DSAM 3000
Digital Studies and Methods: Seminar
University of Pittsburgh,
Fall 2019

Syllabus

This seminar will address the relationships between digital computing and the humanities, as a subject of both historical interest and contemporary practical concern. We will delve into what it means, if anything, to be a "digital humanist" by engaging in the ongoing theoretical discussions about the digital humanities (allied social sciences, liberal arts, etc...), but also by sitting down and finding out what it takes to implement interpretive research in the digital environment. You will leave this class having gained a personally significant understanding of current debates in the field of digitally-oriented humanities research as well as having built a digital project of your own.

Instructor: Alison Langmead (adlangmead@pitt.edu)
Office Location: 116 Frick Fine Arts (the Visual Media Workshop)
Office Hours: At any mutually convenient time whatsoever. Simply ask!

Learning Objectives
* Upon completion of this course, students will have successfully formed, implemented, and concluded an original argument in their own scholarly domain whose construction relies on the use of analytic digital technologies.
* Students will leave this course with an understanding of the ways in which digital technologies are being used in disciplines across the humanities and allied social sciences. Such domains may include, but are not limited to, music, art and architectural history, communications, media studies, studies of language and literature, history, and linguistics.
* Students will learn how to assess and examine their *process* as well as their digital products.
* Finally, students will become conversant in the current theoretical and political debates happening in the academy surrounding the use of digital technologies in the humanities and allied social sciences.

Course Expectations
* This course is both discussion-based and making-intensive. Students will come to class prepared for the session by having read/watched/created all that is required of them by the syllabus.
* Students will productively engage to the fullest of their abilities in each and every class session. "Engagement" is not restricted to "speaking publicly in front of a group." There will be plenty of opportunities to show engagement outside of the group classroom environment, and I am eager to collaborate with you on fostering an environment of openness and wonder.
* I expect the group to focus on being problem-driven rather than tool-driven. This is to say that, in this class, we are, first and foremost, practicing the study of the humans and their material, social and intellectual environments. We discover an interesting problem, or latch onto an idea, or embody some other form of engagement. In this seminar, tool selection comes afterwards.[1]

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[1] After your work in this seminar, you might also consider the benefits offered by "playing around with tools" first. On these approaches, see Trevor Owens, "Where to Start? On Research Questions in the Digital Humanities," *Trevor Owens*, August 22, 2014, http://www.trevorowens.org/2014/08/where-to-start-on-research-questions-in-the-digital-humanities/.

UNIVERSITY POLICIES

Academic Integrity
Students in this course will be expected to comply with the University of Pittsburgh's Policy on Academic Integrity. Any student suspected of violating this obligation for any reason during the semester will be required to participate in the procedural process, initiated at the instructor level, as outlined in the University Guidelines on Academic Integrity.

Disability Services
If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and Disability Resources and Services (DRS), 140 William Pitt Union, (412) 648-7890, drsrecep@pitt.edu, (412) 228-5347 for P3 ASL users, as early as possible in the term. DRS will verify your disability and determine reasonable accommodations for this course.

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Statement on Classroom Recording
To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion and/or activities without the advance written permission of the instructor, and any such recording properly approved in advance may be used solely for the student's own private use.

Note on Digital Workflow
Producing digital projects in the humanities and allied social sciences is not (quite yet) associated with a traditional, patterned workflow. Over the years, I have begun to develop my own, and have noted that others seem to benefit from it, and so I offer it here in that spirit. I use a word in the workflow, "**capta**," that may not be familiar to you, but it is part of the contemporary conversation about what constitutes the "data" that humanists use. Whereas "data" means "things given" in Latin, "capta" means "things taken." For a more detailed discussion of capta and data in the humanities, feel free to read Johanna Drucker, "Humanities Approaches to Graphical Display," *Digital Humanities Quarterly* 5 (2011): http://www.digitalhumanities.org/dhq/vol/5/1/000091/000091.html. We will also be reading this article for the seminar.

