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Annotated Bibliography
Digital Humanities

Digital Humanities Research & Publications

This category contains pertinent research being conducted and published in the field of digital humanities. Many of the entries are about digital humanities theory and pedagogy, and the research is written by those interested in the field's progression and how it is being conceptualized and taught worldwide. The focus of the research is digital humanities in an academic setting.

1. Digital Humanities Quarterly. (2017). About DHQ. Retrieved from <http://www.digitalhumanities.org/dhq/about/about.html>

This digital journal published by the Alliance of Digital Humanities Organizations is an international collection of open-access, peer-reviewed materials that cover a wide range of topics in the field of digital humanities. The journal appears to be well-regarded in the digital humanities and was suggested for me to browse by Ohio State's Digital Humanities Librarian. Some of the different types of publications include scholarly articles, editorials and opinion pieces, interactive media experiments, and reviews of books, websites, new media and art installations, and digital humanities systems and tools. It also has an advanced search index, which makes finding specific information about topics more accessible for the user which I like.

2. . Peoux, G., and Houllier, J. (2017). To Visualize Past Communities: A Solution from Contemporary Practices in the Industry for the Digital Humanities. *Digital Humanities Quarterly*, 11(2). Retrieved from <http://www.digitalhumanities.org/dhq/vol/11/2/000285/000285.html>

This article is helpful because it describes a study conducted in the field of digital humanities, and is a tangible example of the shape that a digital humanities research project could take. This article describes one of the key features of digital humanities as “designing tools to help visualize scholarly works and offer various perspectives, and discusses ways for visualizing interactions or solidarities in past communities.” The goal is emphasized as to generate a larger picture and better sense of the overall shape and structure accounting for perspectives that have “not seen before.” Using a “method of representation” as both a research framework and analytic tool, the researchers explore the history of community. This research framework could be easily replicated to an array of other digital humanities projects.

3. Fenton, W. (2017, August 2). The New Wave in Digital Humanities. *Inside Higher Ed*. Retrieved from <https://www.insidehighered.com/digital-learning/article/2017/08/02/rising-stars-digital-humanities>

This article highlights the professional work and career paths of five individuals working in alternative-academic and traditional tenure-track positions at public research, liberal arts, and Ivy

League institutions. I am extremely interested in working in an academic library in potentially a large public research or liberal arts institution, and the alternative and traditional career paths are both of interest to me as well. The five different experiences and ways of using digital technologies to explore the humanities offers insight into real-world positions in digital humanities, which often spans across institution types and spaces and can be hard to pin down theoretically. Examples of data-driven humanities scholarship, the creation of digital humanities publications, data visualization, immersive realities labs, and library innovation space express the abundant opportunity for creativity in this field.

4. Bonds, E. L. (2014). Listening in on the Conversations: An Overview of Digital Humanities Pedagogy. *The CEA Critic*, 76(2). Retrieved from <http://muse.jhu.edu/article/550519>

This article is written by Ohio State's Digital Humanities Librarian who I will be doing my practicum with this summer, and discusses the pedagogy of digital humanities and how to teach students about the subject. It is from the perspective of Leigh "listening in on digital humanities" in the forms of tweets, e-journals, print, blogs, discussion forums, etc. The article examines why digital humanities is and should continue to be incorporated into academia, including benefits for the institution, like to ensure funding, to "save the humanities," and to give value to digital scholarship, and the benefits for students, including to provide them with greater employment opportunities post-graduation. She discusses the increasing popularity of digital humanities scholarship at an undergraduate level, and the types of skills and projects one can expect in the field including a focus on learning through "making and doing" at an individual or group level. It also divulges into the technical skills and backgrounds needed to excel in the field.

