

4-8
JULY 2016



DIGITAL HUMANITIES AT OXFORD SUMMER SCHOOL

Scholarship – Application – Community

<http://digital.humanities.ox.ac.uk/dhoxss/2016/>

@DHOxSS – #DHOxSS



Overall DHOxSS 2016 Schedule

Time	Monday 4 July 2016	Tuesday 5 July 2016	Wednesday 6 July 2016	Thursday 7 July 2016	Friday 8 July 2016
08:15 - 09:00	Main Registration St Hugh's College, China Centre		Free Time		
09:15 - 10:15	<p>Welcome to DHOxSS James Cummings, IT Services, University of Oxford and Pip Willcox, Bodleian Libraries, University of Oxford</p> <p>Opening Keynote: Identifying the point of it all: Towards a Model of "Digital Infrapuncture", Deb Verhoeven, (Deakin University)</p> <p>Venue: <i>Oxford University Museum of Natural History</i></p>	<p>Lecture 1a: ViTA: Visualization for Text Alignment, Alfie Abdul-Rahman, (Oxford e-Research Centre, University of Oxford) Venue: <i>St Hugh's College, Lecture Theatre</i> or Lecture 1b: Big Data and the Humanities, Ralph Schroeder, (Oxford Internet Institute, University of Oxford) and Laird Barrett (Taylor & Francis) Venue: <i>St Antony's College, Nissan Lecture Theatre</i> or Lecture 1c: Hidden Museum: Connecting Collections in Context, Scott Billings, (Oxford University Museum of Natural History), Theodore Koterwas, (IT Services), Jessica Suess, (Oxford University Museums) Venue: <i>St Hugh's College, Ho Tim Seminar Room</i></p>	<p>Lecture 2a: Imaging beyond the Institution: How DIY Digitization Impacts Research, Judith Siefring, (Bodleian Libraries) Venue: <i>St Hugh's College, Lecture Theatre</i> or Lecture 2b: Linked Data and Leitmotifs – Digitally Researching the Reception of Richard Wagner's Music-Drama, Carolin Rindfleisch, (Faculty of Music / Oxford e-Research Centre) Venue: <i>St Antony's College, Nissan Lecture Theatre</i> or Lecture 2c: Graphic Motifs as an Aid to Handwritten Archive Transcription and Searching, Chris Powell, (Ashmolean Museum) Venue: <i>St Hugh's College, Ho Tim Seminar Room</i></p>	<p>Lecture 3a: An Evidence-based Assessment and Visualization of the Distribution, Sale, and Reception of Books in the Renaissance Cristina Dondi, (Faculty of History, University of Oxford) Venue: <i>St Hugh's College, Ho Tim Seminar Room</i> or Lecture 3b: Building and analyzing a semantic network, Maria Telegina, (Faculty of Oriental Studies, University of Oxford) Venue: <i>St Hugh's College, Lecture Theatre</i> or Lecture 3c: Crowdsourcing for GLAM and research projects, Victoria Van Hying, (Faculty of English, University of Oxford) Venue: <i>St Antony's College, Nissan Lecture Theatre</i></p>	<p>Closing of DHOxSS James Cummings (IT Services, University of Oxford) and Pip Willcox, (Bodleian Libraries, University of Oxford)</p> <p>Closing Keynote: Open Access and Digital Humanities – Opening up to the world, Isabel Galina, (Universidad Nacional Autónoma de México)</p> <p>Venue: <i>Oxford University Museum of Natural History</i></p>

Time	Monday 4 July 2016	Tuesday 5 July 2016	Wednesday 6 July 2016	Thursday 7 July 2016	Friday 8 July 2016
10:15 - 11:00	Refreshment Break (and travel) at workshop venue <i>St Hugh's College, IT Services or Oxford e-Research Centre (depending on workshop)</i>				
11:00 - 12:30	Workshops (Late registration available at workshop venues)				
	Note: <i>Students may attend only one of the five-day workshops all week (no switching between workshops without an additional admin fee)</i>				
	<ul style="list-style-type: none"> ▶ An Introduction to Digital Humanities Venue: St Hugh's College, Lecture Theatre ▶ An Introduction to the Guidelines of the Text Encoding Initiative Venue: St Hugh's College, Ho Tim Seminar Room ▶ Analysing Humanities Data Venue: St Hugh's College, Winston C S Wong Seminar Room ▶ Digital Musicology Venue: Oxford e-Research Centre, Conference Room ▶ From Text to Tech Venue: IT Services, Isis Room ▶ Humanities Data: A Hands-On Approach Venue: IT Services, Evenlode Room ▶ Linked Data for Digital Humanities Venue: IT Services, Windrush Room ▶ Social Humanities: Citizens at Scale in the Digital World Venue: St Hugh's College, Louey Seminar Room 				
12:30 – 14:00	Lunch at St Hugh's College and St Anne's College				
14:00 - 16:00	Workshops Continue				
16:00 - 16:30	Refreshment Breaks at St Hugh's College, IT Services & Oxford e-Research Centre				
16:30 - 17:30	Workshops Continue				
Evening	<p>Welcome Drinks Reception and Poster Session</p> <p>Venue: <i>Oxford University Museum of Natural History</i> 19:00 - 21:00</p>	<p>Tuesday evening - TORCH Digital Humanities Public Lecture</p> <p>Venue: <i>St Luke's Chapel, Radcliffe Observatory Quarter</i> 18:00 – 19:30</p>	<p>Wednesday evening -- Guided Walking Tour of Oxford</p> <p>Venue: <i>Martyrs' Memorial</i> 18:30 - 19:30</p>	<p>Thursday evening -- DHOxSS Dinner (with pre-dinner drinks)</p> <p>Venue: <i>Exeter College</i> 19:00 - 22:30</p>	<p>Friday evening -- Informal Pub Trip</p> <p>Venue: <i>Royal Oak</i> 17:40 - late</p>

Welcome to DHOxSS 2016!

It is our great pleasure to welcome you to the Digital Humanities at Oxford Summer School 2016. This year's DHOxSS has eight workshops. The first, and by far our most popular, is an introduction to Digital Humanities. The second trains students in the guidelines of the Text Encoding Initiative, while the third (new this year) uses the Wolfram Language to analyse humanities data. The fourth is our popular working on Digital Musicology and the fifth an investigation of python for corpus and computational linguistic text processing. The sixth workshop is a collaboration with the Graduate School of Library and Information Science, University of Illinois at Urbana-Champaign. The seventh workshop marks the return of our popular workshop on linked data for digital humanities, while the eighth workshop is new this year and investigates the social humanities, social media, citizen science and social machines. These in-depth and intensive workshops are supplemented with opening and closing keynotes from invited experts from beyond the University, and with additional lectures which illustrate the breadth and depth of the field of Digital Humanities.

In welcoming you to DHOxSS 2016 we owe a great debt of thanks to the people who have made it happen. Individual workshop strand organisers are responsible for designing their syllabus, and work closely with the speakers to ensure it is a success. The workshop speakers donate their time to provide the lectures and exercises that are at the heart of DHOxSS. The keynote and other speakers give additional insights enabling delegates to experience Digital Humanities beyond their workshop strands. The work of the Events team at IT Services, and members of the DHOxSS Organisational Committee, cannot be underestimated as we strive to create one of the best Digital Humanities training experiences in the world. Most importantly, it is the delegates of DHOxSS who participate, question, and learn who make the event so enjoyable. Thank you to all!

Welcome to DHOxSS 2016!

James Cummings and Pip Willcox
Directors of DHOxSS

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About DHOxSS 2016

Internal Collaborators for DHOxSS 2016

There are many collaborators and stakeholders across the University of Oxford involved in DHOxSS 2016. These include:

- Ashmolean Museum
- Astrophysics
- Bodleian Libraries
- Centre for Digital Scholarship
- Faculty of Classics
- Faculty of English
- Faculty of History
- Faculty of Medieval and Modern Languages
- Faculty of Music
- Faculty of Oriental Studies
- Humanities Division
- IT Services
- Oxford e-Research Centre
- Oxford Internet Institute
- University of Oxford Museums
- The Oxford Research Centre in the Humanities
- Zooniverse

External Collaborators for DHOxSS 2016

We are indebted to a vast array of external collaborators who donate their time towards the successful running of the DHOxSS 2016 academic programme.

These include:

- Aberdeen University
- Australian National University
- Austrian Centre for Digital Humanities, University of Graz
- Centre for Digital Music, Queen Mary University of London
- Computing Department, Goldsmiths, University of London
- Deakin University
- Department of Computer Science, City University London
- Department of Music, Royal Holloway, University of London
- Graduate School of Library and Information Science, University of Illinois
- History, University of Lancaster
- Institute of Classical Studies, University of London
- Instituto de Investigaciones Bibliográficas, National University of Mexico

- Paderborn University
- School of Computing, University of Kent
- Shanghai Normal University
- Software Sustainability Institute
- Study of Religions, University of Bergen
- Taylor & Francis
- Theodor Fontane Archive, Potsdam University
- University of Huddersfield
- University of Music “Franz Liszt”, Weimar
- University of Passau
- University of Strathclyde
- Wolfram Research

The DHOxSS 2016 Organisational Committee

The organisation of DHOxSS is a collaborative undertaking and overseen by an organisational committee representing the major DH stakeholders at the University of Oxford. For DHOxSS 2016 the Organisational Committee consists of:

- James Cummings, Co-Director of DHOxSS, IT Services
- David De Roure, Wolfson College Digital Cluster
- Kathryn Eccles, Digital Humanities Champion
- Andrew Fairweather-Tall, Humanities Division
- Ruth Kirkham, The Oxford Research Centre in the Humanities
- Eric Meyer, Oxford Internet Institute
- Kevin Page, Oxford e-Research Centre
- Jessica Suess, Museums & Collections
- Kathryn Wenczek, IT Services Events Team
- Pip Willcox, Co-Director of DHOxSS, Bodleian Libraries

Without these volunteers, all the workshop organisers and speakers, venue staff, and the Events team at IT Services, the DHOxSS could not be the success it is.

Events Team, IT Services

The main administration of the DHOxSS 2016 has been undertaken by the Events Team at IT Services, University of Oxford. Although the committee above decides the content of the summer school, this team implements the decisions of the committee, booking venues, liaising with speakers, arranging events, and generally ensuring a myriad of problems are dealt with in advance so that the DHOxSS delegates (and speakers) have the best experience possible.

DHOxSS General Information

Code of Conduct

As a member of the Alliance of Digital Humanities Organizations (ADHO) Training Network, DHOxSS endorses and implements their Code of Conduct. This is the DHOxSS specific version of the ADHO Code of Conduct.

Summary

The Digital Humanities at Oxford Summer School (DHOxSS) is dedicated to creating a safe, respectful, and collegial training environment for the benefit of everyone who attends. There is no place at DHOxSS for harassment or intimidation of any kind.

Full Version

The Digital Humanities at Oxford Summer School (DHOxSS) is an annual training event organised for the benefit of its delegates and for the advancement of research and scholarship in the variety of disciplines and professions they represent. DHOxSS works actively toward the creation of a more diverse, welcoming, and inclusive global community of digital humanities scholars and practitioners, and is therefore dedicated to the creation of a safe, respectful, and collegial experience for all attendees. Open, critically-engaged, and often challenging discourse is expected to flourish at DHOxSS. Participants are encouraged to respect and celebrate cultural and linguistic differences, and to be mindful of the international nature of our community in preparing presentations and engaging in conversation. There is no place at DHOxSS for harassment or intimidation of any kind, including that based on race, religion, ethnicity, language, gender identity or expression, sexual orientation, physical or cognitive ability, age, appearance, or other group status. Unsolicited physical contact, unwelcome sexual attention, and bullying behaviour are likewise unacceptable. The DHOxSS Directors and DHOxSS Organisational Committee are listed in the DHOxSS Handbook and on the DHOxSS website. In the event a participant has been made to feel unsafe or unwelcome at DHOxSS, any of these people are willing to assist you to find sources of advice. Any reports will be treated in confidence.

Please see below for further useful information.

- DHOxSS Directors: James.Cummings@it.ox.ac.uk,
Pip.Willcox@bodleian.ox.ac.uk

- Event Organisation Team: events@it.ox.ac.uk
- or telephone: (+44) (0)1865 273200 option 2
- Police/Ambulance/Fire: 999
- University of Oxford Harassment Advice:
<http://www.admin.ox.ac.uk/eop/harassmentadvice/>
- External Sources of Advice:
<http://www.admin.ox.ac.uk/eop/harassmentadvice/sourcesofadvice/#d.en.31779>

General Travel

There is a handy Google Map for DHOxSS 2016 at <http://tinyurl.com/dhoxss2016-map> which notes the locations of each of the venues as well as the bus and train station.

Please note: IT Services and OeRC are about a 15 minute walk from St Hugh's College. The Weston Library is about 15 -20 minute walk away from these sites - please bring a coat/umbrella in case of rain!

Daytime Arrangements

Each morning starts with a lecture: at either St Hugh's College or St Anthony's College (Tuesday, Wednesday and Thursday) or the Natural History Museum (Monday and Friday plenaries).

Directions to St Antony's College can be found here:

<http://www.sant.ox.ac.uk/about-st-antonys/directions-college>

- **Lecture 1a:** ViTA: Visualization for Text Alignment - St Hugh's College (Lecture Theatre)
- **Lecture 1b:** Big Data and the Humanities - St Antony's College (Nissan Lecture Theatre)
- **Lecture 1c:** Hidden Museum: Connecting Collections in Context - St Hugh's (Ho Tim Seminar Room)
- **Lecture 2a:** Imaging Beyond the Institution: How DIY Digitization Impacts Research- St Hugh's College (Lecture Theatre)
- **Lecture 2b:** Linked Data and Leitmotifs – Digitally Researching the Reception of Richard Wagner's Music-Dramas- St Antony's College (Nissan Lecture Theatre)

- **Lecture 2c:** Graphic Motifs as an Aid to Handwritten Archive Transcription and Searching- St Hugh's (Ho Tim Seminar Room)
- **Lecture 3a:** An Evidence-based Assessment and Visualization of the Distribution, Sale, and Reception of Books in the Renaissance- St Hugh's (Ho Tim Seminar Room)
- **Lecture 3b:** Building and Analyzing a Semantic Network- St Hugh's College (Lecture Theatre)
- **Lecture 3c:** Crowdsourcing for GLAM and Research Projects- St Antony's College (Nissan Lecture Theatre)

The Natural History Museum is roughly a 15 minute walk from St Hugh's College, and about a 5-10 minute walk from IT Services and OeRC

Workshop Locations

- ▶ **An Introduction to Digital Humanities**
Venue: St Hugh's College, Lecture Theatre
- ▶ An Introduction to the Guidelines of the Text Encoding Initiative
Venue: St Hugh's College, Ho Tim Seminar Room
- ▶ **Analysing Humanities Data**
Venue: St Hugh's College, Winston C S Wong Seminar Room
- ▶ **Digital Musicology**
Venue: Oxford e-Research Centre, Conference Room
- ▶ **From Text to Tech**
Venue: IT Services, Isis Room
- ▶ **Humanities Data: A Hands-On Approach**
Venue: IT Services, Evenlode Room
- ▶ **Linked Data for Digital Humanities**
Venue: IT Services, Windrush Room
- ▶ **Social Humanities: Citizens at Scale in the Digital World**
Venue: St Hugh's College, Louey Seminar Room

Morning Break

Morning breaks will be at three venues. Your break will be at the venue where your workshop is being held. Please leave the morning lecture and go to your workshop venue for your refreshment break.

