

SPA 322

Susanna Allés Torrent

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I. ¿Por qué un proyecto digital?

1. ¿Qué entendemos por cultura digital?

Empezamos la primera lección discutiendo vuestros apuntes sobre vuestra vida digital. ¿En qué momentos lo digital entra en vuestras rutinas de cada día?

En este breve post: Clayton d'Arnault, What is Digital Culture? An introduction to Digital Culturist aparecen múltiples cuestiones muy interesantes:

- ¿Cómo es vuestra vida en digital?
- D'Arnault propone una definición entre las muchas que podría haber:

Digital culture is a blanket concept that describes the idea that technology and the Internet significantly shape the way we **interact**, **behave**, **think**, and **communicate** as human beings in a societal setting. It is the product of **pervasive technology** and **limitless access to information** — a result of **disruptive technological innovation** within our society.

- ¿Qué ejemplos de cultura digital menciona?

La cultura digital es básicamente la relación que se establece entre los humanos y la tecnologías a todos los niveles tanto personal como social.

Algo impactante, inquietante a la vez que fascinador es este video sobre la visión futura de nuestras vidas cotidianas: A Day made of Glass, 2011

En este sentido, y siendo las humanidades una parte esencial de la cultura, también se han visto influenciadas por lo digital.

Quizás, cabría en primer lugar reflexionar sobre el significado de las “humanidades” en general, pues se trata de un concepto muy amplio. En “conjunto de disciplinas relacionadas con la cultura humana”, como son pues filosofía, historia, historia del arte, filología, psicología, antropología, etc.

Uno de los campos, por ejemplo, donde se percibe muy claramente la metamorfosis digital es en el arte y, consiguientemente, los estudios sobre este. Aunque este curso no va a tratar sobre arte digital, es quizás uno de los puntos de partida por donde podríamos empezar. Aquí tenéis dos noticias recientes que han aparecido en el periódico español *El País*:

- Arte Digital
 - Dame datos (y tecnología) y haré arte. El País, 4 agosto 2017.
 - El arte digital en 20 impactos. El País, 22 febrero 2017.

Y así también la literatura, por ejemplo, ha visto aparecer nuevas formas literarias nativas digitales, por ejemplo:

- Electronic Literature Collection
- eLMCip. Anthology of European Electronic Literature, donde encontraréis algunos ejemplos curiosos, como este.

En grupo, reflexionad sobre los siguientes temas:

- Imaginad una situación en el ámbito universitario donde alguna herramienta digital cambiaría por completo nuestra experiencia (por ejemplo, acceso a libros, artículos de revistas científicas, manuscritos, Google books, ...)
- Ventajas que tiene la digitalización de estos materiales (por ejemplo, la democratización del conocimiento (todo el mundo tiene acceso))

2. ¿Y por Humanidades Digitales?

2.1. La complejidad de una definición

Ha habido largos debates sobre qué son las HD, aquí os dejo algunas de ellas:

The increasing importance assumed by digital technologies in contemporary culture has given rise to **new forms of scholarly inquiry, new ways to assess and to organize humanistic knowledge, and new forms of cultural communication. The very questions that the humanities disciplines ask have changed.** How have reading and writing changed in the digital era? What new forms of cultural expression emerge with the advent of the digital age and how do they build upon or break with the old? How should we assess the ethical and political implications of digital technologies? What kinds of tools do we have or do we need to develop in order to make sense of and/or to take advantage of these new technologies?
- Stanford's Interdisciplinary Studies in Humanities P. Svensson, "The Landscape of Digital Humanities", DHQ 4.1, 2010

Las HD se conciben como un campo emergente, capaz de reconfigurar el campo de las humanidades. La tecnología es concebida como el objeto de estudio en sí, y no ya como un mero instrumento para crear objetos.

The digital humanities comprise the study of what happens at the intersection of computing tools with cultural artefacts of all kinds. This study begins where basic familiarity with standard software ends. It probes how these common tools may be used to make new knowledge from our cultural inheritance and from the contemporary world. **It equips students to analyze problems in terms of digital methods, choose those best for the job at hand, apply them creatively and assess the results. It teaches students to use computing as an instrument to investigate how we know what we know, hence to strengthen and extend our knowledge of the world past and present.** - Centre for Computing in the Humanities at King's College London [ex P. Svensson, "The Landscape of Digital Humanities", DHQ 4.1, 2010]

Esta descripción de las HD es más estática y, a diferencia de la otra, concibe la tecnología como un instrumento con miras a la creación de herramientas informáticas para las humanidades.

