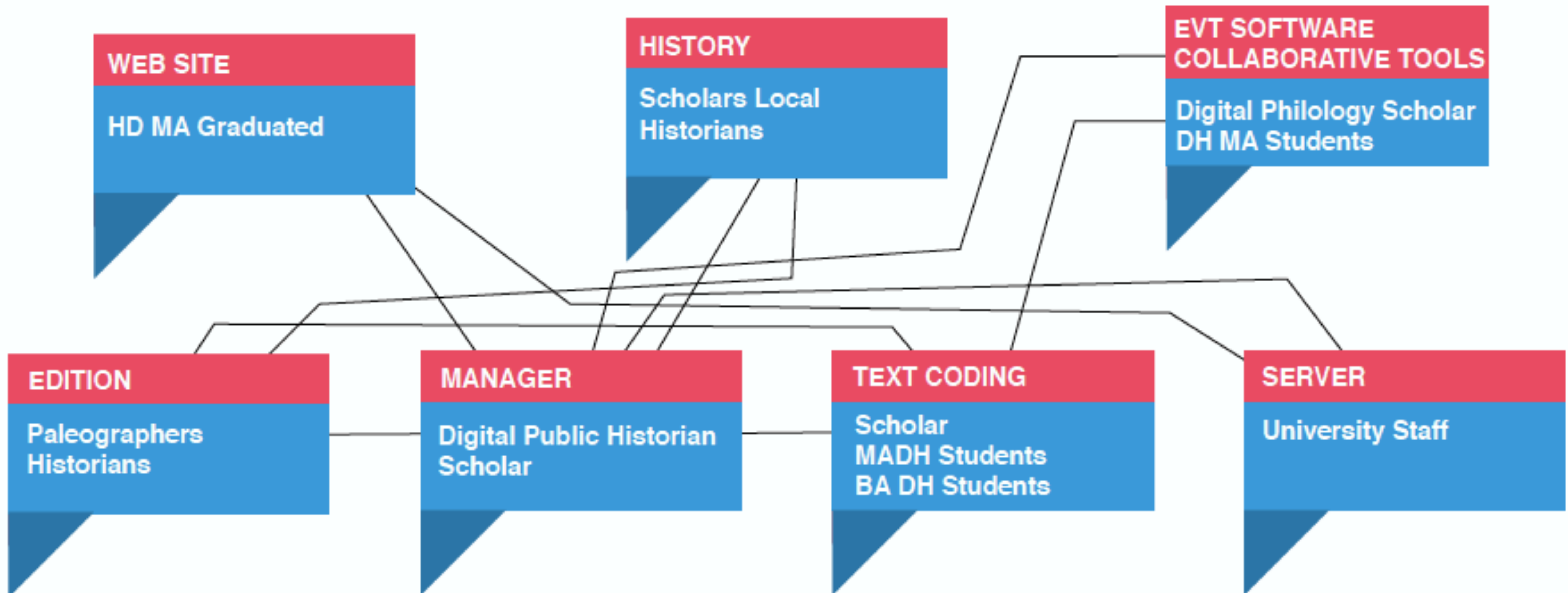
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image based digital edition - Codice Pelavicino



- a critical digital edition of a medieval manuscript (XIII century) that invites readers to actively participate
- **Focus:** Digital Philology / History
- **Competences:** history & public history, text encoding, philology, paleography, codicology, writing, digital images, collaborative tools, web design, management

Codice Pelavicino DIGICRAFT



invented archives - TraMonti project



ITINERARI TRA GENERAZIONI L

- a complex project to enhance the cultural heritage of an Italian rural valley through the active participation of residents.
- invented archives of video interviews and pictures; webGIS of cultural heritage, traditional study

IN EVIDENZA

Publicazioni ebook. Scarica i volumi **Storia e Territorio della Val di Vara e i sentieri della Val di Vara**. Tutte le pubblicazioni.

Scarica i saggi scientifici contenuti nel volume *Storia e territorio della Val di Vara*.