5. Association of College & Research Libraries. (2016, July 29). Between a Book and a Hard Place: Translating the Value of Digital Humanities in a Reconfigured Library. Retrieved from <http://acrl.ala.org/dh/2016/07/29/between-a-book-and-a-hard-place/>

This article is found on the ACRL dh+lib blog, and is about the place of digital humanities in the academic library, which in this case specifically is the University of Virginia Library. The question of where does digital humanities fit in to the library is reviewed under the larger University of Virginia charter, which advises the Library's Scholars' Lab to conduct of original research and development, support graduate methodological training, and foster advanced research in the humanities. An overall shift from the idea of the library as a "drop off service for digital projects" to empowering researchers to do their own projects helped reframe the library's service oriented outlook with a digital humanities perspective. The library launched a new website (DH@UVA.com) to help demystify the digital work being done, and to welcome a community of digital humanities practitioners and newcomers across the University. UVA also

began initiatives like the Praxis program for humanities graduate students and digital humanities workshops which centered on a learning-by-doing practice in the field.

6. Suber, P. (2004). Promoting Open Access in the Humanities. Retrieved from <http://legacy.earlham.edu/~peters/writing/apa.htm>

This article I found via our Peter Suber readings about open access. The article is a mix of an oral presentation he previously gave about open access combined with a newsletter he wrote about obstacles facing open access in the humanities. The first part is a general overview of what is open access, and what are its benefits and effects on users and the community. The second part dives a bit deeper into how open access influences and impacts the field of digital humanities. Currently, open access is moving slowly into the digital humanities, and has impacted disciplines like science, technology, and medicine much faster. This is due to several reasons, including a heightened price for journals outside the humanities, thus creating an urgency for open access, a higher rate of funded research for STM research, the taxpayer argument given government funding is greater for STM research, the higher rates of rejection in humanities journals, more public demand for STM research, the necessity of preprint exchanges in STM fields, an overall drop off in the demand for journal articles in the humanities, the copyright permissions for cultural heritage works is greater in humanities journals, and finally the fact that journal articles are the primary source of literature in the STM fields. Overall, Suber suggests that open access in the humanities is less urgent and harder to subsidize than in STM research. The article concludes with his recommendations for advancing open access in the humanities, which includes using journal management software to reduce the costs of peer review, removing copy editors, convincing universities to pay processing fees, exploring other ways to cover expenses, experimenting with retroactive peer review, work for price reductions and open access for STM journals, and have humanists consent to open access for their monographs, not just their journal articles.

7. Kirschenbaum, M. (2011). What is Digital Humanities and What's It Doing in English Departments? Retrieved from <http://dhdebates.gc.cuny.edu/debates/text/38>

This article addresses the impact of digital humanities specifically on English departments at universities. This article interests me because my background is in English, and I am specifically interested in pursuing digital humanities professionally within the context of textual studies of English literature and composition. Different taxonomies of digital humanities are explored, including humanities computing and e-humanities. This article chronologically explores the evolution of the field in academia, and includes suggested readings about other published work on digital humanities over the span of the last decade and a half. In terms of digital humanities application in English departments, this article cites text-based data processing, the long standing

relationship between computers and composition, the rise in use of hypertext and other electronic literature, the openness of English departments to cultural studies, the explosion of interest in e-reading devices and advent of large scale text digitization projects (like Google Books), and electronic archives as being central components.

8. Vandergrift, M. (2012, June 27). What is Digital Humanities and What's it Doing in the Library? Retrieved from <http://www.inthelibrarywiththeleadpipe.org/2012/dhandthelib/>

This article explores the relationship between libraries and digital humanities, beginning by stating that both have the same goals in regards to their role as producers and creators in collaboration with scholars. Vandergrift argues that because the library already functions as an interdisciplinary agent in the university, it is the central place where digital humanities work can and should be happening. He then describes different types of digital humanities projects that can occur in a library setting, including archival collections, copyright and fair use questions, information organization, and emerging technologies and progressive ideas about the role of text in society. Because the library often functions as a place where scholars can try new things, explore new methodologies, and experiment with new ways of doing scholarship, using the academic library as a center for digital humanities makes sense. Vandergrift argues that the library's historical service based approach, or "serve 'em and send 'em along" model must be reconceptualized, and the academic library must become a place where scholars from multiple disciplines can merge to engage in productive, creative, collaborative work. Ultimately, Vandergrift's article states that digital humanities and libraries share the most basic goal at their core: accessibility of information. Because digital humanities projects aim to use cultural materials that were previously undiscoverable digitally, the library, grounded in information access and organization, is a perfect match for a place where this work can occur.

