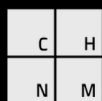


Rebuilding the Portfolio: Digital Humanities for Art Historians

Summer Institute
George Mason University
July 7–18, 2014

<http://arthistory2014.doingdh.org>

Curriculum



ROY ROSENZWEIG
Center FOR
History AND
New Media



The Getty Foundation



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Curriculum Overview

About

[*Rebuilding the Portfolio: DH for Art Historians*](#) was one of three pilot projects supported by the [Getty Foundation](#) during the summer of 2014 to increase the number of professional development opportunities for training art historians in digital humanities methods. The summer institute was attended by 22 art historians, from different stages of their careers and from varied backgrounds, including faculty, curators, art librarians, and archivists who were eager to explore the digital turn in the humanities.

The institute was hosted by the [Roy Rosenzweig Center for History and New Media](#), at [George Mason University](#).

Participants tweeted about their institute experience with the hashtag [#doingdah14](#)

A partial archive of tweets can be found [here, via Storify](#).

Institute Team

RRCHNM

- [Megan Brett](#), Digital History Associate
- [Sheila A. Brennan](#), Co-Director, Rebuilding the Portfolio; 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, Rebuilding the Portfolio; 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

GMU Art History Department

- [Rob DeCaroli](#), Associate Professor, Department of History and Art History
- [Michele Greet](#), Associate Professor, Department of History and Art History

Guest Instructors

- [Effie Kapsalis](#), Head of New Media at Smithsonian Institution Archive
- [Kimon Keramidas](#), Assistant Professor and Director of the Digital Media Lab, Bard Graduate Center

Week One

July 7: Introductions

Group Notes

Readings

- 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>
- Matthew Long, Roger C. Schonfeld, “Supporting the Changing Research Practices of Art Historians” (Ithaca S+R, 2014). <http://www.sr.ithaka.org/research-publications/supporting-changing-research-practices-art-historians?>
- Diane M. Zorich, “Transitioning to a Digital World: Art History, Its Research Centers, and Digital Scholarship; A Report to the Samuel H. Kress Foundation and the Roy Rosenzweig Center for History and New Media” (May 2012). <http://www.kressfoundation.org/research/Default.aspx?id=35379>
- “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>
- Jules Prown, “The Art Historian and the Computer,” *Art as Evidence?: Writings on Art and Material Culture* (New Haven, CT: Yale University Press, 2001). View reading [here](#).

Activities

Morning (9am to 12pm)

- Opening comments and introductions
- Introduction to the Digital Humanities, and the [Digital Art History](#) community
- Overview of disciplinary approaches
- Break for lunch (provided) at Noon

Afternoon (1pm to 4pm)

- Introduction to digital communication platforms
- Hands-on Session: Sign up for Twitter. [#doingdah14](#)
- Hands-on Session: Sign up for web hosting and install WordPress.
- Project Planning: Sharing of Project Ideas
- Closing at 4pm. Bus: 4:15pm.



Homework

- Write a paragraph on your new blog about your proposed project.

Tools

- [Twitter](#)
- [ReClaim Hosting](#)
- [WordPress](#), and WordPress [Documentation for Administration Panels](#)

Reference

- Promey, Sally M., and Miriam Stewart. “Digital Art History: A New Field for Collaboration.” *American Art* 11, no. 2 (July 1, 1997): 36–41. <http://www.jstor.org/stable/3109247>
- Feigenbaum, Gail. “Unlocking Archives through Digital Tech.” *The Getty Iris*. (June 9, 2014) <http://blogs.getty.edu/iris/unlocking-archives-through-digital-tech/>
- Ryan Cordell, “How to start tweeting and why you might want to” April, 2010. <http://chronicle.com/blogs/profhacker/how-to-start-tweeting-and-why-you-might-want-to/26065>.

[Next Day](#)



July 8: Finding, Organizing, and Analyzing Digital Art History 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>
- Harald Kraemer, “Art is Redeemed, Mystery is Gone: The Documentation of Contemporary Art,” in Fiona Cameron and Sarah Kenderine, eds, *Theorizing Digital Cultural Heritage* (Cambridge, MA: MIT Press, 2007), 193-222. [View reading here.](#)
- Tim Sherratt, “It’s all about the Stuff: Collections, Interfaces, Power and People,” *Discontents* (November 2011). <http://journalofdigitalhumanities.org/1-1/its-all-about-the-stuff-by-tim-sherratt/>
- Isabella Kirton and Melissa Terras, “Where Do Images of Art Go Once They Go Online? A Reverse Image Lookup Study to Assess the Dissemination of Digitized Cultural Heritage,” *Museums and the Web 2013: Proceedings* (2013).
<http://mw2013.museumsandtheweb.com/paper/where-do-images-of-art-go-once-they-go-online-a-reverse-image-lookup-study-to-assess-the-dissemination-of-digitized-cultural-heritage/>

Activities

Morning (9am to 12pm)

- [Share your new domain](#) with us.
- Survey [major digital art history-related collections](#)
- Search, discovery, and storage
- Research management
- Break for lunch at Noon

Afternoon (1pm to 4pm)

- Hands-on Session: [Scavenger Hunt](#)
- Hands-on Session: Deep exploration of digital repositories
- Close at 4pm. Bus: 4:15.

