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| General info | Project nameTag-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, textgeoJSON |
| 500,000 maps200,000 books and atlasesestimate over 1 million data points – big data |
| Organized by activity – verifying, correcting, annotating, classifyingDigitize, organize, enrich, map and expose data – entire lifecycle present |
| Basic custom metadata standardCC 1.0 license on end productPolicies and statements on privacy, rules and regulations, patron-generated data, terms and conditions |
| Contemporary web site design – intuitive, sleek, smooth navigationDrop down menus, login option |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Custom machine-learning tool applies patters to large data sets – teaching computers to recognize building footprints,Improved and corrected with human inputGame-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, engagingExplore 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 publicTouristsHistory enthusiastsGeographersBoth local and globalAcademic 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 - openData available for export on site – no CSV just JSONMap images available through Digital Collections and MapwarperAPI updated on a daily basis! |
| emailNYPL 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 tasksLogin option also |
| Yes, understand and articulate why and how this work is being doneHow 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 nameTag-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 imagesNo copyright statement |
| Simple and clearn user interfaceLogin option available – for research group?UTSC infrastructure (drupal) |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Cultural history and microhistory mappedNo 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 historyTorontoniansCanadians |
| Research team |
| Global partnership/collaboration on City Food projectCollaboration with Multicultural History contributing photographsSociety of Ontario partnership also |
| Public events – beer tasting, lectures, book launching, conferencesScholarly jounalPress list |
| No evidence of data sharing Can export through Fusion Tables |
| BlogTwitterContact pageNo 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 nameTag-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 typeSearch and filter functionalitiesOnline searchable repository for written and performed scholarshipConcept map and visualization as the base for data organization structure |
| Custom metadata describing images and audioNo statement on copyrightDigital Innovations Lab cited in project development |
| Bilingual text transcriptions by segment in real time for video – accessibility considerationsInteractive concept map allows data discoveryTags aid discovery as wellNavigation and site architecture are chaotic and confusing |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | building a mirco/oral history of the people of PanamaOral 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 buildingThoughts on becoming digital included |
| Establish bilingual digital spaceFoster collaborative digital environmentCreate mechanisms for community to archive and share their cultural practicesDevelop skills in the local community to record and study oral historyContribute to body of knowledge on this regionOffer 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 PortobeloScholars – ethnographers, performance, artistsBroader Central American/Caribbean community and diaspora |
| ResearcherCommunity she studies |
| Yes, open to submissions to the projectCollaboration among scholars and communityCommunity-based digital oral history |
| “do it yourself” project resources provided on sitesharing buttonsjoin, 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 siteData dictionaryBlog postsDocumentationWorkshop slidesProtocols for transcript formatting |
| All: Facebook, Twitter, instagram, tumblr, flickr, soundcloud, youtube, blogUser engagement tracking through social media platforms; share button counts at the bottom of the main project page.  |
| Yes. |
| Cultural preservation and collaborative research initiativeUnderstanding the Congo traditionAims to share and communicate research beyond the academyEmpower the community to preserve and communicate their own cultural practices in the digital age |

