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| General info | Project name  Tag-line | **1**  Kill time, make history |
| Purpose/mission | To produce a comprehensive directory of NYC through time: organized and searchable information about all buildings in the city.  To map old places on contemporary maps, link to older quality resources about the places. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Image, GIS, numeric, text  geoJSON |
| 500,000 maps  200,000 books and atlases  estimate over 1 million data points – big data |
| Organized by activity – verifying, correcting, annotating, classifying  Digitize, organize, enrich, map and expose data – entire lifecycle present |
| Basic custom metadata standard  CC 1.0 license on end product  Policies and statements on privacy, rules and regulations, patron-generated data, terms and conditions |
| Contemporary web site design – intuitive, sleek, smooth navigation  Drop down menus, login option |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Custom machine-learning tool applies patters to large data sets – teaching computers to recognize building footprints,  Improved and corrected with human input  Game-ifying the quality control process for crowdsourced data standardization and classification |
| Aware that by having digitized, searchable and accessible historical information, we can ask new kinds of questions about history |
| Using computational tools and methods to mine history and make it usable, relevant, engaging  Explore the city by foot, on mobile, “check in” to ghostly establishments – bridge physical / digital divide, past/present binaries |
| To unlock New York City’s past by identifying buildings and other details on beautiful old maps. |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | New York general public  Tourists  History enthusiasts  Geographers  Both local and global  Academic and public |
| Project team (Labs), NYPL, partners |
| Yes, entire project relies on external help |
| Regularly update the data, blog and communicate though social media |
| Source code on GitHub along with other NYPL Labs projects - open  Data available for export on site – no CSV just JSON  Map images available through Digital Collections and Mapwarper  API updated on a daily basis! |
| email  NYPL Labs social media infrastructure (testimonials, blog, twitter, etc)  Option to tweet number of footprints checked – gamifying the experience |
| Yes, relies on external input – anonymous, variety of tasks, video for training, focused and finite tasks  Login option also |
| Yes, understand and articulate why and how this work is being done  How it fits in the local and international context – both civic and historical – living history of a major city |

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| General info | Project name  Tag-line | **2**  Documenting, Preserving, Studying the world’s culinary diversity. |
| Purpose/mission | Multidisciplinary food studies initiative that blends research excellence with community engagement and student research experience.  To provide new insights into cultural identity, commodity production and labour. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Images, text, GIS, video |
| Small data:  About 100 objects at this time |
| Organized by theme, region, year |
| DC-lite metadata scheme for images  No copyright statement |
| Simple and clearn user interface  Login option available – for research group?  UTSC infrastructure (drupal) |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Cultural history and microhistory mapped  No particular breakthrough in technology  Collection-building and narrative |
| Aware of cultural and historical diversity of Toronto and Scarborough |
| No functionally innovative tools or methods |
| To unite scholars with related interests and encourage dialogue and partnership with a range of stakeholders. |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Scholars of food history  Torontonians  Canadians |
| Research team |
| Global partnership/collaboration on City Food project  Collaboration with Multicultural History contributing photographs  Society of Ontario partnership also |
| Public events – beer tasting, lectures, book launching, conferences  Scholarly jounal  Press list |
| No evidence of data sharing  Can export through Fusion Tables |
| Blog  Twitter  Contact page  No evidence of tracking user engagement |
| no |
| Yes – local microhistory and cultural culinary traditions, expanded interaction between research and living diverse communities of Toronto. |

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| General info | Project name  Tag-line | **3** |
| Purpose/mission | To create an interactive, online collection of ethnographic interviews, photos, videos, artwork and archival material illuminating the culture and history of Portobelo, Panama. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Text, image, audio, video |
| Small data: under 5000 objects. |
| Organized by top-level categories – theme, content type  Search and filter functionalities  Online searchable repository for written and performed scholarship  Concept map and visualization as the base for data organization structure |
| Custom metadata describing images and audio  No statement on copyright  Digital Innovations Lab cited in project development |
| Bilingual text transcriptions by segment in real time for video – accessibility considerations  Interactive concept map allows data discovery  Tags aid discovery as well  Navigation and site architecture are chaotic and confusing |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | building a mirco/oral history of the people of Panama  Oral history, lives of real people highlighted in methodology |
| Using digital tools to pursue humanistic inquiry and engage the community  DH Press suite of tools developed by UNC to help mine, organize and represent the digital data collected in the interviews – innovative approach to oral history collection building  Thoughts on becoming digital included |
| Establish bilingual digital space  Foster collaborative digital environment  Create mechanisms for community to archive and share their cultural practices  Develop skills in the local community to record and study oral history  Contribute to body of knowledge on this region  Offer the scholarly community a new digital resource on which to model future projects |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Geographic community of Portobelo  Scholars – ethnographers, performance, artists  Broader Central American/Caribbean community and diaspora |
| Researcher  Community she studies |
| Yes, open to submissions to the project  Collaboration among scholars and community  Community-based digital oral history |
| “do it yourself” project resources provided on site  sharing buttons  join, like, follow buttons as top level category – wants support and promotion to communicate the project |
| Yes, CSV export from the first phase of the project available on the site  Data dictionary  Blog posts  Documentation  Workshop slides  Protocols for transcript formatting |
| All: Facebook, Twitter, instagram, tumblr, flickr, soundcloud, youtube, blog  User engagement tracking through social media platforms; share button counts at the bottom of the main project page. |
| Yes. |
| Cultural preservation and collaborative research initiative  Understanding the Congo tradition  Aims to share and communicate research beyond the academy  Empower the community to preserve and communicate their own cultural practices in the digital age |

