Doing Digital History 2016

Summer Institute
George Mason University
July 11 – 22, 2016

http://history2016.doingdh.org

Curriculum

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About

The *Doing Digital History 2016* summer institute is sponsored by the National Endowment for the Humanities, Office of Digital Humanities, and run by the Roy Rosenzweig Center for History and New Media, at George Mason University. Doing DH 2016 ran **July 11- 22, 2016,** with 24 mid-career American historians.

The goal of *Doing Digital History* is to introduce established historians to new media methods and tools, and to increase their confidence and abilities in applying those methods and in reviewing digital scholarly work. The two-week institute is designed to provide hands-on instruction and access to a professional learning community for participants.

During the summer of 2014, RRCHNM ran the first Doing Digital History institute sponsored by the NEH. Leon and Brennan shared the team's findings from teaching mid-career professionals in digital methods in the white paper, Scholars as Students: Introductory Digital History Training for Mid-Career Historians. Based on a continuing need and demand for introductory professional development in digital history, co-directors Sharon Leon and Sheila Brennan led a second institute in 2016.

Institute Team

RRCHNM

Sheila A. Brennan
Co-Director, Building a Digital Portfolio; Director of Strategic Initiatives; Associate Research Professor, Department of History and Art History

Sharon M. Leon
Co-Director, Building a Digital Portfolio; Director of Public Projects; Associate Professor, Department of History and Art History

Alyssa Fahringer
Project Associate and Graduate Research Assistant

Eric Gonzaba
Project Associate and Graduate Research Assistant

Jannelle Legg
Project Associate and Graduate Research Assistant

Spencer Roberts
Project Associate and Graduate Research Assistant

Guest Instructors

Jeff McClurken
Professor of History and American Studies, University of Mary Washington

Denise Meringolo
Associate Professor of History, University of Maryland, Baltimore County

Lincoln Mullen
Resident Instructor, Assistant Professor of History, GMU

Michael O'Malley
Resident Instructor, Professor of History, GMU and Associate Director, RRCHNM

Jeri Wieringa
Resident Instructor, Digital Publishing Production Lead, Mason Publishing Group

Participants

- Larry Cebula, Assistant Digital Archivist for the State of Washington and Professor of History, Eastern Washington University, Cheney, WA
- Mary Beth Corrigan, Georgetown University, Washington, DC
- Aaron Cowan, Associate Professor of History, Slippery Rock University, Slippery Rock, PA
- Joseph Cullon, Assistant Professor of History, Worcester Polytechnic Institute, Worcester, MA
- Kristen Baldwin Deathridge, Assistant Professor of History, Appalachian State University, Boone, NC
- Alvis Dunn, Assistant Professor of History, University of North Carolina Asheville, Asheville, NC
- Michael Gagnon, Associate Professor of History, Georgia Gwinnett College, Lawrenceville, GA
- Alan Gevinson, Project Director American Archive of Public Broadcasting, Library of Congress, Washington, DC
- Judith Giesberg, Professor and Director of Graduate Studies in the Department of History, Villanova University, Villanova, PA
- Tammy S. Gordon, Associate Professor of History, North Carolina State University, Raleigh, NC
- Jonathan Den Hartog, Associate Professor of History, University of Northwestern-St. Paul, St. Paul, MN
- Anne Heutsche, History faculty and Co-Faculty Coordinator for the Center for Engaged Inclusion, Lansing Community College, Lansing, MI
- Ely Janis, Associate Professor of History, Massachusetts College of Liberal Arts, North Adams, MA
- Thomas Jorsch, Assistant Professor of History, Bethany College, Lindsborg, KS
- Elizabeth Kryder-Reid, Professor of Anthropology and Museum Studies and Adjunct Professor of History and Philanthropic Studies, Indiana University – Purdue University Indianapolis, Indianapolis, IN
- Robin Morris, Assistant Professor of History, Agnes Scott College, Decatur, GA
- Johann N. Neem, Professor of History at Western Washington University, Bellingham, WA
- Jessica Parr, Adjunct Professor and Coordinator for Public History, University of New Hampshire at Manchester, Manchester, NH
- K. Stephen Prince, Assistant Professor of History, University of South Florida, Tampa, FL
- W. Paul Reeve, Associate Professor of History and Director of Graduate Studies in the History Department, University of Utah, Salt Lake City, UT
- Judith Ridner, Associate Professor of History at Mississippi State University, Starkville, MS
- Bethany Rogers, Associate Professor in Educational Studies, The College of Staten Island, City University of New York (CUNY), Staten Island, NY
- Sarah L. Silkey, Associate Professor of History, Lycoming College, Williamsport, PA
- Kerry Wynn, Associate Professor of History, Washburn University, Topeka, KS

Week One
July 11: Introductions

Instructors: Sheila Brennan and Sharon Leon

Readings

- Cohen, Daniel J., and Roy Rosenzweig. "Exploring the History Web." In *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web*. University of Pennsylvania Press, 2006. http://chnm.gmu.edu/digitalhistory/exploring/.
- ———. "Introduction." In *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web*. University of Pennsylvania Press, 2006. http://chnm.gmu.edu/digitalhistory/introduction/.
- Posner, Miriam. "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.
- Schonfeld, Roger, and Jennifer Rutner. "Supporting the Changing Research Practices of Historians." Ithaka S+R, 2012. http://www.sr.ithaka.org/publications/supporting-the-changing-research-practices-of-historians/.
- Thomas, William. "What Is Digital Scholarship? A Typology." *William G. Thomas III*, February 28, 2015. http://railroads.unl.edu/blog/?p=1159.

Activities

Morning

- Introductions
- Introduction to the digital humanities and digital history community:
    - Defining and Categorizing Digital History: http://history2016.doingdh.org/week-1-monday/digital-history-categories-and-projects/
- Break
- Demo: How the Internet works, https://www.youtube.com/watch?v=i5oe63pOhLI&feature=youtu.be
- Building a professional identity online
- Hands-on Session: Sign up for Reclaim Hosting Coupon: chnm2016s
    - http://reclaimhosting.com
    - How to use Reclaim Hosting http://docs.reclaimhosting.com/

Afternoon

- Introduction to digital communication platforms, discussions of professional communities and

connection
- Hands-on Session: Sign up for Twitter
    - #doingdh16
- Hands-on Session: Install [WordPress](#)
    - Installing on Reclaim, http://docs.reclaimhosting.com/wordpress
    - WordPress Documentation https://codex.wordpress.org/Main_Page

Homework

- Write first blog post
- Complete blog collection form: http://goo.gl/forms/5cVH9vBcoByPEait2
- Sign up for a Thinglink account: https://www.thinglink.com/

Extra Material

Additional readings and material are not required, but recommended. They are accessible through a Zotero Group Library. If you already use Zotero, click here to see the group and apply for membership.

Even if you don't use Zotero, a link to the extra material is included at the bottom of each day's schedule page: Zotero Folder – Day 1 – Introductions

Digital History Categories and Projects

Roy and Dan's Major Categories of Digital History Web (2005)

- Archives (Digital Collections and Archives)
- Exhibits, Films, Scholarship, and Essays
- Teaching and Learning
- Discussion and Organizational Sites (Online Communities and Professional Networks)

Will Thomas's Typology of Digital Scholarship (2014)

- Interactive Scholarly Works: Visualizing Emancipation
  dsl.richmond.edu/emancipation
- Digital Projects or Thematic Research Collections: Valley of the Shadow
  valley.lib.virginia.edu
- Digital Narratives: Gilded Age Plains City
  gildedage.unl.edu

Journal of American History Categories for Review, Jeff McClurken, (2015)

- Archive
  - Documenting the American South, University of North Carolina Library,
    http://docsouth.unc.edu/ Harvard University's Open Collections, http://ocp.hul.harvard.edu/
  - Community-generated: Our Marathon, Northeastern University, http://marathon.neu.edu/;
    September 11 Digital Archive, RRCHNM, http://911digitalarchive.org
- Electronic Essay/Exhibit
  - Exhibit: Dick Dowling and Sabine Pass in History and Memory, Caleb McDaniel and
    students, http://exhibits.library.rice.edu/exhibits/show/dick-dowling
  - Exhibit: Raid on Deerfield: The Many Stories of 1704," Pocumtuck Valley Memorial
    Association, http://1704.deerfield.history.museum/
  - Essay: Cameron Blevins, "Space, Nation, and the Triumph of Region: A View of the World
    from Houston," Journal of American History, 101, No. 1 (June 2014), online companion
    http://web.stanford.edu/group/spatialhistory/cgi-bin/site/pub.php?id=93
  - Essay:Anne Helmreich and Pamela Fletcher, "Local/Global: Mapping Nineteenth-Century
    London's Art Market, *Nineteenth-Century Art Worldwide* 11, Issue 3 (Autumn 2012), http://
    www.19thc-artworldwide.org/index.php/autumn12/fletcher-helmreich-mapping-the-london-ar
    t-market
- Teaching Resource
  - Making of 1989, RRCHNM, http://chnm.gmu.edu/1989
  - Investigating the First Thanksgiving, Plimoth Plantation,
    http://www.plimoth.org/sites/default/files/media/olc/intro.html

- Tool/software: something that provides functionality related to creating, accessing, or editing digital history content (rather than the content itself).
    - Omeka, RRCHNM, http://omeka.org
    - R-packages developed by Lincoln Mullen, http://lincolnmullen.com/#software
- Gateway: a site that provides access to other Web-based materials
    - DH Now, RRCHNM, http://digitalhumanitiesnow.org/
    - TeachingHistory, RRCHNM, http://teachinghistory.org
- Journal/Webzine: an online publication.
    - Commonplace, http://common-place.org/
    - British Art Studies, http://www.britishartstudies.ac.uk/issues/issue-index/issue-2
- Organization: a site devoted to providing information on a particular organization.
    - AHA, http://blog.historians.org/
    - NCPH's Public History Commons & History@Work blog, http://publichistorycommons.org/
- Virtual Community: a site on which a historical community
    - h-net listservs

July 12: Finding, Describing, Organizing, and Analyzing Sources

Instructors: Sharon Leon and Sheila Brennan

Readings

- Baker, James. "Preserving Your Research Data." *The Programming Historian*, April 30, 2014. http://programminghistorian.org/lessons/preserving-your-research-data.
- Rosenzweig, Roy. "Scarcity or Abundance? Preserving the Past in a Digital Era." *The American Historical Review* 108, no. 3 (2003): 735–62. https://chnm.gmu.edu/digitalhistory/links/pdf/introduction/0.6b.pdf.
- Sherratt, Tim. "It's All About the Stuff: Collections, Interfaces, Power, and People." *Journal of Digital Humanities* 1, no. 1 (March 9, 2012). http://journalofdigitalhumanities.org/1-1/its-all-about-the-stuff-by-tim-sherratt/.

Activities

Morning

- Discuss readings
- Survey major digital history collections–where to find good CC/public domain items
    - http://history2016.doingdh.org/week-1-tuesday/digital-collections/
- Digital Methods: Search, discovery, and storage
- Research and file management
    - http://history2016.doingdh.org/week-1-tuesday/finding-and-protecting-your-data/
- Hands-on Session: Install Zotero

Afternoon

- Hands-on Session: Tin Eye, reverse image searching
- Hands-on Session: Scavenger Hunt for digital sources, and deep exploration of digital repositories
- Break
- Close reading of digital sources
- Hands-on Session: Annotating sources with Hypothes.is
- Demo: ThingLink
- Hands-on: Visual comparisons with Juxtapose

Homework

Brief review of digital history project, using *Journal of American History* review criteria:

http://jah.oah.org/submit/digital-history-reviews/. Spend no more than 15-20 minutes on your site.

- "Everything on Paper Will be Used Against Me": Quantifying Kissinger http://blog.quantifyingkissinger.com (Cebula, Corrigan)
- Plateau Peoples' Project, http://plateauportal.wsulibs.wsu.edu/ (Cowan, Cullen)
- O Say Can you See, Early Washington, DC, Law, and Family: http://earlywashingtondc.org/ (Deathridge, Gevinson)
- The Spread of US Slavery, 1790-1860, http://lincolnmullen.com/blog/the-spread-of-american-slavery/ (Dunn, Gagnon)
- Remembering Lincoln, http://rememberinglincoln.fords.org/ (Gordon, Giesberg)
- Educating Harlem, http://educatingharlem.cdrs.columbia.edu/omeka/ (Hartog, Heutsche)
- National Parks: America's Best Idea, http://www.pbs.org/nationalparks/ (Jorsch, Janis)
- @every3minutes, https://twitter.com/every3minutes (Kryder-Reid, Morris)
- Emigrant City, http://emigrantcity.nypl.org/#/ (Neem, Parr)
- Performing Archive, Curtis + the "Vanishing Race": http://scalar.usc.edu/works/performingarchive/index (Prince, Reeve)
- Mapping Occupation, http://mappingoccupation.org/ (Rogers, Ridner)
- Encyclopedia of Philadelphia, http://philadelphiaencyclopedia.org/ (Silkey, Wynn)

Extra Material

Zotero Folder – Day 2 – Finding, Describing, Organizing, and Analyzing Sources

Digital Collections

Highlights of American History Digital Collections

Guides to Copyrights

- Cornell's Copyright Information Center: http://copyright.cornell.edu/resources/
- Center for Media and Social Impact, resources on Fair Use, http://cmsimpact.org/program/fair-use/
- College Art Association Fair Use Guidelines for the Visual Arts http://cmsimpact.org/code/fair-use-for-the-visual-arts/

Federated Collections

- JStor, www.jstor.org
- DPLA, http://dp.la/
- HathiTrust, http://www.hathitrust.org/
- Smithsonian Collections Search Center, http://collections.si.edu/search/
- Internet Archive, https://archive.org/
- List of online collections from NARA, http://www.archives.gov/research/alic/reference/virtual-library.html
- Web Reviews of Many History Websites on TeachingHistory.org, http://teachinghistory.org/history-content/website-reviews

Library, Archive, Museum Collections

- Documenting the American South, University of North Carolina Library, http://docsouth.unc.edu/
- Library of Congress, American Memory,http://memory.loc.gov/ammem/index.html, Chronicling America, http://chroniclingamerica.loc.gov/
- Denver Public Library Western History Collection, http://digital.denverlibrary.org/cdm/
- Harvard University's Open Collections, http://ocp.hul.harvard.edu/
- California Digital Library, http://www.cdlib.org/
- Archives of American Art, http://www.aaa.si.edu/
- Duke University, Emergence of American Advertising, 1850-1920: http://library.duke.edu/digitalcollections/eaa/
- Henry Ford Museum, http://collections.thehenryford.org/

Non-Profit Collections

- Densho: Japanese American Legacy Project, http://www.densho.org/
- History Harvests, University of Nebraska, http://historyharvest.unl.edu/
- History Pin (also user-generated and federated), We are What We Do, http://www.historypin.com/
- Project Gutenberg, http://www.gutenberg.org/