Digital Humanities Organizations & Resources

There is an abundance of online resources, forums, organizations, journals, and collectives both nationally and worldwide that focus on the theory and application of digital humanities. This is a collection of some of the best (or most interesting) resources I found about the field. Some include tools or technology resources- many that can be freely accessible online- and can aid with digital humanities research.

9. Alliance of Digital Humanities Organizations. (2017). Our Mission. Retrieved from <http://adho.org/>

The International Alliance of Digital Humanities Organizations is a good database for finding peer-reviewed articles and research about the field of digital humanities. Their mission is to "promote and support digital research and teaching across all arts and humanities disciplines,

acting as a community-based advisory force, and supporting excellence in research, publication, collaboration, and training.” It is also a comprehensive resource for staying up to date about news and trends in the digital humanities, to connect with others in the digital humanities field, and to learn about national and international conferences and other current events.

10. Sayers, J. & Gil, A. (2017). Global Outlook::Digital Humanities. Retrieved from <http://www.globaloutlookdh.org/>

Global Outlook::Digital Humanities is a Special Interest Group of the Alliance of Digital Humanities Organizations and is intended to help “break down barriers that hinder communication and collaboration among researchers and students of the Digital arts, Humanities, and Cultural Heritage sectors.” The group has an international reach, and wants to connect scholars with complementary strengths, interests, abilities, and experiences by encouraging collaboration among individual projects, institutions, and researchers. One of their projects include the Rewriting Wikipedia project, which aims to increase the number of entries on marginalized peoples and culture while also improving existing entries. A second project includes Around DH in 80 days, which profiles different parts of the world every day to visit different digital humanities projects or teams.

11. Humanities, Arts, Science, and Technology Alliance and Collaboratory. (2017). Hastac. Retrieved from <https://www.hastac.org/>

This website is an free, open access and interdisciplinary community of humanists, artists, social scientists, scientists, and technologist who all share the goal of evolutionize teaching and learning. The website provides resources from over 13,000 members and over 400 affiliate organizations about news, tools, research, insights, pedagogy, methods, and projects specifically relating to the field of digital humanities and born-digital scholarship. The organization also undertakes initiatives in digital humanities through member collaboration. The “Explore” feature on the website would be valuable for future research on digital humanities initiatives, especially with its “trending” and “most recent” filtering options. The examples of user generated syllabi posts are also interesting as they combine traditional academia courses and the humanist lens of popular media, which is a discipline I would like to pursue professionally potentially.

12. DH Commons. (2017). Home. Retrieved from <http://dhcommons.org/>

This website is a self-described “collaboration hub” for matching digital humanities projects seeking assistance with scholars interested in project collaboration. DH Commons connects collaborators worldwide across disciplines and institutions. There is also a journal, where digital humanists can apply to be published. The site has different subheadings like journal, projects, collaborators, contribute, and blog, making it a vast resource for those seeking collaborative

work. I particularly enjoyed browsing the projects page, which allows the user to search by collaboration or collaborator. I noticed a lot of the fields for projects were areas like “English Literature,” “Humanities,” “Art History,” and “Information Science;” all of which interested me greatly. In the future this could be a good resource to see if others have done similar projects and what tools and methods they used and had success (or failures) with.