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| General info | Project name  Tag-line | **4** |
| Purpose/mission | Long-term mapping project that aims to provide a digital successor to the published book and maps on the same topic. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | GIS, image, text |
| 350+ data points plotted with extra commentary – under 1000 objects |
| Disparate information about buildings and places brought together in one interactive digital space.  Numbered points plotted for information retrieval guide content discovery. |
| Only digital imaging tools and standards mentioned: CAD, Adobe Illustrator, spatial tools.  No mention of copyright or metadata standards. |
| Interactive, stable map  About 2-3 layers deep.  Simple website contextualizes the research project. |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Using contemporary digital tools to model historical buildings and spaces for accuracy, clarity and precision.  Combining written record and digital representation |
| Yes, sees this work as the beginning of “reasoned visualization” to be carried out on many levels of scholarship and map entire Augustan Rome |
| Yes, topographic, satellite and street views of the city |
| To create a visual synopsis about what is known about the city of Rome during a key period of Rome’s transformation into an imperial capital. |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Primarily academics  Can benefit schools and general public interested in Roman history |
| Research team |
| Reliance for contribution from many scholars to write text summaries  Many international institutions contributing  No public involvement |
| Yes – website seems to be the primary focus for sharing future research and mapping work. |
| Credits cite use of open source design and development projects |
| Sharing buttons  No unique social media presence for project itself  No evidence of tracking user engagement |
| No |
| On scholarly archeology/history community – contextualizes self in future work of this nature. |

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| General info | Project name  Tag-line | **5**  Religions, Cultures, Cognitive Ecologies |
| Purpose/mission | To develop a historical understanding of conversion to enlighten modern debates about transformation  To examine the forms of conversion across disciplinary boundaries to develop an understanding of change in early modernity  To rethink the early modern period as an “age of conversion” |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Text, image |
| Unclear “thousands of texts” , using EEBO, LION, Shakespear projects – estimate around 1 million objects – big data |
| Organized thematically (by research group/topic) |
| No metadata standard mentioned  Copyright 2014 |
| Visually attractive site  Top-level categories organize activities  Browsing only |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Traditional humanities research goals  No collection building – publication and traditional scholarly communication practices still a priority  Bibliography, research reports favoured |
| Yes, aware of the potential large digitized textual collections can bring to the investigation of this topic |
| Most projects show few new digital methods  History visualization lab allows analysis of networks across thousands of texts – uses Voyand, Vard, topic modeling, paper machines  No functional tools for analysis or data processes provided on the site |
| Audacious goal to transform understanding of modernity/humanity – large research investigation spanning many topics and groups |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Scholars – early modernity, European history |
| Research team and project investigators |
| Contact page  Partnership across institutions and research teams |
| Presentations, publications, workshops as top-level category  Symposia and lectures featured prominently on site  Photos and posters of presentations and events – public also  Courses taught  Progress reports – for funding bodies? |
| Most of the content is limited to members – research team members  No evidence of data sharing or exposure |
| Twitter  Facebook  Youtube  Tracking user engagement through: social media platforms, video views, likes, shares, tweets and retweets. |
| no |
| Mostly on scholarly community – multidisciplinary approach to a broad topic, contribute a large body of knowledge through publication and presentation |

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| General info | Project name  Tag-line | **6** |
| Purpose/mission | To construct a prototype of an interactive digital framework using open data to understand our city in new ways – stories, maps, image |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Text, images, maps/GIS/KML |
| Small to medium data: under 100 objects on the site  YEGlongday – thousands of tweets – unclear total number |
| Top-level categories guide browsing by theme/topic |
| No formal metadata standard used or mentioned  No CC licenses mentioned |
| Basic but accessible website design on a WP platform  Not updated very frequently |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Collection building  YEGlongday and night most successful elements of the project – marketing approach to data collection  Each topic presented with scope, purpose, goals, methods, outcomes |
| Mapping narratives, theorizing the everyday experience of urban life |
| Deep mapping techniques – traditional critical reflection and digital platforms combined |
| To contribute to public and scholarly communities’ understanding of the city in novel way. |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Scholars  Edmonton geographic regional community – general public |
| Research team |
| Collaboration with grad students, credit on every page; yeglogday and night campaigns relied on external contributions |
| Relative degrees of completion of projects and blog help communicate the iterative process of research  Presentations and publication listed on site – primarily scholarly focus |
| Can download KLM files from maps  No other evidence of systematic data exposure or sharing |
| Twitter, Facebook, Diigo, Blog  Sharing buttons  Press for yeglongday and night campaigns  User engagement tracked through:  downloads, stats, clicks, shares.  Sharebar doounts – number of tweets/FB shares  YEGlog project page- an analysis of user engagement present.  Trendnalia trends  Timelines  Tweet totals  Images  Comment counts |
| Yes, YEGlongday and night sought to collect thousands of social media posts on various platforms to provide a rich data set for analysis |
| Yes, theorizing space, making local geography interesting; critical reflection on everyday spaces, including suburbia. |

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| General info | Project name  Tag-line | **7** |
| Purpose/mission | To make access to texts more transparent  To preserve literary cultural heritage  To solve OCR problems by combining innovative applications and crowd-sourced corrections. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Code for the tools – product of the project  Text, image as base data for OCR analysis |
| Big data:  45 million pages of data scanned |
| Complex workflows for processing OCR  Images of text combine automated algorithmic processes and human input |
| XML  No metadata or copyright standards mentioned |
| Each tool explained, documented  Organized by name  Site organized by topic |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Blends DH, book history, text analysis, machine learning to create a corpus of corrected digitized early modern texts |
| Yes, aware of project’s role in contributing to broader DH goals – a cyberinfrastructure capable of making the human record accessible and usable by new tools. |
| Machine-readable is the first step toward DH data processing and modelling |
| Yes – foster collaboration among disciplines and institutions, cultivate relationships that make possible new kids of humanities research |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Scholarly community – early modern scholars  Anyone working with digitized text  Some potential for early modern literature enthusiasts |
| Research team – large mellon grant |
| Partnership with vendors, libraries and universities |
| Through presentations and papers – cited on the website |
| Yes, all tools/code available on GitHub  Open source tools – can likely be adopted by other disciplines and projects |
| For DH center at Texas University  No unique social media presence for project  Benefits instead from larger institutional infrastructure  Usage of code/files tracked on GitHub  No evidence of user engagement tracking on site. |
| Yes, relying on human verification to improve machine processes – unclear if human contribution is internal to university or the public |
| Yes, on scholarly humanities and textual users community. |

