

Dangerous DH Liaisons

Librarians (Re)claiming Centrality in Digital Collaborations

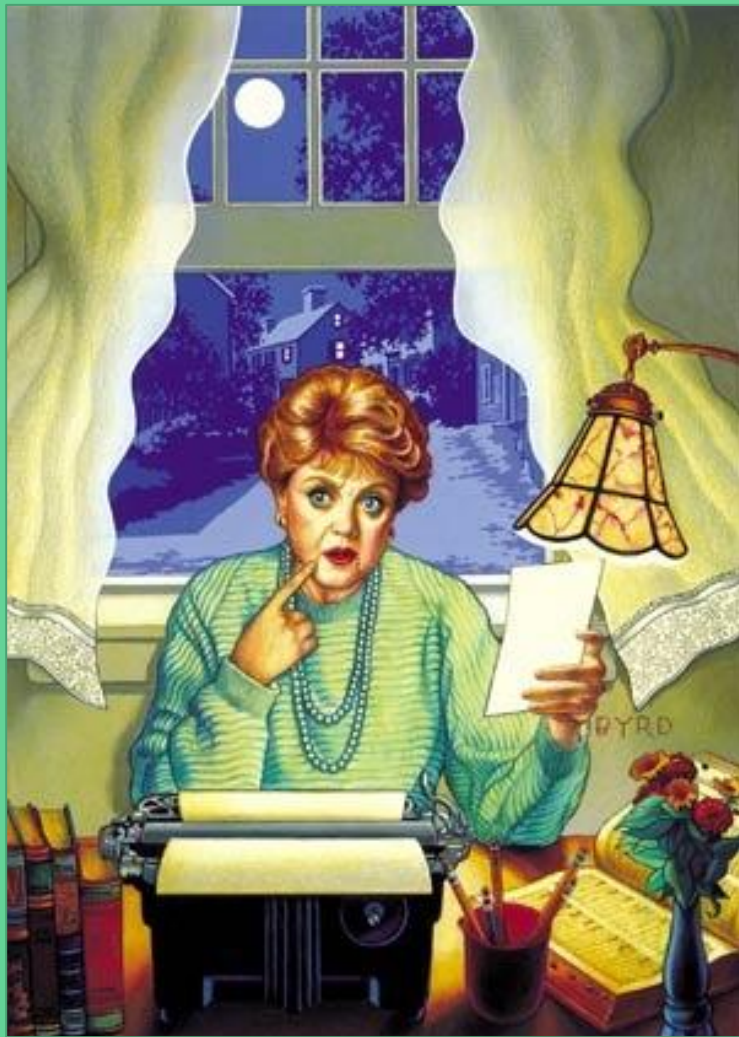
Alexis Logsdon/Macalester College

Amy Mars & Heather Tompkins/St. Catherine University





Image Credit: "Cyril E. Power, The Merry-Go-Round, about '29-30 (color linocut)" by Flickr user Will . Used CC-BY-2.0



J.B. Fletcher approach to DH

Image Credit: "Murder She Wrote" for *TV Guide*.
David Edward Byrd. In the public domain.



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Vol. 1, No. 1 Winter
2011

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All the Digital Humanists Are White, All the Nerds Are Men, but Some of Us Are Brave

MOYA Z. BAILEY

“The ways in which identities inform both theory and practice in digital humanities have been largely overlooked. Those already marginalized in society and the academy can also find themselves in the liminal spaces of this field. By centering the lives of women, people of color, and disabled folks, the types of possible conversations in digital humanities shift.” Moya Z. Bailey

Reproducing the Academy: Librarians and the Question of Service in the Digital Humanities

By: Roxanne Shirazi / On: July 15, 2014



“So when we call for librarians to approach collaborative digital work as partners and not service providers, I would like to see some acknowledgement of the fact that there are different power relations at play in these collaborative relationships. Power relations that are embedded in the hierarchies that make up academia, in both the social stratification of varying job ranks and the hierarchical classification of service and scholarship.” Roxanne Shirazi