TESTIMONIANZE

Ultime caricate

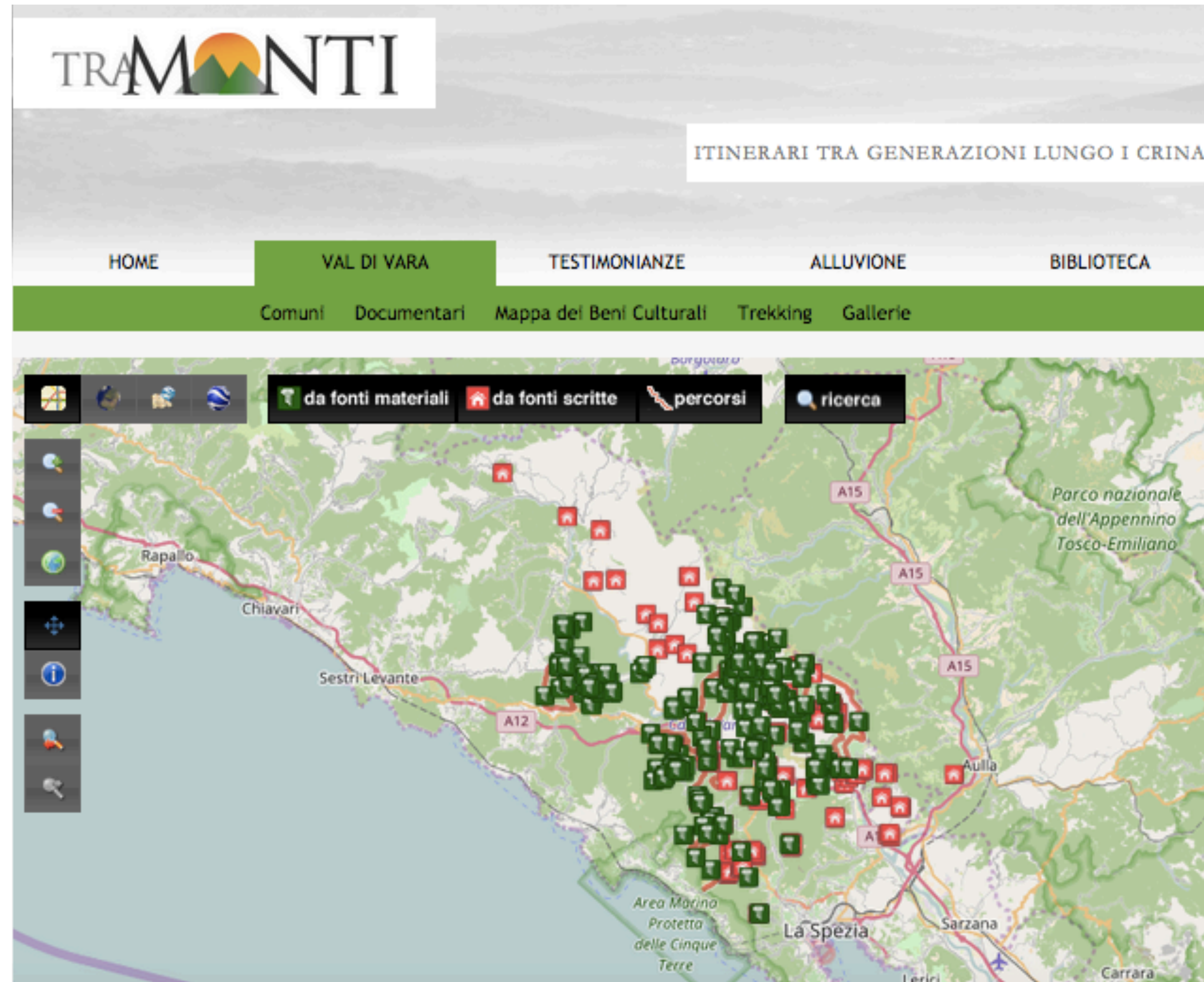