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| General info | Project name  Tag-line | **8** |
| Purpose/mission | To create a digital archive of ethnographic field video for use by scholars  To create software and systems for annotation, discovery, playback, peer-review and scholarly publication of video. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Video, text, image |
| Unknown – estimate around 1000 objects |
| Organized by theme  Many browsing categories – rich content with collections |
| MARC record standard  Controlled vocabularies incorporated into archive  Strong copyright policies  Complaint line for IU |
| Simple interface with top-level categories  Archive hard to find and access  Not all collections are public |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Digital preservation of video  Development of useful software and tools for video data  Materials for instructors available |
| Aware of complex needs of ethnographers and other scholars  Attempts to create tools and platforms that meet their needs |
| Annotator’s workbench  Online search and browse tool  Technical metadata tool  Controlled vocabulary tool |
| Both repository and functional applications to apply to that repository |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Primarily scholarly  Potentially those interested in other cultures, videos of traditional performance |
| Research team |
| Studying many diverse groups around the world but not WITH those groups |
| Licensing and copyright agreements limit access – somewhat sensitive non-anonymous data |
| Mixed access to archive through account  For educational purposes only  No evidence of data sharing or exposure |
| no  No evidence of user engagement tracking. |
| no |
| On scholarly community  Hopes to preserve variety of cultural expression around the world |

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| General info | Project name  Tag-line | **9** |
| Purpose/mission | To document the role of Mario Savio and others in the Free Speech movement and its legacy in political activism and education reform throughout the country. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Text, image, video, audio |
| Over 1000 objects – small data |
| Organized thematically, my document type,  Chronologically ordered timeline of events  Bibliography of other resources relevant to the topic |
| Objects in the Calisphere digital repository – metadata describing items  Statements about use and copyright on all transcripts |
| Strong organization of information scheme – intuitive navigation  Distinction between project site, archive and repository confusing |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Interviews focus on topics not covered in depth before – women and minorities, legal counsel, press, etc  Interviewing they figures in the movement still alive – micro and oral history methods |
| Sees the project in larger historical, political context of American history |
| Not particularly innovative digital methods |
| Building archives, making them accessible and usable  Events and new digital engagement methods show evidence of public humanities function of the project |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Scholars  Public in the Berkley area  Larger California regional community  Public American history enthusiasts |
| Research team  Possibly key figures in the free speech movement: Advice on interviews and digitization direction |
| Yes, archive sought partnership and collaboration with institutions, organizations and interested citizens on the topic  Partners with Bancroft Digital Projects and Library  Hackathon held to enable researchers to answer humanities questions of the content in an interdisciplinary way |
| Interviews openly available, but no evidence of data export or sharing |
| No CC licenses  No public API |
| Likely benefits from larger UC Berkley social media infrastructure, but no unique social media presence for project  No evidence of user engagement tracking on project site. |
| Activist volunteers needed for interviews  Partnered with key figures in the movement  No crowdsourcing efforts through online means |
| Recognizes that project is part of larger context: archive, library, anniversary event, hackathon etc. Living history is the focus. |

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| General info | Project name  Tag-line | **10** |
| Purpose/mission | Not your grandfather’s data visualizations: to make accessible, exciting and appealing the statistical atlases of the 19th century. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Images, text, numeric |
| Small data: about 500 objects total |
| Organized by content type, theme/topic, year  Tagging for digital objects and blog posts |
| Basic metadata about each atlas, no formal metadata standard mentioned  No cc licenses mentioned |
| Browsing by page, tag – promotes discovery of content  Visually appealing design  Simple and clear navigation  Strong organization of information – user interface a high priority |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Making paper-based information products digitally interactive  Visualizing statistical information in a useful, engaging way |
| no |
| Relative: approaches the data from multiple perspectives: thematically (agriculture, education, mortality) and through data modeling manner (treemaps, pie charts, radar charts) |
| Building things, helping people and ideas connect across disciplines |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | General American public interested in history  Local Brooklyn/NY community (courses, in-person interaction) |
| Project leads |
| Contact page/email  Mailing address  Twitter handles for project lead  Open to comments on atlases  User comments and notes encouraged |
| Brooklyn Brainery hosts workshops on popular topics – community education |
| No evidence of data sharing or exposure |
| Tumblr blog  Sharing buttons  User engagement tracking: Tweet and Facebook likes/shares tracked. |
| no |
| “Accessible education crowdsourced to our community”  Making history fun – hopefully sell services to LAM organizations building on their collections and needing to organize their digital assets |

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| General info | Project name  Tag-line | **11** |
| Purpose/mission | To trace the fate of the idea of a better public history  Explore the notion of the current historical moment |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Images, audio, video, text |
| Small data: 3000+ objects |
| Organized by content type  By theme/topic |
| CC 3.0 license on content/site  Copyright Yale University statement  Basic custom metadata with tags on images |
| Compelling black and white visual scheme for entire site  Accessibility: text transcriptions for video interviews  Contained, curated content on key subjects – 2-levels of facets for content discovery |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Tackling key relevant topics in public American history through digital web environment  Bringing publically generated images with scholarly reflection.  Rethinking the digital historical scholarship by focusing on concepts with community-driven content contribution |
| Yes, process and pedagogy behind the project shared through interviews  Micro history, contextualization and narrative focus |
| Critical reflection on history as a present/past relationship  No new data processing functionality used |
| An archive devoted to the “public moment” and a pedagogical tool to understand the past through the present. |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | The broader American public – no particular geographic region privileged |
| Project director – his unique vision  Collaborates with Yale staff, students to build the site |
| Yes – anyone can contribute images  Several archives organized from contributed content  Submit comments/response to content on the site – option available |
| Guides and lesson plans for schools/teachers  Links to other collections of interest |
| No evidence of data exposure or sharing  Might be able to harvest some data through Flickr  RSS feed to track responses to content |
| Flickr group  Facebook Group  Email  Historian’s Eye app on AppStore  No evidence of user engagement tracking on the site. User engagement tracked through social media platforms and built-in functions in Flickr. |
| Welcomes submissions from the public |
| Aims to foster critical reflection and awareness of the public toward the current cultural and political environment – contextualization, critique. |