Homework

- Project Planning: Identify relevant digital repositories and consider ways to create an intentional archive of sources for our next day. Blog about it.

Review one site for tomorrow afternoon, think about criteria for evaluating site.

- Van Gogh Biography, Random House companion site: <http://vangoghbiography.com/>, Tarver,



Sandler

- Van Gogh Museum, Van Gogh Letters, <http://vangoghletters.org/vg/letters.html>, Rinalducci, Rhor, Amundson
- National Gallery of Art, Dutch Paintings of the 19th Century, online catalog <http://www.nga.gov/content/ngaweb/research/online-editions/17th-century-dutch-paintings.html/>, Newberry, Murphy
- Medieval People of Color: <http://medievalpoc.org>, Quinn, Osborne-Bender
- Posts on [Untitled] blog, from Walker: <http://blogs.walkerart.org/visualarts/>, Micklewright, McKay, Bauer
- Posts on Art History Teaching Resources: <http://arthistoryteachingresources.org/>, Lobel, Kristan-Graham, Boutin-Vitela
- SmARTHstory: <http://smarthistory.khanacademy.org/>, Kovacs, Kitlinger, Gluzman
- App: Timeline Art Museum — available for both Android and iPhone, Kilroy-Ewbank, Hoover
- App: Love Art, National Gallery, UK: <http://www.nationalgallery.org.uk/news/iphone-app>, Glover, Codell

Sites

- [Metropolitan Museum Collection](#)
- [Smithsonian Collections](#)
- [EBay](#)

Tools

- [Zotero](#)
- [Google](#)
- [Google Books](#)
- [Google Scholar](#)

Reference

- [Digital Preservation — LOC](#)
- [Library of Congress, Recommended File Format Specifications](#)
- 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
- [Zotero Start Guide](#)
- [Google Search Help](#)
- [Inside Search — Google](#)
- [How the Internet Works in 5 Minutes](#)
- [Passwords Under Assault](#)
- Mat Honan, “[Kill the Password.](#)” *Wired* (November 15, 2012).



- [RSS in Plain English](#) by CommonCraft

[Previous Day](#) | [Next Day](#)



July 9: Building Digital Collections

Readings

- Erin Kissane, *The Elements of Content Strategy*, (New York: A Book Apart, 2011).
- Patricia Aufderheide, et al., *Copyright, Permissions, and Fair Use among Visual Artists and the Academic and Museum Visual Arts Communities: An Issues Report* (College Art Association, 2014). <http://www.collegeart.org/pdf/FairUseIssuesReport.pdf> (PDF)
- 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

Morning (9am and 12pm)

- Discuss Readings
- Digital Methods: Planning effective digital projects with Kimon Keramidas, Assistant Professor and Director of the Digital Media Lab, Bard Graduate Center. [Kimon's Notes](#)
- Server basics
- Tour and overview of Omeka vs. Drupal vs. Scalar ([example sites](#))
- Break for lunch (provided) at Noon

Afternoon (1pm to 4pm)

- Hands-on Session: Critical appraisal of digital work
 - Van Gogh Biography, Random House companion site: <http://vangoghbiography.com/>
 - Van Gogh Museum, Van Gogh Letters, <http://vangoghletters.org/vg/letters.html>
 - National Gallery of Art, Dutch Paintings of the 19th Century, online catalog <http://www.nga.gov/content/ngaweb/research/online-editions/17th-century-dutch-paintings.html/>
 - Medieval People of Color: <http://medievalpoc.org>
 - Posts on [Untitled] blog, from Walker: <http://blogs.walkerart.org/visualarts/>
 - Posts on Art History Teaching Resources: <http://arthistoryteachingresources.org/>
 - SmARTHstory: <http://smarthistory.khanacademy.org/>
 - App: Timeline Art Museum — available for both Android and iPhone
 - App: Love Art, National Gallery, UK: <http://www.nationalgallery.org.uk/news/iphone-app>
- Hands-on Session: Experiment with Omeka.net, Drupal Gardens, and Scalar
- Close at 4pm. Bus: 4:15pm.

Tools



- [Omeka.net](#)
- [Drupal Gardens](#)
- [Scalar](#)

Reference

- [“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
- “Downgrading your Website, or Why We are Moving to WordPress,” Smithsonian Cooper-Hewitt Museum, <http://labs.cooperhewitt.org/2014/downgrading-your-website-or-why-we-are-moving-to-wordpress/>
- 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).
- Website review guidelines, *Journal of American History*, <http://www.journalofamericanhistory.org/submit/websitereviews.html>

Homework

- Blog about the strengths and weaknesses of the platforms for needs of individual projects.
- [Offer some feedback about the institute so far.](#)

[Previous Day](#) | [Next Day](#)



July 10: Working with Non-Textual Sources

Readings

- Linda Shopes, “Making Sense of Oral History,” *Oral History in the Digital Age*.
<http://ohda.matrix.msu.edu/2012/08/making-sense-of-oral-history/>
- Chuck Tryon, “Using Video Annotation Tools to Teach Film Analysis,” *Profhacker*.
<http://chronicle.com/blogs/profhacker/using-video-annotation-tools-to-teach-film-analysis/57171>
- John Resig, “Using Computer Vision to Increase the Research Potential of Photo Archives.”
<http://ejohn.org/research/computer-vision-photo-archives/>
- “Cultural Analytics,” *Software Studies Initiative*.
<http://lab.softwarestudies.com/p/cultural-analytics.html>. (Watch the intro video, scroll down to the description of the work at the Software Studies lab, and explore some of the examples.)

