

European Summer University in Digital Humanities “Culture and Technology”  
Leipzig University, 2<sup>nd</sup>- 13<sup>th</sup> August 2021

*Barbara Distefano*

The dehumanising effects of technology and the inequalities amplified by online education have been central topics in the public debate during the covid-19 pandemic. Similar concerns influenced the decision to postpone the 2020 edition of the European Summer University in Digital Humanities “Culture & Technology” (ESU), a training opportunity that the Leipzig University has been offering to students, young scholars and academics from Europe and beyond since 2010. While delaying the 11<sup>th</sup> edition, the organizers hoped that this would be held in presence, but in the end, due to the persistence of the covid restrictions, the ESU 2021 had to be moved completely online for the first time.

Despite the initial apprehension expressed by the initiator of the summer university, Professor Elizabeth Burr, the first virtual ESU has turned into a chance to discuss and observe how the digital space does not annihilate the human dimension and can, indeed, represent an open lab to equalize opportunities. From this perspective, the intensive training schedule – which run on different platforms and digital environments from the 2<sup>nd</sup> to the 13<sup>th</sup> of August – has been framed by two symbolic lectures: in the first one, entitled *Reordering Priorities in the Postcovid Age: Human-Centered Technologies and Digital Humanities*, Nuria Rodríguez has revisited the notion of *ensimismamiento* formulated by the Spanish philosopher Ortega y Gasset in his *Meditations on technique*, reflecting on realistic pathways for re-humanising technology; through the last one, a collective talk by Ray Siemens, Randa El Khatib, Luis Meneses, Graham Jensen and Caroline Winter, the ESU has invited to promote *Open, Social Scholarship as a Foundation for Digital Humanities*, reminding how technologies help to make knowledge accessible and significant to a wider audience.

The Summer University “Culture and Technology” has provided students and young scholars not only with a combination of practice and theoretical discussion, and with a rare chance to really enhance digital skills thanks to highly qualified experts and project-based workshops, but also with a remarkable model of transparency and equality. Putting the strongest ethical framework in play, the organizers finally rejected the possibility to offer two in-presence workshops for a restricted number of participants. As Professor Burr explains [on the website of the Summer School](#), it would have been «unthinkable thus to have a small number of workshops on-site for the happy few who might be able to attend in person because of where they live, while all the others were forced to stay at home and take part online».

The spirit of the ESU has always been inclusive, multicultural and multilingual, however, the transnational openness scored a significant record in the first virtual edition. Indeed, the 60 participants were coming from 33 different countries from all over the world. Moreover, the efforts of the Summer University in fighting the underrepresentation of women in the domain of technology could be seen in the high presence of females among the successful applicants. As in the previous years, a distinctive element of the ESU has been the support to a considerable number of students and young scholars who had applied for a tuition fellowship. Specifically, the economical effort has come from the International Centre of the Leipzig University and the sponsors of the ESU, from the DAAD, the German Academic Exchange Service, and from the [DARIAH-EU](#), the pan-European Digital Research Infrastructure for the Arts and Humanities.

The essence of DH as a field that breaks disciplinary borders was also reflected in the composition of the workshop-groups, which brought together scholars from very different research contexts, from

Library Sciences, to Arts and Humanities and Computer Sciences. The eleven workshops offered by the ESU 2021 covered important areas of Digital Humanities, as well as different approaches, methods and tools: from humanities data to digital annotation and analysis of literary texts; from stylometry to mapping environment, digital archives, digital editions, etc. The program of the Summer University was divided into lectures, workshops, hands-on and teaser sessions, project and poster presentations, and enriched with four tours, which virtually took the participants to the Bibliotheca Albertina, to the German National Library, to the Museum of Musical Instruments and to the city of Leipzig respectively.

The organizers of the first online ESU had a lot of thinking in finding new ways and tools for community and network building. Among other things, they finally offered a #dhwellness channel on Slack and a dancing party on Topia. By putting a lot of effort on these apparently secondary aspects, they considered how important social interactions during a summer school may be for those scholars and students who work in isolation within non-DH departments. One of the most interesting results of the Summer University was that, already at the end of the first week, participants had started to overcome the de-humanising dimension of their learning environment. In this respect, the presentations of the workshops results showed clearly that, despite having to work from home with their own – more or less appropriate – tools, the group members spontaneously started to create not only professional, but also human connections, and to feel part of a community.