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| General info | Project name  Tag-line | **12** |
| Purpose/mission | Open digital archive of historical artifacts gathered from communities across the US. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Image, text, video |
| Not stated on project site  Estimate under 1000 objects – small data. |
| Core/top and lower-tier collections  Organized by size and importance, then by name |
| CC 4.0 licence on all content  Dublin Core metadata for object description  Tags for discovery  Center for digital scholarship at UNL cited in project development |
| Featured item, collection, exhibit, recently added to encourage content discovery  Search and browse functions  Multimedia resources also |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Community-built collections  Digitization, description, narratives, outreach efforts |
| Yes – microhistory and collective memory methods used  “Artifact-based approach” to knowledge production cited |
| Hands-on experience for students  Experiential, collaborative, authentic, scalable, embedded project – bringing together digital collections and community collaboration |
| Democratize and open American history by using digital technologies to share experiences and artifacts of everyday people and local historical institutions. |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Geographically: Nebraska communities are the primary focus  American history enthusiasts  Researchers |
| Research team |
| Yes, each “harvest” allows community members to bring and share their letters, photos, objects and stories to become digitized, archived and shared.  Relies on the contribution of the general public to create collections. |
| Partners with institutions and individuals  Pedagogical and promotional resources shared  Community outreach efforts promoted |
| Yes, open to collaboration and outreach  No evidence of data export |
| Twitter  Blog  Youtube  Radio spots  Testimonials and introductory videos  User engagement tracked through social media platforms – likes, views, shares; not on project site. |
| Relies on the contribution of the general public to create collections. |
| Pride in local history, community bonding, knowledge preservation and sharing. Both digital and physical experience valued, interconnected. |

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| General info | Project name  Tag-line | **13**  A global community collaborating around history |
| Purpose/mission | To allow millions of people to come together across generations, cultures and places to share glimpses of the past and build up the story of human history. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Image, text, GIS/maps |
| Medium data  383,890 objects  59,671 users  2102 institutions |
| Browse by global map  By thematic collection  By profile (person/institution)  Tours  Streetview/map view overlay |
| Privacy policy  Terms and conditions for site use  Copyright info about objects  Custom metadata for objects |
| Search and browse functions  Facets to allow discovery:   * Recent pins featured * Pin of the day * Tags * Sharing buttons * Favourite/save functions |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Historical overlay on maps – image and map integration  Searching by place and time period  Annotation of objects and narrative construction |
| Debates and interactions allowed around digital objects  Build a more complete understanding of the world |
| Interactive perspective on history using digital tools |
| Yes – simple, but compelling vision for building historical collections  Participatory approach to history |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Global community  Schools, local community groups  LAM institutions  Both researchers and general public |
| Project director and team  Project built/developed in partnership with Google |
| Yes – relies on external contributions  Challenges and gamification of site content  Pinner of the week features  Custom profile options  Site membership option |
| Meet the team – about the project staff  Learn about the foundation – background on institutional support  How-to guides provided – video and text guides to help use and interact with site content |
| Future plans for API – no API yet  High resolution images not available for download (often copyrighted)  Embed content into other sites |
| Blog  Facebook  Twitter  Google+  Newsletter  Mobile app  Contact page  Press center  User engagement tracked: views, comments on each photo; repeats (multiple photos os the same place tracked as well). |
| Yes – constant crowdsourcing initiative from institutions, groups and individuals. |
| Webby award and other recognitions  Want to make history accessible, interactive, intergenerational, user-friendly. |

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| General info | Project name  Tag-line | **14** |
| Purpose/mission | Empower citizens and researchers with am easy-to-use tools of interactive mapping. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | GIS, numeric, text |
| Unclear – 3 maps, multiple datasets  Estimate around 1000 objects |
| Organized by topic/subject, by year |
| UCLA terms and conditions statement  No clear mention of copyright or metadata standards |
| Interactive, visual zoom-in features  Multi-faceted views of datasets – many categories as provided in the dataset. |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Combining historical census data with geographic locations and narratives associated  Layering features to view locations through time |
| Explores the notion of thick mapping  Importance of narrative in context of city life  Questions the idea of space, belonging, identity |
| Humanistic critical approach brought to digital mapping functionalities |
| Collaborative mapping and visualization platform  Linking community organizations, researchers and citizens of LA  Aims to create a “backbone to geo-temporal human web” |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | General public, especially local LA communities  Researchers – geographers, historians |
| UCLA provides support to Hypercities platform  Unclear governance of the project |
| Yes, used research data sets and local community groups to create multi-layered maps |
| NEH summer institutes  How-to guides shared  Publications listed  Courses taught |
| Site states that data is free and publically available  Hypercities book openly available on site  No evidence of data export or sharing on Hypercities LA project site |
| Project blog  Site infrastructure includes other projects  No unique social media presence for project or platform  No evidence of user engagement tracking. |
| No official call for data input |
| Aims to become the first media platform for supporting the revolution of web 3.0, the geo-temporal human web.  Impact on broader socio-technical communities of internet users as potential result of the project |