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| General info | Project nameTag-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 mapAbout 2-3 layers deep.Simple website contextualizes the research project. |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear 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 academicsCan benefit schools and general public interested in Roman history |
| Research team |
| Reliance for contribution from many scholars to write text summaries Many international institutions contributingNo 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 buttonsNo unique social media presence for project itselfNo 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 nameTag-line | **5**Religions, Cultures, Cognitive Ecologies |
| Purpose/mission | To develop a historical understanding of conversion to enlighten modern debates about transformationTo examine the forms of conversion across disciplinary boundaries to develop an understanding of change in early modernityTo 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 mentionedCopyright 2014 |
| Visually attractive siteTop-level categories organize activitiesBrowsing only |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Traditional humanities research goalsNo collection building – publication and traditional scholarly communication practices still a priorityBibliography, 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 methodsHistory visualization lab allows analysis of networks across thousands of texts – uses Voyand, Vard, topic modeling, paper machinesNo 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 pagePartnership across institutions and research teams |
| Presentations, publications, workshops as top-level categorySymposia and lectures featured prominently on sitePhotos and posters of presentations and events – public alsoCourses taughtProgress reports – for funding bodies? |
| Most of the content is limited to members – research team membersNo evidence of data sharing or exposure |
| TwitterFacebookYoutubeTracking 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 nameTag-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 siteYEGlongday – thousands of tweets – unclear total number |
| Top-level categories guide browsing by theme/topic |
| No formal metadata standard used or mentionedNo CC licenses mentioned |
| Basic but accessible website design on a WP platformNot updated very frequently |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Collection buildingYEGlongday and night most successful elements of the project – marketing approach to data collectionEach 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? | ScholarsEdmonton 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 researchPresentations and publication listed on site – primarily scholarly focus |
| Can download KLM files from mapsNo other evidence of systematic data exposure or sharing |
| Twitter, Facebook, Diigo, BlogSharing buttonsPress for yeglongday and night campaignsUser engagement tracked through: downloads, stats, clicks, shares.Sharebar doounts – number of tweets/FB sharesYEGlog project page- an analysis of user engagement present.Trendnalia trendsTimelinesTweet totalsImagesComment 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 nameTag-line | **7** |
| Purpose/mission | To make access to texts more transparentTo preserve literary cultural heritageTo 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 projectText, image as base data for OCR analysis |
| Big data:45 million pages of data scanned |
| Complex workflows for processing OCRImages of text combine automated algorithmic processes and human input  |
| XMLNo metadata or copyright standards mentioned |
| Each tool explained, documentedOrganized by nameSite organized by topic |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear 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 scholarsAnyone working with digitized textSome 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 GitHubOpen source tools – can likely be adopted by other disciplines and projects |
| For DH center at Texas UniversityNo unique social media presence for project Benefits instead from larger institutional infrastructureUsage of code/files tracked on GitHubNo 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 nameTag-line | **8** |
| Purpose/mission | To create a digital archive of ethnographic field video for use by scholarsTo 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 themeMany browsing categories – rich content with collections |
| MARC record standard Controlled vocabularies incorporated into archiveStrong copyright policiesComplaint line for IU |
| Simple interface with top-level categoriesArchive hard to find and accessNot all collections are public |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Digital preservation of videoDevelopment of useful software and tools for video dataMaterials for instructors available |
| Aware of complex needs of ethnographers and other scholarsAttempts to create tools and platforms that meet their needs |
| Annotator’s workbenchOnline search and browse toolTechnical metadata toolControlled 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 scholarlyPotentially 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 accountFor educational purposes onlyNo evidence of data sharing or exposure |
| noNo evidence of user engagement tracking. |
| no |
| On scholarly communityHopes to preserve variety of cultural expression around the world |

