Cambridge Digital Humanities
News and Events, April 2019

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CDH Events

Looking Back and Thinking Ahead: Humanistic Methods and/in Digital Humanities

with Johanna Drucker

Wednesday, 1 May 2019
5.00pm–6.30pm (followed by a wine reception): Old Divinity School, St John's College, Cambridge CB2 1TP

Methodological concessions to the requirements of formal systems have characterised much of the digital humanities work in the decades since the initial encounter of computational processing and humanistic scholarship. What are the benefits and losses in this exchange and to what extent is this

asymmetry a necessary condition of working in a computational environment? If these are the conditions for work, what are the critical issues that need to be brought to bear on the formulation of our projects and assessments of their outcomes? And if alternatives can be formulated, what would they look like and how would they be implemented? How can we reflect responsibly on digital humanities within the larger ecologies of intellectual work in the current political and ecological climate? This talk looks at these questions from historical and current perspectives but within a framework of critical – and sceptical – epistemology to ask how the future of our work might build on and deviate from the work of the past.

For more information and to register for a place, visit https://looking-back-thinking-ahead.eventbrite.co.uk

Highway to Hell or Stairway to Heaven? How Digital Changed the Music Industry
with Edgar Berger

Friday, 17 May 2019
5.00pm–6.30pm (followed by a wine reception): Old Divinity School, St John's College, Cambridge CB2 1TP

Music was the first media to be hit by the digital revolution, resulting in a dramatic decline. But two decades later, music comes out of it as the shining star, having undergone two transformations - from selling CDs to digital downloads, and from digital downloads to streaming subscription services. With this new world everything has changed, including how artists are discovered by record labels and by consumers, how artists release their work, and of course the economics. Only one thing remains unchanged: music is still the world's most popular form of art.

Edgar Berger is an international media entertainment executive. He has held the position of chairman and CEO of Sony Music Entertainment International, sat on the board of the international music association IFPI, and worked for Bertelsmann and Roland Berger Strategy Consultants and as a political correspondent for RTL Televison. During Easter Term 2019 he will hold

CDH's first Knowledge Exchange Fellowship in addition to a Fellow Commonership at St John's College.

For more information and to register for a place, visit https://highway-to-hell.eventbrite.co.uk.

CDH Learning Events

CDH Learning Events: Easter Term 2019

Booking is now open for Easter Term CDH Learning events. For more information and to book a place, click here.

- Introduction to Text-Mining with Python 1 (30 April)
- Introduction to Text-Mining with Python 2 (7 May)
- Computer Vision and the Digital Humanities: An Overview (13 May)
- Computer Vision and the Digital Humanities: Practical Applications (14 May)
- Explaining Complexity: Using Animation, Illustration and Interactive Media to Communicate Research (20 May)
- Sources to Data (5 June)
- Archival Photography: An Introduction (12 June)
- Social Media as Historical Source (17 June)
- Machine Reading the Archive: End of Programme Workshop (18 June)
- Film-making for Beginners Level 2 (24–26 June)
- Introduction to Historical Mapping (26 June)

Seeing / Knowing: Visualisation as Research Instrument
with Johanna Drucker and Dr Anne Alexander

Wednesday, 1 May 2019
11.30am–3.00pm (followed by a reception): Institute of Criminology, University of Cambridge

Visualisation is a primary mode of knowledge production, but it is often used as a secondary mode of display in highly conventional formats that limit the conceptual dimensions of research. The goal of the workshop is to explore possibilities for innovations in visualisation that will expand the vocabulary of current standards in ways that might suit humanities researchers working in digital methods. To do this, we intend to explore in-depth case studies that allow us to consider several fundamental data-types and structures within digital humanities work: ontologies/typologies (classification systems), mapping/spatial visualisation; chronology/temporality.

There will be two case study projects:
The Bug Hunt (Faculty of Education, University of Cambridge / CDH Learning)
Visual Entropy and the Visualisation of Uncertainty (University of Newcastle)

For more information and to register for a place, [click here](#).

Cambridge Data School

Monday–Thursday, 3–6 June 2019
University of Cambridge

Applications are now open for the first Cambridge Data School. The main objectives of the event are to:

- democratise access to tools and methods for digital data collection, analysis and reporting
- foster the development of ethical practices in digital research
- encourage dialogue between academia, civil society, the public sector and industry about the social, ethical and policy implications of digital research methods.

The Cambridge Data School will leverage expertise within and outside the University of Cambridge in internet-mediated research and digital verification methods providing practical instructions and knowledge exchange across sectors, professions and disciplines. Participants will be drawn from civil society

groups, academia and the public sector. Preference will be given to individuals from organisations with limited access to data-intensive research methods.

The course content will be structured around the life-cycle of a digital research project, covering principles of research design, data collection and wrangling, methods of analysis and visualisation, to data sharing, sustainability and preservation.