13. Meeks, E. (2014, July 23). An Introduction to Digital Humanities- Bay Area DH. Retrieved from <https://www.youtube.com/watch?v=AvZToQsX244>

After watching a few YouTube videos about Digital Humanities, I came across this short lecture from the Digital Humanities Specialist at Stanford University. He begins the presentation by giving a definition of digital humanities, which is “bringing computational methods to bear on traditional humanities scholarship.” This definition felt clean and concise compared to the multitude of vague definitions of the field that can be found in theoretical pieces online. He then demonstrates some of his projects, including network analysis to study TV tropes and a “Google maps of the Roman Empire.” He also describes digital humanities as an approach that resembles science but isn’t science, because science is grounded in skepticism, and humanities is grounded in criticism and critical inquiry. He then further describes the humanities as a dialectical engagement with a thing, which is what grounds the theories of digital humanities and distinguishes it from science-based research. I found these definitions very helpful. A concluding feature of the video worth noting is the venn diagram he presents at the end, which has circles titled “critical inquiry,” “computational methods,” “digital object,” and “fan culture,” overlapping to create digital humanities. The fan culture sphere was the most interesting to me, because he described it people who aren’t necessarily field experts using computational methods to analyze digital objects which interest them.

14. Wikipedia. (2017, October 11). Digital Humanities. Retrieved from https://en.wikipedia.org/wiki/Digital_humanities

As tends to be the case, Wikipedia can be a great starting place for conducting research because of its international reach and diverse range of input and linked sources. The Wikipedia entry about digital humanities describes the field as “an area of scholarly activity at the intersection of computing or digital technologies and the disciplines of the humanities, including the systematic use of digital resources in the humanities as well as the reflection of their application.” The entry further describes its place in academia as a collaborative, transdisciplinary, and computationally engaged field of research, teaching, and publishing. It describes the output of the field, which aids the creation of new ways of teaching and research. The entry contains additional subjects like values and methods, tools, projects, history, criticism, organizations, and further reading.

15. Association of College & Research Libraries. (2017). Where the digital humanities

and librarianship meet. Retrieved from <http://acrl.ala.org/dh/>

This website is a digital humanities interest group associated with the ACRL, and provides a communal space for librarians, archivists, LIS students, and information specialists can converse about digital humanities and libraries. Each week a “dh + lib Review” is released and contains a weekly digest of recommended readings, posts, calls for papers or participation, jobs, and other items of interest. Additionally, original content is produced weekly. This website is a comprehensive resource for current discussion about digital humanities, and post-graduation will serve as a great job resource. I also intend to use it for networking and engaging with others who have similar interests.

16. DiRT Directory. (2017). Welcome. Retrieved from <https://dirtdirectory.org/>

This directory contains digital research tools for scholarly use, particularly for those involved in digital humanities research. The goal is to assist researchers to find and compare digital resources ranging anywhere on the spectrum. The welcome page is helpful because it guides the user through a couple of scenarios to help them find the best resource based on their needs through categories like “I need a digital research tool to..” and “I want to work with this kind of data.” In the future, I could see this directory as an excellent tool for me, especially over the summer when I start my practicum in the digital humanities. A lot of the tools are free and accessible online, so that is also always appreciated.

17. Digital Humanities Now. (2017). Job Announcements. Retrieved from <http://digitalhumanitiesnow.org/>

This website, and particularly its “Job Announcements” page is a helpful resource as I search for jobs in the field post-graduation. Of the many job posting sites I have visited, this one has a feed that updates constantly and includes a wide range of loosely defined digital humanities jobs, like “new media specialist,” or “digital scholarship archivist.” I really like the diversity of positions and immediacy of their posting. I also think that the website presents interesting opportunities for staying up to date about different national happenings with digital humanities in academia.

18. Tableau. (2017). Tableau Public. Retrieved from <https://public.tableau.com/en-us/s/>

This website has been referenced by multiple digital humanists in the research I’ve conducted thus far, and is an free, downloadable software that helps researchers visualize and share their data with a wide audience. It appears to be user-friendly, and is a piece of software that allows beginners to learn through playing with it. It syncs easily with Microsoft Excel and can be shared through a URL online. A lot of the data visualizations are also interactive, and users have the ability to click and play with data sets as well. This is definitely a software I will be downloading

and most likely using over the summer during my practicum, as it has been used in many digital humanities projects at my institution currently.