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| General info | Project nameTag-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 eventsBibliography of other resources relevant to the topic |
| Objects in the Calisphere digital repository – metadata describing itemsStatements about use and copyright on all transcripts |
| Strong organization of information scheme – intuitive navigationDistinction between project site, archive and repository confusing |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Interviews focus on topics not covered in depth before – women and minorities, legal counsel, press, etcInterviewing 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 usableEvents 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? | ScholarsPublic in the Berkley areaLarger California regional communityPublic American history enthusiasts |
| Research teamPossibly 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 topicPartners with Bancroft Digital Projects and LibraryHackathon 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 licensesNo public API |
| Likely benefits from larger UC Berkley social media infrastructure, but no unique social media presence for projectNo evidence of user engagement tracking on project site. |
| Activist volunteers needed for interviewsPartnered with key figures in the movementNo 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 nameTag-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, yearTagging for digital objects and blog posts |
| Basic metadata about each atlas, no formal metadata standard mentionedNo cc licenses mentioned |
| Browsing by page, tag – promotes discovery of contentVisually appealing designSimple and clear navigationStrong organization of information – user interface a high priority |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Making paper-based information products digitally interactiveVisualizing 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 historyLocal Brooklyn/NY community (courses, in-person interaction) |
| Project leads |
| Contact page/emailMailing addressTwitter handles for project leadOpen to comments on atlasesUser comments and notes encouraged |
| Brooklyn Brainery hosts workshops on popular topics – community education |
| No evidence of data sharing or exposure |
| Tumblr blogSharing buttonsUser 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 nameTag-line | **11** |
| Purpose/mission | To trace the fate of the idea of a better public historyExplore 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 typeBy theme/topic |
| CC 3.0 license on content/siteCopyright Yale University statementBasic custom metadata with tags on images |
| Compelling black and white visual scheme for entire siteAccessibility: text transcriptions for video interviewsContained, curated content on key subjects – 2-levels of facets for content discovery |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Tackling key relevant topics in public American history through digital web environmentBringing 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 interviewsMicro history, contextualization and narrative focus |
| Critical reflection on history as a present/past relationshipNo 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 visionCollaborates with Yale staff, students to build the site |
| Yes – anyone can contribute imagesSeveral archives organized from contributed contentSubmit comments/response to content on the site – option available |
| Guides and lesson plans for schools/teachersLinks to other collections of interest |
| No evidence of data exposure or sharingMight be able to harvest some data through FlickrRSS feed to track responses to content |
| Flickr groupFacebook GroupEmailHistorian’s Eye app on AppStoreNo 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 nameTag-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 collectionsOrganized by size and importance, then by name |
| CC 4.0 licence on all contentDublin Core metadata for object descriptionTags for discoveryCenter for digital scholarship at UNL cited in project development |
| Featured item, collection, exhibit, recently added to encourage content discoverySearch and browse functionsMultimedia resources also |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Community-built collectionsDigitization, description, narratives, outreach efforts |
| Yes – microhistory and collective memory methods used“Artifact-based approach” to knowledge production cited |
| Hands-on experience for studentsExperiential, 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 focusAmerican history enthusiastsResearchers |
| 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 individualsPedagogical and promotional resources sharedCommunity outreach efforts promoted |
| Yes, open to collaboration and outreachNo evidence of data export |
| TwitterBlogYoutubeRadio spotsTestimonials and introductory videosUser 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 nameTag-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 data383,890 objects59,671 users2102 institutions |
| Browse by global mapBy thematic collectionBy profile (person/institution)ToursStreetview/map view overlay |
| Privacy policyTerms and conditions for site useCopyright info about objectsCustom metadata for objects |
| Search and browse functionsFacets to allow discovery:* Recent pins featured
* Pin of the day
* Tags
* Sharing buttons
* Favourite/save functions
 |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Historical overlay on maps – image and map integrationSearching by place and time periodAnnotation of objects and narrative construction |
| Debates and interactions allowed around digital objectsBuild a more complete understanding of the world |
| Interactive perspective on history using digital tools |
| Yes – simple, but compelling vision for building historical collectionsParticipatory 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 communitySchools, local community groupsLAM institutionsBoth researchers and general public |
| Project director and teamProject built/developed in partnership with Google |
| Yes – relies on external contributionsChallenges and gamification of site contentPinner of the week featuresCustom profile optionsSite membership option |
| Meet the team – about the project staffLearn about the foundation – background on institutional supportHow-to guides provided – video and text guides to help use and interact with site content |
| Future plans for API – no API yetHigh resolution images not available for download (often copyrighted)Embed content into other sites |
| BlogFacebookTwitterGoogle+NewsletterMobile appContact pagePress centerUser 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 recognitionsWant to make history accessible, interactive, intergenerational, user-friendly. |