The locations for the workshops are:

St Hugh's College (St Margaret's Road, OX2 6LE)

- ▶ [An Introduction to Digital Humanities](#)

(This workshop also visits the Weston Library on Monday afternoon. See: <http://www.bodleian.ox.ac.uk/bodley/whats-on/visit/weston>)

- ▶ An Introduction to the Guidelines of the Text Encoding Initiative
- ▶ [Analysing Humanities Data](#)
- ▶ [Social Humanities: Citizens at Scale in the Digital World](#)

Oxford e-Research Centre (7 Keble Road, OX1 3QG)

– see <http://www.oerc.ox.ac.uk/find-centre>

- ▶ [Digital Musicology](#)

IT Services, Banbury Road (13 Banbury Road, OX2 6NN)

– see <http://www.it.ox.ac.uk/about/travel/>

- ▶ [From Text to Tech](#)
- ▶ [Humanities Data: A Hands-On Approach](#)
- ▶ [Linked Data for Digital Humanities](#)Lunch

The lunch will cater for vegetarians and any special dietary requirements that you mentioned when you registered. If you requested a special meal, identify yourself to the catering staff at lunchtime.

Lunch is at two venues, depending on your workshop. Please read the list below, especially if your workshop is at IT Services and OeRC.

St Hugh's College (St Margaret's Road, OX2 6LE)

- ▶ [An Introduction to Digital Humanities](#)
- ▶ An Introduction to the Guidelines of the Text Encoding Initiative
- ▶ [Analysing Humanities Data](#)
- ▶ [Social Humanities: Citizens at Scale in the Digital World](#)

St Anne's College (Woodstock Rd, OX2 6HS)

- ▶ Digital Musicology
- ▶ From Text to Tech
- ▶ Humanities Data: A Hands-On Approach
- ▶ Linked Data for Digital Humanities

Afternoon Break

These will be at your workshop venue.

Evening Events

Events have been arranged for most evenings: these were all bookable at registration (except Friday) and are now FULLY BOOKED.

Monday 4 July - Welcome Drinks and Poster Session

Venue: Natural History Museum

Times: 19:00 - 21:00

Charge: Free to attend, but booking required.

This reception gives you a chance to meet and talk to the other delegates and speakers. This reception includes drinks and nibbles, but not a full evening meal.

At this event there will be a peer-reviewed poster session.

Tuesday 5 July - TORCH Digital Humanities Lecture

Venue: St Luke's Chapel, Radcliffe Observatory Quarter, Woodstock Road, OX2 6GG

Charge: Free to attend, but booking required.

Times: 18:00 - 19:30

The annual TORCH Digital Humanities lecture is an invited lecture run by the [The Oxford Research Centre in the Humanities](#) to which DHOxSS delegates are invited. This event is free but should have been booked when registering for DHOxSS to ensure a place.

This year's speaker is Brent Seales (Professor of Computer Science, University of Kentucky), the talk is titled "Digital Unwrapping: Homer, Herculaneum, and the Scroll from Ein Gedi".

Wednesday 6 July - Guided Walking Tour of Oxford

Venue: Central Oxford (Martyrs' Memorial, Magdalen Street East)

Times: 18:30 - 19:30

Charge: Free to attend, but booking required when registering for DHOxSS.

The guide will take you through the heart of the historic city centre illustrating the history of Oxford and its University and describing the architecture and traditions of its most famous buildings and institutions.

Thursday 7 July - DHOxSS Dinner, Exeter College

Venue: Exeter College

Times: 19:00 (Pre-dinner drinks), 20:00 (3 course dinner, to finish before 22:30)

Charge: £57.50 in addition to the registration fee, booking required.

Dress Code: No specific dress code, delegates may choose to dress up, but it is not required.

Friday 8 July - Informal Pub Trip

Venue: Royal Oak, Woodstock Road

Times: 17:40 onwards

Charge: Payment for any food or drink consumed.

Just after DHOxSS has ended some speakers and delegates of DHOxSS 2016 will be attending a nearby pub. This is an informal event with no specific organisation by DHOxSS.

Accessibility

If you have any accessibility requirements please let us know the details by emailing events@it.ox.ac.uk.

Computers, Laptops, and WiFi

The following workshops require that delegates bring their own laptops for the practical hands-on element of the workshops:

- ▶ An Introduction to the Guidelines of the Text Encoding Initiative
- ▶ **Analysing Humanities Data**
- ▶ **Social Humanities: Citizens at Scale in the Digital World**

For all other workshops, laptops are not required as computers will be provided with pre-installed software. The exception to this is the [*An Introduction to Digital Humanities*](#) workshop which is lecture based and does not require computers at all.

All delegates can, of course, bring their own laptops for email and web access, etc. while they are at DHOxSS. Most of the venues have eduroam wifi access and otherwise wifi credentials will be provided on the back of your delegate badge.

Note: We cannot guarantee convenient access to mains power in all of the venues.

Contact Details

General questions: registration desk or events@it.ox.ac.uk

Emergency contact numbers:

- Police/Ambulance/Fire - 999
- Digital Humanities administration - (+44) (0)1865 273200 option 2
- St Hugh's College Porters' Lodge - (+44) (0)1865 274900

Social Media

- **Twitter accounts:** @dhoxss, but @DH_Oxford, @OxHumanities, or the DHOxSS directors @jamescummins and @pipwillcox might also be of interest.
- **Twitter hashtag:** #dhoxss (in addition to one for your workshop, use both!)

Certificates

Certificates of attendance for individual students will be available at your workshop venue on the morning Friday 8 July 2016; please make sure you collect yours.

Feedback

The DHOxSS administration will be emailing you after DHOxSS to complete a confidential feedback form. We hope you will fill this out. Informal feedback during the week is also welcome to James Cummings, Pip Willcox or your workshop organisers.

An Introduction to Digital Humanities Workshop Timetable

Times	Monday	Tuesday	Wednesday	Thursday	Friday
Session 1 Morning: 11:00 - 12:30	Introductions Pip Willcox Intersection, Scale, and Social Machines: The Humanities in the digital world David De Roure	Pipedream to Project: planning digital research projects in the humanities Matthew Kimberley and Ruth Kirkham	Introduction to Data Curation Allen Renear and Andrea K. Thomer	Machine Learning and Music J. Stephen Downie	An Introduction to Relational Databases Meriel Patrick and Pamela Stanworth
Session 2 Afternoon: 14:00 - 16:00	[at the Bodleian's Weston Library] Exploring Material Books and Digital Work Daniel Sawyer Reborn Digital: Text, transmission, and technology Pip Willcox	Introducing the Toolkit for the Impact of Digitized Scholarly Resources Kathryn Eccles and Eric Meyer Working with Digital Images Ségolène Tarte	Linked Data for Digital Humanities: introducing the Semantic Web Kevin Page	An Introduction to TEI P5 XML Martina Scholger Introduction to Visualization for Digital Humanities Alfie Abdul-Rahman	Historical GIS: A place for everything and everything in its place? Leif Isaksen [Ends: 15:30]
Session 3 Afternoon: 16:30 - 17:30	[at the Bodleian's Weston Library] Hyperspectral and Other High End Imaging and Spectroscopic Techniques to Aid Humanities Scholars David Howell	Understanding the HathiTrust and its Research Center J. Stephen Downie	The Zooniverse — Enabling Everyone Grant Miller	Beyond the Academy: engagement, education, and exchange Pip Willcox	[Start: 16:00] Our Digital Humanities David De Roure, Isabel Galina, Pip Willcox

An Introduction to Digital Humanities

“Expert insights into our digital landscape”

- **Convener:** Pip Willcox
- **Hashtag:** #introDH and #DHOxSS
- **Computers:** Students are not required to bring their own laptops for this workshop. This course is primarily lecture-based.
- **Lunch Venue:** St Hugh’s College

Abstract

This lecture-based survey course gives you a thorough overview of the theory and practice of Digital Humanities. Drawing on the expertise and the library collections of the University of Oxford, it will appeal to anyone new to the field, or curious to broaden their understanding of the range of work the Digital Humanities encompass.

Topics covered include:

- crowdsourcing
- data curation
- databases
- digital work with physical artefacts
- Geographic Information Systems (GIS)
- hyperspectral imaging
- image manipulation
- machine learning
- measuring and analyzing impact
- preservation and sustainability
- project management
- public engagement
- Text Encoding Initiative
- the Semantic Web
- transcription and text encoding
- visualization

Sessions include talks, presentations, demonstrations, and practical workshops. On completing this course, you will be conversant with the variety and potential of the various technologies used to collate, interrogate, and facilitate digital work in the Humanities, and will have gained insight and practice in methods relevant to your own research. No prior technical knowledge is necessary for this course.

An Introduction to the Guidelines of the Text Encoding Initiative Timetable

Times	Monday	Tuesday	Wednesday	Thursday	Friday
Morning: 11:00 - 12:30	Markup, XML, and the TEI James Cummings	TEI Metadata James Cummings	TEI for Manuscript Description Matthew Holford	TEI for Correspondence Sabine Seifert and Peter Stadler	Customising the TEI for your project Sabine Seifert and Peter Stadler
Afternoon: 14:00 - 16:00	Exercise 1: Using the oXygen XML Editor The TEI Structure and Core Components Martina Scholger	Exercise 3: Creating a Better TEI Header Names, People, Places and Organisations Martina Scholger	Exercise 5: Creating a Manuscript Description TEI for Transcription and Editing Martina Scholger	Exercise 7: Editing TEI Correspondence WeGA and Intellectual Berlin Sabine Seifert and Peter Stadler	Exercise 9: Making a custom TEI Schema Transforming and Publishing TEI texts Sabine Seifert and Peter Stadler
Afternoon: 16:30 - 17:30	Exercise 2: Creating a Valid TEI Document Discussion James Cummings and Martina Scholger	Exercise 4: Marking Up Names of People and Places CatCor: The Correspondence of Catherine the Great Kelsey Rubin-Detlev	Exercise 6: Editing a TEI Transcription EpiDoc: TEI for Ancient Documents Gabriel Bodard	Exercise 8: Correspondence Interchange Music Encoding Initiative (MEI) Peter Stadler	Exercise 10: Using the TEI Stylesheets 'Where Next?' and Concluding Discussions (all)

An Introduction to the Guidelines of the Text Encoding Initiative

“Markup for Textual Research”

- **Convener:** James Cummings
- **Facilitator:** Helen Brown
- **Hashtag:** #TEI and #DHOxSS
- **Computers:** Students are required to bring and use their own laptops for this workshop. Please consult our Laptop Guidance for more information.
- **Lunch Venue:** St Hugh’s College

Abstract

This introductory workshop will balance lectures with hands-on practical sessions to introduce and survey the recommendations of the Text Encoding Initiative (TEI) for creation of digital text. The workshop combines in-depth coverage of the latest version of the TEI P5 Guidelines for the encoding of digital text with practical exercises to reinforce the topics covered. It provides an introduction to markup, XML, the infrastructure of the TEI Guidelines, and the encoding of common textual phenomena. Major aspects surveyed will include: basic TEI structural and phrase-level elements, metadata, names of people and places, the transcription and description of manuscripts and other primary sources, encoding correspondence and its metadata, and the customisation of the TEI schema. Almost an entire day will focus on the new guidelines for encoding correspondence in the TEI. Practical exercises give you hands-on experience of a wide range of TEI editing. No previous experience with markup, XML, or TEI is assumed.

Analysing Humanities Data Workshop Timetable

Times	Monday	Tuesday	Wednesday	Thursday	Friday
Morning: 11:00 - 12:30	Introduction to Mathematica and overview of the Wolfram Language (Group)	An introduction to text analysis and graphs & networks (Group)	An introduction to semantic import, geographic visualization and geocomputing (Group)	An introduction to image processing, sound analysis and machine learning (Group)	Next Steps: Wolfram Language learning and community resources Arno Bosse
Afternoon: 14:00 - 16:00	First steps with the Wolfram Language – Part I Martin Hadley	Text analysis and graph & network applications Jon McLoone	Semantic import, geographic visualization and geocomputing applications Marco Thiel	Image processing, sound analysis and machine learning applications Vitaliy Kaurov	Team-based Hackathon! (Group)
Afternoon: 16:30 - 17:30	First steps with the Wolfram Language – Part II Martin Hadley	Lab: Practice exercises and consolidation (Group)	Lab: Practice exercises and consolidation (Group)	Lab: Practice exercises and consolidation (Group)	Deploying and sharing your apps online in the Wolfram Cloud (Group)

Analysing Humanities Data

"An Introduction to Knowledge-Based Computing with the Wolfram Language"

- **Conveners:** Arno Bosse and Martin Hadley
- **Hashtag:** #ShiftEnter and #DHOxSS
- **Computers:** Students are required to bring and use their own laptops for this workshop. Please consult our Laptop Guidance for more information.
- **Lunch Venue:** St Hugh's College

Abstract

This example-led workshop will provide an introduction to current techniques for analysing a wide range of humanities research data by using the Wolfram Language; from text analysis, image processing, visualization and network analysis, to machine learning, time-based, and geographic computation. The course assumes no prior knowledge of programming or programming languages. During the workshop, you will learn and practice the concepts needed to import, manipulate, and analyse humanities research data using the natural-language and scripted interfaces to the Wolfram Language and to share your work with others in the cloud. For a quick introduction, please view this short video or take a look some simple demo applications or even start to explore the Wolfram Language on your own with the guided examples in the online Programming Lab.

Much of the material in our workshop will be drawn from two freely available, online textbooks: Stephen Wolfram's *An Elementary Introduction to the Wolfram Language*, and William Turkel's *Digital Research Methods with Mathematica* (click here to download a PDF version). Additional case studies and data in the workshop will be drawn from a variety of humanities research projects and related examples.

The workshop will require delegates to bring along a Mac/Windows/Linux laptop on which they can install Mathematica. For the summer school, Wolfram Research will provide 30 days of free access to Mathematica v10, Mathematica Online and Programming Lab to all workshop attendees. Please check with your local IT department to see if your institution can additionally provide you with a

free, site-wide, academic license—many schools and universities already offer Mathematica licenses to their staff, faculty, and students at no cost. For further details about individual sessions, news, and resources related to this workshop, please visit our microsite: <http://shift-enter.org>.

Digital Musicology Workshop Timetable

Times	Monday	Tuesday	Wednesday	Thursday	Friday
Morning: 11:00 - 12:30	<p>Welcome and Housekeeping Kevin Page</p> <p>Introduction to Digital Musicology Tim Crawford and J. Stephen Downie</p> <p>Round table introduction from attendees Chair: Tim Crawford</p>	<p>Big Data and Other Digital Strategies for Historical Musicologists Stephen Rose</p>	<p>Representing musicological knowledge on the Web using Linked Data Kevin Page</p> <p>An overview of software and data management best practice David M. Weigl and Richard Lewis</p>	<p>Blind alleys, science fiction, redundancy and modernization: how musicology is and isn't evolving in response to the digital world Julia Craig-McFeely</p> <p>Automatic transcription of scanned notation: state of the art and applications (Part 1) Optical Music Recognition</p>	<p>A case study in Early Music, from digitisation to Linked Data: experiences from EMO, ECOLM, SLICKMEM, and SLoBR Tim Crawford, David Lewis, Kevin Page, and David M. Weigl</p> <p>Describing music performance and interpretation: digitally researching Wagner and the leitmotif Carolyn Rindfleisch and Kevin Page, and David M. Weigl</p>

<p>Afternoon: 14:00 - 17:30 (inc. break)</p>	<p>Hands on: Using computers to analyse recordings An introduction to signal processing Christophe Rhodes and Chris Cannam</p> <p>Hands on: Using computers to analyse recordings Practical feature extraction for musicology Christophe Rhodes, Chris Cannam, and David M. Weigl</p> <p>Using computer analyses to index and find recordings Feature search and retrieval Christophe Rhodes</p>	<p>Training computers automatically to recognise patterns in recordings Practical machine learning Ben Fields, J. Stephen Downie, and David M. Weigl</p> <p>Methods for analysing large-scale resources and big music data Ben Fields and Tillman Weyde</p>	<p>Digitised Notated Music: hands on with MEI and MusicXML Richard Lewis, David Lewis, and David M. Weigl</p> <p>Web-scale analysis of music: lessons from the SALAMI project. Experiences in ground truth, big data, and structural analysis</p>	<p>Automatic transcription of scanned notation: state of the art and applications (Part 2) Optical Music Recognition Ichiro Fujinaga</p> <p>Computer processing of digital notated music: hands on with music21 Working with symbolic music data Richard Lewis, David Lewis, and David M. Weigl</p>	<p>The challenges and opportunities of finding music and music scholarship in the 4.6 billion pages of the HathiTrust Digital Library J. Stephen Downie and Ichiro Fujinaga</p> <p>In Concert: towards a collaborative digital archive of musical ephemera Rachel Cowgill</p> <p>Round table discussion Rachel Cowgill, Tim Crawford, Ichiro Fujinaga, David Lewis, Kevin Page, and Carolin Rindfleisch</p>
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Digital Musicology

"Applied computational and informatics methods for enhancing musicology"

- **Convener:** Kevin Page
- **Hashtag:** #digitalmusicology and #DHOxSS
- **Computers:** Students are not required to bring their own laptops for this workshop. Laptop computers will be provided by DHOxSS
- **Lunch Venue:** St Anne's College

Workshop Abstract

A wealth of music and music-related information is now available digitally, offering tantalizing possibilities for digital musicologies. These resources include large collections of audio and scores, bibliographic and biographic data, and performance ephemera -- not to mention the 'hidden' existence of these in other digital content. With such large and wide ranging opportunities come new challenges in methods, principally in adapting technological solutions to assist musicologists in identifying, studying, and disseminating scholarly insights from amongst this 'data deluge'.