1. **BE CURIOUS**.
2. **FIND CAPTA** that respond to your curiosity.
3. **ASK A SPECIFIC QUESTION** that your capta can help you examine.
4. **LOCATE/BUILD TOOLS** and further resources that help you investigate that question.
5. **PRODUCE ITERATED DELIVERABLES** as you work to address your curiosity
   (question → capta → tools → product → question → capta → tools → product).
6. **REFLECT** as you go on your successes and struggles with the process.

These steps may not seem all that foreign to you, as well they should not. Producing an original argument that incorporates the analytic power of digital technologies is indeed like any other academic research enterprise. There is one crucial part of the process, however, that these new*er* methods of academic production bring crucially to the fore, that of *iteration* (Step 5).

I might even go so far as to assert that it is *impossible* to produce a well-crafted, digitally-inflected argument in the academy without going through several iterations, that is to say several attempts to collect capta, refine it with tools, and draw meaningful conclusions from it. After all, we may reasonably expect our ideas to change as we implement our argument with *any* given tool, including the five-paragraph essay. We manipulate these tools, and in so doing, they have been known to show us things that we had not yet considered. We could not have been perfectly right all along, for if so, when would the learning have happened? As the question mutates, capta analysis and tool selection might happen again. We refine. We iterate.

Of course, this has always been the way academic arguments have been produced. There have been drafts and revisions upon drafts and revisions. But from experience, I can tell you that it is even more critical to recognize iteration as an essential part of the process of creating and presenting new academic knowledge in the digital domain. This is related to the concept of the "productive fail" that is commonly discussed in digital humanities circles. I am not sure that academics, in the main, are accustomed to thinking of failure as something that could be productive, and I would like us all to consider this state of affairs seriously.

Expected Research Products

To this end, you will be asked to expose your iterative research process in this seminar by producing multiple versions of your project, providing self-assessments, and by submitting your work frequently to peer evaluation. Let us bring our process into view and learn how it both changes us and our relationship to the problems that we address. Each iteration will include a presentation of your project deliverables both in class and/or on the web, self-evaluation, and peer evaluation.

Mindful Practice Journal

You will be expected to be working on your project for a number of hours each week (above and beyond the time doing the readings), and to keep a journal of what hours you worked on your project and what you did in those hours. I ask this of you because it has been my experience that students often get frustrated because it is hard to see how far they've progressed throughout a term, and I often cannot see it myself in their iterations. This journal is an attempt to bring our practice mindfully to the fore and to make it visible to everyone. It can take any form you like, online, on paper—it just needs to get done.

Web-Based Palimpsest of Your Work

Separate from your Mindful Practice Journal, I would like you to produce a web-based presentation space for your project that accretes and changes as your work iterates over the term. I do not have any requirements about where or how you produce this presentation, except that it be accessible on the web. Medium, WordPress (your own or wordpress.com), Squarespace...anything you are comfortable with and/or want to learn will do. Each iteration (see below) will be posted to this website. As a further clarification, your Mindful Practice Journal is for *you*, this web-based palimpsest is for an audience that includes me as well as your peers.

First Iteration
- You will be asked to assemble your initial captaset, post it to your palimpsest, and present it to the class. This means it must be complete or as near-to-complete as a set of primary sources ever can be. Of course it can change over the term—but not by a lot.
    - NB: You truly need to have your capta figured out EARLY to set yourself up for success. This is my *long* experience talking. Please believe me.
- In addition to offering your captaset, you will also offer answers to the following questions for group critique, both in class and on your palimpsest:
    - What is your hypothesis, thesis, or engaging line of inquiry that you would like to investigate during this course? Why do you think your question would be well-served by the application of digital analytical tools? What benefits do you anticipate that your exploration of the captaset will draw from the use of such tools? Which type(s) of digital tools do you think will best serve it and why?
    - What did your Mindful Practice Journal show you about your process? Please summarize what you have written down, and go ahead and draw preliminary conclusions from your experience.