In my personal history, the ESU has represented a precious chance, not only from a training, but also from a psychological perspective. In just two weeks, I saw my digital skills and my understanding of DH theoretical issues improving in a way that I would have never thought possible. In particular, at the end of the workshop “Humanities Data and Mapping Environment” lead by David Wrisley and Randa El Khatib, I was already able to deliver a prototype of what will be the first outcome of my current research project. While attending the sessions, I got a clear picture of all the tools that might be appropriate for my work plan and I learnt how to manage the most useful ones. After the ESU, I know how to structure my data, I know better how to think about metadata, I am able to geocode or annotate my documents and visualise them on a map, to create a repository, to manage my own website and to make a spatial storytelling in order to disseminate my research.

As a woman, I saw with my own eyes that acquiring new digital skills, or even being independent in overcoming technical challenges, can be easier than what one would be inclined to think. Above all, I now feel more confident with the idea that a 35 years old “independent researcher” can still learn how to learn, have a good project in mind and receive support for that, despite coming from a “South” that is not always regarded as South, and despite not being currently affiliated to any university. My highest gratitude to the DARIAH-EU and the ESU scientific committee: not just for giving me a unique training opportunity, but also for showing so much sensitivity towards a non-classified individual case.

Chantal Pivetta,  
PhD student  
Italian Studies  
Lund University

## **11<sup>th</sup> European Summer University in Digital Humanities “Culture & Technology” – 3 to 13 August 2021, University of Leipzig**

### **Workshop: XML- TEI document encoding, structuring, rendering and transformation**

#### **Report for DARIAH-EU scholarship**

I attended the 11<sup>th</sup> European Summer University in Digital Humanities, ‘Culture & Technology’. It was an "extraordinary" edition, in fact due to the pandemic it was not possible to attend the Summer School in presence. The edition was held online. The topics concerned Digital Humanities and the school itself had to deal with online teaching. This has had very positive sides, alas other negative ones. For example, they imagined alternative spaces to allow students to interact freely. We had a virtual space in the evening, where you could access different rooms dedicated to specific interests, or you could simply go dancing (virtually). I think it was a very creative and ingenious idea to replace that part concerning social interaction outside of the classroom. We were also able to virtually visit many libraries and see which projects they were focusing on and which were the most important issues that required immediate resolution and greater attention.

Regarding my experience, I chose to participate in the workshop held by prof. Alejandro Bia regarding the codification of texts through the guidelines of the TEI. There were a lot of interesting workshops, but unfortunately it was only possible to choose one! I decided to start with coding because it is the main problem I am struggling with during these months in my project. My research project focuses on the digital critical edition of an ancient chivalric poem from the early fifteenth century. The workshop was very interesting, we immediately got to the heart of the matter and carried out various practical activities. It was an extremely well-organized workshop and we were able to discuss and see how to solve several common problems that arise for those like us who are making a digital critical edition. We have seen solutions other than oXygen, made style sheets and much more! I think it is important to have a knowledge of text coding, but we are not required to be a real and experienced developer! I believe that the important thing is to know the general dynamics and the key concepts. This makes it easier and more precise to reach the goal or the research question we ask the text. It is not the only result achieved, I think the most interesting part was the opportunity to discuss not only with the professor, but with my classmates. They too have to deal with different problems and there are many answers for solving the problems, the confrontation was decided for an exchange of opinions and ideas, but also to get suggestions! Working with the team was great, especially when we got ready to present the two weekly reports. We unleashed our imagination, worked excellently in a group and created something really engaging and interesting!

What amazed me the most about this school is the creativity of the ideas that emerged, we can do a lot with computer media, even if it requires a lot of patience and above all constant updating. You must always be on the spot and not miss anything.

The common lessons, but also the presentations of the projects, highlighted how there is an increasingly urgent need to treasure what we learn in the field of Digital Humanities. We communicated with each other from all parts of the world, from America to Asia. We have listened to excellent experts who are enthusiastic about their work.

Certainly, it was more difficult to create a network, undoubtedly I think this is easier when you know each other face to face.

I can conclude by saying that it was a fantastic experience, that I will certainly apply next year in a workshop more focused on the analysis of the text or texts (hoping to do it because there have been many applications this year!).