This workshop provides an introduction to computational and informatics methods that can be, and have been, successfully applied to musicology. Many of these techniques have their foundations in computer science, library and information science, mathematics and most recently Music Information Retrieval (MIR); sessions are delivered by expert practitioners from these fields and presented in the context of their collaborations with musicologists, and by musicologists relating their experiences of these multidisciplinary investigations. The workshop comprises a series of lectures and hands-on sessions, supplemented with reports from musicology research exemplars. Theoretical lectures are paired with practical sessions in which attendees are guided through their own exploration of the topics and tools covered. Laptops will be loaned to attendees with the appropriate specialised software installed and preconfigured.

From Text to Tech Workshop Timetable

Times	Monday	Tuesday	Wednesday	Thursday	Friday
Morning: 11:00 - 12:30	<p>Why should you learn Python? Gard Jensen</p> <p>Close versus distant reading and linguistic analysis in the Humanities Gabor Toth</p>	<p>Introduction to programming in Python Gard Jensen</p>	<p>Corpus methods and social identity in historical texts Heather Froelich</p>	<p>Creativity is what we say it is: using corpus linguistics to identify key aspects of creativity Anna Jordanous</p>	<p>Corpora do what? On theory, method and data in Digital Humanities Knut Melvær</p>
Afternoon: 14:00 - 16:00	<p>Introduction to Corpora Barbara McGillivray</p> <p>Corpus tools Gabor Toth</p>	<p>Basic natural language processing (NLP) with Python Gard Jensen</p> <p>Going further with NLP in Python Barbara McGillivray</p>	<p>Python and more NLTK Gabor Toth</p>	<p>Extracting information from text Barbara McGillivray</p> <p>Topic Modelling Gard Jensen</p>	<p>Problem solving session</p>
Afternoon: 16:30 - 17:30	<p>Corpus tools [Continued]</p>	<p>Going further with NLP in Python [Continued]</p>	<p>Python and more NLTK [Continued]</p>	<p>Topic Modelling [Continued]</p>	<p>Problem solving session [Continued]</p>

From Text to Tech

"Corpus and computational linguistics for powerful text processing in the Humanities"

- **Conveners:** Gard Jensen, Barbara McGillivray and Gabor Toth
- **Hashtag:** #text2tech and #DHOxSS
- **Computers:** Students are not required to bring their own laptops for this workshop. Desktop computers will be provided by DHOxSS
- **Lunch Venue:** St Anne's College

Workshop Abstract

With large amounts of text becoming available through digitization efforts, there is a growing need for automatic analyses in the Digital Humanities to support distant reading. This workshop, originating from the HiCor research network, will impart some of the basics for working computationally and quantitatively with texts. It will take a hands-on approach to processing text, including cleaning and adding automatic linguistic annotation using freely available computational tools and the Python programming language, a very flexible tool with a wide range of applications in Humanities research.

The workshop proceeds in a stepwise manner, with an introduction to corpus linguistics followed by basic programming in Python. The workshop will also teach how to explore texts quantitatively, for example by creating frequency lists and visualizations, and more advanced types of analysis, such as topic modelling. The practical sessions are accompanied by lectures that discuss research which demonstrates concretely how Python and corpus linguistics can be applied to answer questions in a range of humanistic disciplines. The workshop rounds off with a practical problem-solving session covering the topics of the week.

No prior knowledge of programming is required, but attendees should be comfortable with identifying file paths on their own computer and installing software.

Humanities Data: A Hands-On Approach Workshop Timetable

Times	Monday	Tuesday	Wednesday	Thursday	Friday
Morning: 11:00 - 12:30	<p>Introductions David De Roure</p> <p>Introduction to Humanities Data Allen Renear and Andrea Thomer</p>	<p>Information Organization Allen Renear</p>	<p>Contextual Data Modeling Neil Jefferies</p>	<p>Provenance, Reproducibility, and Research Workflows David De Roure</p>	<p>Further Topics in Data Curation David Weigl and Andrea Thomer</p>
Afternoon: 14:00 - 16:00	<p>Hands On with GitHub Andrea Thomer</p>	<p>Introduction to Data Quality Andrea Thomer and Bertram Ludäscher</p> <p>Hands on with OpenRefine Andrea Thomer</p>	<p>Hands on with SQLite Bertram Ludäscher</p>	<p>Hands on Provenance, Reproducibility Bertram Ludäscher and David De Roure</p>	<p>Further hands on with GitHub, OpenRefine, SQLite, and YesWorkflow Andrea Thomer and Bertram Ludäscher</p> <p>Participant presentations on their work with DH use cases Andrea Thomer and Bertram Ludäscher</p>
Afternoon: 16:30 - 17:30	<p>Data and Project Management Andrea Thomer</p>	<p>Hands on with OpenRefine [Continued]</p>	<p>The Physical and Digital via the Meta: A Hands-On Linked Data in a Musicological Case Study Kevin Page</p>	<p>From Project to Preservation: Institutional Repositories David Tomkins</p>	<p>Closing Discussion Andrea Thomer, Bertram Ludäscher and Allen Renear</p>

Humanities Data: A Hands-On Approach

“Making the Most of Messy Data”

- **Conveners:** Megan Senseney and Andrea Thomer
- **Hashtag:** #dhcuration and #DHOxSS
- **Computers:** Students are not required to bring their own laptops for this workshop. Desktop computers will be provided by DHOxSS
- **Lunch Venue:** St Anne’s College

Workshop Abstract

Humanists have data. Moreover, advances in the methodologies and approaches of digital humanities research have exposed the importance of maintaining research data and digital information in a manner that preserves its meaning and usefulness. Data curation is the active and ongoing management of data through its lifecycle of interest. Purposeful curation provides the foundation for a range of related activities from analyzing and visualizing research data to promoting access and reuse across a broader scholarly community.

This workshop will provide a hands-on introduction to a suite of useful tools, methods, and concepts for managing, organizing, cleaning, and processing data in digital humanities projects. Sessions will cover a range of topics, including information organization, data modelling, data quality and cleaning, and workflows. Participants will be introduced to humanities data from a selection of real-world digital humanities projects, and these datasets will serve as project case studies for use with each tool introduced throughout the week. At the end of the week, participants will present on their experiences working with the case studies throughout the week.

The programme is aimed at humanities researchers—whether traditional faculty or alternative academic professionals—and may also be of interest to librarians, archivists, cultural heritage specialists, other information professionals, and advanced graduate students. Sessions will be led by experts from the iSchool at Illinois's Center for Informatics Research in Science and Scholarship and the HathiTrust Research Center as well as the University of Oxford’s Bodleian Libraries, Oxford e-Research Centre, and Oxford Internet Institute.

Linked Data for Digital Humanities Workshop Timetable

Times	Monday	Tuesday	Wednesday	Thursday	Friday
Morning: 11:00 - 12:30	<i>Scaling Digital Humanities on (and utilising) the Web: The Semantic Web and Why You Should Care</i> Terhi Nurmikko-Fuller and John Pybus	<i>Ontologies</i> John Pybus and Terhi Nurmikko-Fuller	<i>Practical Linked Data for Digital Humanities Researchers: an example in Early English literature Part 2</i> Terhi Nurmikko-Fuller and John Pybus	<i>Linked Data: an institutional approach</i> Donna Kurtz, Dominic Oldman, Joshua Seufert and Honjie Sun	<i>Linked Open Geodata with Recogito</i> Leif Isaksen
Afternoon: 14:00 - 16:00	<i>Hands On RDF for Digital Humanities Researchers: an example in Early English literature Part 1</i> Terhi Nurmikko-Fuller and John Pybus	<i>Hands on: Building your own ontology</i> John Pybus and Terhi Nurmikko-Fuller	<i>Hands on: Triplestores, and SPARQL</i> John Pybus and Terhi Nurmikko-Fuller	<i>Hands on: Exploring and using the British Museum Endpoint, from mapping to representation and semantic query</i> Dominic Oldman	<i>Hands on: Advanced Examples and Use Cases</i> Terhi Nurmikko-Fuller, John Pybus, and Graham Klyne
Afternoon: 16:30 - 17:30	<i>Sharing the wealth, Linking Discipline: Linked Open Data for numismatics</i> Andrew Meadows	<i>Linked Data for Musicology</i> Kevin Page	<i>Hands on: Triplestores, and SPARQL [Continued]</i>	<i>Hands on: Exploring and using the British Museum Endpoint, from mapping to representation and semantic query. [Continued]</i>	<i>Discussion group and Solutions surgery: How you might apply the semantic web to your work</i> John Pybus and Terhi Nurmikko-Fuller

Linked Data for Digital Humanities

"Publishing, Querying, and Linking on the Semantic Web"

- **Convener:** Terhi Nurmikko-Fuller
- **Hashtag:** #LD4DH and #DHOxSS
- **Computers:** Students are not required to bring their own laptops for this workshop. Desktop computers will be provided by DHOxSSS Workshop
- **Lunch Venue:** St Anne's College

Abstract

The work of a digital humanities researcher is informed by the possibilities offered in digital resources: in their ever increasing number and their distribution and access through the Internet. In this context, the Semantic Web can be seen as a framework to enable radical publication, sharing, and linking of data for, and by, researchers.

This workshop introduces the concepts and technologies behind Linked Data and the Semantic Web and teaches attendees how they can publish their research so that it is available in these forms for reuse by other humanities scholars, and how to access and manipulate Linked Data resources provided by others. The Semantic Web tools and methods described over the week use distinct but interwoven models to represent services, data collections, workflows, and -- so to simplify the rapid development of integrated applications to explore specific findings -- the domain of an application. Topics covered will include: the RDF format; modelling your data and publishing to the web; Linked Data; querying RDF data using SPARQL; and choosing and designing vocabularies and ontologies.

The workshop comprises a series of lectures and hands-on tutorials. Lectures introduce theoretical concepts in the context of Semantic Web systems deployed in and around the humanities, many of which are introduced by their creators. Lectures are paired with practical sessions in which attendees are guided through their own exploration of the topics covered.

Social Humanities: Citizens at Scale in the Digital World Workshop Timetable

Times	Monday	Tuesday	Wednesday	Thursday	Friday
Morning: 11:00 - 12:30	Introductions David De Roure Opening Zooniverse talk Grant Miller	Social Machines David De Roure and Ségolène Tarte	Future of Research Communication David De Roure Scholarly Social Machines David De Roure and Pip Willcox	How People Make New Words Janet Pierrehumbert	Social Media Analytics David De Roure Analysing the Summer School David De Roure
Afternoon: 14:00 - 16:00	Zooniverse Project Builder Grant Miller	Software Sustainability and the Open Source Software Community Simon Hettrick Designing Social Machines Max van Kleek	Engaging the Research Crowd J. Stephen Downie	Case Study in Creative Industries David De Roure	Presentations (all students)
Afternoon: 16:30 - 17:30	Individual projects	Individual projects	Individual projects go live!	Individual projects	Feedback and Round-up

Social Humanities: Citizens at Scale in the Digital World

"Social Media, Citizen Science, and Social Machines"

- **Convener:** David De Roure
- **Facilitator:** Matthew Kimberley
- **Hashtag:** #sochums
- **Computers:** Students are required to bring and use their own laptops for this workshop. Please consult our Laptop Guidance for more information.
- **Lunch Venue:** St Hugh's College

Workshop Abstract

The widespread engagement of citizens in the digital world brings new scales of interaction, democratization, and empowerment. Social media is a new lens onto society and a topic of study in its own right, instigating and mediating new social processes at scale. Citizen science has engaged millions of people in the process of discovery, with the Zooniverse project delivering projects across a diversity of disciplines—and now you can create your own projects. Meanwhile social media and digital editing come together in the notion of social editions, like Wikipedia, which challenge established notions of expertise with the wisdom of the crowd.

Aimed at researchers of all backgrounds, this workshop explains how to design and study these systems, which we see as Social Machines—processes in which people do the creative work and machines do the administration, and where the ability to create new forms of social process is given to the world at large. By the end of the workshop, you will understand how to use social media and citizen science in your own research. In turn these insights inform the creation of the archive for tomorrow's humanities scholarship in the digital world, and the future of research communication.

Keynote and Parallel Lectures

Monday

Opening Keynote: Identifying the point of it all: Towards a Model of "Digital Infrapuncture"

Deb Verhoeven, (Deakin University)

Venue: St Hugh's College (Lecture Theatre)

Many leading proponents of the Digital Humanities have recently called for a greater emphasis on understanding its potential for public impact and its capacity for social repair. This provocation is especially acute as the humanities more broadly struggles to attract the large-scale funding and leverage that characterise highly influential STEM initiatives. In the context of diminishing resources and infrastructure investment in the humanities I want to propose an alternative way of thinking about how we can make a difference and how we can more creatively utilize the complexity and diversity of digital humanities effort.

"Digital Infrapuncture" is a blended term that describes a combination of infrastructure and acupuncture. It's a way of thinking about how many small-scale but catalytic interventions can have an impact on a larger research field. The goal of infrapuncture is to relieve stress. To work in this model requires us to have a sensitivity to suffering and damage, to understand for example, where it hurts in society. Digital Infrapuncture proposes we select our interventions through an analysis of aggregate social, economic and "ecological" factors, and that we develop them through a dialogue between researchers and invested communities. And finally, as any element of Digital Infrapuncture research affects and is affected by other elements, then we must be mindful of our impact on each other as well.

Tuesday

Lecture 1a: ViTA: Visualization for Text Alignment

Alfie Abdul-Rahman, (Oxford e-Research Centre, University of Oxford)

Venue: St Hugh's College (Lecture Theatre)

In this lecture, I will present a web-based visual analytics approach for detecting similarity between texts. ViTA: Visualization for Text Alignment is the result of our “Commonplace Cultures: Mining Shared Passages in the 18th Century using Sequence Alignment and Visual Analytics” project under the Digging into Data Challenge Program (III) and it is a collaboration between the University of Oxford, the University of Chicago, and the Australian National University. The team comprises of computer scientists and domain experts in the fields of literary studies, intellectual history, and digital humanities. ViTA is a web-based visual analytics approach that allows domain experts to construct and modify a text alignment pipeline by visualizing the tools and connections for a specific method in conjunction with testing inputs and outputs. The construction of the text alignment is similar to that of an image processing pipeline. As the approach was embedded directly in the context of 18th century print culture, this approach was developed in an interdisciplinary manner, and was evaluated in intensive meetings with the domain experts at the design stage as well as after prototyping.