Second Iteration
- Produce a project deliverable with your captaset using a digital tool (or set of digital tools) especially chosen by you to help you investigate your particular question. Post it to your palimpsest and present it in class.
- The deliverable will put forward a thesis, it will provide evidence and analysis to support that thesis, and it will have a clearly-presented (even if tentative) conclusion—even if that conclusion is, "I am not succeeding in supporting my thesis, and here is a detailed explication of why..."
- You will again present the state of your captaset and also post it to your palimpsest.
- You will be sure to present the answers to the following questions for group critique, both in class and on your palimpsest:
    - What was your process for this iteration? What did your Mindful Practice Journal show you about your process? Please summarize what you had written down and draw conclusions from your experience.
    - What have you learned about your question? What have you learned about your captaset? What have you learned about your digital tools? What feedback have your peers and instructors given you so far, and how have you taken it into consideration?

Third Iteration
- Refine and advance the state of your project, perhaps even using a different digital tool (or set of tools), with a refined/changed/transformed/identical captaset—whatever the project requires. The same analytic expectations will apply: there will be a thesis, evidence presented to support that thesis, analysis, and a clearly-presented conclusion—even if that conclusion is, "I am still not succeeding in supporting my thesis, and here is a detailed explication of why..."
- This iteration will have no in-class presentation. Instead, please focus on your palimpsest and begin making it mindful reflection of your iterations as a whole, both in terms of process and product.
- To this end, this iteration should have a draft of a narrative explication of the current state of your project. To repeat, you will want to present both your process and your product in this narrative—although it need not, and perhaps should not, be neat. The narrative can take the

form of a written essay, a video, a podcast or whatever medium suits your purposes. It should be posted to your palimpsest.

- You will be sure present the answers to the following questions on your palimpsest (working it into your narrative gracefully):
    1. What was your process for this iteration? What did your Mindful Practice Journal show you about your process? Please summarize what you had written down and draw conclusions from your experience. What did this iteration demonstrate to you? What were the joys and the frustrations?
    2. What were the ways that the technological affordances and restrictions of each tool interacted with the capta to produce something unique? What sorts of feedback have you received from your peers and your instructors? How has this modified your process, if at all?

Last Iteration
- Refine and advance the state of your project yet further to create something on your palimpsest that will serve as the cumulative deliverable for the course. Again, you will want to present both your process and your product in one narrative—although that narrative still need not be neat. The same analytic expectations continue to apply: there will be a thesis, evidence to support that thesis, analysis, and a clearly-presented conclusion—even if that conclusion is, "I have not been able to support my thesis, and here is a detailed explication of why…"
- You will post to your palimpsest and present to the community:
    1. Your final captaset.
    2. A narrative that summarizes the intellectual conclusions that you have drawn from your work this term—that is, what answers did you find to your questions?
    3. A written, self-reflective report of your work so far this term that describes what you have done technically, but that also codifies, synthesizes, and reflects back on your practice for the term.
    4. That is, the sum total of this narrative will be the written/verbal equivalent of summarizing both your content-focused and digital efforts for the term, as well as what you have learned from your Mindful Practice Journal. You will let me know what you achieved with your digital project, but also offer a written version of the answers you present to the class with greater opportunity for depth and self-reflection.
- You will be sure to present the answers to the following questions for group critique both in class and on your palimpsest:
    1. What was your process for this *course*? What did your Mindful Practice Journal show you about your process over the entire term? Please summarize what you had written down and draw conclusions from your experience.
    2. What did this *course* demonstrate to you? What were the joys and the frustrations? Did you succeed in learning what you came here to learn? Why or why not? What things did you learn that you did not expect to learn? How did the term-long feedback process affect your work?

Assessment

There will be three types of evaluation in this course.