- FamilySearch, Church of Jesus Christ of Latter-Day Saints https://familysearch.org/
- Discover the Freedmen, http://www.discoverfreedmen.org/

Commercial Subscription Collections

- ProQuest Historical Newspapers, http://www.proquest.com/products-services/pq-hist-news.html
- Alexander Street Press Online Collections, http://alexanderstreet.com/products/history/american-history

User-Generated Collections

- September 11 Digital Archive, RRCHNM, http://911digitalarchive.org
- Our Marathon, Northeastern University, http://marathon.neu.edu/
- Community of Gardens, Smithsonian Gardens, https://communityofgardens.si.edu/

Community-sourced Metadata or Collections Transcriptions

- What's on the Menu?, New York Public Library, https://transcription.si.edu/
- Papers of the War Department, RRCHNM, http://wardepartmentpapers.org/
- Smithsonian Transcription Center, https://transcription.si.edu/
- DIY History, University of Iowa Libraries, http://diyhistory.lib.uiowa.edu/

Auction Sites

- Christie's, http://www.christies.com/?sc_lang=en
- eBay, http://ebay.com

Data Sets and APIs

- Museum APIs: http://museum-api.pbworks.com/w/page/21933420/Museum%C2%A0APIs
- Railroads and the Making of Modern America, Will Thomas, et al, Data, http://railroads.unl.edu/resources/
- GitHub Repositories: data from Geography of the Post, Cameron Blevins and Stanford Spatial History Lab, https://github.com/stanford-history/geographypost

Finding and Protecting Your Data

Advanced Search Strategies

- Google Search Basics: https://support.google.com/websearch/answer/134479?hl=en
- Google Search Operators: https://support.google.com/websearch/answer/2466433?hl=en&topic=1221265&ctx=topic&rd=1
- Google Search Filters: https://support.google.com/websearch/answer/142143?hl=en&topic=1221265&ctx=topic
- Google Advanced Search: https://www.google.com/advanced_search

Digital Preservation and Security

- Digital Preservation at the LOC: http://digitalpreservation.gov/
- Personal Digital Archiving Guide: http://digitalpreservation.gov/personalarchiving/
- LOC File Type Recommendations: http://www.loc.gov/preservation/resources/rfs/

Security

- Why Passwords Have Never Been Weaker: http://arstechnica.com/security/2012/08/passwords-under-assault/
- Kill the Password: https://www.wired.com/2012/11/ff-mat-honan-password-hacker/
- Five Most Popular Password Vaults: http://lifehacker.com/5529133/five-best-password-managers
- Two-Factor Authentication: What You Need to Know (FAQ): http://www.cnet.com/news/two-factor-authentication-what-you-need-to-know-faq/

TinEye Tutorial

TinEye is an image search engine company, based in Toronto, Canada. The tool is unique in that it uses image recognition to search, not the file name or metadata. Their algorithm extracts information from the image using what they call an image's "unique and compact digital signature or fingerprint." (Launched in 2008, prior to Google Reverse Image search.)

- Limited by the images they've crawled through – not every site has been considered – will produce different results than google (significantly less).
- Image type requirements: JPEG, PNG, GIF
- Image dimension minimum: 100px
- Image size requirements: maximum: 20mb

Potential uses for historians:

- Investigate an image – track down the source, gather information
- Identify modified images/edited images
- Locate additional versions of an image

Tutorial: http://blog.tineye.com/how-to-use-tineye/

Use TinEye to see what you can learn about these two images: *(click to open media file in new page and download):*

Scavenger Hunt

Scavenger Hunt

1. Find a digital collection compiled from multiple physical institutions/repositories. Identify at least two contributing repositories.
2. Find a protected Wikipedia article about a historical topic.
3. Find a public domain film clip depicting an historical event.
4. Find the homepage for the Center for History and New Media from 1998.
5. Find an 1858 edition from *The Argus* (Montreal) and *The Daily Journal* (Wilmington) from a public domain collection.
6. Find an audio file that has a creative commons license and allows modification.
7. Find an image in Getty Images that is in the public domain. Collect links to both the Getty Image and the public domain copy.
8. Find the original source image from which this partial image is taken:

# ThingLink tutorial

About ThingLink
ThingLink About Page
– Good tool for inviting students to closely examine and critically engage with images
– An interactive media platform that empowers publishers, educators, brands, and bloggers to create more engaging content by adding rich media links to photos and videos

Using ThingLink
1. Go to http://thinglink.com and create an account.
2. After confirming your account (they'll send you an email with a link to confirm), navigate to your dashboard.
3. Click Create+ to upload a new image. You can upload an image from your hard drive, link to an image using a url, import an image from Facebook, or import public flickr images.
4. You will be prompted to add tags (annotations), a title, and to search for content. You can select many parts/areas of your image to tag. You are also able to link to other media, or can put plain text. Click save image when complete.
5. Once created, you can embed the image or share it on social media. Scrolling over the image makes the annotations visible.

Embedding the image to your blog
1. Click share. A box will pop up with options to link or embed. Copy the code found in the embed box.
2. Navigate to your WordPress install. Find where you want to embed the image on your site (a new blog post, a page, etc.).
3. In the upper right hand corner of the text box, click text (the default is visual). Paste the code you copied from ThingLink there. Once the post/page is published or updated, your image will be visible.
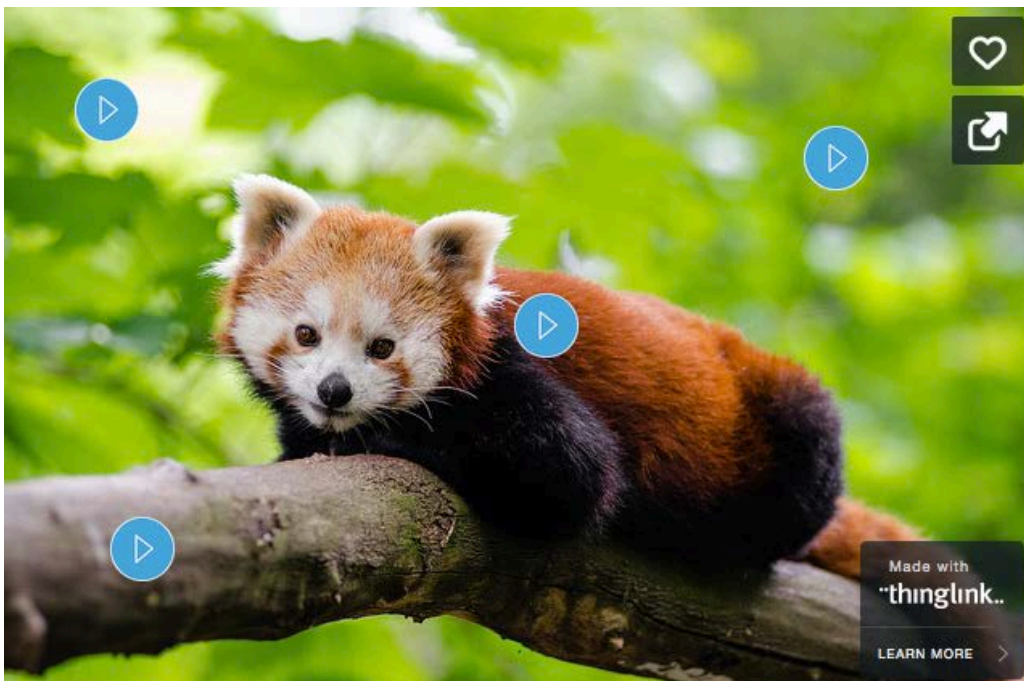
July 13: Building Digital Collections and Narrative Interpretation

Instructors: Sheila Brennan and Sharon Leon

Readings

- Crymble, Adam. "Project Funding and Economic Sustainability in Historical Research." *Software Sustainability Institute*, January 21, 2015. http://www.software.ac.uk/blog/2015-01-21-project-funding-and-economical-sustainability-historical -research.
- Kissane, Erin. *The Elements of Content Strategy*. New York: A Book Apart, 2011.
- Morgan, Paige. "How to Get a Digital Humanities Project Off the Ground." *Paige Morgan*, June 5, 2014. http://www.paigemorgan.net/how-to-get-a-digital-humanities-project-off-the-ground/.
- Whitelaw, Mitchell. "Generous Interfaces for Digital Cultural Collections" 9, no. 1 (2015). http://www.digitalhumanities.org/dhq/vol/9/1/000205/000205.html.

Activities

Morning

- Discuss readings
- Digital Methods: Planning effective digital projects with an introduction to metadata and content management platforms
- Hands-on Session: Server basics
- Hands-on Session: Introduction to Metadata by examining sources in digital repositories
- Break
- Discussion: Identifying elements of digital projects before you start.
    1. What is the goal, question, or mission?
    2. What is the project's content? Digital assets/collections/ data sets/ narratives
    3. How will the interface communicate your argument, display your stuff?What structure is required to accomplish your goals with the assets you have?
    4. Who is that audience?
- Picking a platform from common content management software
    - http://history2016.doingdh.org/week-1-wednesday/picking-a-platform/

Afternoon

- Hands-on Session: Critical appraisal of existing digital history projects, using JAH review criteria, http://jah.oah.org/submit/digital-history-reviews/
- Discuss project is small groups:
    - What is the argument?

- What is the content (assets, digital stuff)
        - What is the Format/Structure behind the site (can you tell?)
        - Who is the audience and is it addressing those people?
        - Does it make effective use of new media?
        - What do you think of this project?
- Live Critique: CSI Dixie
- Break
- Hands-on Session: Install on Omeka on Reclaim
    - http://docs.reclaimhosting.com/omeka
    - Omeka Documentation: http://omeka.org/codex
- Finding and adding plugins:
    http://history2016.doingdh.org/week-1-wednesday/extending-omeka-with-plugins/

Homework

- Please fill out a quick survey about how things are going so far in DoingDH 2016.
- Install R Studio for Desktop for work tomorrow:
    1. Install R, https://cran.rstudio.com/
    2. Then, install R Studio for Desktop: https://www.rstudio.com/products/rstudio/download/
    3. Open R Studio, in the bottom right window (Files, Plots, Packages, Help, Viewer), Install the ggplot2 package.
- Sign up for a Plotly account: https://plot.ly/

Extra Material

Zotero Folder – Day 3 – Building Digital Collections and Narrative Interpretations

Picking a Platform

What are you seeking from your site, and a content management system?

- Write a series of short-form writing
    - [WordPress](#), [WordPress.com](#), Static pages
- Invite others to comment and discuss writing
    - WordPress + [CommentPress](#), most platforms with [Hypothes.is](#)
- Collaborative writing, without needing much design
    - [MediaWiki](#), [PBWiki](#)
- Create non-linear paths for reading long-form narrative
    - [Scalar](#)
- Publish collections with standards-based metadata (out-of-the-box)
    - [Omeka](#), [Omeka.net](#), Scalar
- Publish cultural heritage collections from indigenous communities
    - [Mukurtu](#)
- Create narratives based on digital items
    - Omeka, Omeka.net, Scalar
- Create and publish visualizations
    - Scalar
- Mapping items, and creating custom maps for narratives
    - Omeka (with Geolocation or [Neatline)](#), Omeka.net, [StoryMap](#)
- Timelines
    - [Timeline JS](#)
- Collecting from online audiences
    - Omeka, Omeka.net, Google Online Form (text-based)
- Publish a large amount and many types of content, including a blog, and collections, and customized applications, (like a museum might)
    - [Drupal](#); [Joomla](#)

Do you need a CMS?

- How much content are you producing, and in what format? Something simple like [Github pages](#) might work.

What are your technical infrastructure needs for this project?

- Do you need web hosting? (Try Reclaim: https://reclaimhosting.com/)
- Will you need direct server access?
- Who will be responsible for setting up and maintaining the project?
- Does this project require preservation or is it meant to be more ephemeral?

Usability/Accessibility:

- Look for themes that are responsive so your site works on many platforms
- Check to make sure that you're design/build is accessible: http://wave.webaim.org/

Extending Omeka with Plugins

The way to extend the functionality or change the appearance of an Omeka site will require knowing how to add plugins and themes to your installation. To do so, you will need to follow these steps:

1. Review the available plugins and themes on the [Add-ons page](#) on the Omeka site. While you are reviewing each add-on, it is important to consider the minimum version of Omeka for which the add-on is created. You have installed the most recent version of Omeka, which is 2.4, so you need to be sure that your choices are created for at least version 2.0. All of those details are on the individual page for the add-on.
2. When you find an add-on that you would like to use, download it to your hard drive. The download will be a zip file that contains all the files that make up the plugin.
3. Follow [the directions provided by Reclaim](#) to use the File Manager in your CPanel to upload the zip file to the server and then expand it on the server. Plugins will go in the plugins directory in your Omeka installation, and themes will go in the themes directory in your installation.
4. Once you have uploaded the add-on to the server and expanded it, then you can go to the administrative interface of your Omeka installation to install and configure your plugins and themes.
5. Most people will need also to consult the documentation for the plugins that they install to learn how they work. Plugins that have been developed by the RRCHNM Omeka team are [documented on the Omeka site under the heading "Working with Omeka Plugins."](#)

Selecting the Right Plugin for your Work

Knowing how to upload and and install plugins and themes is only half the battle. Selecting the correct plugin for your work, is really the important thing. Here are some suggestions:

Bulk Item Creation

Sometimes creating items by hand can be tedious, especially if are using existing data sets or if you have many items with common metadata values. As a result, you may consider some alternate routes to create many items at once.

- [CSVImport](#) ([Documentation](#)) allows you to use a CSV file to create lots of items quickly. Remember to use a separate sheet/file for each item type. You can import files from URLS that point to publicly available files. This plugin requires a background process to ingest the CSV file. To use it with Reclaim Hosting, you will need to edit your config.ini file to specify the path for PHP-CLI. There clear [instructions on how to do this from Reclaim](#).
- [Dropbox](#) ([Documentation](#)) allows you to circumvent the limits on the size of the web browser file-upload process by providing a place on the server to upload your files. Use your file manager to upload the files, then they will be available for attachment to items in the Omeka interface. When you install the plugin, it will create a folder for files with in the plugin folder. You will have to set the

permissions for that fold to make it writable. There are clear directions in the documentation for the plugin.
- Omeka API Importer (Documentation) allows you to move content from one Omeka site to another (for Omeka sites that are version 2.1 or greater).

File Viewers

When you are creating items, you can attach many kinds of files to your metadata. Some of those file types require the use of plugins to make the files viewable within your item or exhibit pages (rather than having them appear as a link to a file that must be downloaded to be viewed.

- PDF Embed places a PDF viewer on the page.
  - PDFText (Documentation) allows you to extract OCR'ed text from your PDF and make it available to Omeka's search engine.
- HTML5 Media allows you to view and play audio and video files

Organizing Content

Organizing content in Omeka is an important activity that is helped by the structure of Omeka as a content management system. Right out of the box items can be grouped in collections, or tied together with tags, but most projects would benefit from the articulation of more relationships. The following plugins allow you to make those connections.