Lecture 1b: Big Data and the Humanities

Ralph Schroeder, (Oxford Internet Institute, University of Oxford) and Laird Barrett (Taylor & Francis)

Venue: St Antony's College (Nissan Lecture Theatre)

Big data is often considered in the context of the sciences and social sciences. In fact, many of the most exciting projects are in the humanities. The talk will cover a range of these projects, highlighting how they contribute to knowledge, their strengths and weaknesses, and ways forward. Particular attention will be paid to data sources, and debates about digital research in the humanities. The talk will also cover emerging publishing models, and how they relate to digital research.

Lecture 1c: Hidden Museum: Connecting Collections in Context

Scott Billings, (Oxford University Museum of Natural History, University of Oxford), Theodore Koterwas, (IT Services, University of Oxford), Jessica Suess, (Oxford University Museums, University of Oxford)

Venue: St Hugh's College (Ho Tim Seminar Room)

Over the past nine months Oxford University Museums and Oxford University IT Services have been collaborating on a research project to look at best practice in

terms of delivering collections content to users within museum and gallery spaces via their mobile device. A notoriously 'heads down' experience, the project has explored methods for utilising personal mobile devices to facilitate 'heads up' interactions with objects and displays, creating a hybrid physical-digital experience. In this lecture Scott, Ted and Jess will share the key findings from this research project covering key principles around usability, access and content triggering; best practice in using video, looking at when and how to use video to complement rather than distract from displays; and principles for developing interactives that provide a learning experience that enhances engagement with objects, as opposed to online features and games that focus on the technology rather than the displays. This lecture will suggest best practice principles for delivering digital collections content in museum and gallery spaces and should be interesting for anyone considering methods for encouraging public engagement with their research content in gallery spaces, historic sites or other venues.

Wednesday

Lecture 2a: Imaging Beyond the Institution: How DIY Digitization Impacts Research

Judith Siefiring, (Bodleian Libraries, University of Oxford)

Venue: St Hugh's College (Lecture Theatre)

The sight of readers taking their own photographs of books, manuscripts and other objects in special collections reading rooms and museum study spaces is becoming increasingly commonplace. This kind of 'DIY digitization' reflects changing technologies but also evolving research practices and institutional policies. Its prevalence warrants proper reflection. Why do users want to take their own photographs of special collections? What are the curatorial concerns around allowing them to do so? How does this relate to institutional digital collections delivery? How is user-led photography changing research? And what challenges does it pose for research libraries like the Bodleian and for individual researchers?

This lecture will explore the research behind the John Fell-funded DIY Digitization project, a collaboration between colleagues from the Bodleian Libraries, the Oxford University English Faculty, and the Oxford e-Research Centre.

Lecture 2b: Linked Data and Leitmotifs – Digitally Researching the Reception of Richard Wagner’s Music-Dramas

Carolyn Rindfleisch, (Faculty of Music, University of Oxford)

Venue: St Antony’s College (Nissan Lecture Theatre)

Richard Wagner’s music, and particularly his composition with ‘leitmotifs’ (musical entities with a characteristic identity, that are used to construct musical form and to convey musical meaning) have been interpreted differently in a wide variety of academic as well as audience-aimed introductory literature. A comprehensive analysis of these interpretations can help us find out how Wagner’s music-dramas have been heard, seen and understood in different historical and cultural environments. Using this example, the lecture presents how methods and techniques of Linked Data and Semantic Web can facilitate a large-scale reception study that can deal with a wide range of source material and still compare interpretations in detail. It will discuss different ways of digitally enhancing the study of the reception and interpretation of artworks, and address the question of how we can reconcile these methods with more traditional methodologies in the Humanities. It will focus particularly on presenting the design of an ontology that not only enables the linking and structuring of digitised source material, but also enables the systematic representation and comparison of the interpretations contained in the sources.

Lecture 2c: Graphic Motifs as an Aid to Handwritten Archive Transcription and Searching

Chris Powell, (The Ashmolean Museum, University of Oxford)

Venue: St Hugh’s College (Ho Tim Seminar Room)

Institutions like Universities and Museums possess considerable volumes of handwritten personal archives, the content of which may be of research interest. However, these archives remain largely untranscribed and their content unknown. We describe our early investigation of word shape analysis, and particularly the decomposition of those shapes in to graphic motifs, as an assistive technology for the researcher wishing to transcribe entire documents, or to locate likely pages of interest within untranscribed documents.

Thursday

Lecture 3a: An Evidence-based Assessment and Visualization of the Distribution, Sale, and Reception of Books in the Renaissance

Cristina Dondi, (Modern Languages, University of Oxford)

Venue: St Hugh's College (Ho Tim Seminar Room)

The five-year ERC-funded 15cBOOKTRADE Project has developed digital tools to investigate, on solid and extensive evidence, the impact of the introduction of printing on early modern society. The Material Evidence in Incunabula is a database specifically designed to record and search the material evidence of 15th-century printed books: ownership, decoration, binding, manuscript annotations, stamps, prices, etc. Locating and dating any of these elements enables the movement of books across Europe and the US to be tracked throughout the centuries, from place of production to the books' present locations.

The TEXT-inc database describes the content of 15th-century editions in great detail and systematically – main and secondary texts, and paratexts. It also identifies the various people involved in the preparation of the editions, to understand the social network surrounding the introduction of printing in Early Modern Europe, and to study the transmission of texts in print. The project is also experimenting with image-matching software applied to 15th-century Venetian illustration, and with the scientific visualisation of data to display the movement of these books over the five-hundred year period of their existence.

Lecture 3b: Building and Analyzing a Semantic Network

Maria Telegina, (Faculty of Oriental Studies, University of Oxford)

Venue: St Hugh's College (Lecture Theatre)

The history of graph (network) theory (GNT) started with an attempt to find a single walking path, which crosses, once and only once, each of the seven bridges of old Königsberg; this is known as the Seven Bridges of Königsberg Problem. Since 1736, when Leonhard Euler proved the problem to be unsolvable using a very simple graph, GNT was developed, and it rapidly came to be used in a number of fields. Nowadays, GNT is actively used in a wide variety of disciplines from mathematics and physics to sociology and linguistics, as our world is full of systems, which can be represented and analyzed as networks. The

main focus of this talk is a presentation of a network analysis, based on a semantic network constructed on Japanese temporal and spatial lexical items.

The network is based on the results of a free word association experiment conducted in Tokyo in 2015. Due to the nature of the material, the network is highly clustered and has a relatively short average path length; in other words, it is a good example of a small world network. As the general framework of GNT, along with some practical information on how to build and analyze a network in R or Gephi will also be presented, the contents of this talk are also relevant to analyses of any system with coupled elements.

Lecture 3c: Crowdsourcing for GLAM and Research Projects

Victoria Van Hyning, (Faculty of English, University of Oxford)

Venue: St Antony's College (Nissan Lecture Theatre)

This talk will give a brief introduction to crowdsourcing and outline how it might be used in GLAM and academic research. It will then focus on Zooniverse.org, the world leading academic crowdsourcing platform. Victoria will present a few examples of Zooniverse projects in the sciences and humanities, ranging from galaxy formation to penguin ecology, to full-text manuscript transcription projects created in partnership with Tate museums and archives, and the Folger Shakespeare library in Washington, D.C. This talk will present a few hypotheses and working principles about how to build projects to handle difficult material, such as early modern manuscripts and ancient Greek papyri, and suggest ways in which scholars can engage the public in order to further their own research. Zooniverse hosts a free open platform where you can build your own project. The talk will include a brief demo of the project builder. The project builder will be of particular interest to researchers with limited funding or who would like to use crowdsourcing in a teaching or small research team environment or just to experiment.

Friday

Closing Keynote: Open Access and Digital Humanities – Opening up to the World

Isabel Galina, (Universidad Nacional Autónoma de México)

Venue: Oxford University Museum of Natural History

For over a decade now Open Access (OA) has fundamentally changed the way scholarly publishing works. In the Digital Humanities (DH) the development of new types of scholarly publications in the form of digital projects presents an interesting scenario for the continuation of the OA movement. In this talk I will discuss how DH projects disrupt traditional scholarly communication and publishing systems, focusing on the role of authors, editors, publishers and libraries and how as digital humanists we contribute to shaping these new systems through the various roles we assume in DH project development.

Additionally, I will discuss how these new DH publishing models may also serve to increase geographical and linguistic diversity in our field. Currently research and researchers from peripheral countries are sorely underrepresented in international scholarly publishing. Viewing DH as a transformative motor in academia gives us the opportunity to propose new models that adequately incorporate digital scholarly output on a global scale and increase the visibility of countries on the periphery little favoured by the traditional scholarly publishing model.

Speakers

The Digital Humanities at Oxford Summer School is only possible thanks to the many speakers and workshop organisers who donate their time to make the summer school a success. They are:

Alfie Abdul-Rahman, (Oxford e-Research Centre, University of Oxford)

Alfie Abdul-Rahman completed her PhD in Computer Science at Swansea University, focusing on the physically-based rendering and algebraic manipulation of volume models. She is a Research Associate at the Oxford e-Research Centre, University of Oxford. She has been involved with the Imagery Lenses for Visualizing Text Corpora and Commonplace Cultures: Mining Shared Passages in the 18th Century using Sequence Alignment and Visual Analytics, developing web-based visualization tools for humanities scholars, such as Poem Viewer and ViTA: Visualization for Text Alignment. Her research interests include visualization, computer graphics, and human-computer interaction. Before joining Oxford, she worked as a Research Engineer in HP Labs Bristol on document engineering, and then as a software developer in London, working on multi-format publishing.

Laird Barrett, (Taylor & Francis)

Laird has a background in English Literature and studied academic research and communication online with Ralph Schroeder as an MSc student at the Oxford Internet Institute. He now works for Taylor & Francis journals, helping to develop electronic products. He specifically works on helping to develop the open access publishing program, as well as on archive products and facilitating text-and-data mining.

Scott Billings, (Oxford University Museum of Natural History, University of Oxford)

Scott Billings is the Digital Engagement Officer for the Oxford University Museum of Natural History. He was previously Public Engagement Officer at the Museum of the History of Science. Scott now leads on digital engagement for the Oxford University Museum of Natural History. He trained in museum education, co-curated exhibitions, and has been a design and cultural heritage journalist and a freelance copywriter.

Gabriel Bodard, (Institute of Classical Studies, University of London)

Gabriel Bodard is Reader in Digital Classics at the Institute of Classical Studies, University of London. He has been the organizer of the Digital Classicist seminar since 2006, and runs courses and workshops on digital methods for classicists and archaeologists as well as summer schools on digital encoding for ancient epigraphy and papyrology internationally, and teaches a digital classics module in the intercollegiate London Classics/Ancient History MA programme. He is the principal investigator of the Standards for Networking Ancient Prosopographies project, and a co-author of the EpiDoc Guidelines for XML encoding of ancient documents. After a Classics PhD (on representations of magic in classical and archaic Greece), he worked for fourteen years in digital humanities at King's College London, specializing in digital epigraphy and collaborating on several major corpora of inscriptions (Aphrodisias, Tripolitania, Cyrenaica, Northern Black Sea) and Papyri (Papyri.info).

Arno Bosse, (Faculty of History, University of Oxford)

Arno Bosse is the digital project manager for the 'Cultures of Knowledge' research project on early modern correspondences at the University of Oxford and its flagship union catalogue, 'Early Modern Letters Online'. Previously, he worked as Director of Humanities Computing at the University of Chicago where he contributed to a large number of digital humanities projects and in the R&D department of the Göttingen State and University Library where he worked on European digital infrastructure projects. Arno is an active member of the digital humanities community and a participant in the ISCH COST Action 'Reassembling the Republic of Letters'.

Helen Brown, (Faculty of English, University of Oxford)

Helen Brown is the Workshop Facilitator for the 'Introduction to the Guidelines of the TEI' workshop. She is a first year DPhil candidate at the University of Oxford, based in the Faculty of English, and is working towards a digital edition of Alexander Pope's letters for her research project. Alongside her studies, she is a Digital Editorial Assistant at Oxford University Press, working on projects such as Oxford Scholarly Editions Online and the Very Short Introductions series.

Joanna Bullivant, (Faculty of Music, University of Oxford)

Joanna Bullivant (Oxford/British Library) is a musicologist educated at the University of Oxford, who specialises in early twentieth-century British music, musical modernism, and music and politics. She recently completed a prestigious Leverhulme Trust Early Career Fellowship at the University of Nottingham, and

her monograph based on that project is forthcoming with Cambridge University Press. She is now involved with the project 'Delius, Modernism, and the Sound of Place', using the MerMEId software developed by the Danish Centre for Music Publication to create a digital catalogue of the works of Frederick Delius.

Chris Cannam, (Centre for Digital Music, Queen Mary University of London)

Chris Cannam is Principal Research Software Developer in the Centre for Digital Music at Queen Mary University of London, where he works with researchers to produce useful software for music analysis. He is the primary author of the Sonic Visualiser application and many of its plugins.

Rachel Cowgill, (Music and Drama, University of Huddersfield)

Professor Rachel Cowgill (Head of Music & Drama, University of Huddersfield) is a musicologist specialising in British musical cultures. She is PI of the AHRC-funded InConcert, working alongside Professors Simon McVeigh, Christina Bashford, Alan Dix, and Dr Rupert Ridgewell (British Library).

Tim Crawford, (Computing Department, Goldsmiths, University of London)

Tim Crawford worked as a professional lutenist, playing on several recordings made during the 1980s. As a musicologist he studies lute music of the 16th to 18th centuries. Since the early 1990s he has been active in the rapidly-expanding field of MIR and was President of ISMIR for two years. He is PI of the AHRC-funded Transforming Musicology project.

James Cummings, (IT Services, University of Oxford)

James Cummings is the Senior Academic Research Technology Specialist for IT Services at University of Oxford. James is also the founding co-director of the annual Digital Humanities at Oxford Summer School. For over the last decade he has consistently been an elected member of the Text Encoding Initiative's Technical Council. He spends lots of time working with research projects, especially where they involve textual encoding. James completed a Medieval Studies BA from University of Toronto, and an MA in Medieval Studies and PhD on the archival records of medieval drama from University of Leeds. In addition to speaking on the DHOxSS TEI workshop, he will be running from venue to venue trying to make sure DHOxSS is running smoothly.

David De Roure, (Oxford e-Research Centre, University of Oxford)

David De Roure is Professor of e-Research at the University of Oxford, where he directs the multidisciplinary e-Research Centre. Focused on advancing digital scholarship, David has conducted research across disciplines in the areas of

social machines, computational musicology, Web Science, social computing, and hypertext. He is a frequent speaker and writer on digital scholarship and the future of scholarly communications, and advises the UK Economic and Social Research Council in the area of Social Media Data and realtime analytics.

Cristina Dondi, (Faculty of History, University of Oxford)

Cristina Dondi is Oakeshott Senior Research Fellow in the Humanities at Lincoln College, and Secretary of the Consortium of European Research Libraries (CERL; from 2009-). She is the Principal Investigator of the 5-year project 15cBOOKTRADE, funded by the European Research Council (ERC), which started in April 2014: <http://15cbooktrade.ox.ac.uk>. Cristina was one of the editors of the Bodleian catalogue of incunabula, Bod-inc (OUP 2005), and the creator of the international databases Material Evidence in Incunabula (MEI) http://data.cerl.org/mei/_search and TEXT-inc <http://textinc.bodleian.ox.ac.uk/>. Her research focuses on the history of printing and the book trade in the 15th century, using the surviving books as primary sources for Economic and Social History, the integration of provenance research data as a means to reconstruct dispersed collections, the transmission of texts in print, and on liturgical books, both manuscript and printed.

J. Stephen Downie, (Graduate School of Library and Information Science, University of Illinois)

J. Stephen Downie is a professor and the associate dean for research at the Graduate School of Library and Information Science, University of Illinois. Dr. Downie conducts research in music information retrieval. He was instrumental in founding both the International Society for Music Information Retrieval and the Music Information Retrieval Evaluation eXchange. Downie is also the Illinois co-director of the HathiTrust Research Center which provides analytic access to the HathiTrust's massive collections of digitized texts.