1. Peer evaluations. We will not work in isolation. We will give feedback to our colleagues. Each time a deliverable is due, we will workshop our projects for the class and provide group (verbal, when appropriate) and individual (written) critique of the work.

2. Self-evaluation. To aid you in this, we have our Mindful Practice Journals. I have also included extra questions to be answered during each iteration that are designed to keep you as self-reflective as possible throughout this process.

3. Professional evaluation. I will assert my own professional evaluation of your work as written or spoken feedback for each iteration.

At this level of your education, the grades you receive are more a mark of the professionalism of your work than anything else, and I have worked over the years to try to make the assessment matrix fit that goal. See below this year's attempt.

- **Iteration 1 will be graded pass/fail.**
- **Iteration 2 will be letter-graded and will be worth 20% of your final grade.**
- **Iteration 3 will be letter-graded and will be worth 35% of your final grade.**
- **Iteration 4 will be letter-graded and will be worth 45% of your final grade.**

When graded for a letter, an "A" for an iteration means:

- Fully completing the iteration as described in the syllabus, and on time. This means having usable, appropriate capta at hand, a solid thesis, as well as a good grasp on the tools you are using.
  - o Note: I am not saying you will get an A if "you have the answer to your question." I am saying that you get an A if you clearly demonstrate that you have control of your capta, your question, and your tools in the current iteration.
- Offering a cogent and fully-professional presentation that stays strictly within the time limit for each group critique session.
- Offering a professional-looking and content-rich web-based palimpsest appropriate for each iteration.
- Writing two peer evaluations after each iteration is due.
- **Working 4 hours on your project every week**, and fully documenting this effort in your Mindful Practice Journal.
- Participating in class each week, whether by contributing to class conversation or by any other means that you prefer and have discussed with me.

Any grade less than an "A" for any given iteration will be because one of these areas was not covered to a professional level that befits your current training. For each area not covered in this manner, you will receive one grade lower (i.e. A to A- for one area not covered appropriately, A to B+ for two areas not covered appropriately).

WEEK-BY-WEEK OVERVIEW OF SEMINAR TOPICS

Date	Topic	Notes
Aug 26	The Myth of DH™ and Studio-Based Inquiry	
Sep 09	Asking Questions, Assembling Capta	
Sep 16	The Materiality of the Digital	
Sep 23	Getting Down to Business: Group Critique	[Iteration 1 due]
Sep 30	Topic Modeling and Visualization	Guest Instructor: Matt Lavin
Oct 07	Data Modeling in the Humanities	
Oct 14	Network Analysis and Markup	
Oct 21	Getting Down to Business: Group Critique	[Iteration 2 due]
Oct 28	Spatial Humanities	
Nov 04	Professional Project Critique	
Nov 11	Image Analysis and Machine Learning	[Iteration 3 due]
Nov 18	Project Management and Digital Sustainability	
Dec 02	Workshop Day 1	
Dec 09	Workshop Day 2	[Last Iteration due Dec 13]

Class Session Breakdown
In keeping with the balanced approach this class will be taking towards theoretical and practical investigations of digital tools and methods, each class session will devote time to both principles and practice.

Week 1 (26 August)
The Myth of DH™ and Studio-Based Learning and Inquiry

Preparation for This Week
1. Bradley, John. "Digital Tools in the Humanities: Some Fundamental Provocations?" *Digital Scholarship in the Humanities*, 34, no. 1 (April 2019): 13–20. https://doi.org/10.1093/llc/fqy033.
2. Posner, Miriam. "How Did They Make That? The Video!" Miriam Posner's Blog, April 17, 2014. http://miriamposner.com/blog/how-did-they-make-that-the-video/. In tandem with this video, see also http://miriamposner.com/blog/how-did-they-make-that/, from August 29, 2013.
3. Risam, Roopika. "Beyond the Margins: Intersectionality and the Digital Humanities." *Digital Humanities Quarterly* 9, no. 2 (2015): http://www.digitalhumanities.org/dhq/vol/9/2/000208/000208.html.