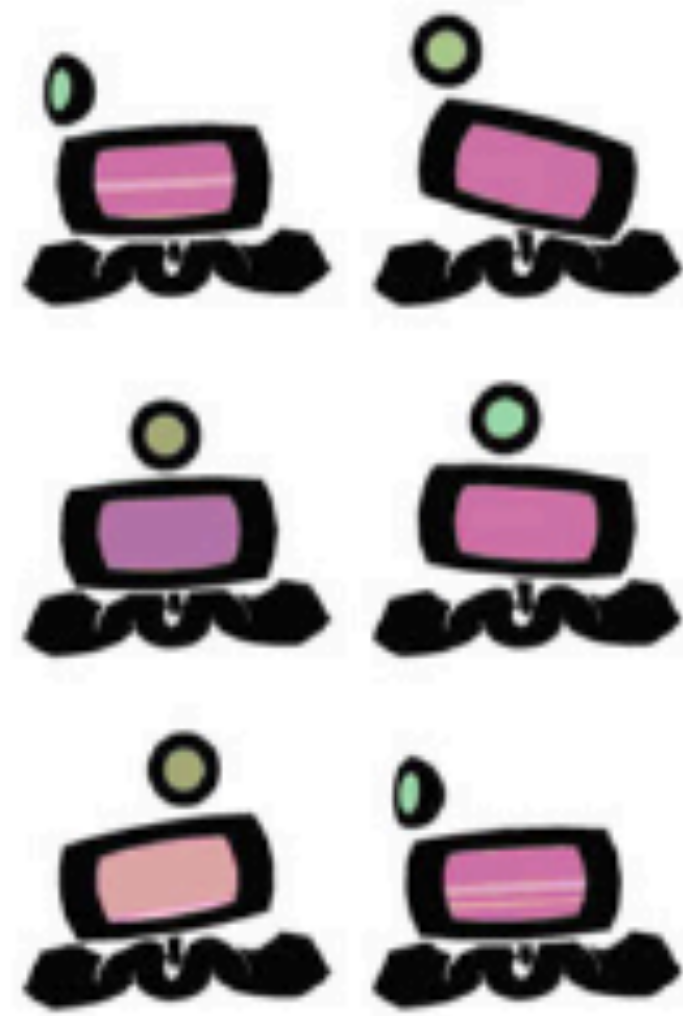
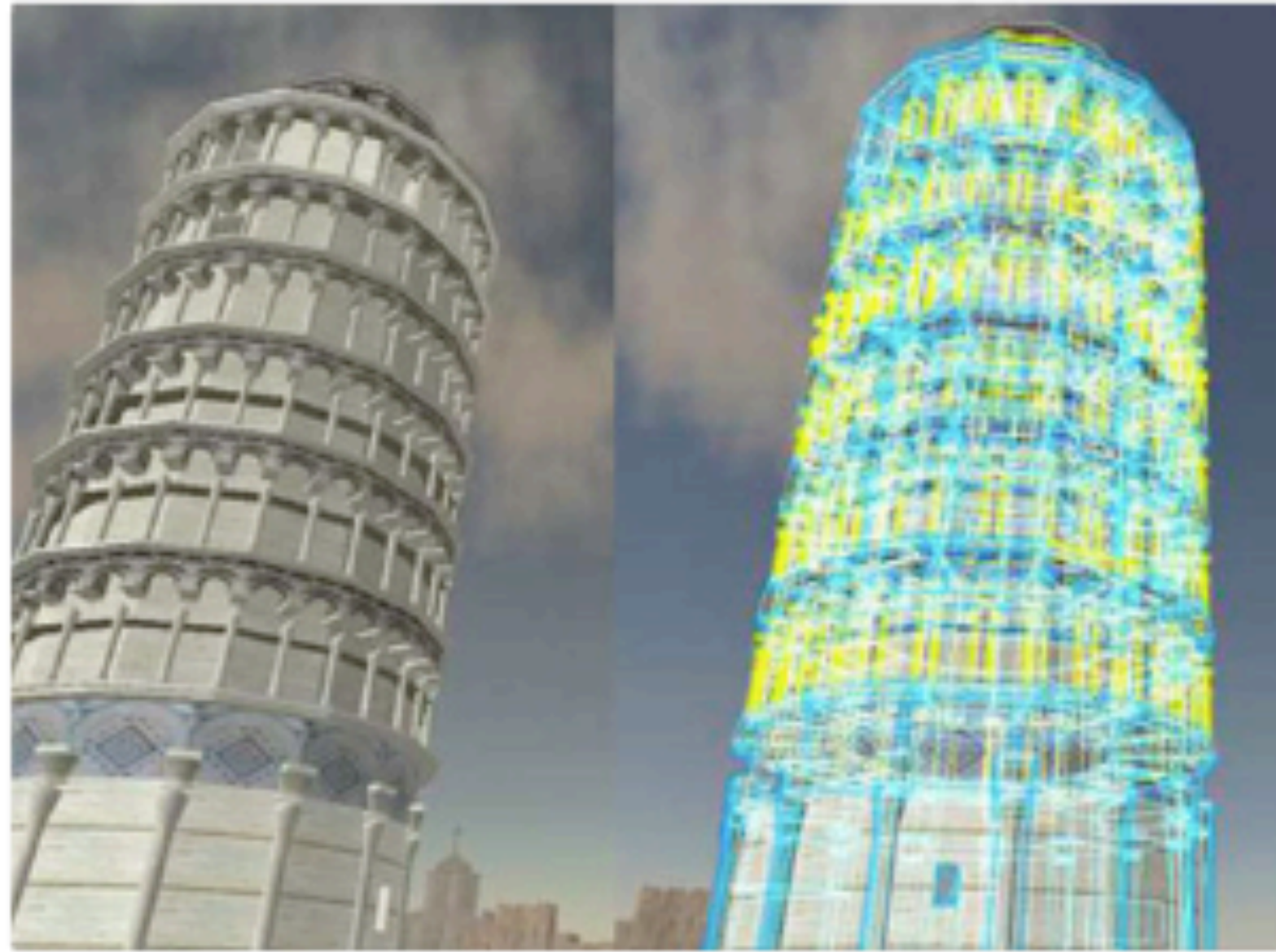
CONTRIBUISCI
 Registra un'intervista
 e carica la tua testimonianza