Kathryn Eccles, (Oxford Internet Institute, University of Oxford)

Kathryn Eccles is Digital Humanities Champion at the University of Oxford, and a Research Fellow at the Oxford Internet Institute, a multidisciplinary department of the University of Oxford dedicated to understanding life online. Kathryn's research interests include the impact of new technologies on public interactions with arts and cultural heritage, understanding the scope, potential and impact of crowdsourcing; and the impact of new technologies on scholarly activity and behaviour.

Ben Fields, (Computing Department, Goldsmiths, University of London)

Ben Fields is a post-doctoral researcher in Computing at Goldsmiths University of London. He works on Transforming Musicology, focusing on the social media aspect of the project. His research interests include network analytics, audio signal processing, recommender systems, and Linked Data. Ben also runs the data-centric consulting agency Fun and Plausible Solutions. There he works with companies to better understand and leverage their data.

Klaus Frieler, (University of Music “Franz Liszt”, Weimar)

Klaus Frieler graduated in theoretical physics (diploma) and received a PhD in systematic musicology in 2008. In between, he worked as a freelance software developer before taking up a post as lecturer in systematic musicology at the University of Hamburg in 2008. In 2012, he had a short stint at the C4DM, Queen Mary University of London, working on singing intonation. Since end of 2012, he is a post-doctoral researcher with the Jazzomat Research Project at the University of Music “Franz Liszt” Weimar. His main research interests are computational and statistical music psychology with a focus on creativity, melody perception, singing intonation, and jazz research. Since 2006, he also works as an independent music expert specializing in copyright cases.

Heather Froehlich (University of Strathclyde)

Heather Froehlich is finishing her PhD at the University of Strathclyde (Glasgow, UK), where she studies social identity in Early Modern London plays using computers. Her thesis draws heavily from sociohistoric linguistics and corpus stylistics, though she sustains an interest in digital methods for literary and linguistic inquiry. Read more about her and her research at <http://hfroehli.ch> or on twitter (@heatherfro). Affiliations: RA- Visualising English Print (Strathclyde / UW Madison / Folger Shakespeare Library) Advisory board - Archaeology of Reading (UCL / Johns Hopkins / Princeton); Augmented Criticism Lab (UCalgary)

Isabel Galina, (Instituto de Investigaciones Bibliográficas, National University of Mexico)

Isabel Galina is currently a researcher at the Instituto de Investigaciones Bibliográficas at the National University of Mexico (UNAM). With a background in English Literature and Electronic Publishing, her PhD research at University College London (UCL) was on the impact of electronic resources on scholarly communication and publishing. This led to a particular interest in new modes of scholarship and digital projects within the Humanities.

At the UNAM she has been involved in numerous initiatives related to institutional repositories, digitization projects, electronic publishing and the use and visibility of digital resources. She is a founding member and current president of the Red de Humanidades Digitales (RedHD) which aims to promote and strengthen Digital Humanities with special emphasis on research and teaching in Spanish as well as the Latin American region in general

Martin Hadley, (IT Services, University of Oxford)

Martin Hadley is a visualization and data scientist evangelist in IT Services at the University of Oxford where he promotes the use of interactive technologies for education and sharing knowledge. Previously he worked as a technical consultant in industry, creating bespoke technical/programming training courses, training staff and designing custom user interfaces. At Wolfram Research Europe, Martin trained academics in the use of the Wolfram Language for exploring, solving and visualising their research problems and delivered technical presentations on a wide range of subjects from biophysics to image processing and machine learning.

Matthew Holford, (Bodleian Libraries, University of Oxford)

Matthew Holford is curator of the Medieval Manuscripts Cataloguing Project at the Bodleian library and was previously senior researcher on another TEI-based digitization project, Mapping the Medieval Countryside (www.inquisitionspostmortem.ac.uk).

David Howell, (Bodleian Libraries, University of Oxford)

David Howell has been carrying out research in the heritage field for over 30 years, initially at Historic Royal Palaces but for 10 years in Oxford. He is focussed on non-invasive non-destructive research techniques and in particular the application of emerging digital technologies to heritage artefacts. These techniques include several methods of spectroscopic examination as well as Hyperspectral Imaging, Reflectance Transformation Imaging, and 3D scanning and printing.

Leif Isaksen, (History, University of Lancaster)

Leif is a Senior Lecturer in History at the University of Lancaster. His interests cover a wide range of digital applications in Archaeology, History and the Humanities more generally with a particular emphasis on spatial and Web technologies. He is also interested in the development of geographic thought in the pre-modern period.

Neil Jefferies, (Bodleian Libraries, University of Oxford)

Neil Jefferies is Head of R&D for Bodleian Digital Library Systems and Services at Oxford, guiding the development of digital preservation services at the Bodleian covering both traditional library materials and research data in all its forms. He is a scientist by training but has been working with internet technologies for nearly 20 years, mostly commercially - first website was Snickers/Euro'96! He is Technical Director of "Cultures of Knowledge", an international collaborative project launched in 2009 "to reconstruct the correspondence and social networks central to the revolutionary intellectual developments of the early modern period".

Gard B. Jensen, (The Oxford Research Centre in the Humanities, University of Oxford)

Gard B. Jensen has a PhD in English linguistics from the University of Bergen. He currently works with language technology and is also a Visiting Researcher at The Oxford Research Centre in the Humanities. Among his research interests are corpus linguistics and quantitative methods in historical linguistics.

Anna Jordanous, (School of Computing, University of Kent)

Anna Jordanous is a lecturer in the School of Computing, at the Medway campus of the University of Kent. She is a member of the Computational Intelligence and Future Computing research groups. Her research areas include computational creativity and its evaluation, music informatics, digital humanities, knowledge modelling, Semantic Web, and natural language processing. Prior to coming to Kent, Anna was based in the Department of Digital Humanities and the Centre of e-Research at King's College London.

Vitaliy Kaurov, (Wolfram Research)

Dr. Vitaliy Kaurov is a member of the Technical Communication and Strategy group at Wolfram Research. A physicist by education (ultra-cold quantum gases, non-linear dynamical systems and chaos) he conducts most of his scientific workflows, from computing to design, with Mathematica. He also publishes at the Wolfram Demonstration Project, writes for Wolfram Blog, and is a faculty member at The Wolfram Science Summer School. Vitaliy oversees the management and moderation of the Wolfram Community website.

Matthew Kimberley (Astrophysics/Zooniverse, University of Oxford)

Matt Kimberley is the Humanities Projects Facilitator and Junior Researcher with Zooniverse. He has 8 years' experience in the library and information management sector, largely in collections-based public engagement and digital

research project management. As a researcher, he currently works on modern media history (film, television, comics), cultural geography and genre theory.

Ruth Kirkham, (Oxford e-Research Centre, University of Oxford)

Ruth is an experienced Project Manager with a background of supporting a wide range of Digital Humanities projects since joining the University of Oxford in 2005. Ruth currently coordinates the Digital Humanities @ Oxford Network in the Humanities Division and works with the Cultures of Knowledge project as their Community and Technical Manager.

Graham Klyne, (Oxford e-Research Centre, University of Oxford)

Graham has been involved in Internet and Web standards for many years. He was a member of the W3C RDF working group and an editor of the RDF Concepts and Abstract Syntax specification, and more recently the W3C Provenance working group and editor of the provenance access and query specification. As a software developer, he has worked for the past 10 years or so on applying web technologies to research in a range of disciplines from bioinformatics to classical arts.

Theodore Koterwas, (IT Services, University of Oxford)

Theodore Koterwas is the Web and Mobile Applications Lead for IT Services at University of Oxford. Ted leads web and mobile applications development in IT Services at the University of Oxford. He's worked creatively with technology since before phones had cameras, including directing the New Media exhibit development team at the Exploratorium in San Francisco.

Donna Kurtz, (Oxford e-Research Centre, University of Oxford)

Donna is a Senior Research Fellow at the University of Oxford e--Research Centre. She has a special interest in interoperability/open linked data and facilitating collaborative research across Humanities, Social Sciences and MPLS. Her proposal for a Cultural Heritage Programme in the Humanities Division exemplifies this by enabling doctoral students and senior members to engage in collaborative research across Archaeology, Oriental Studies, Law, Technology, Said Business School, and the University's Museums and Collections.

David Lewis, (Computing Department, Goldsmiths, University of London)

David Lewis is a researcher based at Goldsmiths, University of London and Birmingham Conservatoire. His research focusses on the creation, dissemination and use of digital corpora of music (such as the Electronic Corpus of Lute Music) and music theory (earlymusictheory.org and Thesaurus Musicarum Italicarum).

Richard Lewis, (Computing Department, Goldsmiths, University of London)

Richard Lewis is a research associate at Goldsmiths College. He received his BA in Music and his MMus in Critical Musicology both from UEA and his doctoral work, carried out at Goldsmiths, explored issues around the uptake of computational techniques by musicologists.

Bertram Ludäscher, (Center for Informatics Research in Science and Scholarship, University of Illinois)

Bertram Ludäscher is the Director of the Center for Informatics Research in Science and Scholarship and Professor with appointments at the Graduate School of Library and Information Science, the National Center for Supercomputing Applications, and the Department of Computer Science at the University of Illinois. He conducts research in scientific data management, scientific workflows, and data provenance. His research interests also include foundations of databases, knowledge representation, and reasoning. Ludäscher applies this work in a number of domains, e.g., biodiversity informatics and taxonomy.

Barbara McGillivray, (The Oxford Research Centre in the Humanities, University of Oxford)

Barbara McGillivray (PhD, University of Pisa) is a data scientist at Nature Publishing Group and Visiting Researcher at The Oxford Research Centre in the Humanities. Her research interests include computational and quantitative corpus linguistics for historical languages and Latin in particular.

Jon McLoone (Wolfram Research)

Jon McLoone has worked with Wolfram Research since 1992, working on software development, system design, technical writing and strategy. He supports educational projects in cooperation with universities and government research and has lectured on Mathematica around the world. McLoone has a degree in mathematics from Durham University. He is currently Director of Technical Communication and Strategy at Wolfram Research Europe and Content Director for computerbasedmath.org, a project to redefine school maths education assuming the use of computers.

Andrew Meadows (Faculty of Classics, University of Oxford)

Andrew is a Professor in Ancient History, Faculty of Classics, and Tutorial Fellow at New College. He is editor of the American Journal of Numismatics, a past-editor of Coin Hoards, Co-director of the Online Coins of the Roman Empire

project and currently the international Director of the Sylloge Nummorum Graecorum project. He is also the co-founder of the nomisma.org namespace, and is particularly interested in the application of Linked Open Data approaches to the publication of all forms of evidence for the ancient world.

Knut Melvær, (Study of Religions, University of Bergen)

Knut Melvær is a PhD Student in the Study of Religions from the University of Bergen. In his thesis work, he explores various digital approaches to text analysis and distant reading. Within the study of religions, his interest is in the conceptual history of religion and spirituality, theories and methodologies within the discipline. He is currently employed as an interaction designer and data analyst at Netlife Research.

Eric T. Meyer, (Oxford Internet Institute, University of Oxford)

Eric T Meyer is Associate Professor and Director of Graduate Studies at the OII. His research in the field of social informatics focuses on the changing nature of knowledge creation across the sciences, social sciences, arts, and humanities as technology is embedded in everyday practices. More information at <http://www.oii.ox.ac.uk/people/meyer/>.

Grant Miller, (Astrophysics/Zooniverse, University of Oxford)

Grant is a recovering astrophysicist, now based at the University of Oxford. He works as the special projects manager and communications lead for the Zooniverse - the world's leading citizen science platform. They run over 40 projects across fields ranging from astronomy to zoology, and have recently been working on a platform that allows researchers to create their own citizen science projects in no time at all. Grant is responsible for looking after the interests of Zooniverse volunteers and researchers, and also works with research projects which study citizen science, social machines, and smart society.

Terhi Nurmikko-Fuller, (Oxford e-Research Centre, University of Oxford)

Terhi is a postdoctoral Research Associate at the University of Oxford e-Research Centre. Her research involves the use of Linked Data and semantic technologies to support and diversity scholarship across a range of topics in the Digital Humanities. She's a Sustainable Software Institute Fellow for 2016.

Dominic Oldman, (British Museum)

Dominic is the Head of ResearchSpace (an Andrew W. Mellon funded project developing a collaborative research environment) and Senior Curator. He is

deputy co-chair of the CIDOC Conceptual Reference Model Special Interest Group.

Kevin Page, (Oxford e-Research Centre, University of Oxford)

Kevin Page is a researcher at the University of Oxford e-Research Centre. His work on web architecture and the semantic annotation and distribution of data has, through participation in several UK, EU, and international projects, been applied across a wide variety of domains including sensor networks, music information retrieval, clinical healthcare, and remote collaboration for space exploration. He is principal investigator of the Early English Print in HathiTrust (EIEPHâT) and Semantic Linking of BBC Radio (SLoBR) projects, and leads Linked Data research within the AHRC Transforming Musicology project.

Meriel Patrick, (IT Services, University of Oxford)

Meriel Patrick works as part of the Research Support team in IT Services, as an Academic Research Technology Specialist. Much of her recent work has focused on research data management, in particular developing and delivering training for graduate students and other researchers. She also teaches philosophy and theology for Wycliffe Hall's visiting student programme, SCIO.

Janet Pierrehumbert, (Oxford e-Research Centre, University of Oxford)

Janet Pierrehumbert is Professor of Language Modelling in the Oxford e-Research Centre. She is one of the founding members of the Association for Laboratory Phonology, an interdisciplinary research organisation that promotes the scientific study of all aspects of language sound structure, as well as a Fellow of the American Academy of Arts and Sciences, the Linguistic Society of America, and the Cognitive Science Society. Her current research focuses on the relationship between the dynamics of language — in acquisition, processing, or historical change — and the structure of linguistic systems.

Chris Powell, (Ashmolean Museum, University of Oxford)

Chris is the Ashmolean's Data Architect, and has worked there for over 10 years. He is involved in the development of processes to transform the museum's collections and archives data in to digital form. He is also working on the design of the systems by which the collections will be made available as Linked Data, and is researching shape description as an access method for untranscribed manuscripts.

John Pybus, (Oxford e-Research Centre, University of Oxford)

John works at the Oxford e-Research Centre where he has been part of many projects building technology to support research in the Humanities, with a particular interest in the application of semantic web technologies.

Allen Renear, (Graduate School of Library and Information Science, University of Illinois)

Allen Renear is Dean of the Graduate School of Library and Information Science (GSLIS) at the University of Illinois. Professor Renear has been a GSLIS faculty member since 2001, serving a three-year term as associate dean for research before becoming Dean. Prior to coming to GSLIS Renear was Director of the Scholarly Technology Group at Brown University. His other academic leadership roles include serving as president of the Association for Computers and the Humanities, Director of the Brown University Women Writers Project, Chair of the Open eBook Publication Structure Working Group (now ePUB/IDPF), and in various roles in the Text Encoding Initiative. His research and teaching are in the areas of data curation, scientific publishing, digital humanities, and the conceptual foundations of information systems. His research projects are associated with the GSLIS Center for Informatics Research in Science and Scholarship.

Christophe Rhodes, (Computing Department, Goldsmiths, University of London)

Christophe Rhodes's research career has spanned Cosmology, Software Development and Music Informatics, providing ideas and implementations for the European Space Agency's PLANCK satellite, Google's Flight Search, Yahoo! Music and Flickr. He co-founded Teclio Networks, developing and selling network infrastructure for mobile telecommunications, and now lectures at Goldsmiths, University of London.

Carolyn Rindfleisch, (Faculty of Music, University of Oxford)

Carolyn Rindfleisch studied "Music, Art and Media" at the Philipps-University Marburg and Musicology at the Humboldt-University in Berlin. She is currently a DPhil-student at the University of Oxford in the context of the "Transforming Musicology" project, and is doing research on the reception of Richard Wagner, comparing varying interpretations of leitmotifs from the Ring des Nibelungen in work introductions and opera guides.