Week 2 (09 September)
Asking Questions, Assembling Capta

Preparation for This Week

1. Burdick, Anne, et al. "Specifications." In *Digital_Humanities*, 128-135. Cambridge, MA: MIT Press, 2012. https://archive.org/details/DigitalHumanities_201701/page/n139.
2. Drucker, Johanna. "Humanities Approaches to Graphical Display." *Digital Humanities Quarterly* 5, no. 1 (2011): http://www.digitalhumanities.org/dhq/vol/5/1/000091/000091.html.
3. Daston, Lorraine, et al. "What Is Intellectual Quality in the Humanities? Some Guidelines." Report for the Volkswagen Foundation, 10-11 September 2014. https://valet.haa.pitt.edu/sandbox/DSAM3000/DastonEtAl.pdf.
4. Koolen, Marijn, Jasmijn van Gorp, Jacco van Ossenbruggen. "Toward a Model for Digital Tool Criticism: Reflection as Integrative Practice. *Digital Scholarship in the Humanities* 34, no. 2 (June 2019): 368–385. https://doi.org/10.1093/llc/fqy048.
5. Schöch, Christof. "Big? Smart? Clean? Messy? Data in the Humanities." *Journal of Digital Humanities* 2, no. 3 (Summer 2013): http://journalofdigitalhumanities.org/2-3/big-smart-clean-messy-data-in-the-humanities/.

Week 3 (16 September)
The Materiality of the Digital: Hardware and Software

Preparation for This Week

1. Bair, Bettina. "Inside Your Computer," *TED-Ed*, July 1, 2013. https://youtu.be/AkFi90lZmXA.
2. Barad, Karen. "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter." *Signs* 28 (Spring 2003): 801-831. https://valet.haa.pitt.edu/sandbox/DSAM3000/barad-posthumanist.pdf.
3. Ford, Paul. "What is Code?" *Businessweek*, electronic edition, June 11, 2015. http://www.bloomberg.com/graphics/2015-paul-ford-what-is-code/.
4. Vee, Annette. "Understanding Computer Programming as a Literacy." *Literacy in Composition Studies* 1 (2013): 42-64. http://licsjournal.org/OJS/index.php/LiCS/article/view/24/26.

Week 4 (23 September)
Getting Down to Business: Group Critique

Preparation for This Week

- Prepare for your presentation. Come ready to offer and receive critique, both written and verbal. Presentation length will depend on the size of our community.

Week 5 (30 September)
Topic Modeling and Visualization [Guest Instructor: Matthew Lavin]

Preparation for This Week

1. Brett, Megan R. "Topic Modeling: A Basic Introduction." *Journal of Digital Humanities* 2, no. 1 (2012): http://journalofdigitalhumanities.org/2-1/topic-modeling-a-basic-introduction-by-megan-r-brett/.

2. Schmidt, Ben. "Words Alone: Dismantling Topic Models in the Humanities.*" Journal of Digital Humanities* 2, no. 1 (2012): http://journalofdigitalhumanities.org/2-1/words-alone-by-benjamin-m-schmidt/.

3. Weingart, Scott B. and Elijah Meeks. "The Digital Humanities Contribution to Topic Modeling." *Journal of Digital Humanities* 2, no. 1 (Winter 2012): http://journalofdigitalhumanities.org/2-1/dh-contribution-to-topic-modeling/.

4. Sievert, Carson and Kenneth E. Shirley. "LDAvis: A Method for Visualizing and Interpreting Topics." *Proceedings of the Workshop on Interactive Language Learning, Visualization, and Interfaces*, Baltimore, Maryland, USA, June 27, 2014.https://nlp.stanford.edu/events/illvi2014/papers/sievert-illvi2014.pdf. [NB: This article is very technical. Use it as practice to glean information from a text that is not written for you or your field!]
   - Alongside this article, please also review these online visualization examples: https://ldavis.cpsievert.me/reviews/vis/.