Thank you for the excellent opportunity, which my project has greatly benefited from. Now I have clearer ideas on many aspects and still today I discuss with my classmates and I can talk with some professors for the latest advice and the latest tips.

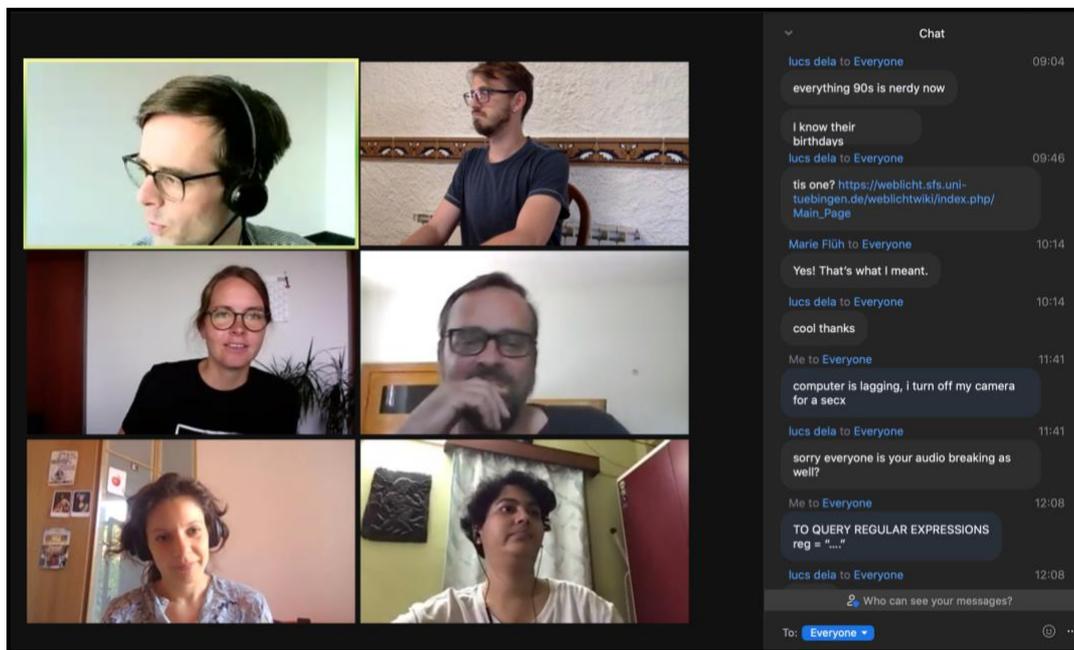
Lund University, 2021/09/01

*Christal Rivets*

# DARIAH-EU REPORT

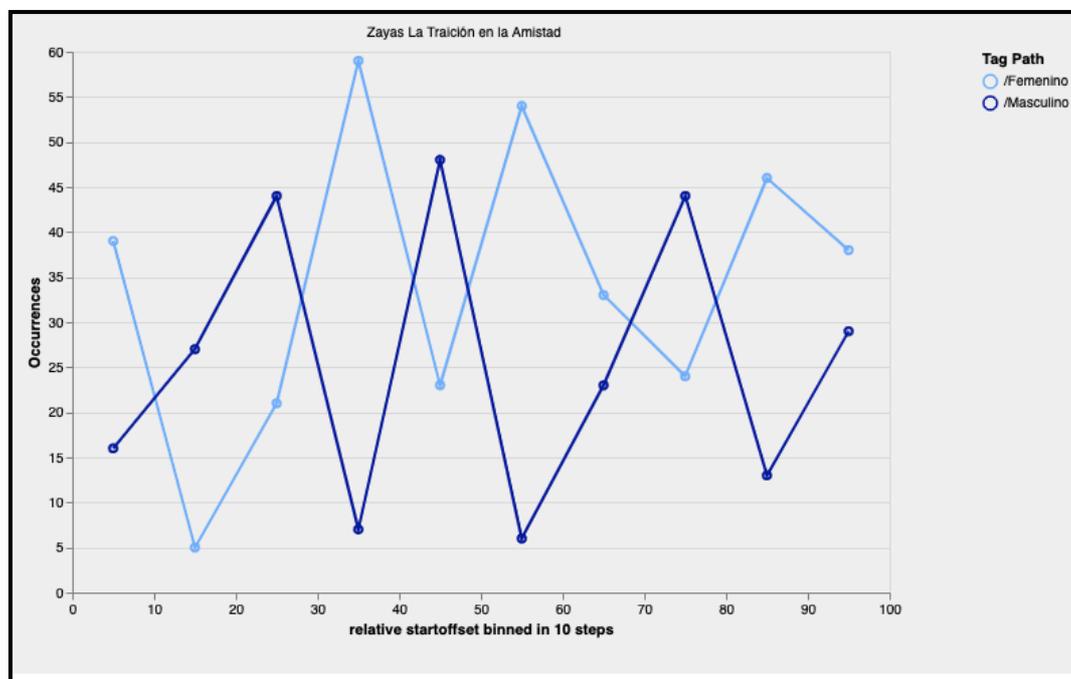
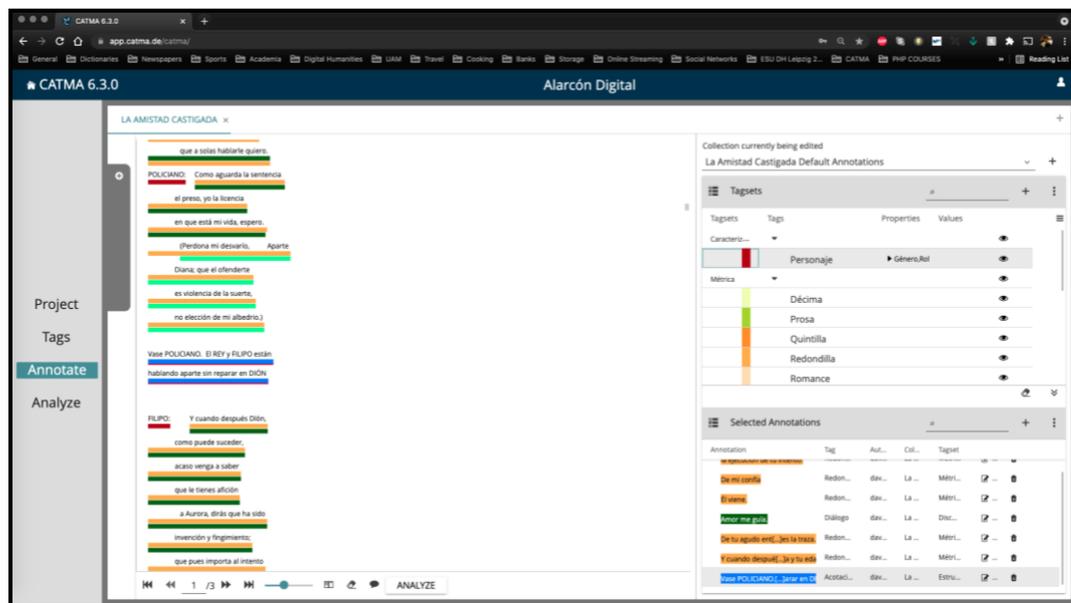
DAVID AMELANG, *UNIVERSIDAD AUTÓNOMA DE MADRID*

For my third participation in the ESU I decided to attend the workshop “Annotation and Analysis of Literary Texts with CATMA 6”, led by Marie Flüh, Mareike Schumacher and Jan Horstmann. From the very beginning it became obvious to me how good a fit CATMA was for my ongoing project, in which I analyse the dynamics of gender and protagonism in early modern European theatre: CATMA is an online platform that allows you to annotate texts in a clear, undogmatic and user-friendly manner and then transform your annotated texts into an assortment of interesting and informative visualisations. It is an excellent instrument for literary scholars of all levels of digital competency, and will prove very valuable both in my research and in my teaching endeavours in the future. Due to the global pandemic, the course had to take place online this year, which is not an ideal way of learning to use a digital instrument. That said, the fun and easy-going personalities of both the workshop leaders (Marie, Mareike and Jan) and the participants created a wonderful atmosphere in which to learn and grow as digital humanists.



The workshop began with an overview of the philosophy, principles and history behind digital text annotation, after which each of the students was asked to deliver a short presentation on their research project. This allowed the leaders to adjust the content of the workshop to cater specifically to our interests and needs. We spent the remainder of the first week learning the ins and outs of

the CATMA platform through practical demonstration, first by annotating collaboratively a sample text (Poe's "The Tell-Tale Heart") and then by working on our own corpora (in my case Spanish Golden Age plays). The annotation procedure was intuitive, and in little time I were able to create eye-catching results such as distribution charts for the characters in my plays according to their gender.