Activities

Morning (9am to 12pm)

- Discussion of Copyright
- Readings
- Introduction to collections with [audio and video resources](#).
- Oral History in Art History (Kelly Quinn)
- Digital Methods: Collection, display, and annotation of images, material culture images, audio, and video using different web-based tools
- Break for lunch at Noon

Afternoon (1pm to 4pm)

- Hands-on Session: Annotating with ThingLink.com
- Hands-on Session: Annotating with YouTube
- Hands-on Session: Annotating and linking in Scalar
- Hands-on Session: Building digital narrative
- Close at 4pm. Bus: 4:15pm.

Homework

- Consider how to incorporate different types of resources into your digital project for analysis.
- Select platform for one-click installation on your domain.
- Consider resources available at home institution, and willingness to work with different platforms.

Sites



- [ArtBabble](#), videos with artists, museum exhibition mini-documentaries
- [Archives of American Art oral history collections](#)
- Oral History in the Digital Age: <http://ohda.matrix.msu.edu/best-practices/>
- [Oral History Metadata Synchronizer](#), and [Intro Video](#)

Resources

- College Art Association Intellectual Property Resources, <http://www.collegeart.org/ip/>
- 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

Tools

- [ThingLink.com](#)
- [YouTube](#)
- [Scalar](#)
- [Animoto](#)

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July 11: Spatial History

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).
- Pamela Fletcher and Anne Helmreich, with David Israel and Seth Erickson, “Local/Global: Mapping Nineteenth-Century London’s Art Market,” *Nineteenth Century Art Worldwide* 11:3 (Autumn 2012).
<http://www.19thc-artworldwide.org/index.php/autumn12/fletcher-helmreich-mapping-the-london-art-market>
- 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.]

Activities

Morning (9am to 12pm)

- Discussion of GeoSpatial Art History
- Digital Methods: Mapping and visualizing change over time using Google Map Engine Lite, and creating datasets for use in Google Fusion Tables
- Hands-on Session: Create a map with Google Map Engine Lite that plots multiple locations using different pin types and layers.
- Break for lunch at Noon

Afternoon (1pm to 4pm)

- Hands-on Session: Georectify a map using NYPL’s Map Warper
- Hands-on Session: StoryMapsJS
 - [StoryMap Gigapixel Image URLs for experimenting](#)
- Hands-on Session: Install Geolocation on Omeka sites
- Close 4pm. Bus: 4:15pm

Homework

- Blog about the ways that spatial humanities techniques might influence your scholarship.
-



Sites

- Michelle Smith Collaboratory for Visual Culture, University of Maryland, Albrecht Dürer's trip to the Netherlands, 1520-1521 (Google Earth download):
<http://michellesmithcollaboratory.umd.edu/sites/michellesmithcollaboratory.umd.edu/files/Albrecht%20Durer%27s%20Trip%20to%20the%20Netherlands%20in%201520-1.kmz>
- Mapping Titian, <http://www.mappingtitian.org/>
- Mapping Gothic France <http://mappinggothic.org/>
- Rome Reborn: <http://romereborn.frischerconsulting.com/>

Tools

- [Google Maps \[New\]](#) ([Documentation](#))
- Google Fusion Table [via Google Drive] ([Documentation](#))
- Georeferencer (Old Maps Online): <http://www.georeferencer.org/>
- NYPL Map Warper: <http://maps.nypl.org/warper>
- StoryMap.js: <http://storymap.knightlab.com/>
 - [StoryMap Gigapixel Image URLs for experimenting](#)
- [Geolocation](#) for Omeka, with [Documentation](#)

Reference

- Jo Guldi, "Spatial Turn in Art History," *Spatial Humanities*
<http://spatial.scholarslab.org/spatial-turn/the-spatial-turn-in-art-history/index.html>
- "These Maps Show How Slavery Expanded Across the United States" Lincoln Mullen on Smithsonian.com

<http://www.smithsonianmag.com/history/maps-reveal-slavery-expanded-across-united-states-180951452/?no-ist>
- David Rumsey Maps: <http://www.davidrumsey.com/>
- Old Maps Online: <http://oldmapsonline.org/>

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Week Two

July 14: Introduction to Data Mining

Readings

- Judith H. Dobrzynski, “Modernizing Art History,” *The Wall Street Journal*.
<http://online.wsj.com/news/articles/SB10001424052702304518704579519632304010744>
- Ted Underwood, “Where to Start with Text Mining,” *The Stone and the Shell*.
<http://tedunderwood.com/2012/08/14/where-to-start-with-text-mining/>
- Dan Cohen, “Searching for the Victorians,” *Dan Cohen’s Digital Humanities Blog* (October 4, 2010).
<http://www.dancohen.org/2010/10/04/searching-for-the-victorians/>
- 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.)