- Item Relations (Documentation) allows you to articulate the relationship between individual items using a set vocabulary of kinds relationships.

These plugins allow you to use controlled vocabularies to describe your items. These are helpful for reducing errors in your data entry and in making your data interoperable with other data set that employ the same controlled vocabularies. Also, these plugins facilitate creating linkages among all of the items that share the same values within a particular metadata field.

- Library of Congress Suggest (Documentation) allows you to assign a Library of Congress controlled vocabulary to individual metadata fields (most frequently Subject).
- Getty Suggest allows you to assign any of the Getty Research Institute controlled vocabularies to individual metadata fields.
- Simple Vocab (Documentation) allows you to create your own controlled vocabulary and assign it to a metadata field. The result is that the field's text box is replaced by dropdown menu from which an Omeka user can select a value. You may create as many controlled vocabularies and assignments as you wish.
- Search By Metadata (Documentation) allows you to make the values in a metadata field a link, then when the end user clicks on that link she gets a browse list of all the items that share that value in that field. In combination with any of the controlled vocabulary plugins, Search By Metadata enables you

to create a powerful network of hyperlinks amongst your content.

Community Contributions

Some kinds of projects are created to engage with users through a collecting portal or through many types of commenting.

- The Contribution Suite is designed to allow end users to contribute stories or files to your Omeka site. Those contributions then become items within the site, and can be published (or not) by the site administrator. The suite calls for the installation of four plugins that need to be installed and configured in the order that they are listed below.
    1. Guest User (Documentation)
    2. Contribution (Documentation)
    3. Record Relations (Documentation)
    4. User Profiles (Documentation)
- Commenting (Documentation) attaches a comment form to the end of an item, a page, or an exhibit. There are a number of options for deterring spammers if you choose not to moderate your comments.
- Hypothes.is makes it possible for you to paste javascript in to the header file for the theme [e.g. /themes/berlin/common/header.php] to add it to your site. Soon there will be an annotation plugin that will insert the javascript into the theme for you.

Geospatial Work

There are a number of options for doing geospatial work with Omeka. Some of them are very simple and others are more complex.

- Geolocation (Documentation) allows you to geolocate individual items on a Google map. Then, you can use that map as a way to browse your items on your site. Also, you can add a map that displays a specific group of items to an exhibit page. It is not possible to insert a georectified map or to draw on the map.
- Neatline (Documentation) allows you to use a georectified historical map as a canvas for attaching items and laying interpretation. The documentation for Neatline asks that you run Geoserver, but that is not necessary. Lincoln Mullen has written a very clear blog post about how to get around that requirement: "Using Neatline without GeoServer". Finally, Neatline works nicely with the Astrolabe theme.
- Curatescape (Documentation) allows you to "curate the landscape by creating stories and tours. In order to make the plugins and themes work, you need to edit name of the plugin and theme folders to remove the word master so that the folder only includes the name of the plugin or theme after you download it.
- Finally, you can embed visualizations from other tools (TimelineJS, StoryMapJS, CartoDB) in Simple Pages or in exhibit pages. Don't forget to uncheck "Enable HTML Filtering" in your site's Security Settings so that Omeka doesn't strip out the code for your embed. When using embeds with

Exhibit Builder, you will need to select the text block and then use the HTML editor to paste in the embed code.

July 14: Introduction to Data & Visualizations

Instructors: Sharon Leon, Sheila Brennan, and Resident Instructor Lincoln Mullen

Readings

- Gibbs, Frederick W. "New Forms of History: Critiquing Data and Its Representations." *The American Historian*, 2016.
  http://tah.oah.org/february-2016/new-forms-of-history-critiquing-data-and-its-representations/.
- Graham, Shawn, Ian Milligan, and Scott Weingart. "Principles of Information Visualization." In *The Historian's Macroscope: Big Digital History*, Pre-Draft. London: Imperial College Press, 2015.
  http://www.themacroscope.org/?page_id=469.
- Kosara, Robert. "Spreadsheet Thinking vs. Database Thinking." *Eagereyes*, April 25, 2016.
  https://eagereyes.org/basics/spreadsheet-thinking-vs-database-thinking.
- Mullen, Lincoln. "Data Manipulation." In *Digital History Methods in R*. Accessed May 2, 2016.
  http://lincolnmullen.com/projects/dh-r/data.html.
- Vaidyanathan, Ramnath. *Grammar of Graphics*. Accessed May 2, 2016.
  https://ramnathv.github.io/pycon2014-r/visualize/ggplot2.html.
- Wickham, Hadley. "Tidy Data." *Journal of Statistical Software* 59, no. 10 (August 2014).
  http://www.jstatsoft.org/v59/i10/paper.

Activities

Morning

- Discuss readings
- RStudio installation questions
- Digital Methods: The grammar of graphics
- Hands-on Session: Demo of plotting data in R with ggplot2
  - Code School, Try R, http://tryr.codeschool.com/
- Break
- Hands-on Session: Plotly
  - "2011 Art Auction Dataset (Clean)," https://plot.ly/~robertssw87/5/.

Afternoon

- Digital Methods: The grammar of data manipulation
- Hands-on Session: Working with Excel
  - http://swroberts.ca/academic/spreadsheets-for-historians/
- Break
- Hands-on Session: Manipulating data with dplyr and tidyr

Homework

- Consider what data sets that might be available and useful for individual research projects
- Install Neatline plugin in your Omeka site
    - http://omeka.org/add-ons/plugins/neatline/
    - http://docs.reclaimhosting.com/omeka/uploading-plugins-to-omeka

Extra Material

Zotero Folder – Day 4 – Introduction to Data & Visualizations

July 15: Mapping and Spatial History

Instructors: Sheila Brennan, Sharon Leon, and Resident Instructor Lincoln Mullen

Readings

- Knowles, Anne. "A Cutting-Edge Second Look at the Battle of Gettysburg." *Smithsonian Magazine*, June 27, 2013. http://www.smithsonianmag.com/history/A-Cutting-Edge-Second-Look-at-the-Battle-of-Gettysburg-1-180947921/?no-ist.
- Monmonier, Mark S. *How to Lie with Maps*. 2nd ed. Chicago: University of Chicago Press, 1996.
- Mullen, Lincoln. "Spatial Humanities Workshop." *Lincolnmullen.com*. 2015. http://lincolnmullen.com/projects/spatial-workshop/.
- Robertson, Stephen. "Putting Harlem on the Map." In *Writing History for the Digital Age*. Digital Humanities. University of Michigan Press, 2013. http://quod.lib.umich.edu/d/dh/12230987.0001.001/1:8/–writing-history-in-the-digital-age?g=dculture;rgn=div1;view=fulltext;xc=1#8.2.
- White, Richard. "What Is Spatial History?" *The Spatial History Project*, February 1, 2010. http://web.stanford.edu/group/spatialhistory/cgi-bin/site/pub.php?id=29.

Activities

Morning

- Discuss readings
- Digital Methods: Introduction to spatial data and mapping
- Hands-on Session: Georectifying maps with Map Warper
- Break
- Hands-on Session: Omeka and Neatline

Afternoon

- Hands-on Session: Mapping points with Carto
    - Lincoln's Spatial Humanities Workshop materials
- Break
- Digital Methods: Spatial data joins
- Hands-on Session: Mapping polygons with Carto

Extra Material

[Zotero Folder – Day 5 – Mapping and Spatial Humanities](#)

Map Warper Tutorial

Map Warper is a tool that allows you to georectify maps. Georectification involves matching control points to align the map image with an existing coordinate system. After plotting corresponding points, the tool warps the historical map (using an algorithm) so that it lines up with the contemporary OpenStreetMap.

For our purposes, it will allow us to build historical map layers, which we can use to examine changes in space and place over time.

- Open Map Warper and create a new account. (Yes, another one!)
- Upload a high-resolution map.
  - For today I've selected historical maps of Washington, D.C. from the David Rumsey Map Collection.
    - John Reid, Plan of the City of Washington, 1795
    - Edwin Olsen and Blake Clark, Washington, D.C., Showing the Architecture and History, 1926
    - George Annand, et al, Romance Map of the City of Washington, 1938
- Click "Export" and download the highest resolution image.
- In the *MapWarper* window, click to "Upload Map." Enter metadata and click to "Create."
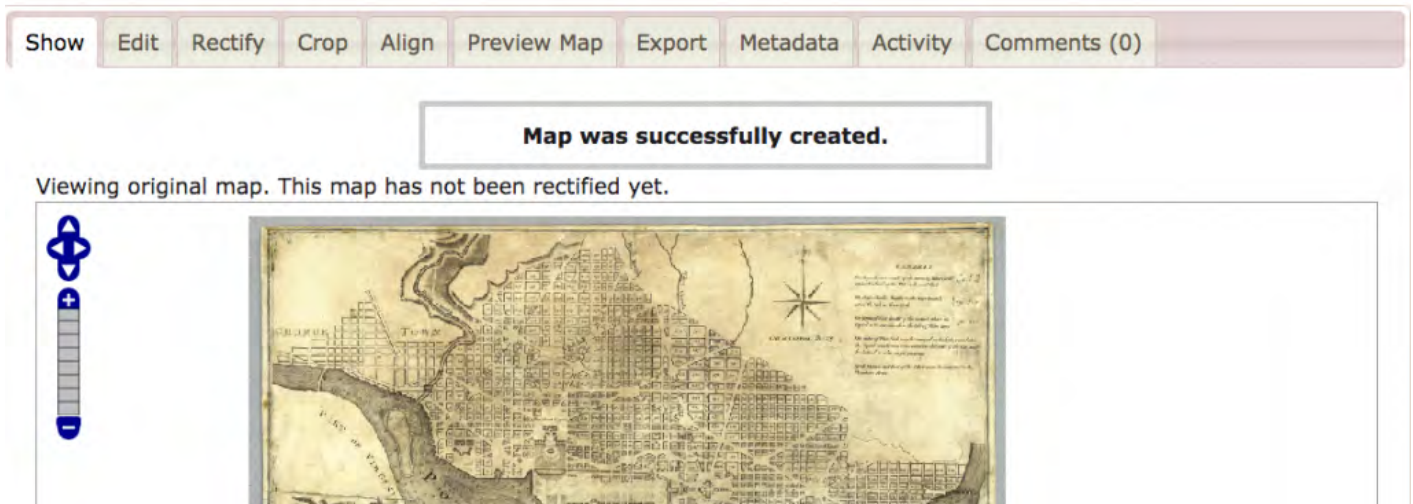
- Click the "Rectify" tab. In the side-by-side interface, you can navigate between each map using the mapping tools on the left. In both map windows, navigate to Washington, D.C.
  - *Navigation:* Click the white triangles to move up/down/left/right.
  - *Zoom:* Click the plus or negative signs to zoom in or out one step. Move the blue slider button to move multiple steps at once. (Note: you may also use your mouse/trackpad to pan and zoom).

Double-click on both maps, then click [Add Control Point]. Do this for at least three points.
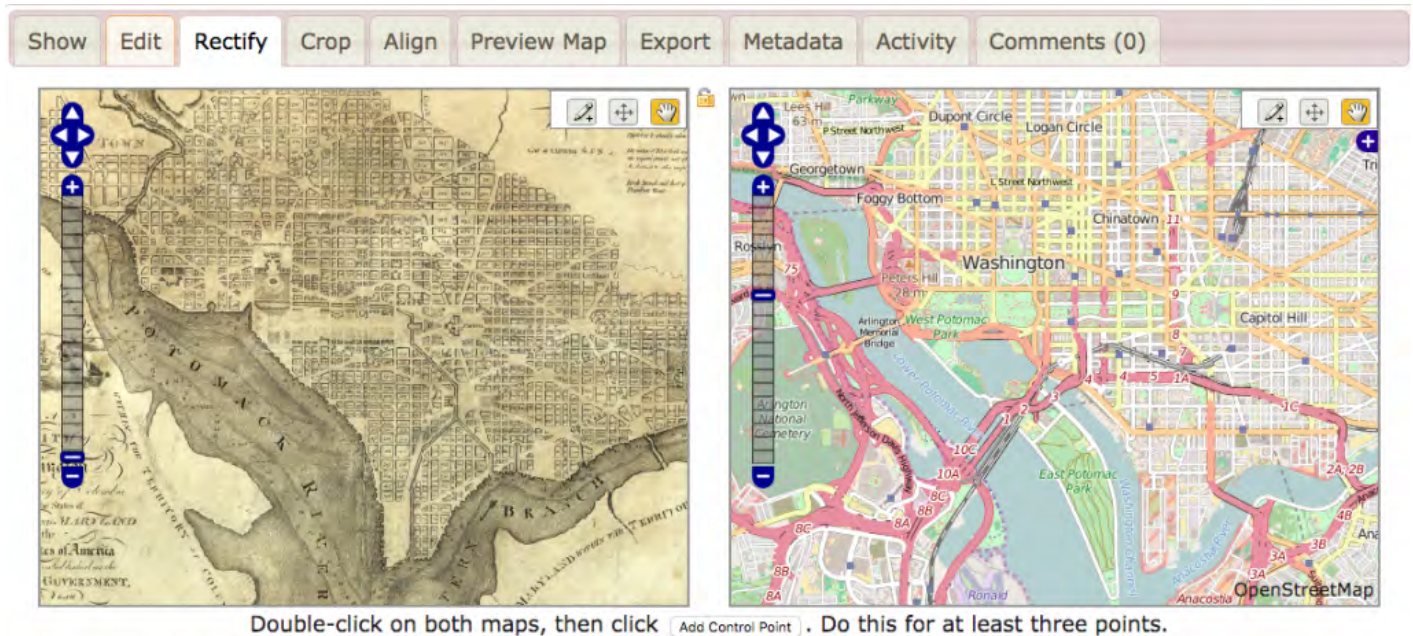
- Locate shared points on each map. Use the controls at the top right to add and modify Control Points on each map. (Note: You should add at least three points to rectify. Focus on locating points across the map- not in one single area)
    - *Add Control Point:* Click the small pencil button to add points. Click again on the map to place the marker.
    - *Move Control Point:* Click the arrow button to edit control point positions. Click again on the point to move it. Click to place the point in the new position.
    - *Move Around Map:* Click the small hand button to easily move around the viewer. Click, hold, and drag to slide the map around. Release to place it.
    - Below the map images, click "Control Points" to see a list of points.

Double-click on both maps, then click [Add Control Point]. Do this for at least three points.

Control Panel
Control Points

Point	Image X	Image Y	Lon	Lat	Error(108.46)	
1	3947.3398328675	2405.3547179721	-77.0086455316	38.8886194326	41.11	delete
2	3946.2116991627	2257.5692026517	-77.0086562604	38.8909743703	36.11	delete

- After you have added points, click "Warp Image." Click the "Preview Map" tab. A "Transparency" slider will allow you to compare the two maps in your window. (Note: you can return to the "Rectify" tab to add/edit points to improve your results.)