For more information and application form, click here

Cambridge Events

Launch Event: Arthur Schnitzler Digital Edition

Thursday, 25 April 2019
3.30pm–7.00pm: Cambridge University Library

You are warmly invited to a special event to mark the hosting of the new Schnitzler Digital Edition (https://www.arthur-schnitzler.org/) as an open access resource by Cambridge University Library. The event will be in two parts. Both parts are free of charge, but places need to be booked separately. For further details, follow the links to the booking system:

3.30pm–5.45pm: Milstein Seminar Rooms, Cambridge University Library Presentation of the edition, its methods and resources, followed by a reception. Book here

6.00pm–7.00pm: Rare Books Reading Room, Cambridge University Library Production of Arthur Schnitzler's scandalous comedy 'The Great Wurstel', the first ever public drama performance in the University Library. It will be presented by a student ensemble, in a new English translation by Ada Günther. Book here.

An Introduction to the COSMOS Application: An online social-media analytic tool for collecting, analysing and visualising Twitter data

with Dr Mohamed Mostafa, Cardiff University

Wednesday, 15 May 2019
4.00pm–6.00pm: Faculty of English, University of Cambridge

Archival Revolution: how born-digital archives are changing the way we do research

with Dr Lisa Jaillant, Loughborough University

Tuesday, 28 May 2019
2.15pm: Milstein Room, Cambridge University Library

How will the digital revolution impact disciplines such as history and literary studies? How can we best ensure that born-digital documents are preserved and remain accessible over time? And how can we design new methods to use archives of digital information?
For more information, [click here](#).

Other Events

Digitizing the Stage

Monday-Thursday, 15–18 July 2019
University of Oxford

The Centre for Digital Scholarship, Bodleian Libraries, University of Oxford, and the Folger Shakespeare Library will convene the second Digitizing the Stage conference on 15–18 July 2019, highlighting digital explorations of the early modern stage in performance. This follows the successful inaugural event in 2017, which drew participants from around the world for a lively and productive

series of conversations on the early modern theatre archive.

With a particular eye towards historical and contemporary performance, this year's single-stream conference will take on such questions as: How can digital tools empower our study of historical performance, both in the archive and in the classroom? Can one tool serve both expert and general audiences? What roles can digital media play in augmenting contemporary interpretations of 16th– and 17th-century drama? How can cultural institutions develop collaborative tools to better sustain long-term research in performance studies? What challenges emerge in building repositories and resources that include performance materials?

See the [full program on the conference website](#), and register for your seat today [through Oxford University Stores](#).

Calls for Papers

Open Philosophy Journal

Open Philosophy (http://www.degruyter.com/view/j/opphil) invites submissions for the topical issue "Computer Modelling in Philosophy," edited by Patrick Grim (Stony Brook/University of Michigan).

Computational modelling opens new prospects for philosophical exploration and argument. This special issue is devoted first and foremost to examples of computer-aided or computer-instantiated modelling across the discipline. Computational techniques range from agent-based modelling to neural networks and data mining. Results can expand the role of intuition pumps and thought experiments, can be used to measure the robustness and parameter-sensitivity of basic models, can put techniques from other disciplines to work in philosophical analysis, can track unexpected consequences of basic assumptions, and can force philosophical assumptions to be made explicit. Beyond new answers, computational techniques can highlight new questions, including questions regarding model validation, complexity, computability, representation, and reality.

For more information, please follow [this link](#). The deadline for abstracts is 30

April 2019.

Rethinking Repetition in a Digital Age

Iteration as Persuasion Symposium: The internet and new digital media technologies are increasingly talked about as "dangerous", "deadly" even, in terms of their imagined or felt societal implications. These conversations have tended to limit our ability to talk about what developments in digital culture are actually doing, in their present moment, and what they could do for us in the future. This interdisciplinary symposium is an attempt to engage each other in more complex discussions about where we see technological affordances taking us. How does digital repetition trigger emotions, nudge behaviours, (re-)form habits, construct identities, (re)perform traditions, (re)produce beliefs? The underlying question to be addressed is how the digital environment itself persuades.

Students and researchers of all disciplines and levels, including artists, are encouraged to submit 200-300 words proposals for 15-minute panel papers, with a short biography.

To reserve a place, please click here. The deadline for abstracts is 30 April 2019.

DCDC19
Navigating the digital shift: practices and possibilities

March 2019 will see the 30th anniversary of Tim Berners-Lee's seminal article, *Information Management: A Proposal*, which outlined his vision for a World Wide Web. Since then we have used the internet and digital technology in almost every aspect of our lives. With the Internet of Things and artificial intelligence we are seeing the rapid evolution of technology and applying it to the world around us, including within the information, research, and cultural sectors. DCDC19 will explore the possibilities of the digital shift for collections, audience expectations, and professional practices.

DCDC19 invites proposals on this year's theme of 'navigating the digital shift' on any project involving archives, libraries, museums and other heritage and

cultural organisations in partnership with each other, communities and the academic sector.

For further information please [this link.The deadline for abstracts is 30 April 2019.](#)