WebGIS

TraMonti

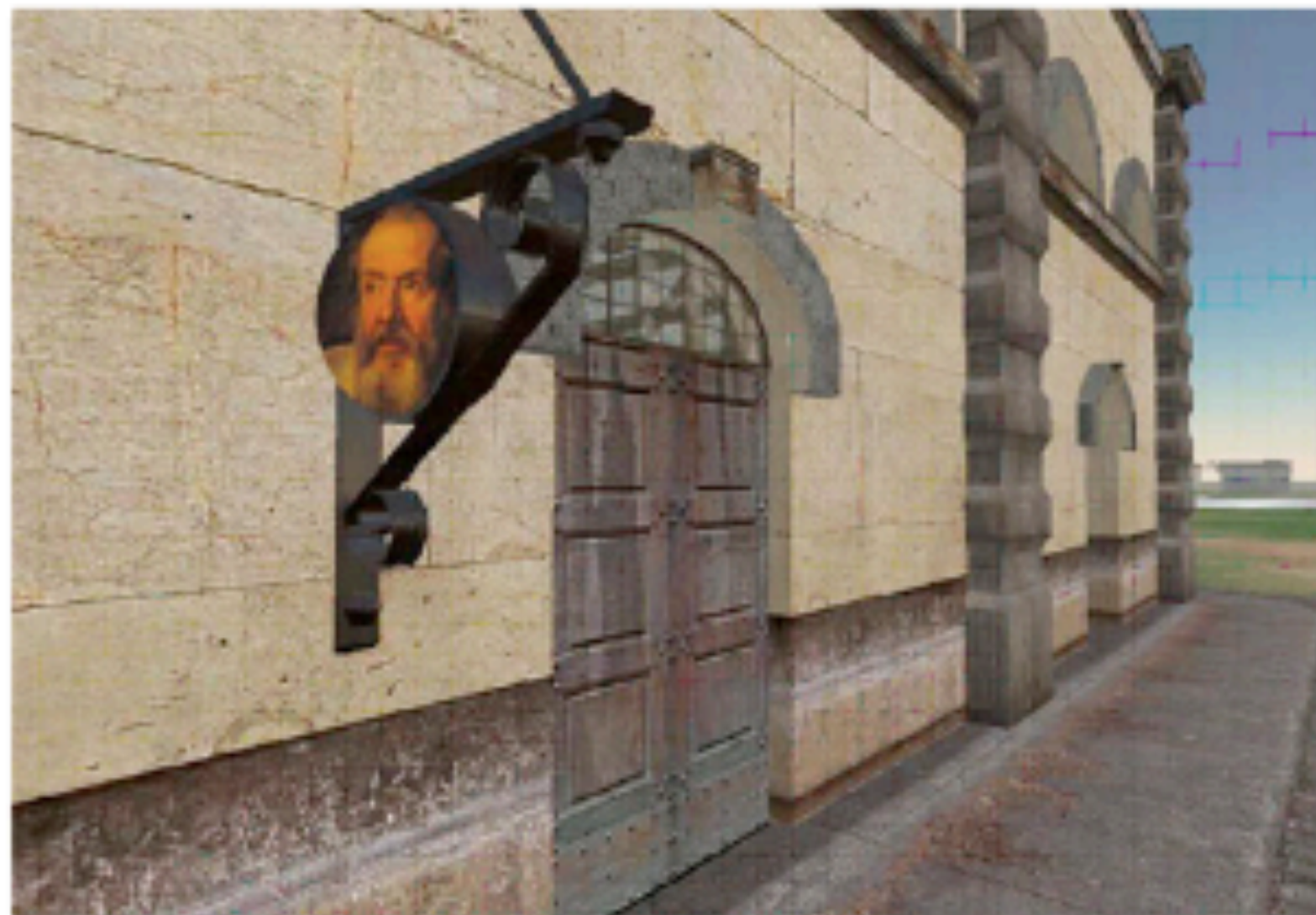
- **Focus:** Digital Public History
- **Competences:** history & archaeology, public history & archaeology, digital libraries, education, writing, dramatize, GIS, digital images and videos, collaborative tools, web design, management
- **Who:** scholars, PhD, DH graduated, BA DH students, MA DH students, HS students