Morning (9am to 12pm)

- Introduction to data and digital methods for measuring, describing and analyzing text and numeric datasets with Lisa Rhody.
 - [Slides from session](#)
- Hands-on Session 1: Google N-Grams Viewer and Bookworm
- Demo Session 1: Identifying and preparing specific datasets: Looking together at example datasets, we will identify three types of data that we want to work with and identify important attributes of a usable dataset for description, measurement, and analysis.
 - Anatomy of tabular data
 - Anatomy of textual data
- Break for lunch

Afternoon (1-4pm)

- Demo Session 2: Finding the right tool for your questions: A quick overview followed by hands-on activities
- Hands-on Session 2: Using Voyant, participants will perform word frequency, corpus grid, corpus summary, and keyword in context analysis.
- Demo Session 3: Examining large corpora of texts to detect trends and patterns.
- Close 4pm. Bus: 4:15pm

Homework

- Think about the kinds of data you have, or might want to work with, and what steps are needed to get it ready for the appropriate method of analysis you learned about today.



Sites

- *With Criminal Intent*, <http://criminalintent.org/>
- *Mapping the Republic of Letters*, <https://republicofletters.stanford.edu/>
- *Mining the Dispatch*, <http://dsl.richmond.edu/dispatch/pages/home>

Tools

- Google n-gram viewer: <https://books.google.com/ngrams>
- Bookworm: <http://bookworm.culturomics.org/>
- Voyant Tools: <http://voyant-tools.org>
 - [Sample Text Files](#)
 - [Hathi Trust Sandbox](#)
- Open Calais: <http://www.opencalais.com/>

Reference

- 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/>
- “Textual Analysis,” John Burrows *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

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July 15: Working with Tabular Data and Network Analysis

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 Macroscope – Working Title* (Under contract with Imperial College Press, 2013), http://www.themacroscope.org/?page_id=469.
 - Diane M. Zorich, “The ‘Art’ of Digital Art History” (presented at The Digital World of Art History, Princeton University, June 26, 2013), <http://ica.princeton.edu/digitalbooks/digitalworldofarthistory2013/7.D.Zorich.pdf>.
-

Morning (9am to 12pm)

- Introduction, with Lisa Rhody: What makes a good visualization? What are visualizations useful for as art historians? What stories do art historians want to tell that could benefit from visualizations.
 - [Slides from session](#)
- Hands-on Session 1: Word frequency visualizations using texts, file uploads, and URLs with Bubblelines, Wordle, Cirrus, Tag Crowd (tagcrowd.com)
- Demo Session 1: Visualizing Visual Data with ImagePlot.
- Demo Session 2: Visualizing Auction Data with Excel.
 - [Sample Data: Penn Arrows](#)
 - [Sample Data: Art Auctions](#)
 - [Original PDF of Auction Data](#)
- Hands-on Session 1: Using auction data, students will plot change in value over time.
- 12:00 Break for lunch

Afternoon (1-4pm)

- Demo Session 3: Visualizing Collection Data: ViewShare
 - Demo Session 4: Visualizing Data: Palladio ([dataset](#))
 - Beyond the Institute: Other tools for visualizing data: Google Fusion, Tableau Public, etc.
-

Sites

- Example use of the open data made available by the Tate by Florian Kräutli: <http://research.kraeutli.com/index.php/2013/11/the-tate-collection-on-github/>



Tools

- Tag Crowd, <http://tagcrowd.com>
- Bubblelines, <http://docs.voyant-tools.org/tools/bubblelines/>
- Wordle, <http://wordle.net>
- ImagePlot, <http://lab.softwarestudies.com/p/imageplot.html>
- ViewShare, <http://viewshare.org/>
- Palladio, <http://palladio.designhumanities.org/>
- Gephi, <http://gephi.github.io/>

Reference

- Principles of data visualization: what we see in a visual. Fusion Charts.
<http://www.fusioncharts.com/whitepapers/downloads/Principles-of-Data-Visualization.pdf>
- Timeline Tools: [ViewShare](#), [Dipity](#), [TimelineJS](#), [Neatline Simile](#) timeline plugin for Omeka,

Homework

Browse through some beautiful visualized collection data, [Colour Lens](#), built by Richard Barrett-Small, Lead Developer and Web Architect for Tate Online (and [he shared his code.](#))

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July 16: Sharing Research, Sharing Authority

Readings

- “Throwing Open the Doors” in Bill Adair, Benjamin Filene, and Laura Koloski, eds. *Letting Go?: Sharing Historical Authority in a User-Generated World*, 2011, 68-123. [View reading here.](#)
- Andrea Witcomb, “The Materiality of Virtual Technologies: A New Approach to Thinking about the Impact of Multimedia in Museums,” in Fiona Cameron and Sarah Kenderine, eds, *Theorizing Digital Cultural Heritage* (Cambridge, MA: MIT Press, 2007) 35-48. [View reading here.](#)
- Nancy Proctor, “Digital: Museum as Platform, Curator as Champion, in the Age of Social Media,” *Curator: The Museum Journal* 53, no. 1 (January 1, 2010): 35–43. [View reading here.](#)
- Jeffrey Inscho, “Guest Post: Oh Snap! Experimenting with Open Authority in the Gallery,” *Museum 2.0* (March 13, 2013).
<http://museumtwo.blogspot.com/2013/03/guest-post-oh-snap-experimenting-with.html>.