Digital Humanities Projects

To round out the heavy theory and pedagogy of digital humanities, I have included examples of completed digital humanities projects that are happening at universities, cultural institutions, and by independent researchers. Being able to access the projects online and see and interact with the physical product of the research gave me greater insight into the possibilities and the actual process of creating projects.

19. DocNow. (2017). Tools. Retrieved from <http://www.docnow.io/>

This archive is a collaborative between the University of Maryland, UC Riverside, and Washington University in St. Louis, and is funded through the Andrew W. Mellon Foundation. DocNow archives the public's use of social media for chronicling historically significant events and is accessible for scholars, students, archivists, and others who seek a way to collect, preserve, and analyze this digital content. Most notably is its extensive archive of Tweets. DocNow has an app as well as a variety of tools that are free for researchers to use to work with the Twitter data. It's a project I have heard referenced by multiple archivists I have met working at universities, and seems to be a popular resource for digital humanists.

20. Aikaterini Laskaridi Foundation. (2016). ToposText. Retrieved from <http://topostext.org/>

This project won the 2016 award for the "Best Use of DH for Public Engagement," presented by the Digital Humanities Awards, which is an international nomination committee who polls the public to award digital humanists for outstanding work. ToposText is an educational reference tool for Greek Civilization, and provides accurate coordinates for thousands of Greek historical sites, a huge, free, portable library of classical texts in English, recent archaeological information on many sites, and each site indexed to the ancient literary sources that mention it. Users can download the mobile app for free or interact with the online version from their computer browser. What struck me was the amount of data stored in the project: 557 texts, 5,658 places, and 229,656 citations. The best part is that the entirety of the data is stored on the device and internet access is not necessary if you are using the mobile application. Overall I was really impressed by the scale, reach, and accessibility of this project.

21. Darnton, R. (2009, February 12). Google & the Future of Books. Retrieved from <http://www.nybooks.com/articles/2009/02/12/google-the-future-of-books/>

This article takes an in-depth look at the Google book digitization initiative. Although it is not about digital humanities specifically, it looks at the digitization of cultural heritage materials so I felt that it fits in with this category. It discusses pertinent issues like copyright, ownership, and the legal implications of digitization projects. The author frames his article from the perspective that the goal of research libraries is to open up their collections and make them as accessible as possible. He recaps a brief history of publication, beginning in the 18th century with the Enlightenment period and the power of written words as letters, and how information was dispersed. He notes the influence privilege and social distinction had over information access then, and uses this example to set the stage for what is happening now. The critique on information access, and how digitization affects its dissemination make this article a fascinating read.

22. Global Outlook::Digital Humanities. (2014). Around DH in 80 Days. Retrieved from <http://www.arounddh.org/>

This project is the initiative of an organization I mentioned earlier, Global Outlook::Digital Humanities. The project contains 80 posts, describing digital humanities initiatives, and those who participate in them, on an international scale. Some of my favorites were the profile on the Global Egyptian Museum (Day 75), which links to a virtual collection of over 15,000 images of the estimated 2 million Egyptian Objects found in public collections worldwide, and the National palace Museum in Taiwan (Day 69), which has been noted as the single largest repository of rare manuscripts, cultural artifacts, paintings, sculptural works, calligraphy scrolls, and antiques of the Chinese-speaking world and East-Asia. Being able to view a digital collection of ancient artifacts from my computer screen is truly amazing, and I admire the organizations putting in the work and sharing them with an international community.