Leaning Tower of Pisa & Galileo Lab in SL

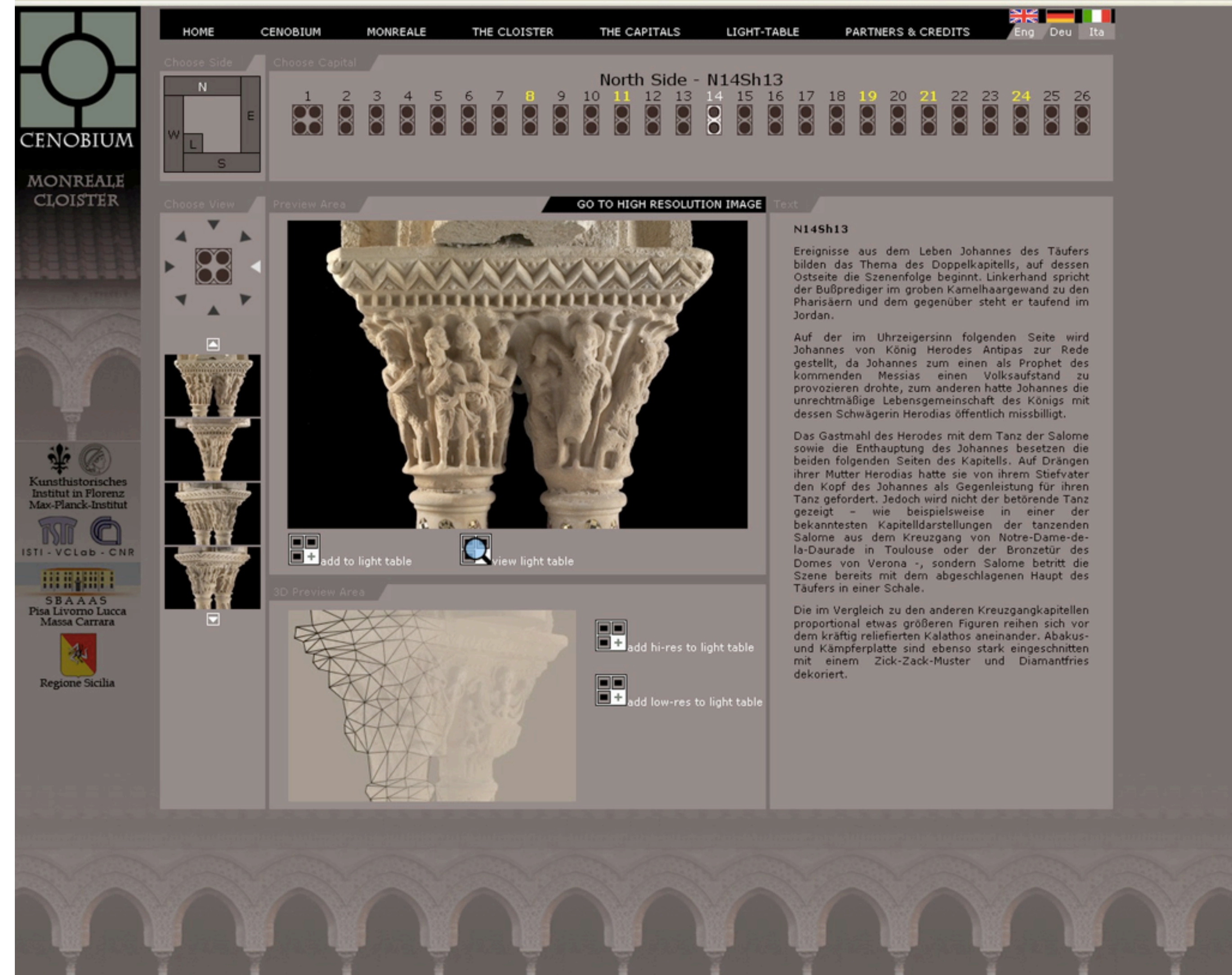
- **Focus:** Virtual environment
- **Competences:** history, communication, virtual environ net, 3D, writing, dramatize, digital images and videos, collaborative tools, management
- **Who:** scholars, DH graduated, BA DH students, MA DH students



3D Modeling

Cenobium

- reproduction of Romanesque capitals
- open access to distant and not always visible materials
- great precision
- research purpose





- Roman domus in Luni
- reconstruction for exhibition
- problems relating to how to show the uncertain is viewed
- never released

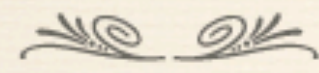
Pisa & Islam

Virtual tour

- QRcode - augmented reality
- well made videos
- one-way communication
- friendly site
- low use, not spread
- problem of connection, weight of the files (years ago) no interaction with the municipality



corpus of postcards First World War



*ethnographic museum of La Spezia
"G. Podenzana"
Donazione Rosanna Borghi 2018
227 units, coffee table book
from Major Giovanni Coliolo to his
fiancée Oliva Turtura (1913 - 1918)*



Etnographic Museum La Spezia

structured and unstructured data

dual catalographic nature



images - printed texts - short handwritten texts - stamps
bibliographic nature: a printed object by a publishing house
archival nature: semi structured manuscript (opening, body, closing); more structured manuscript (address)
stamps: sent - unsent - typology
and..

location, dimensions, subjects, materials, preservation status

Digitization, transcription, text coding and... not yet on line!