Week 6 (07 October)
Data Modeling in the Humanities

Preparation for This Week

1. Posner, Miriam. "What's Next: The Radical, Unrealized Potential of Digital Humanities." *Miriam Posner's Blog*, July 27, 2015. http://miriamposner.com/blog/whats-next-the-radical-unrealized-potential-of-digital-humanities/.

2. Ramsay, Stephen. "15. Databases." In *A Companion to Digital Humanities*, edited by Susan Schreibman, et al., electronic edition, 2004. http://www.digitalhumanities.org/companion/view?docId=blackwell/9781405103213/9781405103213.xml&chunk.id=ss1-3-3&toc.depth=1&toc.id=ss1-3-3&brand=default.

3. Tillett, Barbara. "What is FRBR? A Conceptual Model for the Bibliographic Universe." Pamphlet produced by the Library of Congress. Washington, DC: Library of Congress, February 2004. http://www.loc.gov/cds/downloads/FRBR.PDF.

4. #dariah Teach. "An Introduction to Conceptual Modelling - Parts 1-4." Video series, 2017.
   a) Part 1: https://youtu.be/AMlusuuAp1o
   b) Part 2a: https://youtu.be/tSqgIxKPZv8
   c) Part 2b: https://youtu.be/yxiWWSeo8Og

Week 7 (14 October)
Network Analysis and Markup

Preparation for This Week

1. Beshero-Bondar, Elisa. "An Introduction to Network Analysis and Cytoscape for XML Coders: First, Some Background." June 30, 2015. http://ebeshero.github.io/thalaba/cytosc.html#background.

2. Birnbaum, David. "What is XML and Why Should Humanists Care? An Even Gentler Introduction to XML." *<oo>→<dh> Digital Humanities*, April 15, 2004. http://dh.obdurodon.org/what-is-xml.xhtml.

3. Brosens, Koenraad, Jan Aerts, Klara Alen, Rudy Jos Beerens, Bruno Cardoso, Inez De Prekel, Anna Ivanova, Houda Lamqaddam, Geert Molenberghs, Astrid Slegten, Fred Truyen, Katlijne Van der Stighelen, and Katrien Verbert. "Slow Digital Art History in Action: *Project Cornelia*'s Computational Approach to Seventeenth-Century Flemish Creative Communities." *Visual Resources* 35, nos. 1-2 (2019): 105-124. https://doi.org/10.1080/01973762.2019.1553444.

4. Healy, Kieran. "The Performativity of Networks." *European Journal of Sociology* 56, no. 2 (August 2015):175–205. https://kieranhealy.org/publications/perf-net/.
5. Weingart, Scott. "Demystifying Networks." *The Scottbot Irregular*, December 14, 2011. http://www.scottbot.net/HIAL/?p=6279.

Week 8 (21 October)
Getting Down to Business: Group Critique

Preparation for This Week
- Prepare for your presentation. Come ready to offer and receive critique, both written and verbal. Presentation length will depend on the size of our community.

Week 9 (28 October)
Spatial Humanities

Preparation for This Week
1. De Groot, Michael. "Building the New Order: 1938-1945." *Spatial History Project Website* (August 24, 2010): https://web.stanford.edu/group/spatialhistory/cgi-bin/site/pub.php?id=51&project_id=.
   - Please note that, for reasons you'll soon discover (and do discover them!), you'll also want to find the "Download PDF" link.
2. Knowles, Anne Kelly, Levi Westerveld, and Laura Strom. "Inductive Visualization: A Humanistic Alternative to GIS." *GeoHumanities* 1, no. 2 (2015): 233-265. https://www.tandfonline.com/doi/abs/10.1080/2373566X.2015.1108831.
3. McConchie, Alan and Beth Schechter, "Anatomy of a Web Map," 2013, http://maptime.io/anatomy-of-a-web-map/.
4. Simon, Rainer, et al. "Peripleo: A Tool for Exploring Heterogeneous Data through the Dimensions of Space and Time." *Code{4}lib Journal* 31 (January 28, 2016): http://journal.code4lib.org/articles/11144.
   - Please also visit Peripleo here: https://peripleo.pelagios.org and come prepared to discuss its functionality.