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| General info | Project nameTag-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 datasetsEstimate around 1000 objects |
| Organized by topic/subject, by year |
| UCLA terms and conditions statementNo clear mention of copyright or metadata standards |
| Interactive, visual zoom-in featuresMulti-faceted views of datasets – many categories as provided in the dataset. |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Combining historical census data with geographic locations and narratives associated Layering features to view locations through time |
| Explores the notion of thick mappingImportance of narrative in context of city lifeQuestions the idea of space, belonging, identity |
| Humanistic critical approach brought to digital mapping functionalities |
| Collaborative mapping and visualization platformLinking community organizations, researchers and citizens of LAAims 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 communitiesResearchers – geographers, historians |
| UCLA provides support to Hypercities platformUnclear governance of the project |
| Yes, used research data sets and local community groups to create multi-layered maps |
| NEH summer institutesHow-to guides sharedPublications listedCourses taught |
| Site states that data is free and publically availableHypercities book openly available on siteNo evidence of data export or sharing on Hypercities LA project site |
| Project blogSite infrastructure includes other projectsNo unique social media presence for project or platformNo 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 nameTag-line | **15**Finding meaning in sermons |
| Purpose/mission | To explore interpretations of Lincoln’s legacy using 57 sermons given after his assassinationTo 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 pageAnalysis organized by tool and functionality |
| Custom metadata for digital objectsNo CC licenses mentioned, no formal metadata standard included |
| Navigation confusing between project site and digital library collection housing the transcriptsSearch and browse functionalitiesTop-level categories for faceted view of the dataRelated content integrated into the pageLibrary cited in project development |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Mapping, timelining, list, pie chartText analysis presented with essays outlining the conclusionsSeveral analytical approaches to the same collection |
| Context and content defined on landing pageContextualized mission of the project in historical-contemporary settingAwareness 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 setVisualization 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 legacySome 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 libraryNo input from external communities or general public |
| Not beyond the site itself |
| Content is public domain, digitally available and accessibleNo evidence of structured data sharing or exposure |
| NoBlog for project update not functionalSeems to be part of the Emory library social media infrastructureNo evidence of user engagement tracking on project site. |
| No |
| Timed project release with Academy Awards – film nominationCapitalizing on enduring interest and popularity of the president in contemporary cultureMaking textual research digitally-relevant and useful. |

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| General info | Project nameTag-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 researchersVIAF, LoC Name AuthoritiesDBpedia data model – new metadata fields and standardsNo copyright statement |
| Simple and clean website designTop-level categories for site guide browsingWeb-based tools – work right in the browserInteractive, multi-faceted view of the data |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Name-entity extraction, standardization and analysisName directory and archival documentsClassification of relationshipsVisual representation of networked relationships |
| Humanistic research approach – seeking meaning in patters, building contexts, seeking interpretations of relationships between data points |
| New visualization toolNew 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 historiansMusic enthusiasts General public interested in music and popular history |
| Research team |
| Partnership with many cultural institutionsFeedback and relationship mapping from visitors |
| Papers and presentations cited on the websiteAPI and tools available online |
| Yes – API and documentation available Tools and their descriptions sharedFuture plans: * release open source tool for mapping relationships (relevant to humanists)
* release relationship dataset as linked open data
 |
| TwitterFacebookContact pagesUser 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 broadlySupport open access and open source. |

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| General info | Project nameTag-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 contentGitHub presenceXML sitemap for search engine discovery |
| Visually appealing designtop-level categories, tags |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear 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 researchersCollaboration with other researchers on campus to create workshops and training |
| Project director and team |
| Comments on each blogSharing buttonsEmail contact |
| Transparency of processes through blog posts about events and projects |
| No significant or unique data produced beside blog posts – pedagogy and process favoured insteadNo evidence of data sharing or export |
| TwitterNews blog about the lab progressUser 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 nameTag-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 periodExtra category layersMaps from various places brought together |
| Copyright of the author statement on site |
| Simple, stable, responsive/interactive designNo metadata or CC license statements |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear 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? | ScholarsLocal history enthusiastsAmerican geographers |
| Research project lead |
| no |
| Both book is linked and map is open online.Includes other topics of interest |
| No evidence of data export |
| noNo evidence of user engagement tracking. |
| no |
| Links to other similar mapping projectsLinks to useful GIS resources |