Morning (9am to 12pm)

- Digital Methods: Collaboration and community sourcing of cultural heritage projects, with undergraduates and subject enthusiasts.
- 12:00 Lunch, provided, with talk with guest Effie Kapsalis, Head of New Media at Smithsonian Institution Archives, on Smithsonian community and crowdsourcing efforts

Afternoon (1-4pm)

- Hands-on Session 1: Together with Kapsalis, participants will develop a crowdsourcing activity for an art history course.
- Project Planning: Participants will think about collaboration and establishing different types of partnerships, including ways to invite non-scholarly audiences into their assist with source annotating or gathering for individual projects.
- [Notes from today's discussion](#)
- 4:00 Close — Bus: 4:15

Sites

- HistoryPin: <http://www.historypin.com/>
- Metadata Games: <http://www.metadatagames.org/british-library/>
- Tag You're It!: http://www.brooklynmuseum.org/opencollection/tag_game/start.php
- Fill the Gap: <http://eyelevel.si.edu/2009/03/in-this-case-fill-the-gap.html>
- VanGoYourself: <http://vangoyourself.com/>
- Summer of Sculpture, <http://summerofsculpture.tumblr.com/>



Tools

- GLAMwiki, <http://en.wikipedia.org/wiki/Wikipedia:GLAM>

Reference

- Nina Simon, *The Participatory Museum*. <http://www.participatorymuseum.org/>
- Chan, Seb, “Spreadable Collections: Measuring the Usefulness of Collection Data,” *Museums and the Web 2010: Proceedings* (Toronto: Archives & Museum Informatics, 2010).
<http://www.archimuse.com/mw2010/papers/chan/chan.html>.
- Smithsonian Social Media Policy (2011), <http://www.si.edu/content/pdf/about/sd/SD-814.pdf>
- [Mechanical Turk](#)

Homework

Please fill out [another quick, mid-institute, survey](#) to tell us how things are going.

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July 17: 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.)
- Kimon Keramidas, “Interactive Development as Pedagogical Process: Digital Media Design in the Classroom as a Method for Recontextualizing the Study of Material Culture” *Museums and the Web 2014: Proceedings*.
<http://mw2014.museumsandtheweb.com/paper/interactive-development-as-pedagogical-process-digital-media-design-in-the-classroom-as-a-method-for-recontextualizing-the-study-of-material-culture/>
- Nancy Ross, “Teaching Twentieth-Century Art History with Gender and Data Visualizations,” *Journal of Interactive Technology and Pedagogy*, (Issue 4).
<http://jitp.commons.gc.cuny.edu/teaching-twentieth-century-art-history-with-gender-and-data-visualizations/>

Morning (9am to 12pm)

- Rob DeCaroli discusses integrating DH into an art history graduate program ([Rob’s Slides](#))
- Digital Methods: Digitally-enabled pedagogy for undergraduate and graduate students. Michele Greet discusses doing a digital project with graduate students, [Transatlantic Encounters](#).
- 12:00: Brown-bag conversation about seeking funding to support digital work

Afternoon (1-4pm)

- Hands-on Session 1: Design an in-class exercise and an assignment to include in an art history course
- Hands-on Session 2: Plan a short workshop for colleagues to teach with new skills learned during the Institute.
- Close at 4:00pm. Bus: 4:15pm.

Sites

- Art History Teaching Resources: <http://arthistoryteachingresources.org/>
- Smarthistory (Khan Academy): <http://smarthistory.khanacademy.org/teach-with-smarthistory.html>
- Art Museum Teaching: <http://artmuseumteaching.com/>

Resources

- Michelle Moravec, “Teaching with Pinterest,”



<http://historyinthecity.blogspot.com/2014/01/teaching-students-in-pinterest.html>

- Journal of Interactive Pedagogy, <http://jitp.commons.gc.cuny.edu/>
- [Project Planning Resources](#)
- 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/>
- Sheila Brennan, Navigating DH for Cultural Heritage Professionals, <http://www.lotfortynine.org/2012/08/navigating-dh-for-cultural-heritage-professionals-2012-edition/>

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July 18: 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/>
- Review *Journal of Digital Humanities*: <http://journalofdigitalhumanities.org/>, particularly the issue on evaluation: <http://journalofdigitalhumanities.org/1-4/>
- *Nineteenth-Century Art Worldwide*, Volume 11, Issue 3, Autumn 2012: <http://www.19thc-artworldwide.org/index.php/autumn12/>

Morning (9am to 12pm)

- Continental Breakfast Provided
- Discuss readings
- Digital Methods: Digital publications, scholarly communications, open peer review with Joan Troyano < ([Joan's Slides](#))/li>
- 12:00: Lunch provided

Afternoon (1-4pm)

- Join the Google Group, <https://groups.google.com/forum/#!forum/doingdah14>
- Project Prototype Presentations (goals for moving forward after the institute) 2-3 minutes from each participant on the most useful things I've learned, and the next steps for the project
- Closing thoughts and good-byes
- Please [fill out the final evaluation](#), thanks!