23. UCLA Digital Humanities Program. (2015, June). Experiments with the Getty's Provenance Data. Retrieved from <http://dhbasecamp.humanities.ucla.edu/gettydata/>

This project conducted by the UCLA Digital Humanities Program through the exploration and experimentation with the Getty's Provenance Data is a comprehensive example of real-world implementation of a digital humanities project in academia. The Getty Provenance Index (GPI) is a database containing 1.5 million records that relate to the sale and transmission of primarily Western European artwork, and is a resource that I could potentially circle back to for future digital humanities projects or refer to art historians as a resource. The five case studies they conducted are described as using the GPI to try to answer questions and determine if this collection of data contained meaningful art historical insights. Learning about the experience of the UCLA Digital Humanities team helps frame what research in the digital humanities looks like, and what kind of results it can achieve.

24. Heppler, J. (2015). What Is Digital Humanities? Retrieved from <http://whatisdigitalhumanities.com/>

This website is interesting because it is interactive and the user is guaranteed a different experience upon each use. The website contains quotes pulled from participants from the Day of DH between 2009 and 2014, and as of 2015 contains 817 responses. Each time the page is loaded, a different quote appears. The entire dataset is also accessible and linked at the bottom of the page, which could be fun to play with in a research project. It is interesting to get such a large sample size of people's definition of the field of digital humanities, especially because the term can appear vague or all-encompassing at times. One quote I really liked was "To me, digital humanities is about exploring the ways in which the affordances of technology can help us explore the deeper concerns of the humanities," from Katie Kaczmarek.

25. Stanford Humanities Center. (2015, April 23). Humanities + Digital Tools: Palladio. Retrieved from <https://www.youtube.com/watch?v=nUUVgWxeATs>

This YouTube video is solely about "Palladio," which is a Stanford digital humanities project that is a web-based platform which allows humanities scholars to easily upload data and explore it through visualizations. Palladio is described as an analytic tool for looking at historical data across time and space; and is described as a "historical viewfinder." It is used for research based in humanistic inquiry, and was designed to complement the way that humanities scholarship can work with data and technology. Possible uses include creating your own project by uploading your own data and view it as a map, a list view, a gallery view, or filtered in a timeline or timespan. It is used by professors, undergraduate students, and doctoral candidates who speak about their experience in the video. It began by undergraduate students researching Galileo's letters, who wanted to analyze and visualize them on a map.

26. Michel et. al. (2011 January 14). Quantitative Analysis of Culture Using Millions of Digitized Books. Retrieved from <http://science.sciencemag.org/content/331/6014/176>

This research was fascinating to read, and is a comprehensive example of a large-scale digital humanities project being conducted over the last decade. There are obvious limitations to the study (only 4% of all books published were sampled), but the scope and focus of the study was highly interesting. The study aimed to survey the area of "culturomics," which focuses on linguistic and cultural phenomena in the English language from 1800 to 2000. The study also explored how their approach and research can be applied to an array of fields, including lexicography, evolution of grammar, collective memory, adoption of technology, pursuit of

fame, censorship, and historical epidemiology. The study also includes detailed figures that express their findings, and it was cool to see trends plotted on graphs and visualized in other ways.

27. Bissell, E., Orellana, T., Loyer, E., Nowlain, L., & Begley, J. (2012, April 16). The Knotted Line. Retrieved from <http://knottedline.com/>

This project is an interactive, tactile laboratory for exploring the history of slavery and its relationship to the United States. The project was built using Scalr, which is an open source Cloud Management Platform for managing multi-cloud infrastructure that many digital humanists utilize for their works. The Knotted Line incorporates miniature portraits and paintings and aims to answer the overarching question “how is freedom measured?” My favorite part about the project is the pure exploratory nature of it, and that by toggling and dragging the mouse you can unveil and explore an entire digital and visual repository, not knowing what you will encounter next. I also appreciate the interactive nature of the question asking and answering, and the ability to insert my own text and read the text of other users.