Viewing warped map

Transparency: 57
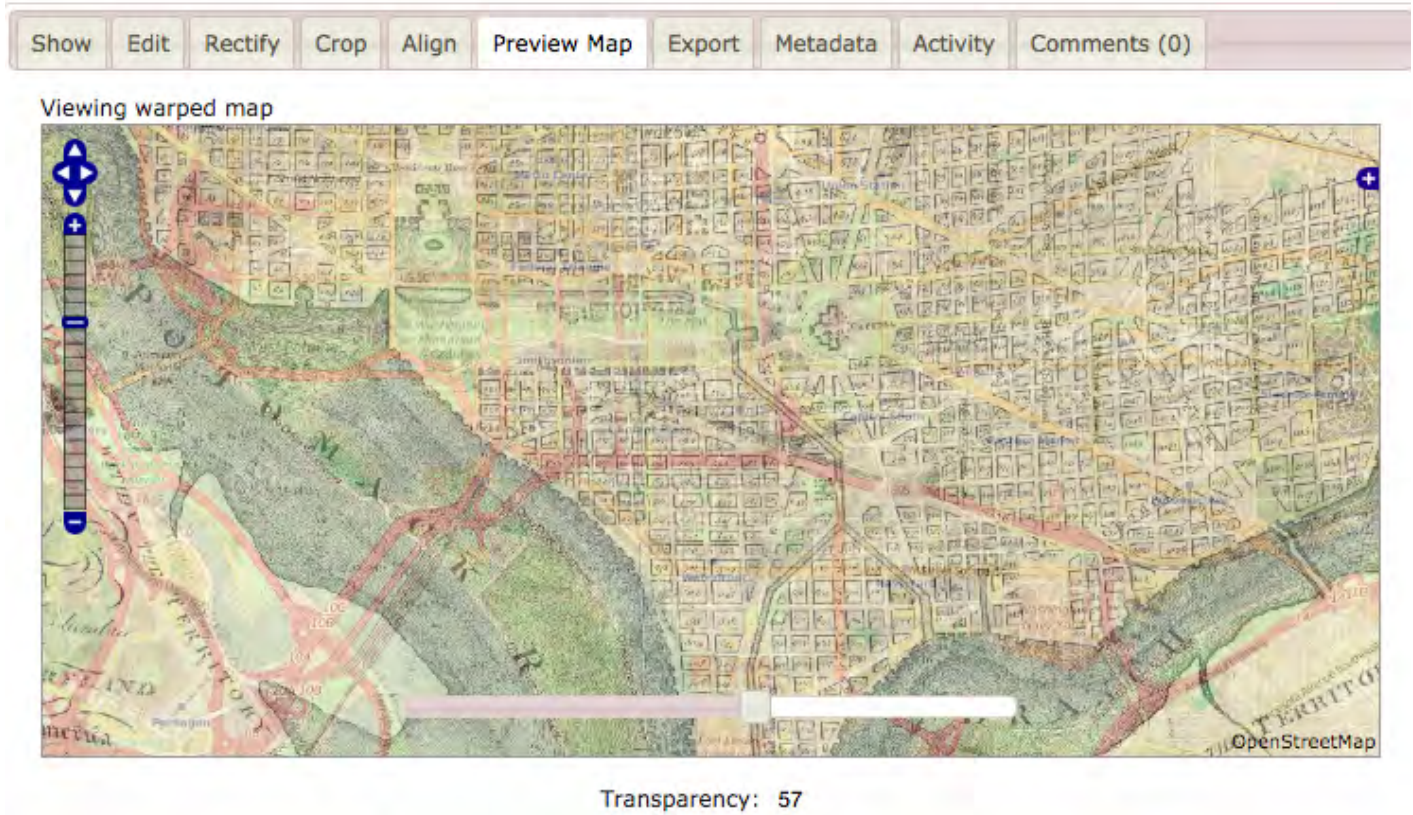
- Click the "Export" tab to use your map. For our work, the WMS (Web Map Service) and Tiles capabilities are most useful for use with CartoDB and Neatline.
    - GeoTiff – can be opened in QGIS/GIS software
    - PNG – can be opened in QGIS/GIS software
    - KML – can be opened in Google Earth
    - WMS – use the URL to add map layers in CartoDB and Neatline.
    - Tiles – use the URL to create tiles in CartoDB. For more info see the Carto blog.

(Lincoln Mullen has put together an excellent tutorial on georectification using Map Warper with helpful tips and additional information on using a georectified map with GoogleEarth and creating map tiles with QGIS.)

Neatline tutorial

This tutorial will take you through the steps of loading your georectified map from Mapwarper (see this tutorial) into Neatline, as well as how to add items to your Neatline exhibit. The section of this tutorial on loading your georectified map into Neatline is taken from Kristen Mape's Neatline for Historical Maps tutorial.

Check out Neatline's community documentation list and their sample Neatline exhibits.

About Neatline
Neatline About Page

- Project of UVA's Scholar's Lab
- Built as a plugin for Omeka
- Allows scholars, students, and curators to tell stories with maps and timelines
- Works best when using it to tell a story or create an interpretive lens through which a collection of artifacts, documents, or richly-described concepts could be understood

Installing the Neatline plugin

1. Go to the Neatline plugin page.
2. Download the plugin to your desktop. It should be a zipped file.
3. Go to Reclaim, log in to the client area, navigate to the cpanel, and then click file manager.
4. Click public_html > omeka > plugins
5. Click upload (top menu bar), and then either drag and drop the file from your desktop or select the file for uploading. Once the upload has completed, click the link at the bottom of the page to return to the previous screen.
6. You'll see a zip file for your plugin in the plugins folder. Click extract (top menu bar) to extract the plugin.

If you get stuck on this step, read Reclaim's documentation on installing Omeka plugins.

Loading your georectified map into Neatline

1. Log into Omeka install and click on the Neatline tab (left hand side navigation menu). Then click create an exhibit.
2. Enter in the title and remaining metadata. Select the default spatial layer that you want to be the background of your historical map and its surroundings. Check the public box if you want your map to be visible to site visitors. Don't forget to save your exhibit.
3. Select the title of the exhibit you just made. You will be redirected to the exhibit editor.
4. Click new record and then style. Scroll down until you reach the imagery section. You will need to

know the number of your georectified map as well as the exact title of the map as it appears in Mapwarper.

1. Go to your map in mapwarper.net, click my maps, and select your map.
2. Click the title of your georectified map.
3. To find the number of your map, look at either the URL or at the map number located after Home > Search > Maps > Map NUMBER HERE
4. Your WMS URL will follow this format, with the number of your map in the place of NUMBER: http://mapwarper.net/maps/wms/NUMBER/
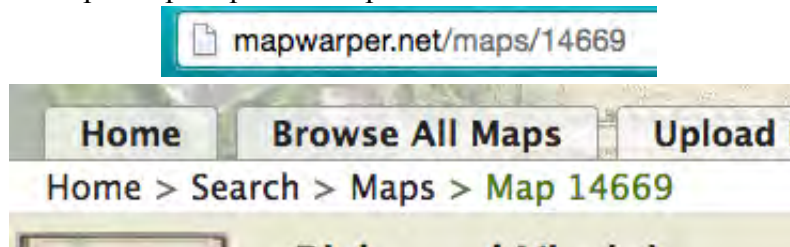
5. Paste or type in your WMS URL into the WMS address field (mine, for example, is http://mapwarper.net/maps/wms/14669/). Enter the title of your historical map exactly as it appears in Map Warper into the WMS layers field.

6. Recenter and zoom the map if you wish. Click use current viewport as default, and then click save.
7. Your georectified map will display onto the basemap and the basemap will be zoomed and centered according to your preferences. Your historical map might be very light, so go to the opacity section (in the style tab) and increase the values to your liking. I used 0.85 for fill opacity, fill opacity (selected), and stroke opacity. Click save after making any changes.
8. You will also want to navigate to the text tab and add a title to your georectified map. Don't forget to click save.

Putting items into your georectified map

1. Click new record.
2. Add a slug and title for your item, and add text to the body if you wish. The title can be the same as the item you want to add to your map – I'm going to add the Omeka item Shockoe Hill Cemetery, and within Neatline it will be titled Shockoe Hill Cemetery, and I'm going to use the slug shockoe.
3. Click the item tab, and use the dropdown menu to search for the Omeka item you wish to add to your map.
4. Click the map tab. Navigate to the place on your map where that item is located. Since I'm adding Shockoe Hill Cemetery, I'm going to navigate to the place on the map where Shockoe is located. Click draw point, and add a point to the location.
5. Click the style tab. Zoom and center the map as you wish, and then click use current viewport as default. When you are done adding that item, click save. A light blue dialog box will appear in the upper right hand corner saying the record was saved successfully.
6. Once the dialog box appears, make sure to click the X in the upper right hand corner to close out of the editor.
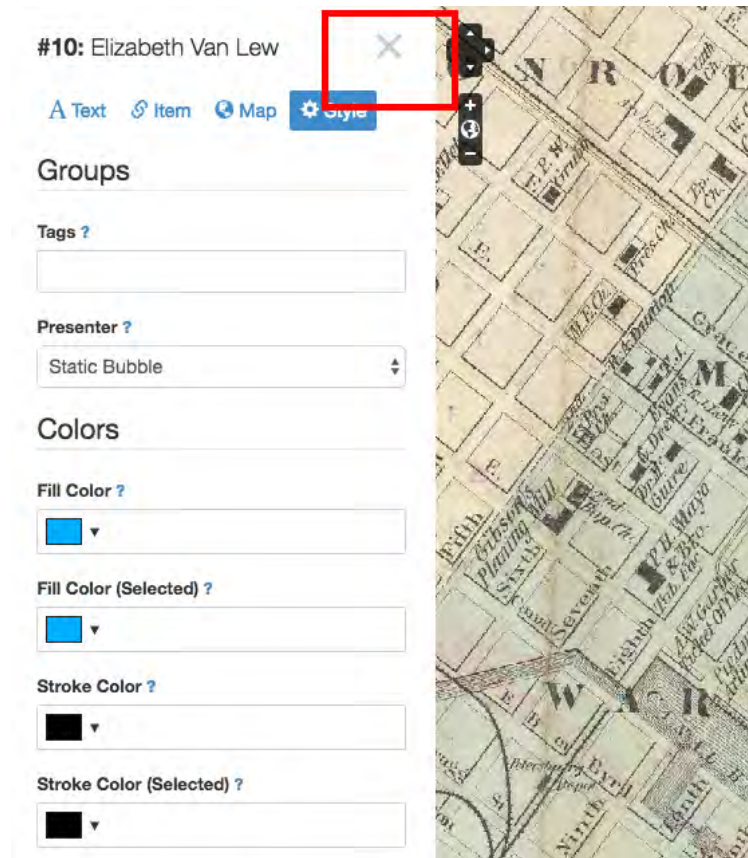
Changing the default map view for your Neatline exhibit

1. From the Neatline tab of your Omeka install, click on the title of your Neatline exhibit. The map of your exhibit will appear, most likely centered somewhere in Africa.
2. Zoom and recenter the map to where you would it to land automatically upon opening up your Neatline exhibit. Click styles, and then click use current viewport as default. The default map focus and default map zoom will populate automatically based on where you zoomed and recentered the map. Don't forget to click save when done.

1. If you're going to be adding multiple georectified maps to this particular Neatline exhibit, you may or may not want to change the default view.

Week Two
July 18: Introduction to Textual Analysis

Instructors: Sharon Leon, Sheila Brennan, and Resident Instructor Lincoln Mullen

Readings

- Cohen, Dan. "Searching for the Victorians." *Dan Cohen*, October 4, 2010. http://www.dancohen.org/2010/10/04/searching-for-the-victorians/.
- Goldstone, Andrew, and Ted Underwood. "The Quiet Transformations of Literary Studies: What Thirteen Thousand Scholars Could Tell Us," May 28, 2014. https://www.ideals.illinois.edu/handle/2142/49323.
- Riddell, Alan Beye. "How to Read 22,198 Journal Articles: Studying the History of German Studies with Topic Models." In *Distant Readings: Topologies of German Culture in the Long Nineteenth Century*, edited by Matt Erlin and Lynne Tatlock, 91–114. Rochester, NY: Camden House, 2014. PDF
- Underwood, Ted. "Seven Ways Humanists Are Using Computers to Understand Text." *The Stone and the Shell*, June 4, 2015. https://tedunderwood.com/2015/06/04/seven-ways-humanists-are-using-computers-to-understand-text/.

Activities

Morning

- Discuss readings
- 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: Use Bookworm to search and identify rhetorical trends in literature found in Open Library
- Demo: Commonalities of all Textual Analysis
  - Finding the right tools for your sources:
    Meaning of words and documents, how do words change over time: Frequency of a term over time; Concordance to a corpus; Named entity recognition; Text reuse; Semantics of documents; Semantics of words.

