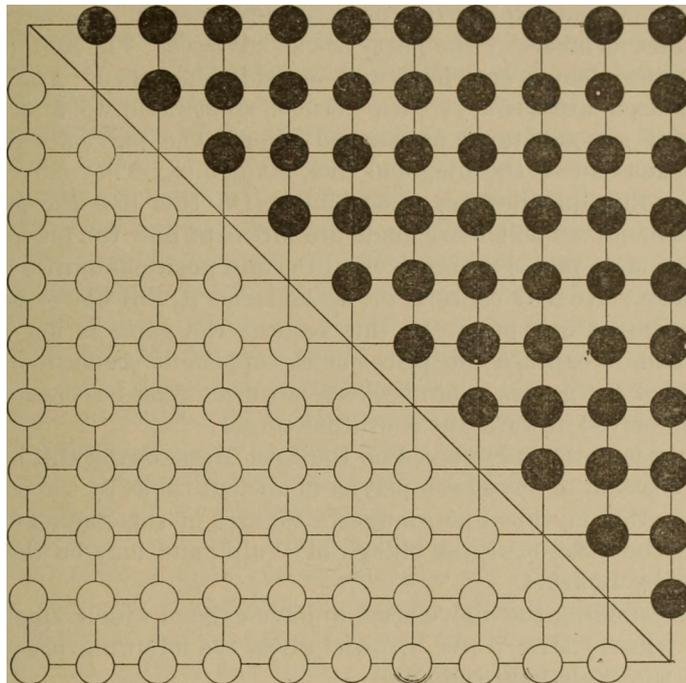# Digital tools & methods

Image from page 290 of "Chess and playing cards" (1898). Culin, Stewart, United States National Museum University of Pennsylvania. University Museum.

Time: 1 April 2020, 13:00–17:00
Place: Humanisten, Renströmsgatan 6
Lecture Hall J222

13:00 Welcome and introduction
Anna Dahlgren & Pelle Snickars
13:15–14:00 "Digital Technologies in Museums: A Field of Interdisciplinary Research"
Katrin Glinka, Humboldt-University Berlin
14:00–14:45 "IIIIF & the Future of Interoperable, Digital Cultural"
Tom Cramer, Stanford University
14:45–15:15 Coffee
15:15–16:00 "Measuring the invisible: digital tools and methods for the documentation of movement"
Stuart Dunn, King's College London
16:00–16:30 Concluding panel and discussion

The seminar is free of charge. However registration is required to the Centre for Digital Humanities at the website of Gothenburg University.

Stockholm University

Katrin Glinka, Humboldt-University Berlin:
"Digital Technologies in Museums: A Field of Interdisciplinary Research"
Museums use digital technologies to conduct object-related research, organise their collections, enhance visitor experiences, or communicate with the public. Especially in the latter two areas, digital applications such as visitor-centered formats that enhance education, participation, and communication, are mostly commissioned by external businesses or developed in academic fields outside the core museum disciplines. Museums often regard the development of such digital applications as a commodity or service, rather than a field of research in itself. Drawing from experiences gathered in museum practice and interdisciplinary projects in Germany, my talk will highlight the need to facilitate research at the intersection of core museum disciplines and computational fields of study as well as design. I will argue that museums need to acknowledge that these interdisciplinary research activities are equally relevant aspects of museum work.

Katrin Glinka is a cultural scientist, museum professional and lecturer. From 2017 until 2020 she worked at the Stiftung Preußischer Kulturbesitz where she acted as Scientific Project Lead for museum4punkt0, a collaborative project that develops and evaluates innovative applications of digital technologies in museums. Glinka holds a master's degree from Leuphana University Lüneburg and is currently a PhD candidate at the Humboldt-University Berlin. She regularly works on interdisciplinary projects that apply digital technologies to museum collections, spatial knowledge, or social practices.