28. Manheim, L. (2017 November 16). The Rise and Fall of Movie Franchises. Retrieved from <https://public.tableau.com/en-us/s/gallery/rise-and-fall-movie-franchises?gallery=votd>

This project is geared more toward popular culture, and is an interactive data visualization analyzing the audience and box office successes of movie franchises premiering in 2017, which seemed to dominate the movie theaters. By hovering the mouse over the various circles for different franchises, you can see which movies had the most success. Personally, I thought the comparison of Marvel movies was interesting, and it is crazy to see how they all are so successful. There are also stars on the left side of the visualization that rank movies by IMDB, and the larger the star the greater return on investment the studio received for the movie. Overall I thought this was really well done and easy to navigate as a beginner.

29. Giphy. (2017). US National Archives GIFs. Retrieved from <https://giphy.com/usnationalarchives>

This resource is more fun than anything; it is a collection of US National Archives GIFs (uploaded by the actual National Archives) to Giphy in the form of a “channel” that can be scrolled through by a user. It’s a mix of video and still images with animation that depict an array of historical events. As of now, there are 263 GIF uploads, and they have been viewed 415.4 million times. I thought this was a really neat initiative, and I love to see all the various ways historical events are reworked into social media platforms to engage a younger audience. I am interested in watching this channel to see how often/ and how much they upload.

30. Piper, A., & Jean, R. (2016 March 6). How Has the MFA Changed the Contemporary Novel? Retrieved from <https://www.theatlantic.com/entertainment/archive/2016/03/mfa-creative-writing/462483/>

Piper and Richard wrote a program to analyze hundreds of works by authors with and without MFA degrees to see how the creative writing degree has influenced contemporary novels. I did not realize the extent of the MFA's popularity, and it was interesting to learn about how many people are currently participating in the degree. The authors compared novels by MFA graduates from prestigious programs to those without the degree whose work had been reviewed by the *New York Times*. They used a variety of tools from the field of computational text analysis and machine learning to study literary aspects like diction, style, theme, setting, and character use. There are some limitations to their study, like the fact that the computer machine learning was only successful 67% in distinguishing between MFA books and non-MFA books. Ultimately, they found that there was no real differences between the two. There were some interesting findings though, like 96% of MFA novels sampled had a majority of male characters, and popular topics included "lawns, lakes, counters, stomachs, and wrists."

Digital Humanities Debate

After doing a lot of research, I began to notice that academia (especially in the United States) is very divided about the idea of digital humanities and its implementation in universities. Many people see it as an unnecessary addition to academia. Although I do not agree necessarily with the entirety of these arguments, I found it interesting to read the opposing views, and I will concede that some valid points for discussion are being made. I have also included opinion pieces advocating for digital humanities.

31. Brennan, T. (2017, October 15). The Digital Humanities Bust. Retrieved from http://www.chronicle.com/article/The-Digital-Humanities-Bust/241424?key=m5UvP8_ex3VKbYi7dIXqQRk-2Sf4NE4eY2e75n0DOl0PHukAdIOp0jB_Nudi6qaaZFFaMG8wWkVpVkZWQmVxamtJTXZQWGhvNXBxcnJFbUE5OXVrVkRwcTFOTQ

I feel that it is only fair to include some critiques about digital humanities in my annotated bibliography, because for all the discussion and resources available, there is a great deal of debate currently happening in the field (and has been happening for quite some time). This article is timely, and one argument that I do agree with is that it can often be difficult to pinpoint exactly what digital humanities is, and that academic speak can often blur and complicate the field's intentions. I also agree with the argument that the term digital humanities is not about introducing digital technologies where there were none before, but rather about an institutional

reframing. Where I do not agree is with his statement that technology is doing the legwork of “reading, synthesizing, and critical theory.” The technology is doing the grunt work of analyzing big data sets that humans could possibly do, but it is very costly and not efficient. I feel that Brennan is missing the point that the research is ultimately being supervised and controlled by the researcher, not just a computer, who frames the research with a humanist perspective. I also disagree with his suggestion that digital humanists are withholding findings, and not sharing them with a larger academic audience. From my research and experience attending a few workshops at Ohio State with digital humanists, dispersing the information seems to be the key takeaway of the research. Finally, I disagree that digital humanists are not being given tenure track positions; just yesterday I learned that Ohio State will soon be accepting digital humanities projects in place of monographs if that is the preferred track of the professor. I also learned that many other places are doing the same.