Afternoon

- Demo: LDA Topic Modeling, https://mimno.infosci.cornell.edu/jsLDA/index.html
- Hands-on Session: Using Voyant Tools, participants will perform word frequency, corpus grid,

corpus summary, and keyword in context analysis
  - Dataset: "Sunday School Books in Nineteenth Century America." *MSU Libraries*, http://www.lib.msu.edu/ssbdata/.
  - If you want to run the Voyant server on your own computer, try this: http://docs.voyant-tools.org/resources/run-your-own/voyant-server/
- Hands-on: How do you form a historical question with textual analysis. Review sites in small groups:
- Group 1: Larry, Kerry, Bethany, Aaron
- Group 2: Marybeth, Joe, Sarah, Paul
- Group 3: Judy R. Alvis, Alan, Anne
- Group 4: Kristen, Michael, Liz, Ely
- Group 5: Tammy, Jess, Tom, Judy G.
- Group 6: Robin, Johann, Steve, Jonathan
  - Viral Texts: http://viraltexts.org/ — Group 1
  - With Criminal Intent: http://criminalintent.org/— Group 2
  - Language of the State of the Union: http://www.theatlantic.com/politics/archive/2015/01/the-language-of-the-state-of-the-union/384575/–Group 2
  - Mapping the State of Union: http://www.theatlantic.com/politics/archive/2015/01/mapping-the-state-of-the-union/384576/ –Group 1
  - Mining the Dispatch: http://dsl.richmond.edu/dispatch/–Group 3
  - America's Public Bible: http://americaspublicbible.org/–Group 4
  - Robots Reading Vogue: http://dh.library.yale.edu/projects/vogue/–Group 3
  - Mining and Mapping the Production of Space: http://web.stanford.edu/group/spatialhistory/cgi-bin/site/pub.php?id=93–Group 4
  - Declassification Engine: http://www.history-lab.org/research–Group 5
  - Quantifying Kissinger: http://blog.quantifyingkissinger.com/–Group 6
  - Under this name she is fitly described: http://womhist.alexanderstreet.com/moravec-full.html Group 5
  - Signs@40: http://signsat40.signsjournal.org/topic-model/ Group 6

Homework

- Please fill out Survey 2: http://history2016.doingdh.org/midpoint-survey-2/
- Research Planning: Consider how distant reading might apply to individual project
- Watch the Omeka screencast on the Guest User and Contribution plugins: https://vimeo.com/165200216
- Install the Guest User and Contribution plugins to your Omeka install
  - http://omeka.org/add-ons/plugins/contribution/
  - http://omeka.org/add-ons/plugins/guest-user/
  - http://docs.reclaimhosting.com/omeka/uploading-plugins-to-omeka

Extra Material

[Zotero Folder – Day 6 – Introduction to Textual Analysis](#)

Bookworm tutorial

About Bookworm

- Simple and powerful way to visualize trends in repositories of digitized texts
- Enables you to visually explore lexical trends
- Created by Ben Schmidt, historian, and a group of scholars at the Cultural Observatory
- They created Bookworms using OpenLibrary, ArXiV (science publications), Chronicling America, US Congress (bills, amendments, and resolutions), and Social Science Research Network (abstracts of research papers)
- Their site also has links to Bookworms created by collaborators which include corpuses such as Vogue, Rate my Professor, State of the Union addresses, and more

Bookworm: Open Library

Corpus: Open Library

- Project of the Internet Archive
- An open, editable library catalog, building towards a web page for every book ever published
- "One web page for every book" – ex: Girl with the Dragon Tattoo
- Has open domain books – ex: Jane Austen's *Emma* (in case you're tired of Project Gutenberg)

To use

1. Go to the Open Library Bookworm. You will see that the creators have demonstrated how this tool can be used by inputting words. Clear the defaults by clicking the minus sign.
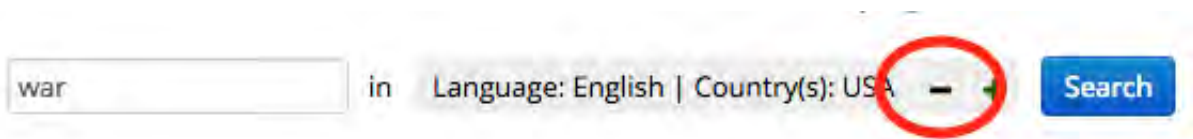
2. Put a word into the search box that you would like to see graphed. You can restrict the search by subject, narrow subject, subject heading, language, country, and state.

3. You can add additional terms using the plus sign. This is helpful if you want to comparatively examine multiple words on the same graph. When done inputting search terms, click search.
4. A graph will appear. Be sure to check what exactly is being graphed on the X and Y axes. By clicking on the gear icon in the top right hand corner, you can further refine the graph by time (dropdown menu and chronology), quantity, case (sensitive or insensitive), and smoothing.
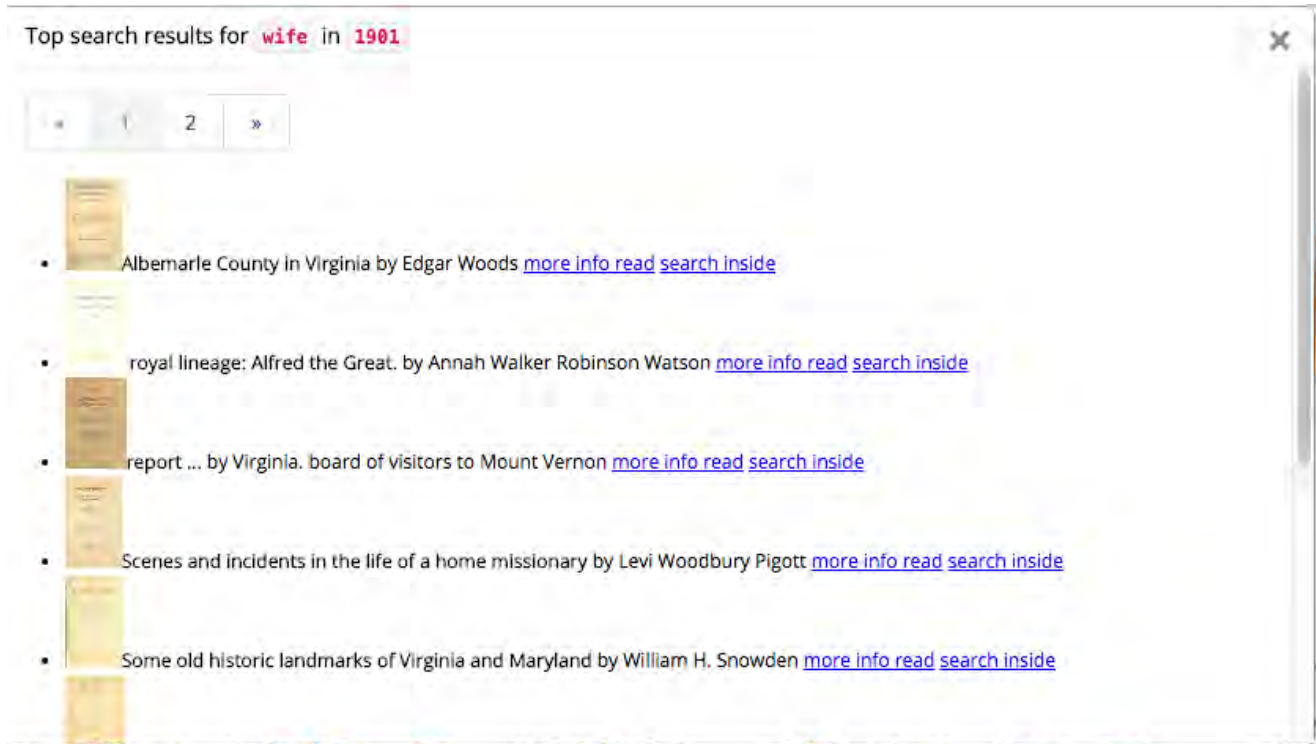

5. By hovering over the graph, you can select various points on the lines that will provide you with links to the texts that contain the words for which you searched.

6. If you would like to share your graph, you can download it as a png, jpeg, pdf, or svg by clicking the download arrow. You can also link to it.

Try it out: After looking at Lincoln Mullen's America's Public Bible (which uses the Chronicling America database), try out Chronicling America Bookworm and compare your results

1. Go to Explore the Quotations on America's Public Bible. Choose one of the suggested topics. I chose golden rule.
2. Go to King James Bible Online to search for your selected Bible verse. I looked up Luke 6:31.
3. Go to the Chronicling America Bookworm and input some words from the selected Bible verse. I used ye, men, should, and likewise.
4. Compare the results from Bookworm to those on America's Public Bible. Are they similar or different? Why?

Try these: Entire Bible   Top ten most quoted   Ten Commandments   Lord's Prayer   Christian nationalism
Civil War and sectional crisis   Wealth and poverty   Children   Marriage and divorce   Women   Missions (Great Commission)
Proverbs (most quoted)   Psalms (most quoted)   Book of Revelation (most quoted)   Prophets (most quoted)
Words of Jesus (most quoted)   Golden rule   Deafness   Death and resurrection   Temperance   Genesis 1

References

Matthew 7:12   Luke 6:31

Voyant Tutorial

Voyant is a web-based text analysis environment. The tool allows you to read and explore a corpus of texts using a multi-panel interface. The interactive visualizations that result from these explorations can be embedded in web pages.

Upload a corpus:

1. Navigate to http://voyant-tools.org/
2. Copy and paste link: http://archive.lib.msu.edu/dinfo/sundayschoolbooks/ssb_txt.zip
   - Sunday School Books in 19th Century America from Michigan State University via the "Shaping the Values of Youth" collection. Includes Sunday School Books published between 1807 and 1887. Total of 166 files, hand transcribed. http://www.lib.msu.edu/ssbdata/

3. Click *Reveal*.
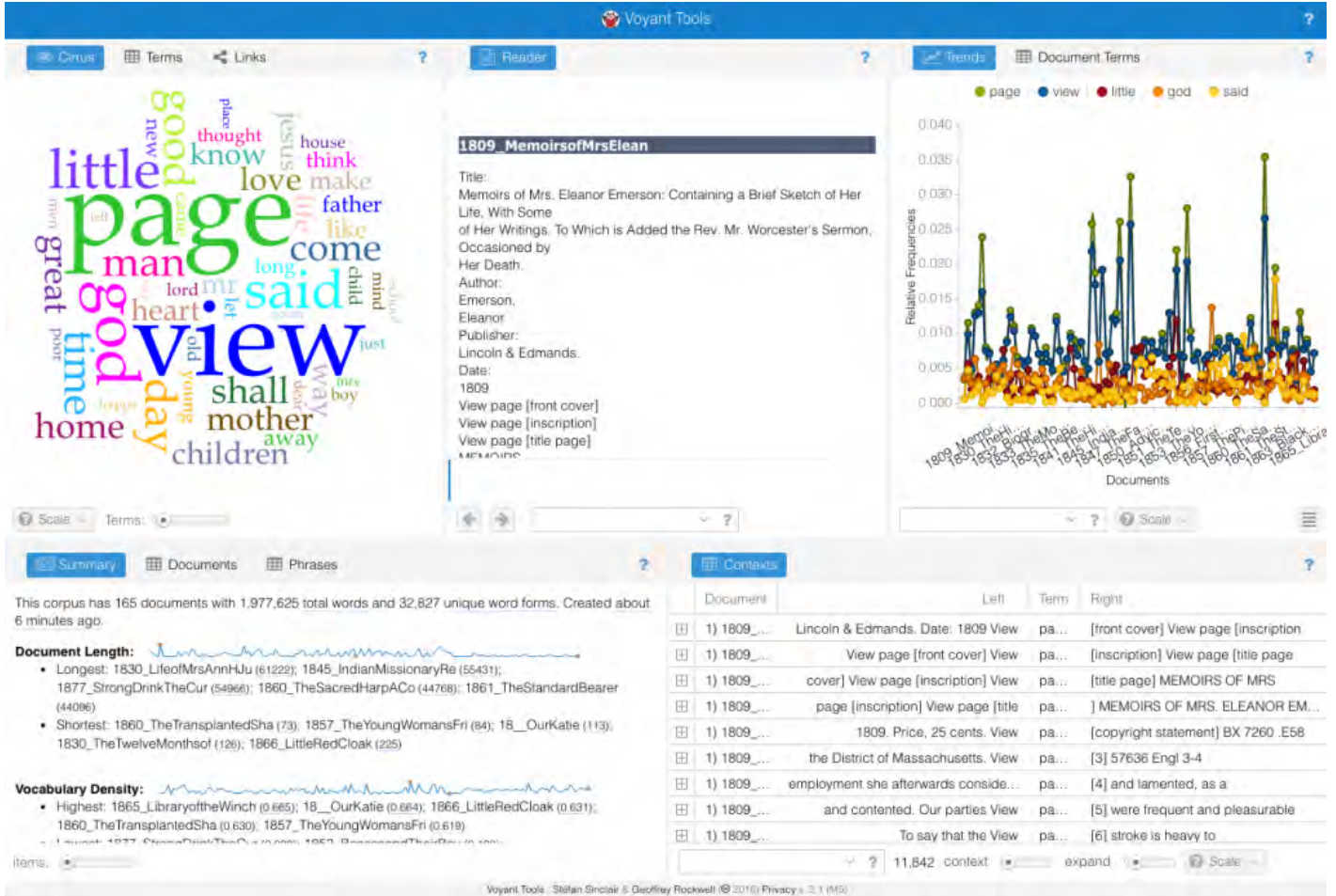
Once opened, in what they call the "default skin"- you will see five panels. Each of these is a tool, *Cirrus*, *Reader*, *Trends*, *Summary*, and *Contexts*. These tools interact with one another – if you modify one pane, you'll see another update.

- The appearance of each of these windows can be modified. Place the cursor on the ? symbol and a menu of options will appear. (Note: hover over the titles of these navigation buttons for descriptions.)
  - Export – opens a window in a tab of its own with export options.
  - Choose another tool – opens a dropdown menu with options.
  - Options – to further refine your results (available for some tools)

Tools:

- Cirrus
  - A word cloud that visualizes the top frequency words of a corpus or document.
    - Central location and large size indicate greater frequency.

- Reader
    - Text Reader- displays text for reading.
    - Prospect Viewer- displays an overview of the entire corpus.
- Summary
    - Provides information about the corpus.
- Contexts
    - shows each occurrence of a keyword with surrounding text.
- Trends
    - A line graph that depicts the distribution of a word or words (occurrence across a corpus or document).
- Additional tools can be added using the *Choose Another Tool* button described above.

Export:

- Bookmark a corpus to return to it later:
    - Click Export at the top of the page, select URL for this view. (Note, the team at Voyant indicates that the corpus will "accessible as long as it accessed at least once a month."
- Embed a corpus:
    - Click Export at the top of the page, select "an HTML snippet" and click export for the snippet to appear. Copy and paste the snippet in your page.

July 19: Digital Public History, Sharing Authority, and Communities

Instructors: Sheila Brennan, Sharon Leon, and Guest Instructor Denise Meringolo

Readings

- Selections from Adair, Bill, Benjamin Filene, and Laura Koloski, eds. *Letting Go?: Sharing Historical Authority in a User-Generated World*. Philadelphia: The Pew Center for Arts & Heritage, 2011. PDF
- Dougherty, Jack, and Kristen Nawrotzki. "Part 2: Wisdom of the Crowd." In *Writing History in the Digital Age*, 2012. http://quod.lib.umich.edu/d/dh/12230987.0001.001/1:5/–writing-history-in-the-digital-age?g=dculture;rgn=div1;view=fulltext;xc=1.
- Omeka. *Omeka Contribution Screencast*, 2016. https://vimeo.com/165200216.
- Romeo, Fiona, and Lucinda Blaser. "Bringing Citizen Scientists and Historians Together," 2011. http://www.museumsandtheweb.com/mw2011/papers/bringing_citizen_scientists_and_historians_tog.

Activities

Morning

- Discuss readings
- Digital Methods: Collaboration and community sourcing of scholarly work
  - Coming to digital work as a public historian
- Break
- Hands-on Session: Digital Public History websites –What is Digital Public History?
- Discuss Digital Public History Projects:
  Group 1: Larry, Kerry, Bethany, Aaron
  Group 2: Marybeth, Joe, Sarah, Paul
  Group 3: Judy R. Alvis, Alan, Anne
  Group 4: Kristen, Michael, Liz, Ely
  Group 5: Tammy, Jess, Tom, Judy G.
  Group 6: Robin, Johann, Steve, Jonathan

  - Virtual Watervliet –Group 1
  - Bracero History Archive–Group 2
  - Nevada Test Site–Group 3
  - Baltimore '68–Group 4
  - Our Marathon–Group 5
  - Encyclopedia of Greater Philadelphia–Group 6

- Identifying best practices
    - 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?