The Web Graphical User Interface: Presentation of data and Interaction

Mario Ginevra Nino, a Antonietta e Oliva, Milano, 22 Marzo 1913

Auguri vivissimi e buone feste	Gent. me Signorine	N° di catalogazione: 16
unitamente alla famiglia	Antonietta ed Oliva Turtura	Titolo immagine: La lezione
Mario Ginevra Nino	Via Gir. Rossi N. 60	Testo tipografico sul fronte: 165 - edizione (P.Rys)
Milano 22-3	Ravenna	

Main Features: linking text-image; catalographic, figure, and stamp descriptions

EuporiaCartoline: Web Form

metadata

```
<language>
<language ident="it-IT">italiano</language>
</language>
</profileDesc>
</teiHeader>
```

recto: image

recto: description

```
<div type="fronte">
<figure>
<graphic url="http://cophilab.ilc.cnr.it/euporiaCartoline/cartoline/images/7694-176F.jpg" />
<figDesc>Due innamorati si baciano all'alba su di un pascolo</figDesc>
<head>Baiser matinal - D. Mastroianni</head>
</figure>
</div>
```

verso: image

verso: transcription

```
<div type="retro">
<div xml:id="msg" type="message">
<!-- ... -->
<p>Modena, li 29/11-17</p>
<p>Oliva mia,</p>
<p>Non puoi credere quanto mi sia diventato odioso questo materialismo forzato, assi<
signed ref="#6C">Giovannino</signed>
</div>
</div>
```


Pictures

past & present



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(DIGITAL) PUBLIC HISTORY

What it is

- Public History is a field of the historical sciences. Public historians conduct activities related to research and communication outside academic circles, in the public sector as well as in the private sector, with and for different audiences.
- Public Historians work in cultural institutions, museums, archives, libraries, media, in the cultural and the tourism industry, in schools, and are engaged in cultural volunteering and social promotion and in all fields where the knowledge of the past is required to work with and for different audiences.

DIGITAL PUBLIC HISTORY

Purposes

- the valorization of practices and experiences that focus on the active involvement of groups and communities, even in the digital world;
- the promotion and valorization of innovative and high-quality researches, whose results are obtained through participative practices and methodologies that may consent the emergence of new documents.
- the contrast to the “abuses of history”, meant as the practices of mystification of the past in order to manipulate public opinion;
- the provision of professional skills, where history as critical knowledge and the methodologies of historical research are necessary for the resolution of today’s issues

AIPH

- Associazione Italiana di Public History <https://aiph.hypotheses.org/>
- born in 2016, first assembly in June 2017
- two national congress Ravenna (2017), Pisa (2018) next Capua (2019)
- **Manifesto**

MANIFESTO DELLA PUBLIC HISTORY ITALIANA

ARCHIVI BIBLIOTECHE ISTITUTI STORICI MUSEI PASSATO SOCIETÀ | CULTURALE PUBBLICI VALORIZZAZIONE PRATICHE

PUBLIC HISTORIAN RICERCA METODOLOGIE | UNIVERSITÀ SCUOLA PUBBLICO STORIA

IMPEGNO CIVILE PUBBLICITÀ SPERIMENTAZIONE INTERDISCIPLINARIETÀ | PATRIMONIO COMPLESSITÀ STORIOGRAFIA

PARTECIPAZIONE TERRITORIO COMUNICAZIONE | STORIA ORALE AUTORITÀ CONDIVISA HISTORY COMUNITÀ MEMORIE

Web 2.0

Make the public participate

- talk to the community
- make them play
- collect their suggestions
- invite them to contribute
- make them part of the project itself

How?

Make the public participate

- talk to the community —> custom exhibitions, podcast
- make them play —> gaming, having fun, discover
- collect their suggestions —> web 2.0 tools, social network, likes
- invite them to contribute —> crowdsourcing
- make them part of the project itself —> co-designing

Break and work

- 15 minutes break
- BUT WITH WORK —> look at conceptual scheme I put on screen
- Focus on the issues