32. Weiskott, E. (2017, November 1). There Is No Such Thing as ‘the Digital Humanities’. Retrieved from <http://www.chronicle.com/article/There-Is-No-Such-Thing-as/241633/>

This second piece of criticism is also from the Chronicle of Higher Education, and is a bit more divisive. Weiskott, an English professor, argues that there is no such thing as the digital humanities, point blank, no exceptions. One statement he makes is “digital technology doesn’t transform knowledge in one single way, programmatically, any more than print technology did.” This remark seems intentionally inflammatory, and in my opinion it just is not true. Although people control computers, computers are able to crunch large data sets of information in ways that we cannot (without insane amounts of time or money) and to say this just seems flippant and argumentative without basis. For example, some of the projects I have included in this annotated bibliography are examples of this happening, in real life, right now. Weiskott argues that digital humanities and print, or traditional humanities are the same discourse. I do not necessarily disagree that they both could just be called “humanities,” but that is about where our similarities end. Overall reading this helped round out my understanding of some of the critiques of the field and I think it’s always helpful to hear both sides of the argument.

33. Vinopal, J. (2011, February 18). Why understanding the digital humanities is key for libraries. Retrieved from <http://vinopal.org/2011/02/18/why-understanding-the-digital-humanities-is-key-for-libraries/>

This blog post explores an Ohio State Associate Director of Information Technology’s opinion on digital humanities not just as a set of practices enacted by humanists, but as a field or discipline in itself. She discusses the crossover between digital humanities and digital libraries, and how the two communities can be bridged, and the positive effect discussions of “what are these things” has on digital humanities and digital libraries. The current tumultuous climate of

academic libraries and the information is highlighted, and rethinking library services with a digital humanities focus is explored. I think her strongest argument is the following: “In a world where the academic library’s value will increasingly be determined by the quality of its services rather than the number of physical objects it stores, we must have a deep understanding of how knowledge production is changing in the fields we serve and partner with scholars to build new services that they actually need.” As someone who wants to continue to pursue a career in academic librarianship, this article was a positive reinforcement that I can help voice and support a changing library landscape.

34. Pannapacker, W. (2011, January 8). Pannapacker at MLA: Digital Humanities Triumphant? Retrieved from <https://www.chronicle.com/blogs/brainstorm/pannapacker-at-mla-digital-humanities-triumphant/30915>

This author describes the digital humanities as being thought of as the “next big thing,” and ironically notes that digital humanists have been doing this work for quite some time and that it is only now over the last decade being recognized. He talks about his experience at the MLA convention and how digital humanities made an appearance in lectures and panel discussions. He talks about the perception that digital humanities is only for “alt-academics,” or those who feel disrespected by the traditional academy. He also notes the division in the field between the “coders and non-coders,” and the “builders and theorizers.” Overall, his take on the field and its dynamics was interesting to hear.

35. Klein, L., & Gold, M. (2016). Digital Humanities: The Expanded Field. *Digital Humanities Debates*. Retrieved from <http://dhdebates.gc.cuny.edu/debates/2>

This article is from the second volume of Debates in the Digital Humanities, is an overarching description of the field of digital humanities, known as a “Big Tent,” as told by two individuals working within it in academia currently. It investigates the fluid nature of the field, describing it as a “motley of effort” and an “infinitely malleable term.” The article lists examples of methods and practices of digital humanities, including visualizations of large image sets, 3D modeling of historical artifacts, “born digital” dissertations, hashtag activism and the analysis thereof, alternate reality gaming, mobile makerspaces, and more. It argues for the digital humanities as an enriched field, often influencing and influenced by other disciplines, and its necessity in twenty-first century academia.