Tools

- OSCI Toolkit: <http://oscitoolkit.org/about>
- PressForward Initiative: <http://pressforward.org>
- CommentPress for WordPress: <http://www.futureofthebook.org/commentpress/>

Reference

- Rick Anderson, "Is a Rational Discussion of Open Access Possible?" (transcript: <http://discussingoa.wordpress.com/> ; video: <http://library.si.edu/webcasts/rick-anderson-rational-discussion-open-access>)
- 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/>

[Previous Day](#)

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_is.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

[Getting Started](#)

[Finding, Organizing, and Analyzing Digital Art History Sources](#)

[Building Digital Collections](#)

[Working with Non-Textual Sources](#)

[Spatial History](#)

[Introduction to Data Mining](#)

[Working with Tabular Data and Network Analysis](#)

[Sharing Research, Sharing Authority](#)

[Trends in Scholarly Communication](#)

[Getting Started](#)

- Twitter, [Twitter](#)
- Reclaim Hosting, [Reclaim Hosting](#)
- WordPress, <http://wordpress.org> and WordPress [Documentation for using the admin panel](#)

[Finding, Organizing, and Analyzing Digital Art History Sources](#)

- Zotero, <http://zotero.org>
- Google, <http://google.com>
- Google Books, <http://books.google.com>
- Google Scholar, <http://scholar.google.com>

[Building Digital Collections](#)

- Omeka.net, <http://omeka.net>
- Drupal Gardens, <http://www.drupalgardens.com>
- Scalar <http://scalar.usc.edu>

[Working with Non-Textual Sources](#)

- Thing Link, <http://www.thinglink.com>
- Youtube, <http://youtube.com>
- Animoto, <https://animoto.com>

[Spatial History](#)

- Google Maps, <https://www.google.com/maps> and [Documentation](#)
- Google Fusion Table Documentation, <https://support.google.com/fusiontables/?hl=en#topic=1652595>
- Georeferencer, <http://www.georeferencer.org>
- NYPL Map Warper, <http://maps.nypl.org/warper>
- Storymap.js, <http://storymap.knightlab.com> and StoryMap Gigapixel Image URLs for experimenting, <http://arthistory2014.doingdh.org/audio-and-video-resources/storymap/>
- Geolocation for Omeka, <http://omeka.org/add-ons/plugins/geolocation/> and Documentation, http://omeka.org/codex/Plugins/Geolocation_2.0

[Introduction to Data Mining](#)

- Google N-Gram Viewer, <https://books.google.com/ngrams>
- Bookworm, <http://bookworm.culturomics.org>
- Voyant Tools, <http://voyant-tools.org>
- Sample Text Files, <https://drive.google.com/folderview?id=0BxtD5AWKy-5yNXo1NkJzbG9BdjA&usp=sharing>
- Hathi Trust Sandbox, <http://www.hathitrust.org>
- Open Calais, <http://www.opencalais.com>

[Working with Tabular Data and Network Analysis](#)

- Tag Crowd, <http://tagcrowd.com>
- Bubblelines, <http://docs.voyant-tools.org/tools/bubblelines/>
- Wordle, <http://www.wordle.net>
- ImagePlot, <http://lab.softwarestudies.com/p/imageplot.html>
- ViewShare, <http://viewshare.org>
- Palladio, <http://palladio.designhumanities.org/#/>
- Gephi, <http://gephi.github.io>

[Sharing Research, Sharing Authority](#)

- GLAMwiki, <http://en.wikipedia.org/wiki/Wikipedia:GLAM>

[Trends in Scholarly Communication](#)

- Feed WordPress, <https://wordpress.org/plugins/feedwordpress>



- OSCI Toolkit, <http://www.oscikit.org/about>
- PressForward Initiative, <http://pressforward.org>
- CommentPress for WordPress, <http://futureofthebook.org/commentpress/>

Sites

[Getting Started](#)

- Examples of Art History Collections Online, <http://arthistory2014.doingdh.org/digital-art-history-web-highlights>

[Finding, Organizing, and Analyzing Digital Art History Sources](#)

- Metropolitan Museum Collection, <http://metmuseum.org/collection/the-collection-online>
- Smithsonian Collections, <http://collections.si.edu/search/>
- Ebay, <http://ebay.com/>

[Working with Non-Textual Sources](#)