Stephen Rose, (Department of Music, Royal Holloway, University of London)

Stephen Rose is Reader in Music at Royal Holloway, University of London. His specialisms include German music 1500-1750 and digital musicology. He has directed two collaborative projects with the British Library: Early Music Online (2011) and A Big Data History of Music (2014–15). In 2015–16 he holds a British Academy Mid-Career Fellowship for a project on musical authorship from Schütz to Bach.

Kelsey Rubin-Detlev, (Queen's College, University of Oxford)

Kelsey Rubin-Detlev is the Foote Junior Research Fellow in Russian at The Queen's College, Oxford, and recently completed her DPhil on 'The Letters of Catherine the Great and the Rhetoric of Enlightenment'. She is a researcher on CatCor, a pilot project to create a digital database of the letters of Catherine the Great; she was first trained in TEI XML for this project at DHOxSS.

Daniel Sawyer, (Bodleian Libraries, University of Oxford)

Daniel received a BA in English from Queen Mary, University of London and worked in medical e-learning before taking his MSt and DPhil in English at Oxford. He researches the history of reading by applying a combination of quantitative and qualitative codicology to large numbers of medieval manuscripts, and has published work on manuscript fragments and on readers' physical navigational aids in manuscripts. He also currently works on one facet of the Digital Manuscripts Toolkit project at the Bodleian Library.

Martina Scholger, (Austrian Centre for Digital Humanities, University of Graz)

Martina Scholger is a research associate at the Centre for Information Modelling – Austrian Centre for Digital Humanities at the University of Graz. She studied Art History and is currently preparing her dissertation on the potential of digital editions in the analysis and reconstruction of artistic association processes. In addition to teaching data modelling, text encoding and X-technologies, her work at the centre involves the conceptual design, development and implementation of numerous cooperation projects in the field of digital humanities (see <http://gams.uni-graz.at>).

She has been a member of the Institute for Documentology and Scholarly Editing since 2014 and a member of the TEI Technical Council since 2016.

Ralph Schroeder, (Oxford Internet Institute, University of Oxford)

Ralph Schroeder is Professor and director of the Master's degree in Social Science of the Internet at the Oxford Internet Institute. His recent books are *Rethinking Science, Technology and Social Change* (Stanford University Press, 2007) and co-authored with Eric T. Meyer is *Knowledge Machines: Digital Transformations of the Sciences and Humanities* (MIT Press 2015).

Sabine Seifert, (Theodor Fontane Archive, Potsdam University)

Sabine Seifert is a research associate at the Theodor Fontane Archive at Potsdam University, working on conception and realization of a digital edition of letters centered around Fontane. She was part of the project "Berlin intellectuals 1800-1830" at the Institute for German Literature at Humboldt University Berlin where she contributed to the development of the digital edition "Letters and texts. Intellectual Berlin around 1800". She studied Modern German and English literature, and is a PhD candidate in Modern German Literature at Humboldt University Berlin, analyzing unedited manuscripts by the 19th-century philologist August Boeckh. Since 2014, she has been one of the conveners of the TEI Correspondence SIG.

Megan Senseney, (Graduate School of Library and Information Science, University of Illinois)

Megan Senseney works as Senior Project Coordinator for the Center for Informatics Research in Science and Scholarship at the University of Illinois Graduate School of Library and Information Science where she also graduated with a Master of Science in 2008. Her recent projects and research interests focus on data curation issues in the digital humanities.

Joshua Seufert, (Bodleian Libraries, University of Oxford)

Joshua is the HD Chung Chinese Studies Librarian at the Bodleian Libraries. He studied Sinology at the University of Wurzburg, Peking University, and Renmin University of China. Trained at the State Library Berlin and the Bavarian State Library in Munich, he also holds a degree in Library and Information Science from Humboldt University Berlin. He worked as lecturer for Sinology at the University of Wurzburg, and as Managing Director of the European Centre for Chinese Studies and the European Chinese Language and Culture Programme at Peking University.

Judith Siefring, (Bodleian Libraries, University of Oxford)

Judith Siefring is Head of Digital Research at the Bodleian Libraries, University of Oxford. Judith manages the Bodleian's digital research project portfolio, working in partnership with librarians, academics, educators and students. Her digital humanities interests include digitisation, text encoding, digital citation, and sustainability.

Peter Stadler, (Paderborn University)

Peter Stadler is a research associate at the Carl-Maria-von-Weber-Gesamtausgabe at Paderborn University, Germany, where he is in charge of the digital edition of Weber's letters, diaries and writings. He is Co-Initiator and Co-Convenor of the TEI Correspondence SIG since 2008 and elected member of the TEI Technical Council since 2014.

Pamela Stanworth, (IT Services, University of Oxford)

Pamela Stanworth is the Senior Teacher in Oxford's IT Learning Programme. She specialises in teaching concepts of database design and data analysis. She enjoys working with university staff to apply their word-processing and reference management skills in the academic environment.

Jessica Suess, (Oxford University Museums, University of Oxford)

Jessica Suess is the Digital Partnership Manager for Oxford University Museums. Jess is part of a small team that coordinates collaborative activity across the four Oxford University Museums. Leading on digital, she develops and manages projects in areas such as web, mobile, DAMS and evaluation.

Hongjie Sun, (Shanghai Normal University)

Dr Sun is a Chinese musicologist of western classical music. He studied at Henan Normal University and received his doctorate from the Shanghai Conservatory of Music on "Rhetoric Power and Conversational Function of Musical Genre". After graduation he became lecturer (2009-2012) and Associate Professor for Musicology (2012-) at Shanghai Normal University. He is a member of the Council of the Society of Western Music in China, a contributing editor of East China Normal University Press, and chief editor of "Orpheus Music Series". He is also an affiliated partner of CADAL (China Academic Digital Associative Library) project that is based at Zhejiang University Library. His research fields are historiography of music and music criticism.

Ségolène Tarte, (Oxford e-Research Centre, University of Oxford)

Ségolène Tarte is a senior researcher at the Oxford e-Research Centre, University of Oxford, where she works on inter-disciplinary projects involving imaging sciences, information sciences, and the study of textual artefacts (e.g. papyrology, epigraphy, cuneiform studies). An image processing specialist whose research focus has turned to the Humanities, she is interested in the study, understanding, modelling, and support of expert knowledge in the Humanities.

Maria Telegina, (Faculty of Oriental Studies, University of Oxford)

Maria Telegina is a DPhil Candidate in Oriental Studies, University of Oxford, writing a thesis on expression and perception of temporal and spatial concepts in modern Japanese.

Maria's general research interests include cognitive linguistics, lexical semantics, cognitive lexicography, and experimental linguistics. While working on an analysis of her experimental data, she developed an interest in Digital Humanities, which was further enhanced by taking part in Digital Humanities at Oxford Summer School 2015.

Marco Thiel, (Aberdeen University)

Marco Thiel is an applied mathematician at Aberdeen University with training in theoretical physics and dynamical systems. His main area of work is in mathematical modelling — the use of mathematical structures and patterns to describe many different kinds of systems in a wide array of disciplines. Some of the applications he has worked on in the past are Alzheimer's disease, epilepsy, traffic modelling, studying the stability of our solar system, modelling the life cycle of a biological cell, population dynamics, financial and forensic mathematics, voting patterns, movement of newborns, climate modelling, and patterns in the mating behaviour of fireflies. Marco is a certified instructor for the Wolfram Language and an active member of the Wolfram Community.

Andrea K. Thomer, (Graduate School of Library and Information Science, University of Illinois at Urbana-Champaign)

Andrea K. Thomer is a doctoral candidate at the University of Illinois at Urbana-Champaign Graduate School of Library and Information Science and a research associate at the Center for Informatics Research in Science and Scholarship. Before receiving her MLIS with a specialization in Data Curation from Illinois in 2012, she worked as an excavator at the Page Museum at the La Brea Tar Pits. Her research interests include biodiversity informatics; museum informatics; information organization; and long-term data and database curation.

David Tomkins, (Bodleian Libraries, University of Oxford)

David Tomkins is based at the Bodleian Digital Library at Oxford and currently manages ORA-Data, the University's institutional repository for research data. He has led a number of high-profile digitisation, content creation and crowd-sourcing projects for the Bodleian, including Queen Victoria's Journals, What's the Score?, Mapping Crime and Electronic Ephemera, having previously undertaken similar roles at the Victoria & Albert Museum and the Institute of Historical Research. David is co-author of *Illustrating Empire: a visual history of British imperialism*, and has also written book chapters, articles, and an online course for the Oxford University Department for Continuing Education.

Gabor M. Toth, (University of Passau)

Gabor M. Toth is an assistant professor at the University of Passau, and a visiting fellow of the Oxford Research Centre in the Humanities. He accomplished his studies at the University of Oxford in 2014. In addition to the history of the Italian Renaissance, his main research interest is the application of corpus and computational linguistics for text analysis.

Victoria Van Hying, (Faculty of English, University of Oxford)

Victoria Van Hying is a British Academy Postdoctoral Fellow at Oxford and based at Pembroke College. From 2014 to 2015 she worked as the Digital Humanities Postdoctoral Fellow and Humanities Project Lead at Zooniverse. She is now the Humanities Principal Investigator. Her projects include *Science Gossip*, *AnnoTate* and *Shakespeare's World*. She is particularly interested in text transcription and digital pedagogy.

Max Van Kleek, (Computer Science, University of Oxford)

Max Van Kleek is Senior Research Fellow of Computer Science at the University of Oxford. He leads the Interaction research theme in the Social Machines project, and leads several projects at the intersection of personal and social data systems and architectures. He is currently designing new Web-architectures to help people re-gain control of information held about them "in the cloud", from fitness to medical records.

Deb Verhoeven, (Deakin University)

Deb Verhoeven is Professor and Chair of Media and Communication at Deakin University and was International Chair of the 2015 Digital Humanities conference Programming Committee. Professor Verhoeven is a leading proponent of the Digital Humanities in Australia, and is the Project Director of Humanities

Networked Infrastructure (HuNI), a national research platform for the arts and humanities funded by NeCTAR (National eResearch Collaboration Tools and Resources). She served as inaugural Deputy Chair of the National Film and Sound Archive of Australia (2008-2011) and as CEO of the Australian Film Institute (2000-2002). She held recent appointments on the Find and Connect Web Resource Advisory Committee (Department of Families, Housing, Community Services and Indigenous Affairs), the inaugural executive of the Australasian Association of the Digital Humanities (aaDH) and the Tasmanian Government's Digital Futures Advisory Council.

David M. Weigl, (Oxford e-Research Centre, University of Oxford)

David M. Weigl is a postdoctoral research associate at the University of Oxford e-Research Centre. His work involves the application of Linked Data and semantic technologies in order to enrich digital music information and facilitate access to a variety of musical data sources. His research interests revolve around music perception and cognition, and music information retrieval.

Tillman Weyde, (Department of Computer Science, City University London)

Tillman Weyde studied Music, Mathematics, and Computer Science, and has been an active researcher for over 20 years on the intersection between machine learning, artificial intelligence, data science, as well as music and signal analysis. Tillman is a Senior Lecturer in the Department of Computer Science at City University London and leads the Music Informatics Research Group there. He is the Principal Investigator in the AHRC Digital Transformation Project 'Digital Music Lab - Analysing Big Music Data'.

Pip Willcox, (Bodleian Libraries, University of Oxford)

Pip Willcox is the Head of the Centre for Digital Scholarship at the Bodleian Libraries, University of Oxford. The Centre is a hub for translating innovative digital technologies into multidisciplinary academic practice and public engagement and Pip is an advocate for engaging new audiences with multidisciplinary scholarship and digital methods and technologies. Her interests include book history, editing, and text encoding. Projects she has run include the Sprint for Shakespeare public campaign, the Bodleian First Folio project, Early English Print in the HathiTrust (EIEPHãT), a linked semantic prototyping project, and SOCIAM: the theory and practice of social machines. Pip serves on the Text Encoding Initiative Board of Directors, and is Co-director of the annual Digital Humanities at Oxford Summer School, convening its introductory workshop strand. Pip holds a research post at the University of Oxford e-Research Centre.

Posters

A. Avgousti, R. Georgiou, A. Nikolaidou, E. Zapiti, N. Bakirtzis (The Cyprus Institute)

OpenNumisma: A Software Platform For Managing Digital Heritage Numismatic Collections With a Particular Focus on Reflectance Transformation Imaging.

The proposed poster presents digital heritage research related to OpenNumisma; an open source web-based platform focused on digital heritage numismatic collections. The project provides an innovative merge of digital imaging and data management systems that offer great new opportunities for research and the dissemination of knowledge. A key feature of this platform is the application of Reflectance Transformation Imaging (RTI), a computational photographic method that offers tremendous image analysis possibilities for numismatic research. OpenNumisma data can produce Linked Data; the RDF produces a SPARQL endpoint using PHP, AR2 libraries and is based on CIDOC-CRM Conceptual Reference Model ontology of exchange heterogeneous cultural heritage information.

RTI is a computational photographic method that digitally captures color and surface texture data to produce a dynamic file that allows the user to virtually illuminate, in high analysis, every detail of the photographed object. Furthermore, the enhancing functions of RTI can reveal hidden surface details that are not disclosed under direct empirical examination.

The poster will explicate the platforms' capabilities in the digitally interactive exploration of coins' collections, discover embossed inscriptions set in the context of a comprehensive digital library that is designed to disseminate knowledge on the history and culture of ancient and medieval. Designed to be used by non-technical or IT experts, OpenNumisma interactive functions and applications are based on a friendly user interface. The first successful implementation of OpenNomisma in the online coinage collection of the Bank of Cyprus Cultural Foundation.

Arno Bosse (Faculty of History, University of Oxford)

Our poster showcases Early Modern Letters Online [EMLO], the union catalogue at the heart of the Mellon-funded 'Cultures of Knowledge' project. It explains the work being conducted with early modern correspondence and the networks and

themes involved in these epistolary exchanges, and suggests how in the course of their own research early career scholars can contribute using the digital tools and standards developed by EMLO.

Cultures of Knowledge [CofK] employs hourly paid Digital Fellows to help prepare metadata for upload to EMLO. Predominantly doctoral students with a profound interest in the Digital Humanities, people networks, and/or correspondence, in previous years many of these Digital Fellows have attended the DHOxSS. We would like to spread the word to this year's delegates about the various possibilities of involvement with EMLO and the new European networking project, the COST-funded project 'Reassembling the Republic of Letters'. Beyond the (limited) financial remuneration on offer, the benefits of involvement with EMLO include a presence on the CofK website and the opportunity to cite work undertaken for the project — both the scholarly and digital humanities aspects — on a c.v. Thus far, we have found large numbers of UK-based and international doctoral students and early career researchers wish to be involved.

Jonas Bozenhard (University of Tübingen)

Low-Tech Digital Humanities

Digital Humanities change the face of various academic disciplines. In literary studies, they pave the way for a new approach of surveying literature by supplying apt methods to investigate a large amount of texts. These computational devices make it possible to look beyond the canon and to turn towards “the great unread” (Cohen 1999, 23). In this respect, Humanities Computing possess a firmly egalitarian alignment as they attend to “the other 99.5 percent” (Moretti 2013, 66) disregarded by traditional literary criticism. In contrast, conducting humanities research digitally is highly exclusive due to deficient accessibility to requisite technical equipment. Related to this circumstance, practically no student of Modern Languages uses digital methods for its studies. In my project, I pose the following question: Is it possible to do humanities digitally without high-performance computing, inconceivably huge corpora or the latest software, but only with technical equipment available in every western household (for example an ordinary calculator, common word processors and spreadsheet software like Microsoft Word or Excel)? In this context, I developed some digital instruments and representations applicable with simple technical resources and basic mathematics, but nevertheless delivering valuable data for the analysis and interpretation of texts (for example a representation that visualises the temporal story progress of dramatic texts). These practices may be the first steps towards

something I called „Low-Tech Digital Humanities“. But why do we need something like that? Because Low-Tech Digital Humanities widen the scope of potential users of digital methods and tools within the humanities, especially amongst students.