DH/DLA @ Mac

Formal

- Mellon Grant
- post-doc
- learning communities
- workshops

Informal

- projects initiated by faculty with help from IT, library (or not)
- My involvement (most informal)
 - instruction
 - outreach

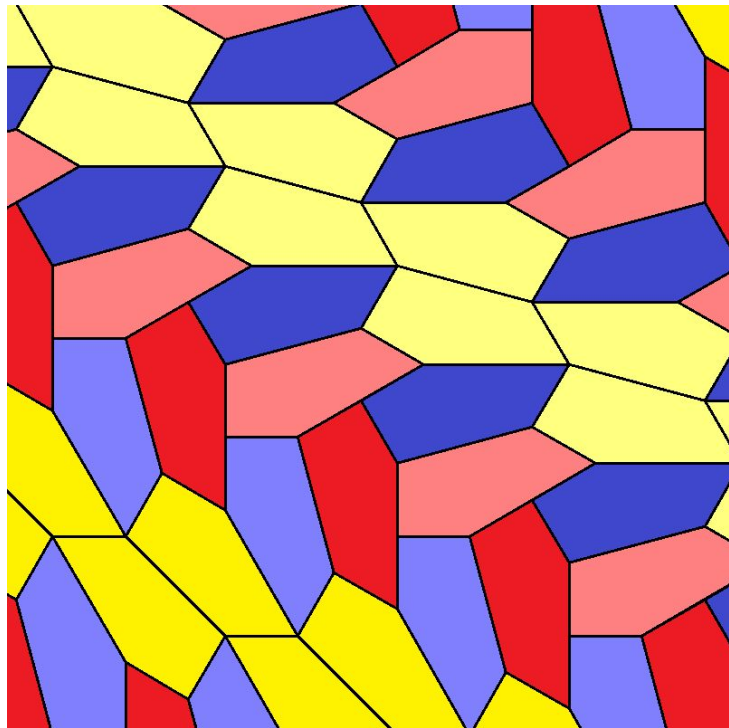


Image credit: Tomruen - Own work, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=42553713>

Transatlantic Slave Trade



Gronniosaw, J. A. U., & Shirley, W. (1774). A narrative of the most remarkable particulars in the life of James Albert Ukawsaw Gronniosaw, an African prince (Eighteenth century collections online). Newport, R.I.: Bath printed. <http://opac.newsbank.com/select/evans/13311>

Number of Slaves Embarked per Port Region in Africa from 1701 through 1730.

GOLD COAST SLAVE TRADE

Many slaves passed through a Gold Coast port marking the beginning of their Trans-Atlantic voyage

What worked

A
NARRATIVE
OF THE
Most Remarkable Particulars
IN THE
L I F E
OF
James Albert Ukawsaw Gronniosaw,
An *African* Prince,
Written by HIMSELF.

*I will bring the Blind by a Way that they know not,
I will lead them by Paths that they have not known:
I will make Darkness Light before them and crook-
ed Things straight. I hope Things will I do unto
them, and not forsake them. Isai. xlv. 16.*

BATH Printed :

NEWPORT, RHODE-ISLAND : Reprinted and Sold by
S. SOUTHWICK, in Queen Street, 1774.

From *Early American Imprints*

The screenshot shows the 'Voyages' database interface. At the top, it says 'The Trans-Atlantic Slave Trade Database' and 'Voyages'. Below that is a navigation bar with 'Home', 'Voyages Database', and 'Search The Voyages Database'. The main content area is divided into several sections:

- Select time frame:** A dropdown menu with a minus sign. Below it, a form with 'From' and 'To' fields, both containing '1514' and '1866' respectively. A note below reads: 'The full extent of time from the first to the last voyage is 1514-1866 (restore it).'
- Basic variables:** A dropdown menu with a minus sign. Below it, a list of variables with right-pointing arrows:
 - Ship, nation, owners (4 variables)
 - Voyage Outcome (3 variables)
 - Voyage Itinerary (4 variables)
 - Voyage Dates (1 variable)
 - Captain and Crew (3 variables)
 - Slave (numbers) (2 variables)
 - Slave (characteristics) (7 variables)
 - Source (1 variable)
- General variables:** A dropdown menu with a plus sign.
- Current query:** A dropdown menu with a minus sign. Below it, a text input field containing 'Principal place of slave purchase*' and a small red 'x' icon. Below the input field, there are three buttons: 'Select', 'Search', and 'New query'.