Afternoon

- Hands-on Session: Planning a digital public history project, http://history2016.doingdh.org/week-2-tuesday/planning-a-digital-public-history-project/
    - Case study: Baltimore Uprising and Histories of the National Mall
- Hands-on Session: Platforms for creating crowd sourced projects
- Hands-on Session: Install Contribution and Guest User plugins
- Hands-on Session: Plan in small groups for your own community-based activity or project

Project Consultations

- To schedule a help session with the graduate assistants, fill out this form: http://goo.gl/forms/mXd9LJ58wT7J3oyK2
- Sign up for project consultations with Sharon or Sheila: https://docs.google.com/document/d/1ForAi_Q4tMUWcosHeNaXyb4ZR_-SLcWK69AlPFXjcMw/edit?usp=sharing

Homework

- Identify cultural heritage institutions for possible collaborations and digital public history project.
- Download Audacity http://www.audacityteam.org/

Extra Material

Zotero Folder – Day 7 – Digital Public History, Sharing Authority, and Communities

Planning a Digital Public History Project

Follow the outline & find worksheets: http://bit.ly/oah-dph

Make a copy of these and save them to your Google Drive for use later.

1. What is the big idea? What are your goals? (worksheet)
2. Is anyone else doing this? Start an environmental Scan(worksheet)
3. Identify Audiences and Constituencies (worksheet)
4. Conduct User Research and Craft Personas (worksheet)
5. Assess Resources and Content (worksheet)
6. Developing and Maintaining Partnerships (PDF)
7. Pick a Platform & Evaluate Technical Infrastructure (worksheet)
8. Design and build content together, iteratively (worksheet)
9. Test and evaluate with audiences and stakeholders constantly (worksheet)
10. Communicating with and Involving Audiences & Stakeholders(worksheet)

Many of these issues are discussed in great detail in *Building Histories of the National Mall*:
http://mallhistory.org/Guide

Resource sheet: Crowdsourcing tools

All information for these resources were taken from the project's websites, about pages, documentation, or Github sites

Crowdcrafting

[Crowdcrafting Website](#)

- A web-based service that invites volunteers to contribute to scientific projects developed by citizens, professionals or institutions that need help to solve problems, analyze data or complete challenging tasks that can't be done by machines alone, but require human intelligence
- Anyone can create a new project or contribute to an existing project in Crowdcrafting
- Each project has an information page that has basic descriptions of what & why, how, who, and contact information
- Can publish updates on the project, as well as keep track of how far along the project is
- Can set tasks that need to be completed

Crowdcrafting is useful for

- Crowdsourced projects revolving around images, sounds, videos, PDFs, or tweets
- Can then choose whether you would like contributors to classify, describe, count, or identify the items

Things to watch out for

- Made by scientists, not by humanists
- The metadata you can input is very limited – very basic description of the project and your goals, text fields have character limits
- No review stage – owner of project can't review transcription/classification/etc before it is marked as completed
- Cannot upload files from desktop because they do not host files themselves – have to have Dropbox or Flickr

Project that uses Crowdcrafting: [Crime, Sex, and Violence](#)

- Examines the use of crime, sex, violence, and alcohol in pulp comics from the golden age of comics, 1940-1960
- Presents you with a single page that you have to classify as either crime, sex (anything romantically taboo), violence, alcohol (whenever illegal substances are used), advertisement, or none

Crime, Sex, and Violence

Examining the use of Crime, Sex, Violence, and Alcohol in pulp comics from the Golden Age of Comics (1940-1960)

Contribute!

Info |
Updates (0)
Results (0)
Tasks
Statistics

Contribute!

Info

0	688	39	425	263
published results	tasks	crafters	tasks done	pending tasks

WHAT & WHY

How do Pulp Comics use interest exploitative subjects (Crime, Sex, Violence, Alcohol) to drive sales by creating interest in their comics? Single comic book pages are presented out of order ask if there is an exploitative subject on this page. The hypothesis is that Pulp Comics would use at least one every page to keep the reader intrigued until the end.

HOW

Identify if there is an element of Crime, Sex, Violence, or Alcohol on the page. Crime and Violence are fairly self-explanatory: anything pertaining to it whether in the act or planning to do it. Alcohol is whenever illegal substances are used. Sex pertains to anything that is romantically taboo, from kissing to blatant sexual activity (although the latter is unlikely for this era)

WHO

Alexander Habiby, History of the Experiment, Bard College

KEEP TRACK

ah8925@bard.edu

Is there Crime, Sex, Violence, Alcohol, or an Advertisement on this page?

Crime | Sex | Violence | Alcohol | Advertisement | No
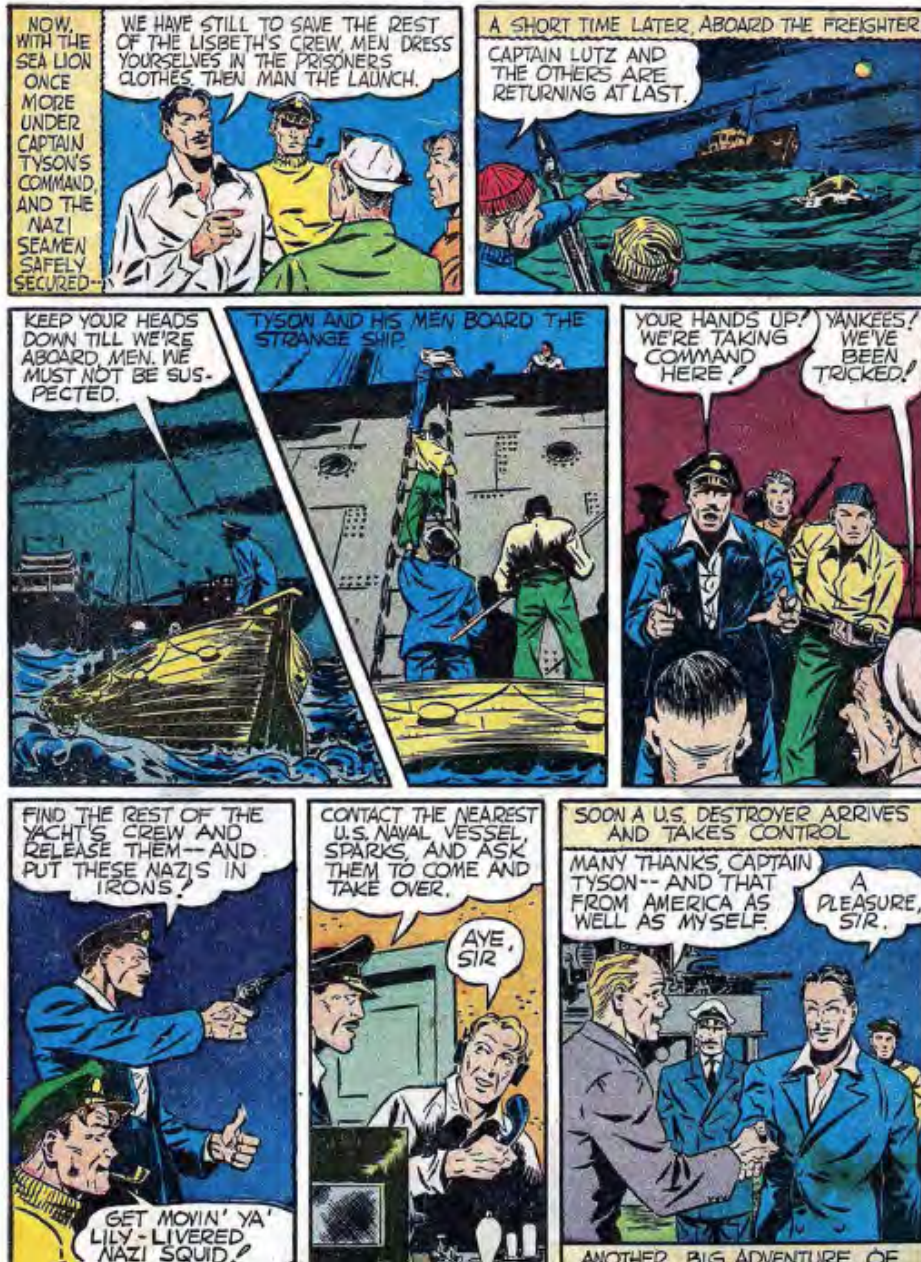
Scripto

[Scripto Website](#)

- Offered as a plugin for Omeka, WordPress, and Drupal, or any other existing content management system that incorporates document, image, and/or multimedia files
- Allows registered users to view digital files and transcribe them with an easy to use toolbar, rendering that text searchable
- Includes versioning history and editorial controls to make public contributions more manageable
- Requires a dedicated instance of MediaWiki
- Adds the power of wiki technology to the content management system in order to facilitate the transcription of documents
- Two principal functions: editing and transcribing

Scripto is useful for

- Transcription of images and documents
- Designed for institutions and organizations like libraries and museums for small and large scale transcription projects

Things to watch out for

- Mediawiki has a slight learning curve

Project that uses Scripto: [Papers of the War Department](#)

- PWD has made 45,000+ documents of the early War Department (1784-1800) freely available
- Each document has extensive and searchable metadata linked to digitized images of each documents
- Apart from simply transcribing, contributors also help improve searchability of documents
- Uses a slightly customized version of Scripto

Might also want to check out [Making History – Transcribe](#) and [DIYHistory](#) – both projects use the Scripto plugin with Omeka

Papers of the
WAR DEPARTMENT
1784 to 1800

BROWSE　　**SEARCH**　　**TRANSCRIBE**　　**BLOG**　　**ABOUT**

Search

Home » Browse Documents » Documents Nominated for Transcription » Document View

Enclosed Certificate

SOURCES & IMAGES

Source	Name	Image(s)
Collection	National Archives and Records Administration: Manuscript File, RG93	

DOCUMENT INFORMATION

Transcribe this Document

Date	October 1, 1787
Author Name	Joseph Howell (primary) *Location:* New York
Recipient Name	Moses White (primary)
Summary	Informs Captain White that there is a balance due him; also, encloses the certificate noting the closure of his account
Document Format	Contemporary Copy of Letter Signed
Document Notes	Letter not signed.
Content Notes	[not available]
Related Persons/Groups	Captain Moses White; Joseph Howell; paymaster; Chim; ;
Related Places	New York;
Keywords	account; statement; balance due; interest due; certificate; closed your accounts; pay; ;
Key Phrases	[not available]
Transcription	[not available]

This is the administrative view of PWD's front end

Scribe

Scribe Website

- Began at NYPL Labs and Zooniverse
- Configurable, open source framework for setting up community transcription projects
- Establishes the foundation for a developer to configure and launch a project more easily than starting

from scratch
- Breaks the work of the crowd into three task flows: marking (identifying document structure), transcription (data entry), and verification (quality control)
- Accuracy further ensured by automated transcription analysis that helps determine consensus among contributors

Scribe is useful for

- Transcription projects for handwritten or other OCR-resistant texts
- Particularly geared toward DH, library, and citizen science projects seeking to extract highly structured data from a set of digitized materials (manuscripts, ledgers, catalog cards, etc)
- Projects that involve a division of labor intended to lower barriers to participation and to ensure higher quality results
- In order to ensure Scribe is correct for your project, you have to be able to answer yes to all of the following questions:
    - You have a collection of digital images that you'd like to extract information from, but you don't have the resources to do so yourself
    - You are not looking for full text transcription of your images; rather, you would like to collect specific partial text or metadata from your images
    - You or a member of your team has basic web development experience, specifically with creating a Rails web application

Things to watch out for

- Requires a developer/someone familiar with Github and code

Project that uses Scribe: [Emigrant City](#)

- Emigrant Bank founded 1850 by members of the Irish Emigrant society to serve the needs of the Irish immigrant community in New York
- Bank grew to become the seventh largest bank in the US
- Donated to NYPL archival records that are valuable historical and genealogical resources documenting the lives of immigrant families
- Goal of Emigrant City transcription initiative is to produce structured, building-level records for ~6,400 digitized mortgages
- Contributors can mark, transcribe, or verify documents within the collection

READY?

You may find you prefer one task over another, so try them all! All tasks are essential steps in the greater effort to unlock the history of land ownership in 19th century NYC!

MARK	TRANSCRIBE	VERIFY
Locate key information on the documents (e.g. dates, mortgager name). No typing, just drawing boxes.	Type out the fields marked by fellow volunteers. Modest deciphering of old handwriting required!	Sometimes transcribers disagree. Help arbitrate and ensure that the highest quality data is produced.

Last Update: 06/07/2016

Transcribe

Verify

Guest User and Contribution plugins tutorial

Watch the screencast and read the documentation for the guest user plugin and the contribution plugin.

Worried about spammers? Read this documentation on enabling ReCaptcha.

About the guest user plugin

- Adds an additional user role to your Omeka install
- Works behind the scenes with other plugins, like contribution, without giving guests admin access to your Omeka site
- Allows visitors to contribute items of a type or types of your choice to your Omeka site
- All items remain private until approved by a site administrator
- Contributors can also designate that their items remain permanently private, available only to users with access to the admin interface and not the general public
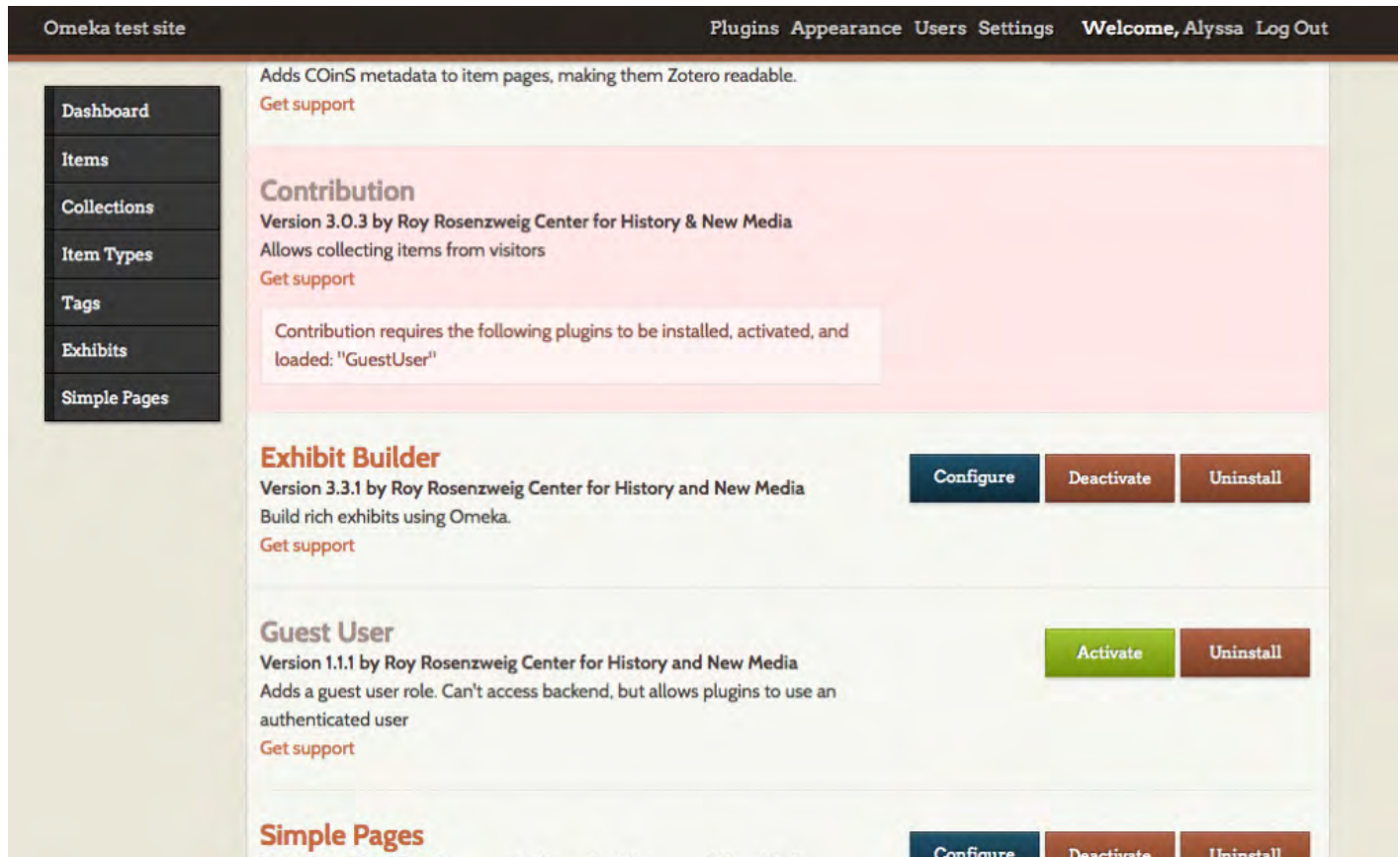
About the contribution plugin