- [ArtBabble](#), videos with artists, museum exhibition mini-documentaries
- Archives of American Art oral history collections, <http://www.aaa.si.edu/collections/interviews>
- Oral History in the Digital Age: <http://ohda.matrix.msu.edu/best-practices/>
- Oral History Metadata Synchronizer, <http://www.oralhistoryonline.org>, and Intro Video, https://www.youtube.com/watch?v=P2RYNmFGL_8&feature=youtu.be

[Spatial History](#)

- Albrecht Dürer's trip to the Netherlands, 1520-1521 (Google Earth download), <http://michellesmithcollaboratory.umd.edu/sites/michellesmithcollaboratory.umd.edu/files/Albrecht%20Durer%27s%20Trip%20to%20the%20Netherlands%20in%201520-1.kmz>
- Mapping Titian, <http://www.mappingtitian.org/>
- Mapping Gothic France, <http://mappinggothic.org/>
- Rome Reborn: <http://romereborn.frischerconsulting.com/>

[Introduction to Data Mining](#)

- With Criminal Intent, <http://criminalintent.org/>
- Mapping the Republic of Letters, <https://republicofletters.stanford.edu>
- Mining the Dispatch, <http://dsl.richmond.edu/dispatch/pages/home>

[Working with Tabular Data and Network Analysis](#)

- Example use of the open data made available by the Tate by Florian Kräutli, <http://research.kraeutli.com/index.php/2013/11/the-tate-collection-on-github/>

[Sharing Research, Sharing Authority](#)

- HistoryPin, <http://www.historypin.com/>
- Metadata Games: <http://www.metadatagames.org/british-library/>
- Tag You're It!: http://www.brooklynmuseum.org/opencollection/tag_game/start.php
- Fill the Gap: <http://eyelevel.si.edu/2009/03/in-this-case-fill-the-gap.html>
- VanGoYourself: <http://vangoyourself.com/>
- Summer of Sculpture, <http://summerofsculpture.tumblr.com/>

[Digital Pedagogy](#)

- Art History Teaching Resources, <http://arthistoryteachingresources.org/>
- Smarthistory (Khan Academy): <http://smarthistory.khanacademy.org/teach-with-smarthistory.html>
- Art Museum Teaching: <http://artmuseumteaching.com/>

Readings

Introduction

- “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>
- “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>
- Kathleen Fitzpatrick, “The Humanities, Done Digitally,” *Debates in the Digital Humanities*, ed. Matthew K. Gold (2012). <http://dhdebates.gc.cuny.edu/debates/text/30>
- 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>
- Matthew Long, Roger C. Schonfeld, “Supporting the Changing Research Practices of Art Historians” (Ithaca S+R, 2014). <http://www.sr.ithaka.org/research-publications/supporting-changing-research-practices-art-historians?>
- Jules Prown, “The Art Historian and the Computer,” *Art as Evidence?: Writings on Art and Material Culture* (New Haven, CT: Yale University Press, 2001). View reading [here](#).
- Diane M. Zorich, “Transitioning to a Digital World: Art History, Its Research Centers, and Digital Scholarship; A Report to the Samuel H. Kress Foundation and the Roy Rosenzweig Center for History and New Media” (May 2012). <http://www.kressfoundation.org/research/Default.aspx?id=35379>

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- Isabella Kirton and Melissa Terras, “Where Do Images of Art Go Once They Go Online? A Reverse Image Lookup Study to Assess the Dissemination of Digitized Cultural Heritage,” *Museums and the Web 2013: Proceedings* (2013). <http://mw2013.museumsandtheweb.com/paper/where-do-images-of-art-go-once-they-go-online-a-reverse-image-lookup-study-to-assess-the-dissemination-of-digitized-cultural-heritage/>
- Harald Kraemer, “Art is Redeemed, Mystery is Gone: The Documentation of Contemporary Art,” in Fiona Cameron and Sarah Kenderine, eds, *Theorizing Digital Cultural Heritage* (Cambridge, MA: MIT Press, 2007), 193-222. [View reading here](#).
- 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,” *Discontents* (November 2011). <http://journalofdigitalhumanities.org/1-1/its-all-about-the-stuff-by-tim-sherratt/>

Building Digital Collections

- Patricia Aufderheide, et al., *Copyright, Permissions, and Fair Use among Visual Artists and the*

Academic and Museum Visual Arts Communities: An Issues Report (College Art Association, 2014).
<http://www.collegeart.org/pdf/FairUseIssuesReport.pdf> (PDF)

- Erin Kissane, *The Elements of Content Strategy*, (New York: A Book Apart, 2011).
- 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/>

Working with Non-Textual Sources

- “Cultural Analytics,” *Software Studies Initiative*.
<http://lab.softwarestudies.com/p/cultural-analytics.html>. (Watch the intro video, scroll down to the description of the work at the Software Studies lab, and explore some of the examples.)
- John Resig, “Using Computer Vision to Increase the Research Potential of Photo Archives.”
<http://ejohn.org/research/computer-vision-photo-archives/>
- Linda Shopes, “Making Sense of Oral History,” *Oral History in the Digital Age*.
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- Chuck Tryon, “Using Video Annotation Tools to Teach Film Analysis,” *Profhacker*.
<http://chronicle.com/blogs/profhacker/using-video-annotation-tools-to-teach-film-analysis/57171>