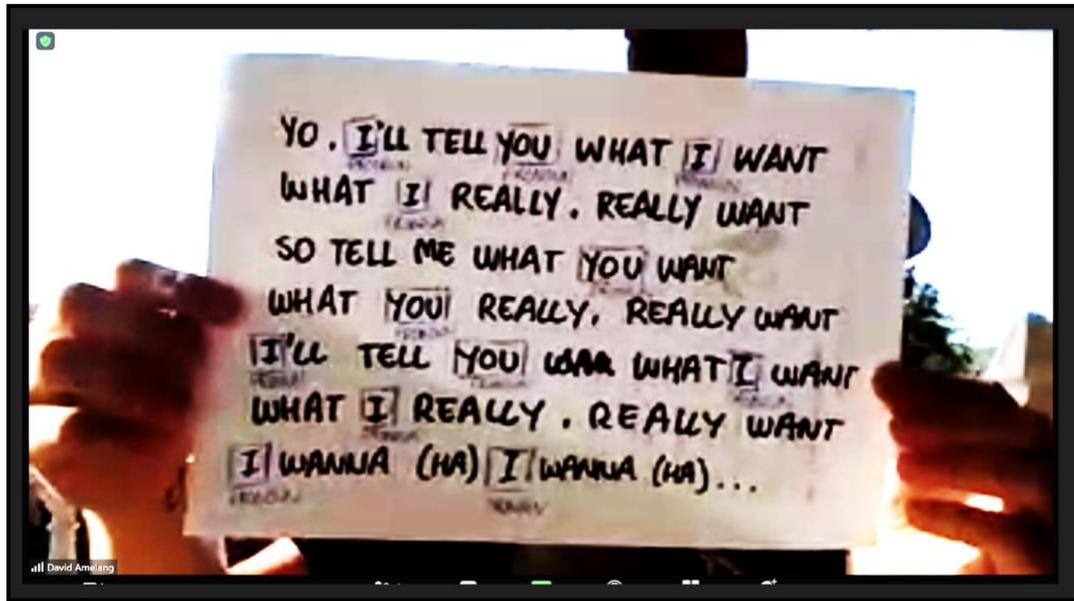
The second week was dedicated to learning ancillary processes that complement the annotation of texts with CATMA. That is, instead of working with CATMA directly, we discovered ways with which to expand our text-annotation experience: this included machine learning (i.e. teaching the

machine to annotate texts automatically for us), different visualisation modes (i.e. exporting the CATMA annotations to other programmes and develop new ways of engaging with our data, such as Network analysis graphs) and alternative annotation options that can be exported/imported into CATMA (such as XML-TEI).

|    | A           | B      | C | D |
|----|-------------|--------|---|---|
| 1  | Scene       | O      |   |   |
| 2  |             | 1 O    |   |   |
| 3  | Enter       | O      |   |   |
| 4  | Theseus     | male   |   |   |
| 5  | ,           | O      |   |   |
| 6  | Hippolyta   | female |   |   |
| 7  | ,           | O      |   |   |
| 8  | and         | O      |   |   |
| 9  | Philostrate | male   |   |   |
| 10 | ,           | O      |   |   |
| 11 | with        | O      |   |   |
| 12 | others      | O      |   |   |
| 13 | .           | O      |   |   |
| 14 | THESEUS     | male   |   |   |
| 15 | Now         | O      |   |   |
| 16 | ,           | O      |   |   |
| 17 | fair        | O      |   |   |
| 18 | Hippolyta   | female |   |   |
| 19 | ,           | O      |   |   |
| 20 | our         | O      |   |   |
| 21 | nuptial     | O      |   |   |
| 22 | hour        | O      |   |   |
| 23 | Draws       | O      |   |   |

All in all, the CATMA course was exactly what I expected and wanted it to be, and more. And despite not being in Leipzig, the ESU 2021 experience was remarkably fulfilling considering the circumstances. In addition to the morning workshop sessions we attended lectures, project presentations and panel discussions that kept us engaged and busy from morning until the late evening every day, maximising our two weeks' worth of DH immersion. Despite being held remotely, we were not able to finagle our way out doing the weekly workshop presentations, though; having to listen to poems and songs about the virtues of XML annotation and stylometric analysis is one of those moments one can never forget, however hard you try. Our group staged a

video-protest in which we analysed via CATMA great literary classics such as the Backstreet Boys' "I Want it That Way" and the Spice Girls' "Wannabe". And for that I will be eternally sorry.