- Provides a new way to collect stories, images, and other files from the public and manage those contributions in your Omeka site as items
- Contributors can share and upload content anonymously and their information will only be available to site administrators
- Can automatically add a ReCaptcha box at the bottom of each form to prevent spam-bots from spamming your site
- All contributions are private by default and require a site administrator to make them public

Installing the plugins

1. Go to Plugins page on omeka.org and locate the guest user and contribution plugins.
2. Download both plugins to your desktop. They should be zipped files.
3. Go to Reclaim, log in to the client area, navigate to the cpanel, and then click file manager.
4. Click public_html > omeka > plugins
5. Click upload (top menu bar), and then either drag and drop the files from your desktop or select the files for uploading. Once the upload has completed, click the link at the bottom of the page to return to the previous screen.
6. You'll see a zip file for your plugins in the plugins folder. Click extract (top menu bar) to extract the plugins.

If you get stuck on this step, read Reclaim's documentation on installing Omeka plugins.

Configuring the guest user plugin

Configuring the guest user plugin

1. Navigate to the admin side of your Omeka install, and click on plugins (top menu bar). You should see the guest user and contribution plugins. You'll first have to install and configure the guest user plugin before installing the contribution plugin, so we'll come back to the contribution plugin in a minute.

2. Click install on the guest user plugin and then you will be automatically redirected to the configuration page. You can enter text into the following fields: registration features, short registration features, dashboard label, login text, and register text. There are also checkboxes for allowing open registration and allowing instant access.

Using the guest user plugin
1. Once guest user is installed and activated, you can manage guest users by going to the guest users tab (left hand side navigation menu).
2. Clicking this tab brings you to a browse users page, with a table of the guest users displaying their user ids, username, real name, email, and role. You can also search through the users by username, real name, or email address.
3. To edit a user, click the edit link below their username. There are three tabs on the edit guest user page: general, change password, and API keys.

- Under general you can: change the username, change the display name, update the user's email, change the role of the guest user (not recommended), or make the user active or inactive.
- Under the change password tab, you can enter a new password for the user without knowing their current password.
- You can delete a user by either clicking the delete link under their username, or by clicking edit and then delete.

Activating guest users – only pertinent if you have not checked the allow open registration box when configuring the guest user plugin.

1. Once users have begun signing up to contribute items, you will receive an email asking you to activate their account.
2. Navigate to the admin side of your Omeka install, and click guest user (left hand side navigation menu).
3. Under the username of the guest user awaiting activation, click the link that says edit. From here, click the box that says activate and save changes.
4. The guest user will receive an email saying their account has been approved by an administrator.

Configuring the contribution form

1. Navigate to plugins and activate the contribution plugin.
2. Click on the contribution tab (left hand side navigation menu). The contribution page has three different tabs: getting started, contribution types, submission settings, and contributions.
   - Getting started: Instructions for setting up the form and submission settings.
     Contribution types: To include questions on the public form, first choose the types of items you wish users to add (document, image, sound, moving images) and then create questions whose answers map to specific metadata fields.
       1. Click on the contribution types tab to select the item types you want contributors to select from on the public form. Read more about managing item types in Omeka here. Story and image types are already selected and you can add other existing types.
       2. Click add a type. Select item type, display name, and whether or not to allow file upload when this type is selected on the form.
       3. By adding an element, you can add metadata fields for information you wish to collect for those specific item types.
   - 4. When done, save changes.
     Submission settings: You can enter text in the following fields: contribution slug, contribution confirmation email, new contribution notification emails, text of terms of service, email text to send to contributors. You can check the box to use simple options, and you can also designate
   - the collection contributions will go into and a default contribution type.
     Contributions: This is the tab is where you can view all submissions that have been received through the public contribution form. It is possible to review and make items public or change

their status. All contributions will also be available to browse and search on the items tab in your Omeka site.

July 20: Working with Sound and other Non-Textual Sources

Instructors: Sheila Brennan, Sharon Leon, and Resident Instructor Michael O'Malley

Readings

- Aske The Floppykat. *Quick Beat Made on the SP 1200*, 2013.
  https://www.youtube.com/watch?v=SjJWESw3vSY.
- Bergen, Sadie. "History on the Download: Podcasting the Past." *Perspectives on History*, February 2016.
  https://www.historians.org/publications-and-directories/perspectives-on-history/march-2016/history-on-the-download-podcasting-the-past.
- Graham, S, S Eve, and A Pantos. "Hearing the Past." *Electric Archaeology*, January 5, 2015.
  https://electricarchaeology.ca/2015/01/05/hearing-the-past/.
- Hardy III, Charles, and Alessandro Portelli. "I Can Almost See the Lights of Home – A Field Trip to Harlan County, Kentucky." *Journal for MultiMedia History* 2 (1999).
  http://www.albany.edu/jmmh/vol2no1/lights.html.
- "Loudness War." *Wikipedia*, May 6, 2016.
  https://en.wikipedia.org/w/index.php?title=Loudness_war&oldid=718874923.
- Sterne, Jonathan. "The mp3 as a Cultural Artifact." *New Media and Society* 8, no. 5 (2006): 825–42.
  http://sterneworks.org/mp3.pdf
- Listen to one episode from a history podcast of your choice:
  http://mentalfloss.com/article/64415/pod-city-19-history-podcasts-delight-your-brain

Activities

Morning

- Discuss the Readings
- Introduction to collections of sound, sound-based digital projects
  - http://history2016.doingdh.org/week-2-wednesday/multi-media-sites-and-sources/
- Digital Methods: working with sound and media
- Break
- Hands-on Session: Preparing sound/video files for sharing
- Hands-on Session: Use Audacity to work with sound

Afternoon

- Digital Methods: Building arguments with sound and video.
- Hands-on Session: SoundCiteJS

- ○ http://history2016.doingdh.org/soundcite-tutorial/
- Hands-on Session: Making a podcast
- Break
- Hands-on Session: Using OHMS to tag oral histories
  - ○ Group 1: Larry, Kerry, Bethany, Aaron- Marion McPartland
    Group 2: Marybeth, Joe, Sarah, Paul – Scott Carpenter
    Group 3: Judy R. Alvis, Alan, Anne – Doc Cheatham
    Group 4: Kristen, Michael, Liz, Ely – Jimmy Heath
    Group 5: Tammy, Jess, Tom, Judy G. – Raoul Cunningham
    Group 6: Robin, Johann, Steve, Jonathan – Oliva Ripy

Homework

- Write a short blog post about how you might use sound or video in your class or digital project.

Extra Material

Zotero Folder – Day 8 – Working With Sound and Other Non-Textual Sources

Multi-Media Sites and Sources

Projects

- North Carolina State University, 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
- Robert Blades, Pembroke Soundscapes, http://pembrokesoundscapes.ca/
- Musical Encoding Initiative, http://music-encoding.org/
- Oral History in the Digital Age, http://ohda.matrix.msu.edu/
- International Dialects of English Archive: http://www.dialectsarchive.com/

Sharing, Storing, Discovering Multi-Media

- Soundcloud: http://soundcloud.org
- Free Sound: http://freesound.org/
- Vimeo: https://vimeo.com/
- YouTube: http://youtube.com
- Internet Archive: https://archive.org/
- OHMS: Oral History Metadata Synchronizer http://www.oralhistoryonline.org/
- Who Sampled that? http://www.whosampled.com/

Audio Collections

- UCSB Cylinder Archive: http://cylinders.library.ucsb.edu/index.php
- British Library Sounds Archive: http://sounds.bl.uk/
- National Jukebox, Library of Congress, http://www.loc.gov/jukebox/
- WNYC Archives, http://www.wnyc.org/series/archives-preservation/
- Kunstderfuge (free Midis):http://www.kunstderfuge.com/

Broadcasting Collections

- American Archive of Public Broadcasting, http://americanarchive.org/
- Vanderbilt Television News Archive, http://tvnews.vanderbilt.edu/

Early Film

- Library of Congress, Moving Image Research Center, https://www.loc.gov/rr/mopic/ndlmps.html

Journals

- Journal of MultiMedia, http://scholarsarchive.library.albany.edu/jmmh/

SoundCite Tutorial

Sound embedded with SoundCite in a paragraph of text:

Most history enthusiasts, students, and even scholars know little about the formal properties of music; they lack the knowledge and expertise to make either musical or historical sense of recordings made a century ago. Since they are not trained musicians or musicologists, they cannot hear syncopation, improvisation, (listen) the habanera rhythm , banjo frailing, steel guitar technique, or the specific harmonies used in band arrangements, nor can they assess the significance of these elements. Since they are not specialists in music history, they cannot "hear" the multiple contexts of race, class, gender, and nationality that enabled a given performance and structured the way it was heard at the time.

Try on your own

1. Go to SoundCite: https://soundcite.knightlab.com and Make a Clip.
2. Paste in a link to Soundcloud: https://soundcloud.com/user-196124281/basic-habanera-rhythm or with mp3 on my server and Click "Load":
   http://sheilabrennan.org/workshopfiles/habanera.mp3
   http://sheilabrennan.org/workshopfiles/stlouisblues.mp3
3. Make the clip a little shorter, decide what you want the linked text to say, using the controls provided, and click Create Clip. Keep this browser window open.
4. In a new browser window, log in to your WordPress blog to test embedding the audio clip. Add a new page.
5. Once your page is open, be sure to switch the Text view.
6. Paste the code listed in Section 3, Embedding, in SoundCite, at the top of your page. If you are not in the Text view, this will not save and your audio will not properly embed.
7. Paste the clip's embed code from Section 2 you created in SoundCite and paste that into your page, and as well as some other text, to see how it looks.
8. Save or publish your page to see the results.

Podcasting

Discussion of podcasts:

- Which did you listen to?
- How are they structured?
- What makes a good podcast?
- What makes a bad podcast?
- What work do you think went into each one?
- Why would you make one?

[Digital Campus](http://digitalcampus.tv/) **(http://digitalcampus.tv/)**

Hosts (Dan Cohen, Amanda French, Mills Kelly, Stephen Robertson, and Tom Scheinfeldt) are joined by various guests for a discussion of how digital media and technology are affecting learning, teaching, and scholarship at colleges, universities, libraries, and museums.
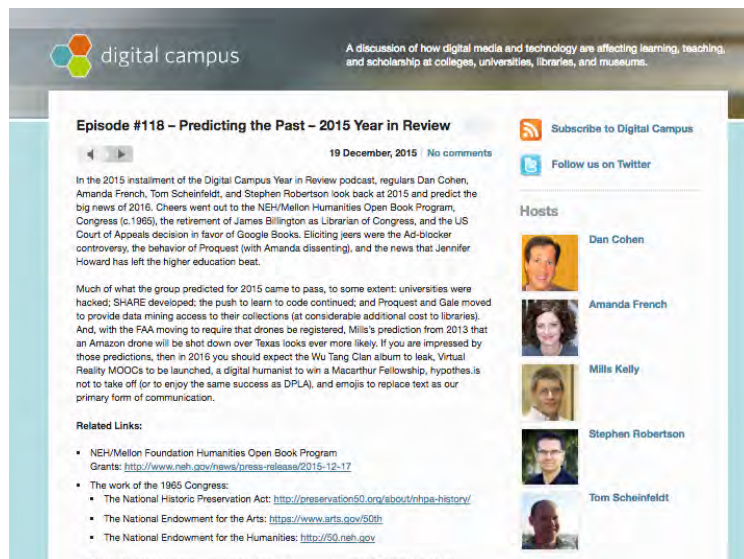
1. Research
   - content development
   - theme/subject matter
   - timely, meaningful, useful

Podcast 114: Potential Stories for Discussion

For the most part, it is all Apple Watch all the time.
- How the Apple watch measures up.
- functionality is lousy in some cases, like online shopping.
- rejection of certain types of apps....
- the challenge of designing games for the new watch
- Why people buy it when they don't know why they want it.

Google Launches "Project Fi" wireless service and another article
- it will compete with other wireless companies

Quantified Life 2.0 - Baby Onesie Tech

Crystal - the app that helps you avoid conflict by revising your emails - it suggests language changes and choices based on data it is able to collect about the recipient of your email.