Digital Humanities research and teaching takes place at the intersection of digital technologies and humanities. DH aims to produce and use applications and models that make possible new kinds of teaching and research, both in the humanities and in computer science (and its allied technologies). **DH also studies the impact of these techniques on cultural heritage, memory institutions, libraries, archives and digital culture.** Melissa Terras, Quantifying Digital Humanities, December 2011 Infographic

Melissa Terras y su equipo (UCL) apuestan por una concepción muy general, donde las dos tendencias anteriores parecen tener cabida.

Digital humanities is a diverse and still emerging field that encompasses the practice of humanities research in and through information technology, and the exploration of how the humanities may evolve through their engagement with technology, media, and computational methods. - Digital Humanities Quarterly

Existen incluso manifiestos sobre las HD, el más conocido de los cuales es el realizado durante el ThatCamp Paris el 18 de mayo de 2010:

Y también, por supuesto, ha habido críticas

Critics of data mining have argued that the massive investments in DH technology have so far produced few surprising results and that DH is all a bunch of techno-hype designed to extract funding from gullible research councils. These critics have a point: some of the recent efforts to use computers to quantitatively analyse primary sources have ended up just stating the obvious. - Andrew Smith, "The Promise of Digital Humanities", *The Past Speaks*. 21-08-2011. Blog.

We, professionals or observers of the digital humanities (humanités numériques) came together in Paris for THATCamp on May 18th and 19th, 2010. Over the course of these two days, we discussed, exchanged, and collectively reflected upon what the digital humanities are, and tried to imagine and invent what they could become. At the close of the camp – which represented a first step – we propose to the research communities, and to all those involved in the creation, publication, valorization or preservation of knowledge, a manifesto for the digital humanities.

1. Society's digital turn changes and calls into question the conditions of knowledge production and distribution.
2. For us, the digital humanities concern the totality of the social sciences and humanities. The digital humanities are not *tabula rasa*.

3. The digital humanities designate a “transdiscipline”, embodying all the methods, systems and heuristic perspectives linked to the digital within the fields of humanities and the social sciences.

- 4. We observe:
 - that experiments in the digital domain of the social sciences and humanities have multiplied in the last half century. What have emerged most recently are centers for digital humanities – which at the moment are themselves only prototypes or areas of application specific to the approach of digital humanities;
 - that computational and digital approaches have greater technical, and therefore economic, research constraints; that these constraints provide an opportunity to foster collaborative work;
 - that while a certain number of proven methods exist, they are not equally known or shared;

- 5.** We, professionals of the digital humanities, are building a community of practice that is solitary, open, welcoming and freely accessible.
- 6.** We are a community without borders. We are a multilingual and multidisciplinary community.
- 7.** Our objectives are the advancement of knowledge, the improvement of research quality in our disciplines, the enrichment of knowledge and of collective patrimony, in the academic sphere and beyond it.
- 8.** We call for the integration of digital culture in the definition of the general culture of the twenty-first century.

- 9.** We call for open access to data and metadata, which must be documented and interoperable, both technically and conceptually.
- 10.** We support the dissemination, exchange and free modification of methods, code, formats and research findings.
- 11.** We call for the integration of digital humanities education within social science and humanities curricula. We also wish to see the creation of diplomas specific to the digital humanities, and the development of dedicated professional education. Finally, we want such expertise to be considered in recruitment and career development.
- 12.** We commit to building a collective expertise in digital humanities vocabulary, a collective expertise proceeding from the work of all the actors involved. This collective expertise is to become a common good. It is a scientific opportunity, but also an opportunity for professional insertion in all sectors.
- 13.** We want to help define and propagate best practices, corresponding to needs identified within our communities. We want to help to derive and involve from debate and consensus within the communities concerned. The fundamental openness of the digital humanities nevertheless assures

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THATCamp Paris was initiated by the Centre for Open Electronic Publishing (CfOe) and was jointly organized by more than twenty partners. <http://oea.mcs.fr>

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Sobre la historia de las HD:

- Edward Vanhoutte, “The Gates of Hell: History and Definition of Digital / Humanities / Computing”, in M. Terras, J. Nyhan, E. Vanhoutte (eds.), *Defining Digital Humanities. A reader*, Surrey (UK) – Burlington (USA): Ashgate, 2013.
- Susan Hockey, “The History of Humanities Computing”, en S. Schreibman, R. Siemens, J. Unsworth (eds.), *A Companion to Digital Humanities*, Oxford: Blackwell, 2004.

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Para el próximo viernes debéis hechar un vistazo a los proyectos en HD que tenéis en las notas de la clase 2