Stuart Dunn, King's College London:
"Measuring the invisible: digital tools and methods for the documentation of movement"
Many digital methods now exist which support the capture and documentation of movement in different ways: time lapsed photography for example, temporal GIS, and gyroscopic motion capture all provide means for recording movement, but with differing purposes in mind, and with differing limitations. My talk will look at ways in which different disciplines in the humanities – archaeology, performance studies, choreography, history and even philosophy – have made use of such methods, and examine the commonalities between these applications. I will argue that the capture of movement, even from distant periods of the past, can be framed in terms of chains of interpretation. With this idea, oine can move towards a formally-framed methodology for the documentation of movement, which in turn provides a model for how the digital humanities themselves can construct cross-disciplinary methodologies more broadly.

Stuart Dunn is Senior Lecturer in Digital Humanities at King's. He works on projects in spatial narrative theory, critical GIS, Cypriot cultural heritage, and the archaeology of mobility. Stuart gained an interdisciplinary PhD on Aegean Bronze Age dating methods and palaeovolcanology from the University of Durham in 2002, conducting fieldwork in Melos, Crete and Santorini. In 2006 he became a Research Associate at the Arts and Humanities e-Science Support Centre, after which he became a Lecturer in the Department of Digital Humanities. He is also a Visiting Scholar in Stanford University's Center for Spatial and Textual Analysis's Spatial History project.

Tom Cramer, Stanford University:
"IIIIF & the Future of Interoperable, Digital Cultural"
IIIF, the International Image Interoperability Framework, is a global network of content, services, institutions and people that work together to reduce the friction of accessing cultural heritage and research information. Born from some of the world's leading libraries, archives and museums, it now comprises billions of digital objects from cultural heritage institutions large and small, with literally countless applications. IIIF gives researchers unprecedented reach and capabilities to interact with and manipulate digital information from many sources. It also highlights how research institutions can use the power of the interoperability (through common standards) and community (by working together) to both lower costs and raise the value of our assets as part of the commonwealth of humanity. My talk will give an introduction to IIIF and how it works, as well as a forecast of where it and the research community may continue to drive for promoting interoperability.

Tom Cramer is the Associate University Librarian and Director for Digital Library Systems and Services at the Stanford University Libraries. He directs the development and delivery of Stanford's digital library services supporting teaching, learning and research: from digitization and discovery to digital repositories and preservation. As the Chief Technology Strategist for Stanford Libraries, Cramer is engaged in the international digital library community. He founded IIIF, the International Image Interoperability Framework, co-founded and helped steer for many years the Samvera Community (aka the Hydra Project) and the Fedora Repository rewrite. These successful open source projects, rooted in research and cultural heritage organizations, provide effective and competitive solutions for dealing with digital information.

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Anna Dahlgren is professor of Art History at Stockholm University. During 2019-2021 she is coordinator for the Swedish Research Council's funding programme DIGARV. She has written extensively on different aspects of photography and visual culture including fashion and advertising photography, print culture, historiography, the digital turn, archives and museum practices. Recent publications include Travelling Images. Looking Across the Borderlands of Art, Media and Visual Culture (Manchester University Press, 2018) and Representational Machines. Photography and the Production of Space (Aarhus University Press, 2013, co-edited). She is currently running the project Metadata Culture (Swedish Research Council, 2019-2023), focusing different aspects of cultural heritage institutions image collections online and is principal editor of a new standard work on the history of photography in Sweden.

Pelle Snickars is professor of media and communication studies - a chair directed towards the digital humanities - at Umeå University, Sweden, where he is also affiliated with the digital humanities hub, Humlab. His research is situated at the intersection between media studies, media history and the digital humanities. Snickars is currently (2019) in charge of two major research projects: Welfare State Analytics. Text Mining and Modeling Swedish Politics, Media & Culture, 1945-1989 (Swedish Research Council) and Digital Models. Techno-historical collections, digital humanities & narratives of industrialisation (Royal Swedish Academy of Letters, History and Antiquities). Snickars is also the co-ordinator of the national research program, DIGARV - Digitisation and accessibility of cultural heritage (Swedish Research Council), and involved as PI in the EU-funded research project, European History Reloaded: Curation and Appropriation of Digital Audiovisual Heritage (EU JPI Cultural Heritage).