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| General info | Project name  Tag-line | **15**  Finding meaning in sermons |
| Purpose/mission | To explore interpretations of Lincoln’s legacy using 57 sermons given after his assassination  To use digital tools to analyze a digitized collection of elegiac sermons to uncover new patterns or insights about Lincoln’s memorialization |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Image, text |
| Small data: under 1000 objects |
| Organized by author’s name, date page  Analysis organized by tool and functionality |
| Custom metadata for digital objects  No CC licenses mentioned, no formal metadata standard included |
| Navigation confusing between project site and digital library collection housing the transcripts  Search and browse functionalities  Top-level categories for faceted view of the data  Related content integrated into the page  Library cited in project development |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Mapping, timelining, list, pie chart  Text analysis presented with essays outlining the conclusions  Several analytical approaches to the same collection |
| Context and content defined on landing page  Contextualized mission of the project in historical-contemporary setting  Awareness of potential and limitations of digital text analysis tools |
| Using MALLET, voyant, paper machines, viewshare and other established text mining tools of a specific humanities data set  Visualization and word patterns represented |
| To digitize the paper versions of the sermons, to allow accessibility, promoting unique collections, enabling “generative possibilities of digital humanistic inquiry” through digital methods |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Scholars primarily – to further understanding of Lincoln’s legacy  Some effort for public interest – links to other related and relevant popular culture materials (Academy Awards, NY times bicentennials, etc) |
| Research team |
| Partnership with digital scholarly commons and Emory library  No input from external communities or general public |
| Not beyond the site itself |
| Content is public domain, digitally available and accessible  No evidence of structured data sharing or exposure |
| No  Blog for project update not functional  Seems to be part of the Emory library social media infrastructure  No evidence of user engagement tracking on project site. |
| No |
| Timed project release with Academy Awards – film nomination  Capitalizing on enduring interest and popularity of the president in contemporary culture  Making textual research digitally-relevant and useful. |

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| General info | Project name  Tag-line | **16**  Revealing the relationships of the jazz community |
| Purpose/mission | To investigate the potential application of Linked Open Data technology to enhance discovery and visibility of digital cultural heritage materials. To uncover meaningful connections between documents and data related to the personal and professional lives of musicians. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Text, image, video |
| Unclear – estimate around 1000 objects. |
| Visualization of networks by name.  Views:   * Fixed * Free * Similar * dynamic |
| Linked data standards: JSON, XML – for researchers  VIAF, LoC Name Authorities  DBpedia data model – new metadata fields and standards  No copyright statement |
| Simple and clean website design  Top-level categories for site guide browsing  Web-based tools – work right in the browser  Interactive, multi-faceted view of the data |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Name-entity extraction, standardization and analysis  Name directory and archival documents  Classification of relationships  Visual representation of networked relationships |
| Humanistic research approach – seeking meaning in patters, building contexts, seeking interpretations of relationships between data points |
| New visualization tool  New modes of connecting cultural data and making them searchable as a whole |
| Yes – to combine information management technologies with data on cultural history to create “social networks” of musicians. |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Scholars – music historians, pop culture historians  Music enthusiasts  General public interested in music and popular history |
| Research team |
| Partnership with many cultural institutions  Feedback and relationship mapping from visitors |
| Papers and presentations cited on the website  API and tools available online |
| Yes – API and documentation available  Tools and their descriptions shared  Future plans:   * release open source tool for mapping relationships (relevant to humanists) * release relationship dataset as linked open data |
| Twitter  Facebook  Contact pages  User engagement tracking: progress track – completion levels for data processes with crowdsourced efforts.  No evidence of other user engagement tracking. |
| Yes – Linked Jazz 52 Street is a crowdsourced tool that assists in relationship mapping by helping classify the relationships |
| Can be applied to any content that includes relationships between entities.  Improve data interaction and humanistic research more broadly  Support open access and open source. |

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| General info | Project name  Tag-line | **17** |
| Purpose/mission | To blend humanities research with the makerspace. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Text, images, video |
| Small data: under 100 objects |
| Organized thematically |
| CC 3.0 license on all content  GitHub presence  XML sitemap for search engine discovery |
| Visually appealing design  top-level categories,  tags |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Highly innovative in the humanities: combining new modes with theory of learning in a traditionally textually-focused discipline |
| Comparative media studies, tacit learning, multimodal communication, experimental methods  “invested in layered materiality of history, culture, media” |
| intermediation – print/digital/analog/ephemeral |
| Knows its scope, goals are iterative publication and research one of priorities  Focus on digital pedagogy |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Immediate UVic community – students and researchers  Collaboration with other researchers on campus to create workshops and training |
| Project director and team |
| Comments on each blog  Sharing buttons  Email contact |
| Transparency of processes through blog posts about events and projects |
| No significant or unique data produced beside blog posts – pedagogy and process favoured instead  No evidence of data sharing or export |
| Twitter  News blog about the lab progress  User engagement tracking: Tweet counts, comment counts on every page |
| No, limited to makerlab team and grad students |
| Series of workshops to spread ideas explored in the lab |

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| General info | Project name  Tag-line | **18**  St. Louis and the American City |
| Purpose/mission | To complement the research about urban transformations of America in author’s book on the same topic with an interactive, multi-layer map. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Text, map/GIS, image |
| Small data: under 100 objects |
| Organized by theme, time period  Extra category layers  Maps from various places brought together |
| Copyright of the author statement on site |
| Simple, stable, responsive/interactive design  No metadata or CC license statements |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Extends research from text into digital space – allows interactivity |
| No evidence of reflection about digital methods or theory |
| Contemporary digital mapping tools used to bring archival and census data alive |
| No mission statement |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Scholars  Local history enthusiasts  American geographers |
| Research project lead |
| no |
| Both book is linked and map is open online.  Includes other topics of interest |
| No evidence of data export |
| no  No evidence of user engagement tracking. |
| no |
| Links to other similar mapping projects  Links to useful GIS resources |