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| General info | Project nameTag-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 imagesunder 10,000 words  |
| 2 interfaces: web and database – part of UNL Libraries.search by english, Omahaorganized by Omaha, English, parts of speech |
| Mention of Macy standard orthography for understanding and decoding original words captured in imagesBasic custom metadata in dictionary database viewCopyright 2014 UNL |
| Omaha Ponca characters for searchBoth search and browse functionsSimple designBasic information architecture modeled on dictionaries/indecesHighlighting functionality |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Preserving material important to Siouan language Studying the prehistory of language – Dhegiha groupPartnering with UNL for digital infrastructureDesigned for growth – accounts additions and evolution of the language |
| No mention of how digitization impacts language preservation, acquision, use, etcFocus on preservation only |
| Building corpora, but no functionally innovative tools or methodsSearchable 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 – linguistsOmaha reservation, Omaha-Ponca speakersFirst nations groups |
| Research team, NEH |
| Hopes to involve Omaha and Ponca speakers to annotate and edit/improve/update the 19th century digitionaryPartnered with National Archives and Center for Digital Research at UNLC, researcher at Wayne State U |
| Makes available to native communities, students, researchersWebsite is the final product aimed to be used by speakers/learners |
| No evidence of data export or sharing |
| noNo evidence of user engagement tracking. |
| Potentially in the future, but no evidence at this time |
| Enhance community prideEnhance teaching and learningCrucial record of heritageFoundation 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 nameTag-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 diasporaLong-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 collectionsOrganized by theme, content type, locationBrowse function |
| Custom metadata for object descriptionsNo CC license mention |
| Simple top-level menu guides discoveryBrowse on map and by collectionNo search functionality |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear 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 communityLarger American audienceThe public |
| Research team |
| Yes, open to all who wish to share a storyPartnership and promotion with other organizations: WBUR oral history project, Boston city archivesContact pageSite registration optionMany external org partners, including corporate sponsors |
| Teaching resources providednewsblog |
| No evidence of data export or sharing – copyright issues? |
| noNo 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 nameTag-line | **21**Sharing Stories from the city of neighbourhoods |
| Purpose/mission | To connect stories to places across time in Philadelphia’s neighbourhoodsInterpretive 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 topicBy collection: geographic area, content type, contributorRelated content and similar functions aid discovery of content across the siteTags, many categories |
| Extensive custom metadata describing each object No mention of specific metadata standards. No copyright statement. |
| Search and browse functions for all contentTop-level categories on site, faceted browse view belowVisually attractive “vintage” design of the site |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Tours of the city represented on the mapMultiple historical map views available to reflect different erasLiving history concept brought digitallyCombines 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 PhiladelphiaTourists/visitors of the cityPublic interested in historical archives and narratives |
| Institution, partners, community groups |
| Partnership with institutions and community groupsWelcome the discussion about neighbourhood boundaries, contribute stories, comment on blog entiresFeedback from community members regarding programs also actively encouraged |
| Ongoing community programs, publications, workshops, trolley tours, exhibitsWhite paper (NEH funding) shared on siteContent for schools specifically developed |
| No evidence of data sharing or exposureNo GitHub mention |
| “my philaplace” account and registration for personalized experiencePress and blog are the sameBlog entries irregularSharing buttonsSome exposure through Penn Historical Society social infrastructureContact page for projectNo 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 nameTag-line | **22** |
| Purpose/mission | To map the correspondence networks of pre-modern to enlightenment intellectuals by developing sophisticated interactive visualization toolsTo 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/activityTimeline viewGeographic and temporal case studies |
| No copyright statements mentionedNo CC licenseNo specific metadata standard mentioned |
| Simple, sleek designFew accessibility accommodations Related content aids discovery on the site |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Transforming digitized and transcribed documents, manuscripts, correspondence into other information networksDeriving patterns, seeking new insights into historical materialFunctional visualization tools for humanistic inquiry |
| Approaching intellectual history from multiple perspectivesSeveral understandings of “space”Teaching and publications reflect project goals and purposeSocial network of ideas |
| Visualization of analyses, summariesInterdisciplinary partnerships with other groups working on digital correspondenceTime, 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 siteRealizing that data is large and project will grow, will involve more partners and represent more historical figures |
| No use statementsNo evidence of data sharing or exposureNo CC licensesCannot see the letters themselves – no data access |
| Blog and contact pageNo unique social media presence for the project, but benefits from larger Stanford Humanities infrastructureNo evidence of user engagement tracking. |
| No evidence – Stanford creates fellows to allow humanists to work on projects |
| Broader intellectual communityNo mention of public or external communitiesUltimately concerned with furthering scholarship goals |