Interesting Gender dynamics in a study on faculty hiring practices in STEM fields
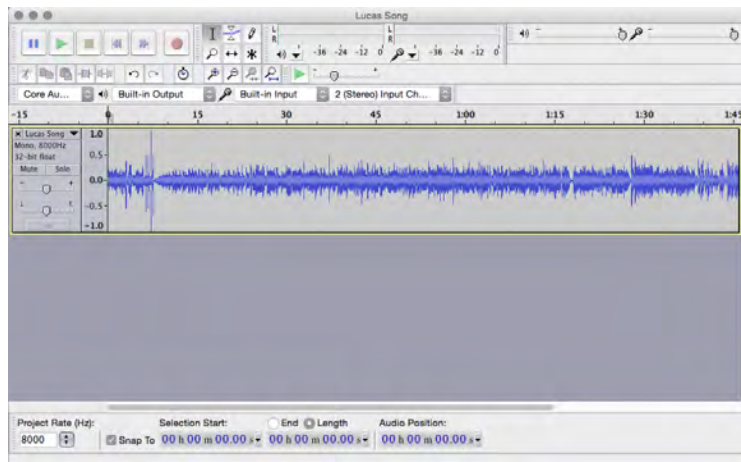
Comcast - Time Warner merger cancelled

1. Prep:
   - Narrow content
   - Edit/prepare stories or script
   - Develop structure/segments

2. Recording:
   - The importance of technology and location
   - Call-in discussion from different places

1. Post-Processing:
   - Notes on discussion
   - Editing audio
   - Creating/producing

"This is Digital Campus, Episode one hundred eleven, recorded February 20, 2015: The Next Big Thing"

Podcast #111 - The Next Big Thing

After a long break, our podcast regulars, Stephen Robertson and Mills Kelly, were led by Amanda French in our first 2015 podcast. After a quick check-in on their current projects, the group kicked it off with a review of the winter academic conferences. Next, they discussed the announcement that Stanford University Press was awarded funding from the Andrew W. Mellon Foundation for the publishing of interactive scholarly works. On the subject of digital scholarship, Amanda mentioned the Humanities Open Book project which was recently funded by both the National Endowment for the Humanities (NEH) and the Mellon Foundation. Shifting the discussion to pedagogy, Mills addressed the way in which students may engage with the humanities differently through wearable computing. This podcast was produced by Digital History Fellows Jordan Bratt and Jannelle Legg.

Links:
Stanford University Press
Humanities Open Book
Gluejar
Wearable Computing
Internet of Things

Present:
Stephen, Amanda, Mills

Hosted: Amanda

Mills and Stephen checked in on some writing projects they're working on, checked in on the winter academic conferences

Mellon and Stanford - discussed the interactivity aspect, impact on AHA statement on digital scholarship and promotion, project sustainability - libraries as dh sites?,

Open book - NEH partnered with Mellon foundation - digitizing out of print but in copyright humanities books (glue jar- a place to nominate texts to be released electronically)

wearable computing, internet of "things": Mills- is there a way to bring the humanities alive through technology?Hands on means hands on keyboard...

1. Posting:
   - Creating a narrative summary of the podcast
   - Creating links to sources, tagging
   - Uploading files

Episode #113–You Can't Trust Everything on the Web

◀ ▮ ▶   **13 April, 2015** | No comments

On this episode of Digital Campus, host Mills Kelly, along with Dan Cohen, Amanda French, and Stephen Robertson discuss the role of technology in the classroom and some of history's most teachable moments courtesy of the US Postal Service.

To begin, everyone weighs in on the Maya Angelou stamp controversy and whether or not quotation inaccuracies are getting worse because of the internet. Then the crew discusses a recent survey by the Bill & Melinda Gates Foundation which found that only 20% of college and university professors have used "high-tech teaching methods." Dan argues that the majority of professors default to textbook teaching just to get the job done. While professors lack digital diversity, the group then shifts to discussing whether the Apple watch could cause problems in the classroom. Could widespread adoption of wearable technology lead to easier cheating? The podcast wrapped up by congratulating Amanda on being elected to the THAT Camp counsel for another year and the announcement that THAT Camp has switched to Reclaim Hosting.

Related Links:

- Book author Joan Walsh Anglund Says of Angelou stamp: 'That's my quote' — the Washington Post
- Professors Know About High-Tech Teaching Methods, but Few Use Them— Chronicle of Higher Education
- U.S. Postsecondary Faculty in 2015: Diversity in People, Goals And Methods, But Focused on Students — Survey by the Bill & Melinda Gates Foundation
- Apple unveils Apple Watch and new MacBook — the Guardian
- THATCamp Council Elections
- Reclaim Hosting

Running time: 41:28

Download the .mp3

Categorized under Apple, Apple Watch, teaching, THATCamp, wearable technology

OHMS Tutorial

The Oral History Metadata Synchronizer is a tool developed at the Louie B Nunn Center for Oral History at the University of Kentucky. It is designed to increase efficient access to oral histories. The system uses interoperable/sustainable file-formats and non-proprietary software to allow visitors to engage with oral histories more meaningfully.
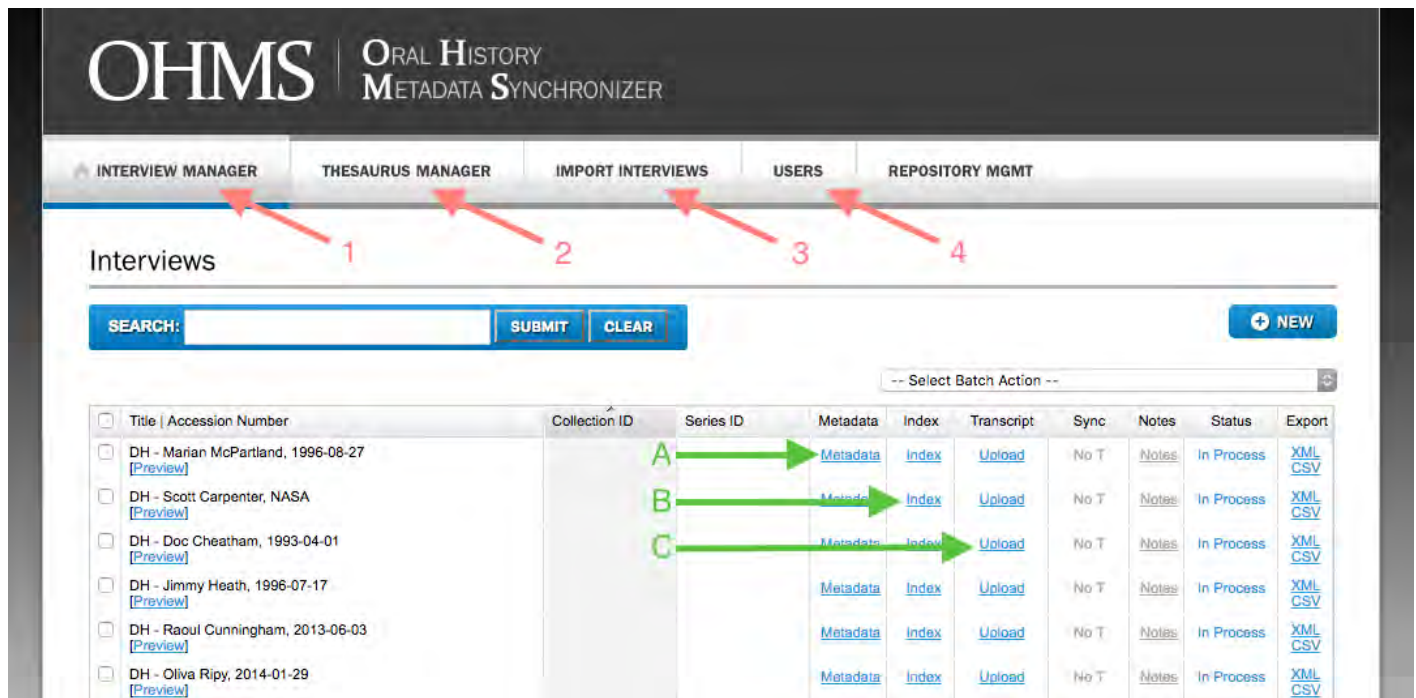
Two parts:

1. OHMS application:
   - a web-based application that allows users to: import interviews, create metadata, time-code transcripts, and index interviews. This content is exported as an XML file (eXtensible Markup Language). These files must be placed on a server.
   - must have an account
2. OHMS viewer:
   - a user interface that loads synced video/audio files, metadata, and transcript from the XML file.
   - works with content management systems.

OHMS Application Interface:

1. Interview Manager (1)
   - Metadata Manager (A)

> ○ Indexing Module (B)
> ○ Transcript Synchronization Module (C)
2. Thesaurus Manager (2)
3. Interview Import (3)
4. User Management (4)

Metadata Editor:

Metadata can be created or imported in OHMS.

1. From the Interview Manager, select the *Metadata Editor* for the interview you would like to edit.
2. Each interview must have at least three metadata fields:
    1. *Title*
    2. *Media Format*
    3. Media Connection – depending on the connection type, this includes; *Media URL, Media Host ID Information*, and/or an *iFrame Embed Code*.
3. Note: not all the fields will be visible in the viewer, however, all will be exported and can be indexed.

Metadata Editor

* Indicates a required field.

Title: *	DH - Marian McPartland, 1996-08-27
Accession Number:	
Interviewee:	
Interviewer:	
Interview Date:	Year Month Day
Date (non-preferred format):	Unknown Date
Collection ID:	
Collection:	
Collection Link:	
Series ID:	
Series:	
Series Link:	

In Process   SAVE   RETURN TO INTERVIEWS

Indexing Module:
- From the Interview Manager, select *Index* for the interview you would like to edit.
- In the module, click play on the media player.

- Click *Tag Now* for the *Tag Data* frame.

Tag Data

* Indicates a required field.

Interview: DH - Marian McPartland, 1996-08-27

Timestamp: 00:00:00

[|◀] [◀◀] [▶] [■] [▶▶] [UPDATE TIME]

Segment Title: *

Current Thesaurus: **None**

Partial Transcript:

Keywords:

- Control the media using the player inside the *Tag Data* frame.
- Utilize the metadata fields to capture and display information about the segment.
  - *Time Stamp*: automatically populated when you click "Tag Now." Adjust by
  - *Segment Title:* A descriptive title of the segment (Required, can be populated using a preselected Thesaurus).
  - *Partial Transcript:* First words of segment, 140 characters (Recommended)
  - *Keywords:* (Multiple entries can be used, separated by semi-colon, can be populated using a preselected Thesaurus)

- *Subjects:* (Multiple entries can be used, separated by semi-colon, can be populated using a preselected Thesaurus)
- *Segment Synopsis:* A descriptive statement about the interview segment.
- *GPS Coordinates:* Coordinates are entered in the format "XX.XXX, YY.YYY", where X is latitude (north or south) and Y is longitude (east or west). Only one set of coordinates is allowed per segment at this time.
- *GPS Zoom:* A dropdown, this field can determine a custom zoom level for the OHMS Viewer.
- *GPS Description:* Location information.
- *Hyperlink:* Link to outside resource (One link per segment).
- *Link Description:* Title or description of the hyperlink.

Thesaurus Manager:

Thesaurus Manager

Add Thesaurus:
* Indicates a required field.

Thesaurus: * `-- Add New Thesaurus --`

Thesaurus Name: *

Type: * ● Subjects ○ Keywords ○ Titles

File: * Choose File No file chosen

SAVE CANCEL

History
Subjects last uploaded on 2016-06-27 from file SH 27.6.16.csv.
Keywords last uploaded on 2016-07-19 from file OHMSThesaurus.csv.
Titles last uploaded on 2016-05-17 from file subjects_quadrant_questions_03.csv.

Delete existing entries:

Subjects
Library of Congress Subject Headings (Linked)

- A controlled vocabulary may be utilized for the *Title, Subjects*, and *Keywords* fields of the *Indexing Module*. (Each field can be assigned a separate thesaurus. A thesaurus is assigned to a field in the *Metadata Module.*)
  - Library of Congress Subject Headings (Linked)

    ◦ Customized vocabulary (uploaded as .csv file, with a single column of terms)
      ■ This creates a drop-down menu in the Index for the selected fields.

Transcript Sync:

- A prepared transcript may be uploaded and synced with the media file. Visitors will be able to search across these texts and navigate to pertinent content within the Interview.

The OHMS team has produced extensive documentation:

- A "Getting Started" Tutorial
- A Guide to Indexing Interviews
- A Guide to Formatting a Transcript
- Resources page with multiple video tutorials

<div align="center">

July 21: Digital Pedagogy

</div>

Instructors: Sheila Brennan, Sharon Leon, and Guest Instructor Jeff McClurken

Readings

The following readings are recommended, but not required for this day's discussion.

- Madsen-Brooks, Leslie. "Make Students Curators." Blog. *Clutter Museum*, July 17, 2012. http://www.cluttermuseum.com/make-students-curators/.
- Stewart, Bon. "Twitter for Teachers: An Experiment in Openness." *The Theoryblog*, November 20, 2012. http://theory.cribchronicles.com/2012/11/20/twitter-for-teachers-an-experiment-in-openness/.
- Couros, Alec. *The Connected Teacher*. Connected Learning Alliance, 2013. https://vimeo.com/46442363.
- Weller, Martin. "A Pedagogy of Abundance." In *The Digital Scholar*. Bloomsbury Academic, 2011. https://www.bloomsburycollections.com/book/the-digital-scholar-how-technology-is-transforming-scholarly-practice/ch8-a-pedagogy-of-abundance.

Activities

Morning

- Discuss readings
- Jeff's Content: http://bit.ly/DDH16
- Digital Methods: Crafting digitally-inflected activities for undergraduates and graduate students, and framing undergraduate and graduate-level digital history courses.

Afternoon

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

Extra Material

Zotero Folder – Day 9 – Digital Pedagogy

Homework

Tomorrow we will ask each of you to tell us 3 next-steps or things you plan to do to share your new knowledge back home, after the institute.

July 22: Scholarly Communication, Professionalization, Future of Publishing

Instructors: Sharon Leon, Sheila Brennan, and Resident Instructor Jeri Wieringa

Readings

- AHA. "Guidelines for the Evaluation of Digital Scholarship in History." *American Historical Association*. Accessed June 10, 2016. https://www.historians.org/teaching-and-learning/digital-history-resources/evaluation-of-digital-scholarship-in-history/guidelines-for-the-evaluation-of-digital-scholarship-in-history.
- Anderson, Rick. "Scholarly-Communication Reform: Why Is It So Hard to Talk About, and Where Are the Authors?" *The Scholarly Kitchen*, May 16, 2016. https://scholarlykitchen.sspnet.org/2016/05/16/scholarly-communication-reform-why-is-it-so-hard-to-talk-about-and-where-are-the-authors/.
- Bauch, Nicholas. "Enchanting the Desert." *Stanford University Press*, 2016. http://www.sup.org/books/title/?id=25726.
- Fitzpatrick, Kathleen. *Planned Obsolescence: Publishing, Technology, and the Future of the Academy*. New York: NYU Press, 2011 http://mcpress.media-commons.org/plannedobsolescence/.

Activities

Morning

- Discuss Readings
- Digital Methods: Considering open access, digital publications, options for scholarly communications, open peer review
- Demo: platforms currently in use, including PressForward
- Keeping up with the field, moving forward
    - Digital Humanities Now, http://digitalhumanitiesnow.org/; Professional organization blogs and journals
    - Training Opportunities

Lunch–Provided

- Lightning talks of 3 next steps each participant takes after institute ends.
- Establishment of Google Group, contacts
- Please fill out the final survey.
- Closing Thoughts

Extra Material

Zotero Folder – Day 10 – Scholarly Communication, Professionalization, Future of Publishing

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 Protocal 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_whatis.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.