- ALSO: Decide on the project that you would like to bring into class during Week 10. Start looking for it and assessing it in preparation for that session.

Week 10 (04 November)
Professional Project Critique

Preparation for This Week
- Every student will select a digital project in their field of expertise and will bring it to class, prepared to explain how it works both in terms of its content but also its digital methodology.

Week 11 (11 November)
Image Analysis and Machine Learning

Preparation for This Week

1. The Physics arXiv Blog, "When a Machine Learning Algorithm Studied Fine Art Paintings, It Saw Things Art Historians Had Never Noticed." *Medium.com*, August 18, 2014. https://medium.com/the-physics-arxiv-blog/when-a-machine-learning-algorithm-studied-fine-art-paintings-it-saw-things-art-historians-had-never-b8e4e7bf7d3e.
2. Gillespie, Tarleton. "Algorithm." In *Digital Keywords: A Vocabulary of Information Society and Culture*, edited by Benjamin Peters, 18-30. Princeton: Princeton University Press, 2016. http://culturedigitally.org/wp-content/uploads/2016/07/Gillespie-2016-Algorithm-Digital-Keywords-Peters-ed.pdf.
3. Manovich, Lev. "Data Science and Digital Art History." *International Journal for Digital Art History* 1 (June 2015): 13-35. http://journals.ub.uni-heidelberg.de/index.php/dah/article/download/21631/15404.
4. Pollock, Griselda. "Computers Can Find Similarities between Paintings—but Art History Is About So Much More." *The Conversation*, August 22, 2014. http://theconversation.com/computers-can-find-similarities-between-paintings-but-art-history-is-about-so-much-more-30752.
5. Saleh, Babak, et al. "Toward Automated Discovery of Artistic Influence." *Multimedia Tools and Applications* 75, no. 7 (April 2016): 3565-3591. https://link.springer.com/article/10.1007/s11042-014-2193-x [Previously published as grey literature at arXiv.org: https://arxiv.org/pdf/1408.3218v1.pdf, which is the article the two response pieces in this week's readings are addressing.]

Week 12 (18 November)
Project Management and Ongoing Digital Sustainability

Preparation for This Week

1. Berg-Fulton, Tracey, Alison Langmead, Thomas Lombardi, David Newbury, and Christopher Nygren. "A Role-Based Model for Successful Collaboration in Digital Art History." *International Journal for Digital Art History* 3 (2018): 152-80. https://doi.org/10.11588/dah.2018.3.34297
2. Fino-Radin, Ben. "Art in the Age of Obsolescence: Rescuing an Artwork from Crumbling Technologies." MoMA Stories, December 21, 2016. https://stories.moma.org/art-in-the-age-of-obsolescence-1272f1b9b92e#.yltqmbc03
3. Reed, Ashley. "Managing an Established Digital Humanities Project: Principles and Practices from the Twentieth Year of the William Blake Archive." *Digital Humanities Quarterly* 8, no. 1 (2014): http://www.digitalhumanities.org/dhq/vol/8/1/000174/000174.html.
4. Rockwell, Geoffrey, et al. "Burying Dead Projects: Depositing the Globalization Compendium." *Digital Humanities Quarterly* 8, no. 2 (2014): http://www.digitalhumanities.org/dhq/vol/8/2/000179/000179.html.

Week 13 (06 December)
Workshop Day 1

Preparation for This Week

- We will be presenting process and products today. Presentation length to be determined by the size of our community.

Week 14 (13 December)
Workshop Day 2

Preparation for This Week

- We will be presenting process and products today. Presentation length to be determined by the size of our community.