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| General info | Project nameTag-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, volumeSearchable full textTags for browsing |
| Eventually will have XML transcription of each manuscript pageTEILinked data principlesShared canvas data modelNo copyright statement |
| Search and browse functionsAnnotation and connections to secondary scholarship, social and other media on the textSearch for additions, deletions, substitutions – textual changesSimple and smooth interface for navigation |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Networked, distributed transcription |
| Understanding the needs of humanists when engaging with the text, building tools that meet those needs |
| Linked open dataAnnotation and text changes trackerNew data modelsMaking 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? | Scholarsliterature enthusiastsgeneral 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 licenseLinked open data – expose the project data online to interact with other relevant content |
| No unique social media presence for projectBenefits from larger institutional social media infrastructuresNo 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 editionsImpact on the study of British literature, English Romanticism movement |

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| General info | Project nameTag-line | **24** |
| Purpose/mission | To be the leading open education resource for art historyTo 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 videos310 articles/essays |
| Organized by* Time period
* Theme
* Style
* Artist
* Region

Guides by topicCritical essays |
| Open educational resource: CC 3.0 licenseBasic metadata for object description |
| Search and browse functionsRich interactive websiteNew videos and essays aid discoveryRelated content helps guide content discovery |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Collection building with openness and participatory aspectsContextualized art in multiple ways  |
| Focus on introductory-level art history critical materialFocus 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, enthusiastsPublic and scholarlyEnglish-speaking world |
| Project directorsCollaboration with user community – transformed the site over the yearsFeedback form encouraged |
| Yes – comments from users on all articlesTrello board organizing tasks needing help to write essaysFlickr images from users featured on site as wellCreate your own content |
| Teaching resources (for schools) sharedTechnical workflows for contributions sharedCitation help shared |
| Yes, content under open ed licenseNo evidence of machine-readable data exportSharing buttons for articles/essays |
| Google+Khan Academy appTwitter accounts for project directorsFacebookNewsblogUser engagement tracking: total energy points – encourages video viewing and tracking. |
| Kickstarter campaign received in 2011Crowdsourced division of tasks contributing to the project site |
| Yes – many awards won: webby, best website, open courseware awardReinventing education on a global scale making art history relevant and relatable to anyone. |

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| General info | Project nameTag-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 interviewSearch and browse functionsObjects housed in Brown repository – permanent unique IDs for identificationOrganized by topic, name |
| METS encoded in XMLBrown University LibraryDublin Core-esque interview descriptionsPrivacy/copyright statement about each interview/digital object |
| Accessibility as priority – text transcripts to all sound recordingsXHML encodingFeatured interview guides content discovery across the siteExhibits further add to the collection |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear 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, identityCritical reflection on oral history in AmericaAwareness of continual work in progress |
| Oral history as research method and political stanceInnovative for 2005 – allowed humanities faculty to integrate digital technology into their researchNo 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 subculturesGeographic and regional identityPrimarily academic focusRI citizens interested in cultural history |
| Research team |
| Welcome comments, concerns, corrections and additionsSeek further interviewees on the website |
| Partnership with Brown U Library |
| Copyright and use statement on every interviewNo CC licensesNo evidence of data sharing or export |
| NoBenefits from Brown’s Digital Library and Scholarship infrastructure, but no unique social media presence for projectNo evidence of user engagement tracking. |
| no |
| Aims to bridge the gaps between the subjective, everyday lived experience and static textbook privileged in academiaMaking the personal political, giving voice to forgotten and overlooked figures. |