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| General info | Project name  Tag-line | **19** |
| Purpose/mission | To provide a language resource for current and future members of the Omaha and Ponca communities in an easy to understand, free and accessible form. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Text, image, audio |
| Medium data:  200,000 images  under 10,000 words |
| 2 interfaces: web and database – part of UNL Libraries.  search by english, Omaha  organized by Omaha, English, parts of speech |
| Mention of Macy standard orthography for understanding and decoding original words captured in images  Basic custom metadata in dictionary database view  Copyright 2014 UNL |
| Omaha Ponca characters for search  Both search and browse functions  Simple design  Basic information architecture modeled on dictionaries/indeces  Highlighting functionality |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Preserving material important to Siouan language  Studying the prehistory of language – Dhegiha group  Partnering with UNL for digital infrastructure  Designed for growth – accounts additions and evolution of the language |
| No mention of how digitization impacts language preservation, acquision, use, etc  Focus on preservation only |
| Building corpora, but no functionally innovative tools or methods  Searchable interface useful and important |
| Making accessible, searchable and preserveable the language dictionary of the Omaha Ponca tribe |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Scholars – linguists  Omaha reservation, Omaha-Ponca speakers  First nations groups |
| Research team, NEH |
| Hopes to involve Omaha and Ponca speakers to annotate and edit/improve/update the 19th century digitionary  Partnered with National Archives and Center for Digital Research at UNLC, researcher at Wayne State U |
| Makes available to native communities, students, researchers  Website is the final product aimed to be used by speakers/learners |
| No evidence of data export or sharing |
| no  No evidence of user engagement tracking. |
| Potentially in the future, but no evidence at this time |
| Enhance community pride  Enhance teaching and learning  Crucial record of heritage  Foundation for language and cultural education programs  “Probably the most important project that could be proposed for the Omaha.” |

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| General info | Project name  Tag-line | **20** |
| Purpose/mission | Crowd-sourced archive of pictures, videos, stories and social media related to the Boston Marathon, the 2013 bombings and events after.  Project allows the public to explore the event, its perceptions by the community and Boston diaspora  Long-term memorial, preserving records |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Text, audio, video, images, SMS, GIS/map |
| 2600 objects – small data |
| Featured collections  Organized by theme, content type, location  Browse function |
| Custom metadata for object descriptions  No CC license mention |
| Simple top-level menu guides discovery  Browse on map and by collection  No search functionality |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Bringing multiple voices into one place |
| Focus on oral and microhistories to piece together larger picture of marathon in civic life |
| Collection-building – no functionalities provided for analyzing or engaging with data |
| Yes – archive building, living history focus |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Immediate geographic Boston community  Larger American audience  The public |
| Research team |
| Yes, open to all who wish to share a story  Partnership and promotion with other organizations: WBUR oral history project, Boston city archives  Contact page  Site registration option  Many external org partners, including corporate sponsors |
| Teaching resources provided  newsblog |
| No evidence of data export or sharing – copyright issues? |
| no  No evidence of user engagement tracking on project site. |
| Yes, relying on external input to gather data for the archive |
| Building contexts and relate narratives to people’s lives – mission of the humanities |

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| General info | Project name  Tag-line | **21**  Sharing Stories from the city of neighbourhoods |
| Purpose/mission | To connect stories to places across time in Philadelphia’s neighbourhoods  Interpretive picture of the rich history, culture, architecture, past and present in the city |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Text, image, audio, video, GIS/map |
| 2037 items – small data |
| Faceted browsing by topic  By collection: geographic area, content type, contributor  Related content and similar functions aid discovery of content across the site  Tags, many categories |
| Extensive custom metadata describing each object  No mention of specific metadata standards.  No copyright statement. |
| Search and browse functions for all content  Top-level categories on site, faceted browse view below  Visually attractive “vintage” design of the site |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Tours of the city represented on the map  Multiple historical map views available to reflect different eras  Living history concept brought digitally  Combines physical spatial exploration with historical layering of narratives through space |
| Minimal critical reference – focus on public consumption of archival material |
| Skillful combination of digital tools, public and educational mission and outreach efforts |
| To facilitate the diverse voices of communities to share their stories with the public, making Philadelphia’s history a collaborative, grassroots initiative |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Immediate geographic region of Philadelphia  Tourists/visitors of the city  Public interested in historical archives and narratives |
| Institution, partners, community groups |
| Partnership with institutions and community groups  Welcome the discussion about neighbourhood boundaries, contribute stories, comment on blog entires  Feedback from community members regarding programs also actively encouraged |
| Ongoing community programs, publications, workshops, trolley tours, exhibits  White paper (NEH funding) shared on site  Content for schools specifically developed |
| No evidence of data sharing or exposure  No GitHub mention |
| “my philaplace” account and registration for personalized experience  Press and blog are the same  Blog entries irregular  Sharing buttons  Some exposure through Penn Historical Society social infrastructure  Contact page for project  No evidence of user engagement tracking. |
| Yes, open to public submissions of stories/content |
| Community is the driver of all aspects of the project – focus on neighbourhoods and local history, bring history alive and foster pride in city life |

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| General info | Project name  Tag-line | **22** |
| Purpose/mission | To map the correspondence networks of pre-modern to enlightenment intellectuals by developing sophisticated interactive visualization tools  To create a repository for metadata on early modern scholarship and guide future data capture |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Text, image |
| Medium data:  Unclear, but estimate around 100,000 objects |
| Organized by key figures/activity  Timeline view  Geographic and temporal case studies |
| No copyright statements mentioned  No CC license  No specific metadata standard mentioned |
| Simple, sleek design  Few accessibility accommodations  Related content aids discovery on the site |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Transforming digitized and transcribed documents, manuscripts, correspondence into other information networks  Deriving patterns, seeking new insights into historical material  Functional visualization tools for humanistic inquiry |
| Approaching intellectual history from multiple perspectives  Several understandings of “space”  Teaching and publications reflect project goals and purpose  Social network of ideas |
| Visualization of analyses, summaries  Interdisciplinary partnerships with other groups working on digital correspondence  Time, geography, social networks |
| Bringing together sources and mining them for new meanings: to build collections and create tools to analyze them |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Scholars primarily |
| Research team |
| no |
| Publications and teaching listings as top-level category for the site  Realizing that data is large and project will grow, will involve more partners and represent more historical figures |
| No use statements  No evidence of data sharing or exposure  No CC licenses  Cannot see the letters themselves – no data access |
| Blog and contact page  No unique social media presence for the project, but benefits from larger Stanford Humanities infrastructure  No evidence of user engagement tracking. |
| No evidence – Stanford creates fellows to allow humanists to work on projects |
| Broader intellectual community  No mention of public or external communities  Ultimately concerned with furthering scholarship goals |