From <http://www.slavevoyages.org>

- Students learned about primary sources
- Humanities students engaged with **database** (with actual data!)
- Strong interest in project from important players on campus
- Collaboration between DLA fellow, humanities faculty, students, and librarian

Needs work

- Sustained library involvement
- More scaffolding, more integration
- Attribution and copyright
- More explicit role of librarian



By Tktk - Own work, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=7687886>

DH @ St. Kate's



ST. CATHERINE
UNIVERSITY

- Faculty interested in raising visibility of Arts & Humanities
- No one with a lot of DH experience on campus, varying levels of digital technology skills among humanities faculty
- My DH work (thus far):
 - Awareness building
 - DH in the classroom (primarily digital storytelling)
 - Advisor to honors student
 - Partner in scholarship



Reading the Bible with the Dead



Vincent van Gogh, *The Novel Reader*, 1888, oil on canvas, image retrieved from <http://www.wikiart.org/de/vincent-van-gogh/the-novel-reader-1888-1>

The course:

- Interdisciplinary (history & theology)
- Students learn how social & historical context shapes the reading of the bible
- 40 nursing students

My role:

- Assignment design
- IL SLOs
- 3 library sessions
 - Research
 - Copyright
 - Tool instruction (Timeline JS & Scalar)
- Individual consultations

Scalar Collaborative eBook

The screenshot displays the Scalar Collaborative eBook interface. At the top, a dark navigation bar contains the title "READING THE BIBLE WITH THE DEAD" on the left and a set of icons (search, help, plus, edit, download, trash, link, user) on the right. On the left side, a dark sidebar menu is open, showing a "Table of Contents" with 19 numbered items, each with a right-pointing chevron. The items are: 1 Abraham and the Sacrifice of Isaac; Genesis 22, 2 An Introduction to Judith, 3 An Introduction to the Story of Rachel and Leah, 4 Cain and Abel, 5 David and Bathsheba Introduction, 6 Deborah: An Introduction, 7 Elijah and the Prophets of Baal, 8 Eve Introduction, 9 Exodus: The Plagues of Egypt, 10 Introduction of Samson, 11 Introduction of the Book of Job, 12 Introduction to The Book of Ruth, 13 Introduction to the Ten Commandments, 14 Miriam, 15 Rahab, 16 Solomon Introduction, 17 The Book of Esther Introduction, 18 The Story of Jael and Sisera, and 19 Tower of Babel - Introduction. At the bottom of the sidebar is an "Index" option. The main content area on the right features a large, detailed painting of a woman with reddish hair lying in a hammock, reading an open book. The painting is set against a background of dense, textured foliage. At the bottom of the main area, the title "Reading the Bible with the Dead" is written in a large, white, sans-serif font.

READING THE BIBLE WITH THE DEAD

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- Index

Reading the Bible with the Dead

Doing it over again...

- Build developmental steps into research/writing process
- Provide scaffolding for domain knowledge
- Session on visual literacy/writing for web
- More emphasis on overall look/feel & collaborative nature of project



Image credit: [Ann C. Sullivan](#)

Poll: What words describe your liaison work?

How has your experience as a liaison librarian prepared you for DH work?

Poll: Are colleagues on campus aware of how you can contribute to DH projects?

Poll: How would you describe the role you've played in DH initiatives/projects?

Why and when does visibility matter?
What is the connection between
visibility and agency?

What is gained and what is lost by defining DH in broader or more narrow terms?

How can we connect regionally with DH practitioners?

Thanks for
coming!

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