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| General info | Project nameTag-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 typeSearch and browse functionsConnects scholarly content with public events, social media, news, etc. |
| Extensive metadata for digital objects in the archiveNo copyright statementCustom metadataUW repository data storage |
| Rather chaotic organization of information on the siteLimited categories in top-level siteEndless scroll on front page – not intuitive or well structured architecture of facets. |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Digital spaces about womenValidating oral history and participant-driven methods of data collectionNo data mining or analysis functionalities evident on the siteDigital scholarship: zines, media documentaries, oral stories. |
| Reflection on cultural production and feminist activismCollective 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 mediaScholars – gender, race, sexuality studies |
| Research teamCollaboration with mentors, libraries, community groups, partners and volunteers |
| Yes, many collaborations, partnerships and eventsData collected from community members |
| Mentorship and interdisciplinary curriculum seem to be at the core of the research projectTeaching, blog, events, social media, other forms of content dissemination |
| Extensive credit to participating bodiesContent openly availableNo evidence of data sharing or exposure |
| Facebook groupSharing buttonsComments and contact featuresBlog/RSSTwitterZines on TumblrUser engagement tracking: on social media platformsSharing/social media buttons for tracking – right on project siteno download/click/sharing tracking on institutional repository |
| Volunteer help used for project delivery, such as events |
| Building digital collectionsIn person, public eventsTeaching and learningUsing humanities mission to challenge popular culture and media narratives and contextualize individual narratives.Focus on women, culture, media in AmericaActivist scholarship |

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| General info | Project nameTag-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 viewOrganized by title, volume, page, date, alphabetically |
| CC 3.0 license for siteMetadata standards mentioned as priorityTEI, OCR and other technical standards considered as part of grant app |
| Search and browse functionsDrop-down menusDescription of images – accessibility considerations?HTML and XML for human and machine-readable experience |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Accessibility – search and browsingAim to capture physical properties of the books in digital formatFocus on preservation, access, full-text searchTreating 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 pointFuture 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 booksLocation of originals, size and formatDigital permits what physical cannot – contextualizationNew ways of reading, viewing, analyzingData 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? | ScholarsAmateur historiansEnthusiasts of turn-of-the-century arts and crafts, literature, book history |
| Research team, editorial team |
| Welcome syllabi and pedagogical material on the contentWelcome contributions to the archive – critical essaysPart of NINES network |
| Contact page, credits, editorial board listedPublications and presentations |
| No evidence of data sharing or exposure for end-usersMultiple formats imply machine-readable data for discoveryOpen access as priority |
| noNo 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 introductionsAwareness of future needs of digital humanities scholars, but not beyond the academic community |

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| General info | Project nameTag-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 typeBrowsing only2-3 facets deepdatabase feature not functional |
| Custom basic metadata – no formal metadata standard mentionedNo cc licenses, but statement about non-commercial useLibrary cited in project development. |
| Transcription of digitized court records – accessibility concerns evidentMultiple sizes for maps Basic design of early 2000’s for websiteStrong and effective organization of information – stable and functional |
| DH element | Building and making new thingsInnovation factorCritical reflexive processNew methods, new toolsClear mission articulated? | Collection building, collaboration with other organizations and researchers |
| no |
| Not functionally new – focus on preservation and access – first phase of DH projectsNo 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 historyMassachusetts residentsTouristsGeneral public and amateur historians |
| Project lead |
| Cites partnership with Scholar’s Lab and IATH at UVACollaboration and use of materials from many libraries, archives and historical societies |
| Press/media coverage of the project featured on the siteContact page, list of creditsHistorical resources related to the topic listed for further discovert |
| Documents in public domain, but no evidence of data sharing or exposure |
| nobenefits from larger UVA/Scholar’s Lab social media infrastructureNo 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 |