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| General info | Project name  Tag-line | **23** |
| Purpose/mission | To make available in digital form over 90% of all known relevant manuscripts of the Shelley-Godwin family of writers in one place online.  To provide access to page images under open licenses |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Text, image, code |
| Unclear at this point – estimate under 3000 objects |
| Organized by writer, manuscript, volume  Searchable full text  Tags for browsing |
| Eventually will have XML transcription of each manuscript page  TEI  Linked data principles  Shared canvas data model  No copyright statement |
| Search and browse functions  Annotation and connections to secondary scholarship, social and other media on the text  Search for additions, deletions, substitutions – textual changes  Simple and smooth interface for navigation |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Networked, distributed transcription |
| Understanding the needs of humanists when engaging with the text, building tools that meet those needs |
| Linked open data  Annotation and text changes tracker  New data models  Making transcripts interactive, machine-readable – new functionalities for humanistic research |
| To move the transcription of the manuscripts beyond academia out to the public and make “citizen humanists” active, knowledgeable, and critical participants in the great cultural migration underway in the literary inheritance into the digital form. |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Scholars  literature enthusiasts  general public |
| Multiple institutional partners |
| Partnership between major LAM institutions: NYPL, MITH, Oxford Library, British Library, Huntington  Designed to support a participatory platform for scholars, students, general public to engage in curation and annotation of the archive |
| GitHub account for project |
| All content and code available under CC 2.0 license  Linked open data – expose the project data online to interact with other relevant content |
| No unique social media presence for project  Benefits from larger institutional social media infrastructures  No evidence of user engagement tracking. |
| Once establish, relies on “citizen humanists” to contribute to the growing and improving archive |
| Break down the walls that have traditionally enclosed digital archives and editions  Impact on the study of British literature, English Romanticism movement |

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| General info | Project name  Tag-line | **24** |
| Purpose/mission | To be the leading open education resource for art history  To make high-quality introductory art history content freely available to anyone, anywhere |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Text, image, video |
| Small data:  605 videos  310 articles/essays |
| Organized by   * Time period * Theme * Style * Artist * Region   Guides by topic  Critical essays |
| Open educational resource: CC 3.0 license  Basic metadata for object description |
| Search and browse functions  Rich interactive website  New videos and essays aid discovery  Related content helps guide content discovery |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Collection building with openness and participatory aspects  Contextualized art in multiple ways |
| Focus on introductory-level art history critical material  Focus on free and open |
| No analytical functions or tools integrated yet |
| Yes, clear sense of purpose on being a free and open educational resource. |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Global – students, teachers of art history, enthusiasts  Public and scholarly  English-speaking world |
| Project directors  Collaboration with user community – transformed the site over the years  Feedback form encouraged |
| Yes – comments from users on all articles  Trello board organizing tasks needing help to write essays  Flickr images from users featured on site as well  Create your own content |
| Teaching resources (for schools) shared  Technical workflows for contributions shared  Citation help shared |
| Yes, content under open ed license  No evidence of machine-readable data export  Sharing buttons for articles/essays |
| Google+  Khan Academy app  Twitter accounts for project directors  Facebook  Newsblog  User engagement tracking: total energy points – encourages video viewing and tracking. |
| Kickstarter campaign received in 2011  Crowdsourced division of tasks contributing to the project site |
| Yes – many awards won: webby, best website, open courseware award  Reinventing education on a global scale making art history relevant and relatable to anyone. |

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| General info | Project name  Tag-line | **25** |
| Purpose/mission | A sampling of the forgotten, under-publicized meaningful people and events that contribute to a vibrant RI cultural history.  History of the underground culture through oral history. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Text, image, audio |
| Small data: under 150 objects |
| Document map for each interview  Search and browse functions  Objects housed in Brown repository – permanent unique IDs for identification  Organized by topic, name |
| METS encoded in XML  Brown University Library  Dublin Core-esque interview descriptions  Privacy/copyright statement about each interview/digital object |
| Accessibility as priority – text transcripts to all sound recordings  XHML encoding  Featured interview guides content discovery across the site  Exhibits further add to the collection |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Oral history connects young people with new methods of scholarly investigaton  “fresh way to think about rebellion”  Focus on counter-culture – collection building with microhistory focus |
| Explores the notions of resistance, cultural politics, identity  Critical reflection on oral history in America  Awareness of continual work in progress |
| Oral history as research method and political stance  Innovative for 2005 – allowed humanities faculty to integrate digital technology into their research  No fundamentally innovative functionalities at this time |
| Seeks to “foster an understanding between generations and aims to preserve unknown ways of life.”  Build and preserve the story of everyday people taking action to affect change in their society”  Library’s role mentioned in cataloguing and preserving the material |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Provide their definition for community: series of intersecting subcultures  Geographic and regional identity  Primarily academic focus  RI citizens interested in cultural history |
| Research team |
| Welcome comments, concerns, corrections and additions  Seek further interviewees on the website |
| Partnership with Brown U Library |
| Copyright and use statement on every interview  No CC licenses  No evidence of data sharing or export |
| No  Benefits from Brown’s Digital Library and Scholarship infrastructure, but no unique social media presence for project  No evidence of user engagement tracking. |
| no |
| Aims to bridge the gaps between the subjective, everyday lived experience and static textbook privileged in academia  Making the personal political, giving voice to forgotten and overlooked figures. |