Spatial History

- Pamela Fletcher and Anne Helmreich, with David Israel and Seth Erickson, “Local/Global: Mapping Nineteenth-Century London’s Art Market,” *Nineteenth Century Art Worldwide* 11:3 (Autumn 2012).
<http://www.19thc-artworldwide.org/index.php/autumn12/fletcher-helmreich-mapping-the-london-art-market>
- 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.]
- 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>

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- Dan Cohen, “Searching for the Victorians,” *Dan Cohen’s Digital Humanities Blog* (October 4, 2010).
<http://www.dancohen.org/2010/10/04/searching-for-the-victorians/>
- Judith H. Dobrzynski, “Modernizing Art History,” *The Wall Street Journal*.
<http://online.wsj.com/news/articles/SB10001424052702304518704579519632304010744>
- Ted Underwood, “Where to Start with Text Mining,” *The Stone and the Shell*.
<http://tedunderwood.com/2012/08/14/where-to-start-with-text-mining/>

- 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.)

Working with Tabular Data and Network Analysis

- Shawn Graham, Ian Milligan, and Scott Weingart, “Principles of Information Visualization,” in *The Historian’s Macroscope – Working Title* (Under contract with Imperial College Press, 2013),
http://www.themacroscope.org/?page_id=469.
- 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
- Diane M. Zorich, “The ‘Art’ of Digital Art History” (presented at The Digital World of Art History, Princeton University, June 26, 2013),
<http://ica.princeton.edu/digitalbooks/digitalworldofarthistory2013/7.D.Zorich.pdf>.

Sharing Research, Sharing Authority

- Jeffrey Inscho, “Guest Post: Oh Snap! Experimenting with Open Authority in the Gallery,” *Museum 2.0* (March 13, 2013).
<http://museumtwo.blogspot.com/2013/03/guest-post-oh-snap-experimenting-with.html>.
- Nancy Proctor, “Digital: Museum as Platform, Curator as Champion, in the Age of Social Media,” *Curator: The Museum Journal* 53, no. 1 (January 1, 2010): 35–43. [View reading here.](#)
- “Throwing Open the Doors” in Bill Adair, Benjamin Filene, and Laura Koloski, eds. *Letting Go?: Sharing Historical Authority in a User-Generated World*, 2011, 68-123. [View reading here.](#)
- Andrea Witcomb, “The Materiality of Virtual Technologies: A New Approach to Thinking about the Impact of Multimedia in Museums,” in Fiona Cameron and Sarah Kenderine, eds, *Theorizing Digital Cultural Heritage* (Cambridge, MA: MIT Press, 2007) 35-48. [View reading here.](#)

Digital Pedagogy

- Kimon Keramidas, “Interactive Development as Pedagogical Process: Digital Media Design in the Classroom as a Method for Recontextualizing the Study of Material Culture” *Museums and the Web 2014: Proceedings*.
<http://mw2014.museumsandtheweb.com/paper/interactive-development-as-pedagogical-process-digital-media-design-in-the-classroom-as-a-method-for-recontextualizing-the-study-of-material-culture/>
- Selections from the edited collection *Learning through Digital Media: Experiments in Technology and Pedagogy* (2011). <http://learningthroughdigitalmedia.net/> (Read around depending on your interests.)
- Nancy Ross, “Teaching Twentieth-Century Art History with Gender and Data Visualizations,” *Journal of Interactive Technology and Pedagogy*, (Issue 4).
<http://jitp.commons.gc.cuny.edu/teaching-twentieth-century-art-history-with-gender-and-data-visualizations/>

Trends in Scholarly Communication

- Kathleen Fitzpatrick, *Planned Obsolescence: Publishing, Technology, and the Future of the Academy* (New York: NYU Press, 2011). <http://mcpres.media-commons.org/plannedobsolescence/>
- *Nineteenth-Century Art Worldwide*, Volume 11, Issue 3, Autumn 2012: <http://www.19thc-artworldwide.org/index.php/autumn12/>
- Review *Journal of Digital Humanities*: <http://journalofdigitalhumanities.org/>, particularly the issue on evaluation: <http://journalofdigitalhumanities.org/1-4/>

Resources

Introductions

- Ryan Cordell, “How to start tweeting and why you might want to” April, 2010. <http://chronicle.com/blogs/profhacker/how-to-start-tweeting-and-why-you-might-want-to/26065>
- Feigenbaum, Gail. “Unlocking Archives through Digital Tech.” *The Getty Iris*. (June 9, 2014) <http://blogs.getty.edu/iris/unlocking-archives-through-digital-tech/>
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- [Google Search Help](#)
- Mat Honan, “[Kill the Password.](#)” *Wired* (November 15, 2012).
- [How the Internet Works in 5 Minutes](#)
- [Inside Search — Google](#)
- [Digital Preservation — LOC](#)
- [Passwords Under Assault](#)
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