Jeffrey Cobbold (Berklee College of Music)

Becoming a Digital Humanist: An Autobiographical Nonlinear Digital Story

This forthcoming six episode digital story demonstrates the power and importance of autobiography. It tells the story of my educational journey from Princeton Theological Seminary to Berklee College of Music in Valencia, Spain. Within the story I explore the themes of race, tradition, individuality and my desired place in the academic area of the digital humanities. Through experimental music, conceptual art and basic documentation viewers are invited to decipher my personal sense of becoming and consider their own sense of self-actualization. Interpretation and exploration of this digital story are up to viewers, as they are encouraged to watch all six episodes in any order they would like to, doing this numerous times to discover nuances and connections within my journey. Viewers are asked to consider the following questions in conjunction with this digital story:

- What do you interpret about my life or personality from watching this digital story?
- What aspects of my story, if any at all, resemble your own story as you strive toward becoming your most authentic self?
- Would you share some or all of my digital story with others, especially persons in the process of working towards a particular type of self-actualization? Why or why not?

I believe my project poster is a unique symbol of the digital humanities as it explores concerns within the humanities using an innovative digital story format. It is also a reminder to humanists of all kinds that biography and autobiography are necessary tools within humanities research and that their digital versions can positively assist the contemporary general public with the deconstruction of life's cultural elements.

At Berklee's Valencia campus, I will continue this process during the 2016 - 2017 academic year within my Post-Master's Graduate Fellowship for Diversity & Inclusion. I will be working within the Student Affairs Office, assisting programming on gender equality, interculturality, analysis of relational micro-aggressions amongst other pertinent topics related to diversity and inclusion. I will continue my artistic research on autobiography and digital storytelling, honing them as dynamic tools for navigating issues of diversity and inclusion. This artistic

research will be in effort to design and teach a new course for Berklee Valencia students, which will help them analyze their converging artistic timelines and personal stories as they exist within Berklee's Diversity & Inclusion initiative. This course will assist students in claiming their various forms of self-actualization and approach musical collaborations within the Berklee Valencia community with deeper understanding of each other's similarities and differences.

Lia Costiner (Faculty of History, University of Oxford)

This poster introduces a large scale Digital Humanities project, the 'Venice Time Machine,' showcases the platform created for its implementation, as well as displays a sample use of this tool to build visualisations and answer specific historical questions. The 'Venice Time Machine' spearheaded by the Digital Humanities Lab of EPFL, Lausanne aims to build 'a multidimensional model of Venice and its evolution covering a period of more than 1000 years.' The first step in this process is to digitise the records of the Venetian State Archive and open access to these via a custom-built platform (the DH Digital Canvas) allowing for annotations, creation of links and performance of complex searches.

The poster displays the results of a group project using these new digitisation and data analysis tools. Drawing on vast historical records of political office, property ownership and financial transactions, the project digitally reconstructs and visualises patrician power networks and commercial activity during a single year in Venetian history, 1740

Alice Crawford (University of St Andrews Library)

Developing Photopoetry is a collaborative Digital Humanities project from the Library, the School of English and the School of Computer Science at the University of St Andrews.

Based on an idea from Professor Robert Crawford in the School of English, and with a detailed commentary by Dr Michael Nott who has recently completed his PhD on this topic, the project's website brings together digital editions of more than 60 photographically illustrated poetry books published between 1856 and 1921, and documents interactions between poets and photographers from Britain and America over more than half a century.

Staff from the Library's Digital Humanities team were responsible for scanning the (out of copyright) books and loading them to the St Andrews Digital Collections

portal where they can be viewed using the portal's turn-the-page reader. Callum Kenny from the School of Computer Science created the website, and incorporated the digital books into sympathetically designed webpages. Using linked data he also made it possible for search queries to trigger multiple linkages, for connections to be made, for example, to other works by each photographer and poet, to biographies of the creative artists, to institutions or sites where the photographers' collections are held, and to information about the photographic media used.

The poster would demonstrate the effectiveness of the Arts-Science collaboration, and show how a simple digitisation project can be developed into an attractive web-portal which contributes usefully to the University's History of Photography teaching and research. <http://arts.st-andrews.ac.uk/photopoetry/static/about.html>

Caleb Derven (Maynooth University; University of Limerick)

What role does place, if any, figure in the digital scholarly edition? Can ontologies be used as a way to link other sorts of content to encoded text/ scholarly editions? Are the models generated for encoded texts constitutive beyond a specific research need?

This poster examines a model for foregrounding geographical elements, within digital scholarly editions, using a semantic web/ linked data-based approach. Roughly, geographical elements from novels are incorporated with alternative models such as ontologies and RDF XML documents in augmenting TEI XML. The poster also considers whether this approach can be generalised beyond the specific use case of geographic named entities in the text and considers whether the combination of TEI XML, external ontologies and paratextual data stored in RDF triples may be more widely extended to digital scholarly editions. Operationally, the model considered in the poster examines the extraction of named entities from texts, the identification of toponyms and the incorporation of this data as geo-rectified elements in an encoding of the novel. Specifically, the relationship between Thoms' 1902 Directory and Joyce's Ulysses is investigated via the model. The approach to modelling taken extends beyond that offered by a strictly TEI-based approach by using a semantic web based approach and links placenames in the text to ontologies (for example, geoNames). The poster weighs marking up place names directly in the encoding itself against linking to external ontologies.

Marc Di Tommasi (University of Edinburgh)

My research concerns the international migration to Edinburgh before the First World War. Rather than focusing on a single migrant community this project approached all the migrants living in Edinburgh at the time in an effort to individuate common themes and individual characteristics. I believe the poster would be interesting to the delegates of the Digital Humanities at Oxford Summer School because my project is methodologically innovative, with a pronounced digital slant. Using census sources I created a relational database detailing the vital statistics of all the migrants who were living in Edinburgh in 1911 and of all the local people who shared lodgings with them. Thereafter I created a GIS where I mapped all the migrant's addresses on a period map of the town with the intent of studying their patterns of settlement. By linking different factors like national origin, occupation and family structure I created a series of thematic maps, which will be displayed in the poster, that give a new holistic insight into the role played by the migrants in the society of the time.

Iain Emsley (Kellogg College, University of Oxford)

We present work in progress concerning the exploration of metadata using visualization and sonification using data from the Bodleian Libraries' First Folio project. We turned a visualization of gender and role metadata from the Text Encoding Initiative (TEI) metadata, into sonifications. This provides exploratory analysis to understand the gender balance in the place through different tones and sounds. We also present work on looking at status of the listener using the type of speech that is marked up in Hamlet. We argue that sound is a passive form of analysis that can be used with other techniques to provide a novel exploratory analysis of textual metadata as part of a student project.

Anna Foka; Anna Misharina; Viktor Arvidsson (Humlab, Umeå University; Informatics, University of Oslo)

From Infrapuncture to Infrastructure: Towards a viable socio-spatial model for Digital Humanities.

In the last three decades technology has become interwoven in academia. The poster examines the constellation of digital infrastructures for research and education in Sweden, concentrating specifically on the infrastructure in the Arts Campus at Umeå University. Rather than to give yet another definition of digital infrastructure for the Arts and Humanities, we will belabour a spatial-

organizational analysis in order to understand how infrastructures affect academia's social and material existence. To this end, this poster will visualize (Langley 1999) digital infrastructures in the aforementioned case-study as a timeline of events, technologies, projects, and scholarly endeavours. The analysis offers a systematic exploration of relevant knowledge bases and investigates possible syntheses across disciplines to explain how digitalization affects academic infrastructures for knowledge production.

Our poster shows how the increasing complexity from growing interconnections of disciplines and social dimensions of digital technologies deployed for the Arts and Humanities impacted organizing processes. To discuss possibilities and pitfalls, it concentrates specifically on the use of digital infrastructures in relation to knowledge production processes, defined through deliverables in research and education; and the sustainability of organizations as individual and political units. Beyond academic debate, this poster highlights the need for a policy with suggestions for digital infrastructures in academia focused on sustainability and further development.

Catherine Kroll (Sonoma State University)

The Anti-MOOC: A Synchronous Small Seminar Format for Distance Mentoring and Digital Public History Projects

This poster presents the results of a synchronous interdisciplinary distance mentoring course—Festivals: Culture in the Making—team-taught this year by a professor of history in Texas (Dr. Whitney Snow) and a professor of English in California (Dr. Cathy Kroll). We taught our seven students from Council of Public Liberal Arts Colleges (COPLAC) around the U.S. via web conferencing hosted by the University of North Carolina, Asheville. In this course, students selected a local festival to research over the course of the semester. With the aid of our combined expertise in archival research, ethnography, and digital humanities, students learned to formulate original research questions, to conduct and digitally record oral interviews and festival videos, to use ethnographic research methods and analysis, to undertake archival research, and to design websites showcasing their research results. In our twice-weekly meetings, I demonstrated DH tools such as mapping and timeline creation, as well as principles of web design. Our students' finished digital public history projects are now helping to build a permanent record of their communities' local festival traditions and their communities' collective memories.

As professors for the course, we made certain shifts in pedagogical design in this digital environment, emphasizing individual and group mentoring. This course was distinguished by its multi-regional, multicultural, multi-tech, and interdisciplinary features. Students may have learned as much about bridging wide differences in regional culture, political philosophies, and local traditions as they did about how to conduct an ethnography of a festival and digitally craft their research results.

Kathryn Holland (The Orlando Project; MacEwan University)

This poster will provide DHOxSS participants with information about numerous aspects of the Orlando Project, an initiative in digital literary studies for which I am Senior Research Associate. Named after Virginia Woolf's rollicking *Orlando: A Biography* (1928), Orlando is a collaborative, multidisciplinary DH project based at the Universities of Alberta and Guelph (ualberta.ca/orlando). Its members produce *Orlando: Women's Writing in the British Isles from the Beginnings to the Present* (orlando.cambridge.org), a digital textbase currently comprised of more than 8 million words of born-digital scholarship on authors' lives and bodies of writing in their cultural environments.

The poster will be divided into three related sections. The first will explain the DH methodology and tools the project develops and uses to practice feminist literary history online. It will focus on the principles informing our collaboration and Orlando's tag sets, bespoke encoding schemas the team uses to produce different kinds of textbase entries. The second section will focus on the published textbase, explaining what it offers and noting several ways that users can explore it. The third section will concentrate on our new phase of Orlando activity, called Orlando 2.0. For Orlando 2.0, we are expanding our contributor base to include scholars outside of our two universities and we will be training new contributors to revise and create textbase entries via a new open-source, in-browser text markup editor.

This poster will be relevant to DHOxSS participants interested in such issues as collaborative scholarship and training, digital literary studies, feminist literary history, and interpretive markup.

Alison Lutton (Somerville College, University of Oxford)

This poster will showcase initial research undertaken for my interdisciplinary postdoctoral project, which considers manifestations of reader and author identity in cross-media settings, as expressed on social media and in other public places online. Still in its formative stages, the project is particularly concerned with issues of authenticity, psychological ownership of texts, and multifaceted, intermedially-constructed identity. Its first output is focused on YouTubers-turned-authors, and how their transition into print can reconfigure both the 'authentic' identities they have practiced online, and the participative roles of fans whose previous relationships with them must be renegotiated. The poster will present the project's origins, current orientation, and key research focus and questions, which I hope to expand through my attendance at DHOxSS, participating in the Social Humanities workshop.

Beatrice Montedoro (Lincoln College, University of Oxford)

**DEx: A Database of Dramatic Extracts <https://dex.itercommunity.org>
(currently live at <https://dex.citd.tamu.edu>)**

This poster introduces DEx: A Database of Dramatic Extracts, a digital project that allows us to learn more about audience reception, reading practices, and early modern print and manuscript culture.

DEx is the first database that aims to collect in one place all known dramatic extracts found in seventeenth-century manuscripts. The content will be searchable either by manuscript, playwright, play or character, and it will be possible to view the extracts in either normalised or original spelling. Moreover, each manuscript page links to the relevant library archives, but also, when applicable, CELM and the Folger First-Line Index. At the moment DEx contains over 2,500 extracts from early modern plays, but this number will continually grow, as new material will be discovered.

Having a poster at DHOxSS 2016 is more than just a project announcement: it offers the DEx team an opportunity to receive feedback from digital humanists who would use or are creating similar projects. This poster will showcase how our project uses XML (TEI) to make a body of evidence available that would otherwise be inaccessible. This poster visually outlines how this project takes information from the (sometimes inscrutable) manuscript page to the searchable, digital interface.

It is an oft-repeated falsehood that we don't have any evidence about what audiences and readers in Shakespeare's day thought. This poster shows how DEx seeks to rectify this common misconception by bringing together paleography, archival research, TEI, and Solr."

Paige Morgan (University of Miami)

My poster will present details about the process and findings of the CLIR microgrant project IdEMB (Identifying Early Modern Books). IdEMB investigates citation practices for recording books printed throughout the hand-press period (1450-1830). While scholars like Adrian Johns, David McKitterick, and Randall McLeod argue that variations in states of correction, annotation, and binding can deeply influence scholarly understanding of a work, many scholars and modern publishers continue to treat early modern books as interchangeable, employing modern conventions for citing an edition rather than specific copies. Some academic publishers' house style calls for eliminating shelfmarks and bibliographic reference numbers entirely, while others allow copy-specific citations only in cases where the argument predominantly deals with printing or book history. A tendency to silently elide the use of electronic sources leads some to obscure whether a work was viewed in person or through digital facsimile; and while book history scholars may cite specific copies, they do so in a variety of ways, in the absence of widespread best practices among publishers. IdEMB utilizes distant reading methods to better understand the range of citation techniques in six major journals; and potentially develop a set of recommendations for best practices. My poster will focus on our findings, but also on the start-to-finish process & techniques for cleaning and transforming structured data in order to answer questions that the data's creators did not anticipate. I believe that both this process & the use of distant reading will be useful and of interest to DHOXSS attendees.

Marie Revellio (University of Konstanz)

Virtual networks – A computational analysis of references in Latin texts

Referring to an archetype is a universal human practice throughout every culture and society - for instance in film, music, art or literature. In great numbers such crosslinks are able to create a dense network of meaning. The phenomenon of references is a basic research area in the Humanities, therefore it is fundamental to develop and enhance computational analysis methods to investigate this field.

The poster at hand deals exemplary with one kind of reference, namely with citations in Latin texts.

"Quid facit ... cum evangeliiis Maro?" (Jer. ep. 22,29,7) - By modifying the famous question of Tertullian the church father Jerome (around 347-420) refers to Virgil as well as to the Gospels. Thereby, he eloquently draws the in fact mutually exclusive classical-pagan and Christian literature and culture tight. To analyse the intertextual relations in Jerome's work computationally methods of text analysis are used: To detect verbal citations large text-bases of Jerome's letters and his sources, classical as well as Christian texts, are computationally compared. Furthermore, the citations are examined in regard of their frequency, (geographical) distribution and morphological configuration.

Though the text analysis method is in particular designed for Latin texts, the general approach and techniques for pattern recognition can be applied on every other language or source. With this poster as a case example, a transdisciplinary audience can get into discussion on digital analysis of references in general and thereby develop the methods in question collectively.

Stephen Rose (Royal Holloway, University of London)

This poster introduces the project A Big Data History of Music, a collaboration between Royal Holloway and the British Library, funded by the AHRC in 2014–15. The project cleaned and made publicly available some of the world's biggest databases about printed and manuscript music. It also explored how this data could be analysed to create new ways of writing music history, for instance by showing how local events (such as plague in Venice in 1576) had a Europe-wide impact on music dissemination.

The poster focuses on two aspects of the project of wider interest to DHOxSS attendees. Firstly, it highlights the opportunities and challenges of analysing library metadata as big data, with examples showing the problems of data cleaning and interpretation. Secondly, it shows ways in which a project in the digital humanities can engage with wider, non-academic audiences of music lovers and citizen scientists.