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| General info | Project name  Tag-line | **26**  Making Scenes, Building Communities |
| Purpose/mission | Brings together scholars, musicians, media, performers, artists and activists to explore the role of women and popular culture in the creation of cultural scenes and social justice movements in America and beyond. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Video, image, text |
| Small data: under 500 items in UW digital repo |
| Organized by content type  Search and browse functions  Connects scholarly content with public events, social media, news, etc. |
| Extensive metadata for digital objects in the archive  No copyright statement  Custom metadata  UW repository data storage |
| Rather chaotic organization of information on the site  Limited categories in top-level site  Endless scroll on front page – not intuitive or well structured architecture of facets. |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Digital spaces about women  Validating oral history and participant-driven methods of data collection  No data mining or analysis functionalities evident on the site  Digital scholarship: zines, media documentaries, oral stories. |
| Reflection on cultural production and feminist activism  Collective methods research, teaching, community and scholarly collaboration |
| Not functionally innovative, but conceptually, politically and critically new approach to knowledge creation, sharing and engagement. |
| Foster development of participant-driven scholarship, on-line exhibits, curriculum and media production. |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Public interested in music, culture and media  Scholars – gender, race, sexuality studies |
| Research team  Collaboration with mentors, libraries, community groups, partners and volunteers |
| Yes, many collaborations, partnerships and events  Data collected from community members |
| Mentorship and interdisciplinary curriculum seem to be at the core of the research project  Teaching, blog, events, social media, other forms of content dissemination |
| Extensive credit to participating bodies  Content openly available  No evidence of data sharing or exposure |
| Facebook group  Sharing buttons  Comments and contact features  Blog/RSS  Twitter  Zines on Tumblr  User engagement tracking: on social media platforms  Sharing/social media buttons for tracking – right on project site  no download/click/sharing tracking on institutional repository |
| Volunteer help used for project delivery, such as events |
| Building digital collections  In person, public events  Teaching and learning  Using humanities mission to challenge popular culture and media narratives and contextualize individual narratives.  Focus on women, culture, media in America  Activist scholarship |

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| General info | Project name  Tag-line | **27** |
| Purpose/mission | To create an open-access peer-reviewed digital resources for the Yellow Book and other avant-garde aesthetic periodicals from the turn of the 20th century.  Focus on modernity, strangeness, shocking, new – defining cultural document of the period |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Text, image |
| Under 5,000 objects – small data |
| Available in HTML, XML, PDF, Flipbook view  Organized by title, volume, page, date, alphabetically |
| CC 3.0 license for site  Metadata standards mentioned as priority  TEI, OCR and other technical standards considered as part of grant app |
| Search and browse functions  Drop-down menus  Description of images – accessibility considerations?  HTML and XML for human and machine-readable experience |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Accessibility – search and browsing  Aim to capture physical properties of the books in digital format  Focus on preservation, access, full-text search  Treating both visual and verbal material as text |
| Yes, series of essays reflecting on issues involved in digital edition and relationship between fin-de-siecle communication technologies, magazine editorial practices, mass media and digital age |
| No data mining or processing functionalities at this point  Future plans for visualization tools to map relationships between entities found in the texts to highlight social text editing principles of humanities scholarship |
| Reasons for creating the archive:  Deteriorating physical conditions of the books  Location of originals, size and format  Digital permits what physical cannot – contextualization  New ways of reading, viewing, analyzing  Data exposure through markup |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Scholars  Amateur historians  Enthusiasts of turn-of-the-century arts and crafts, literature, book history |
| Research team, editorial team |
| Welcome syllabi and pedagogical material on the content  Welcome contributions to the archive – critical essays  Part of NINES network |
| Contact page, credits, editorial board listed  Publications and presentations |
| No evidence of data sharing or exposure for end-users  Multiple formats imply machine-readable data for discovery  Open access as priority |
| no  No evidence of user engagement tracking. |
| Not from general public but community of scholars – peer-reviewed process |
| General public mentioned among scholars, students in providing editorial introductions  Awareness of future needs of digital humanities scholars, but not beyond the academic community |

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| General info | Project name  Tag-line | **28** |
| Purpose/mission | To document, organize and deepen understanding of the Massachusetts Salem Witch Trials of 1692. |
| DC element | What’s the stuff?  What kind of content?  How much of it?  How is it being enriched and improved?  Standards, policies? (Metadata, copyright, sharing)  User experience, info architecture (for project site or data) | Text, image |
| Small data: under 1000 objects |
| Organized by theme, document type  Browsing only  2-3 facets deep  database feature not functional |
| Custom basic metadata – no formal metadata standard mentioned  No cc licenses, but statement about non-commercial use  Library cited in project development. |
| Transcription of digitized court records – accessibility concerns evident  Multiple sizes for maps  Basic design of early 2000’s for website  Strong and effective organization of information – stable and functional |
| DH element | Building and making new things  Innovation factor  Critical reflexive process  New methods, new tools  Clear mission articulated? | Collection building, collaboration with other organizations and researchers |
| no |
| Not functionally new – focus on preservation and access – first phase of DH projects  No innovative data manipulation functionalities present |
| To build an electronic collection of primary source materials relating to the Salem Witch Trials and a new transcription of the court records |
| Community engagement element | Who is the community? (target user group: academic/public/all/unclear)  Who sets the agenda? How is the project governance outlined?  Participation and input from external communities?  Sharing and communicating project processes and outputs? Final output or goal communicated?  Sense of openness? Data exposure and sharing?  Social media use? Evidence of social presence?  Crowdsourcing initiatives, other labour or external help?  Awareness of perceived impact on the community? | Scholars of American history  Massachusetts residents  Tourists  General public and amateur historians |
| Project lead |
| Cites partnership with Scholar’s Lab and IATH at UVA  Collaboration and use of materials from many libraries, archives and historical societies |
| Press/media coverage of the project featured on the site  Contact page, list of credits  Historical resources related to the topic listed for further discovert |
| Documents in public domain, but no evidence of data sharing or exposure |
| no  benefits from larger UVA/Scholar’s Lab social media infrastructure  No evidence of user engagement tracking. |
| no |
| Yes, both academic and public communities targeted, as seen by press coverage.  While the site is underwhelming by 2014 standards, it was a step toward digital scholarship in early 2000’s – focus on accessibility and preservation of historical digitized documents |