Emma Stanford (Bodleian Libraries, University of Oxford)

The International Image Interoperability Framework (IIIF) is a global collaboration that aims to create rich and interoperable image-based resources for digital humanists and other scholars. Through a set of application programming interfaces and a growing library of image viewing and editing software, IIIF allows

researchers to remix image collections, reassemble fragmented manuscripts, and reinterpret resources with layers of annotation and transcription.

The Bodleian Library's Digital Manuscripts Toolkit project is producing a set of out-of-the-box tools that will enable manuscript scholars and other researchers to make use of IIF resources. These tools will allow scholars to build their own IIF image libraries, transform TEI and other types of metadata into IIF manifests, and pull images from IIF-participating institutions across the globe to create brand-new image sequences for teaching and research. As we produce these tools, we are collaborating with University of Oxford scholars on a set of case studies to demonstrate the toolkit's potential and ensure that its functionality stays in step with research needs. These case studies range from the comparison and transcription of a set of Anglo-Norman Apocalypse manuscripts to the development of a digital image library to aid students of Armenian palaeography.

This poster illustrates the goals of the Digital Manuscripts Toolkit and tracks the project's progress thus far, using the scholarly case studies to show how IIF tools can be brought to bear on manuscript research.

Danko Zelic (Institute of Art History, Zagreb, Croatia)

The poster would present the work on the ongoing research project "Dubrovnik: Civitas et Acta Consiliorum. Visualizing Development of the Late Medieval Urban Fabric" (<http://ducac.ipu.hr/project/mapping>), hosted by the Institute of Art History in Zagreb and financed by the Croatian Science Foundation.

The State Archives of Dubrovnik keeps the volumes of the unpublished records of the three Dubrovnik's governing bodies – the Great Council, the Minor Council and the Senate – that are systematically investigated in order to gather the deliberations concerning the urban spaces and buildings from 1400 to 1450. All the information about the physical changes of the urban tissue, the use of different spaces and buildings and the aspects of governmental control over them, as well as the management of related processes, are regarded as relevant. The deliberations are presented in the form of the fully transcribed texts and they are available on the project web pages. The work is made to facilitate the further project research, but also, as an open source, it is meant to deliver the systematized archival data to other scholars.

Bursary Recipients

Through the generous support of a number of sponsors we were able to provide a number of bursaries. These included main bursaries:

- **Maya Sfeir** - Lebanese University (Lebanon)
- **Eloy Caloca Lafont** - Instituto Tecnológico y de Estudios Superiores de Monterrey, Campus Ciudad de México
- **Rebecca Emmett** - University of York
- **Maria Rita Drumond Viana** - Universidade Federal de Santa Catarina, Brazil
- **Olivia Robinson** - University of Oxford
- **Alison Lutton** - Somerville College, University of Oxford
- **Jacquelyn Helene Clements** - University of Toronto
- **Laura Pandolfo** - University of Genoa, Italy

There were also additional bursaries from both the Arts and Humanities Research Council and the Electronic Enlightenment project (University of Oxford):

- **Lawrence Davies** - Kings' College London
- **Jack Orchard** - University of Swansea

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The Arts and Humanities Research Council (AHRC) is delighted to be sponsoring the Digital Humanities at Oxford Summer School. The AHRC funds world-class, independent researchers in a wide range of subjects: ancient history, modern dance, archaeology, digital content, philosophy, English literature, design, the creative and performing arts, and much more. This financial year the AHRC will spend approximately £101m to fund research and postgraduate training in collaboration with a number of partners. The quality and range of research supported by this investment of public funds not only provides social and cultural benefits but also contributes to the economic success of the UK. One of the AHRC's four current strategic themes is Digital Transformations. The theme has so far funded over 70 projects which explore the transformative potential of digital technologies in arts and humanities research and scholarship.

In addition, the AHRC Digital Transformations Theme sponsored two bursaries and a Scholarship Award for DHOxSS 2016

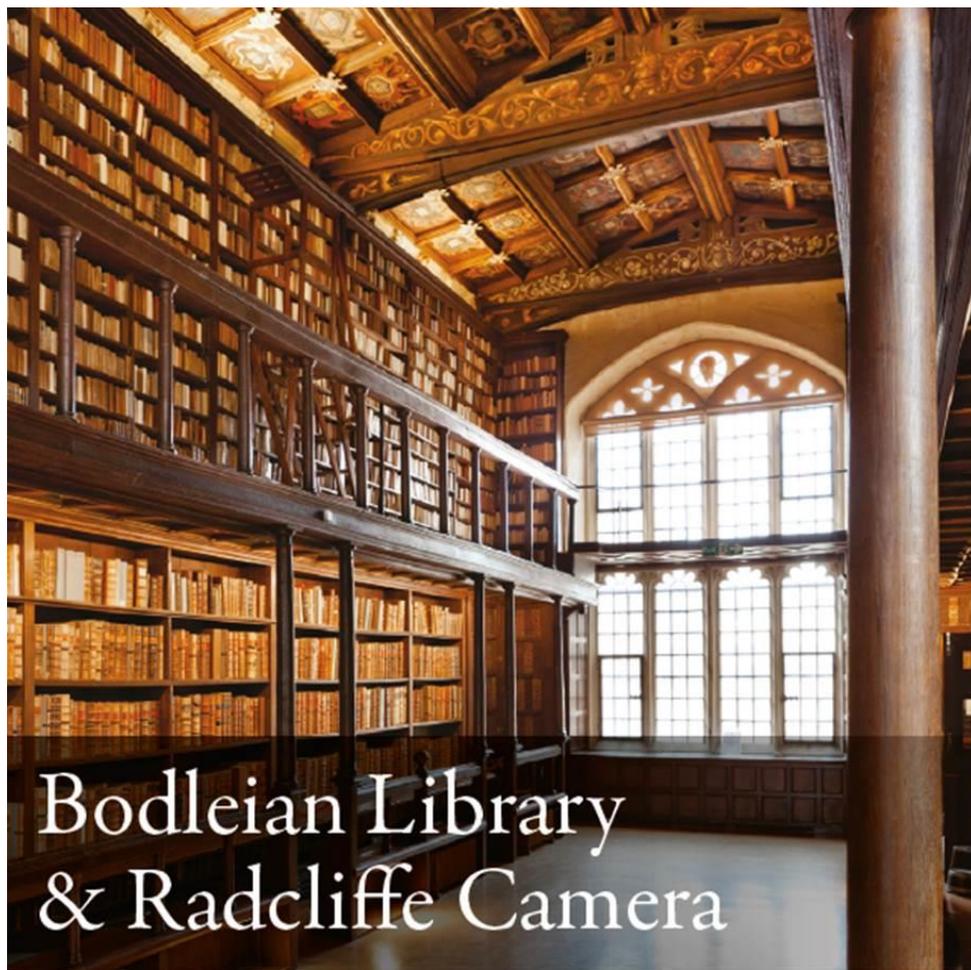
For more information about the AHRC, go to <http://ahrc.ac.uk>. News about the Digital Transformations theme is available from <http://digitrans.tumblr.com> and via Twitter: @AHRCDigiTrans.

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Digital Knowledge & Culture

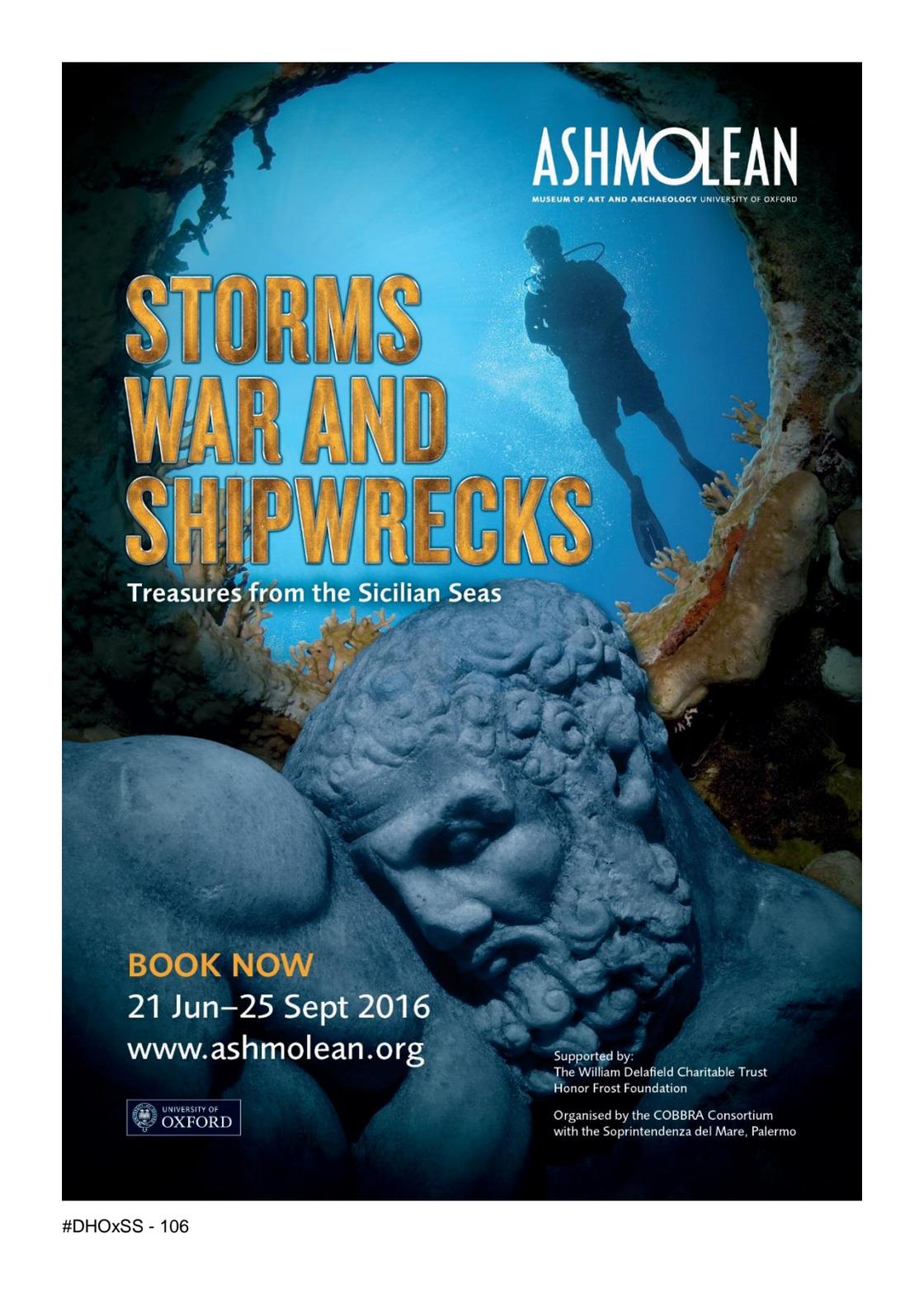
A research cluster at the
Oxford Internet Institute
University of Oxford



New technologies have enabled innovations in the ways in which we create knowledge, access information, and engage with our heritage. These changes also affect the public, which is not just leaving digital traces, but increasingly playing a part in contributing to knowledge production.

The Oxford Internet Institute (OII) at the University of Oxford is charting the ongoing digital transformations of the sciences, social sciences, arts and humanities, and their implications. This work is highlighted in the Digital Knowledge & Culture research cluster, which contributes teaching to the DH@Ox Summer School each year in addition to its work doing research, publishing, teaching, and arranging events throughout the year at the OII.

<http://dkc.oii.ox.ac.uk>
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An underwater photograph of a diver in a blue sea, viewed through a circular opening in a rock formation. In the foreground, a large, weathered stone head sculpture is visible. The scene is lit with blue light, creating a deep-sea atmosphere.

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Maps

There is a handy Google Map for DHOxSS 2016 at <http://tinyurl.com/dhoxss2016-map> which notes the locations of each of the venues as well as the bus and train station.

If you are uncertain about how to get to any location, please ask a workshop organiser, events assistant, speaker, or email events@it.ox.ac.uk

Some additional maps are overleaf:

Overall Map

DHOxSS 2016

DHOxSS 2016 Venues and Points of Interest



Gloucester Green Bus Station



Oxford Rail Station



St Hugh's: Dickson Poon Building



St Hugh's College: Porters Lodge



St Anne's College



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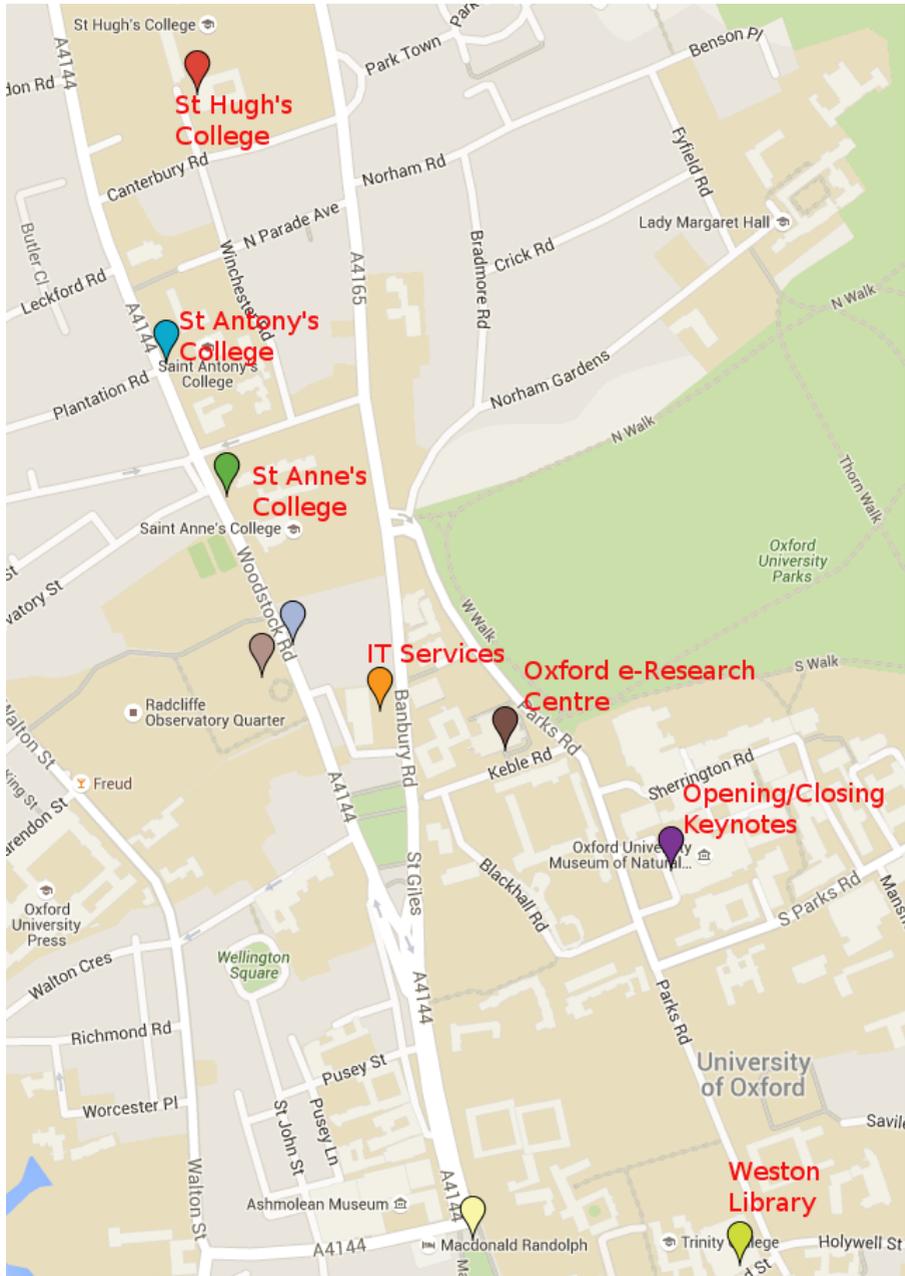
Royal Oak Pub



St Luke's Chapel: TORCH DH Lecture



Map of Teaching Venues



Map of Evening Event Venues





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