Next year I will be back at ESU, this time in Leipzig if all goes well. To a certain extent, this Summer School was unremarkable because at this point it makes little sense to remark how useful, entertaining and productive ESU is every year. My project has already benefitted immensely every time I have attended the Summer School, and this year could be no less. I want to thank DARIAH-EU, Elisabeth and the ESU team, and the workshop leaders for once again living up to expectations and providing us with another eye-opening and brain-wracking two weeks full of DH and so many other things to take back home with.

## **Dr. Derya Nuhbalaoglu**

### **About me**

I am a trained (sign language) linguist and a scientific coordinator of a linguistically oriented Research Training Group on 'Nominal Modification' at Goethe University Frankfurt. My main research interests lie at the discourse-syntax interface of spoken and sign language linguistics. These include but are not limited to reference tracking, referential and nominal expressions, discourse particles etc. Currently I am involved in a number of research projects and working groups connected to annotation, analysis and interpretation of sign & spoken language data. Among those working groups is Digital Humanities Turkey ([DH Turkey](#)) initiative which is a recently founded online platform aiming to disseminate and develop digital methods used to approach humanities data. Since September 2020, with all other moderators of DH Turkey I have been actively working on [a short story re-digitization project](#) with the aim to generate a machine-readable multi-modal corpus of short stories published between 1929-1940s in Turkish Daily Newspaper (Cumhuriyet).

### **My motivation/expectations in participating in ESU-2021**

My motivation in taking part in ESU-2021 closely aligns with my involvement in DH Turkey network and being a part of a short story re-digitization project. Being for a long time in the field of humanities (which ranges from literary studies to linguistics) I have already been using many tools to collect, organize and analyze (video & audio) data. However, especially during the period of my doctoral studies but also before, I have been dealing more with a particular amount of data and preferred to use descriptive statistics, and data visualization only to some extent. This is also the same for analysis, organization and compilation of metadata obtained from structured experiments. However, being a part of a research project, which includes properly sorting metadata for a large number of texts and then preparing it in such a way that it could be processable and analyzable made me recognize the importance of digital tools and strategies used in the field. As in our group we also started to prepare a data management plan. I felt the need to get training on this topic, which was beyond online self-paced courses. It was just that time, when one of our group moderators and former ESU attendee introduced us to the summer school and shared his valuable experiences both at the level of training and networking with the fellow (digital) humanists. In addition to that I checked the testimonials and former activities of ESU as well as the program and call announcement for 2021. With the expectation to get to know better the field of digital humanities, to learn about widely used tools, to exchange on the challenges I encounter while entering the metadata and planning to manage the growing data and to get training from the experts on how to approach humanities data with digital tools I applied to the call of ESU 2021. I consider myself very lucky to have been selected to get the training on 'Hands on Humanities Data', present our network and project and to have a chance to benefit and contribute to the evening lectures, online social events, workshop presentations and poster sessions. I am deeply grateful to DARIAH who made it possible for me to participate by providing an admission grant for ESU 2021.

## Course Name & Content

[Hands on Humanities Data Workshop – Creation, Discovery and Analysis](#)  
by [Carol Chiodo](#) & [Lauren Tilton](#)

During the two intensive weeks of 'Hands on Humanities Data Workshop' we were introduced to different types (e.g., messy vs. tidy) data in Digital Humanities. Looking at real-life examples we learned how to approach, manage, organize, clean and process these data sets. We also had a chance to apply the tools and methods of data analysis and visualization to our ongoing projects and get direct feedback from the course instructors and our peers. As our group consisted of researchers from a range of different areas of humanities such as archeology philosophy, history, linguistics, philology and cultural history, I could get to know about the types of data and different methods used in all those different areas of (digital) humanities and the challenges that come with them. Both of the course instructors were engaging and passionate in conveying the content to us in a very interactive way.

At the end of each week, our group came together to reflect on what we had learned and prepared a short presentation in a form of poem (week 1) and a rap song (week 2) of our take-aways. The results were presented to the ESU-2021 audience.

**Week 1:** [Gathered under Humanities' Hands](#)

**Week 2:** [Data's Paradise](#)

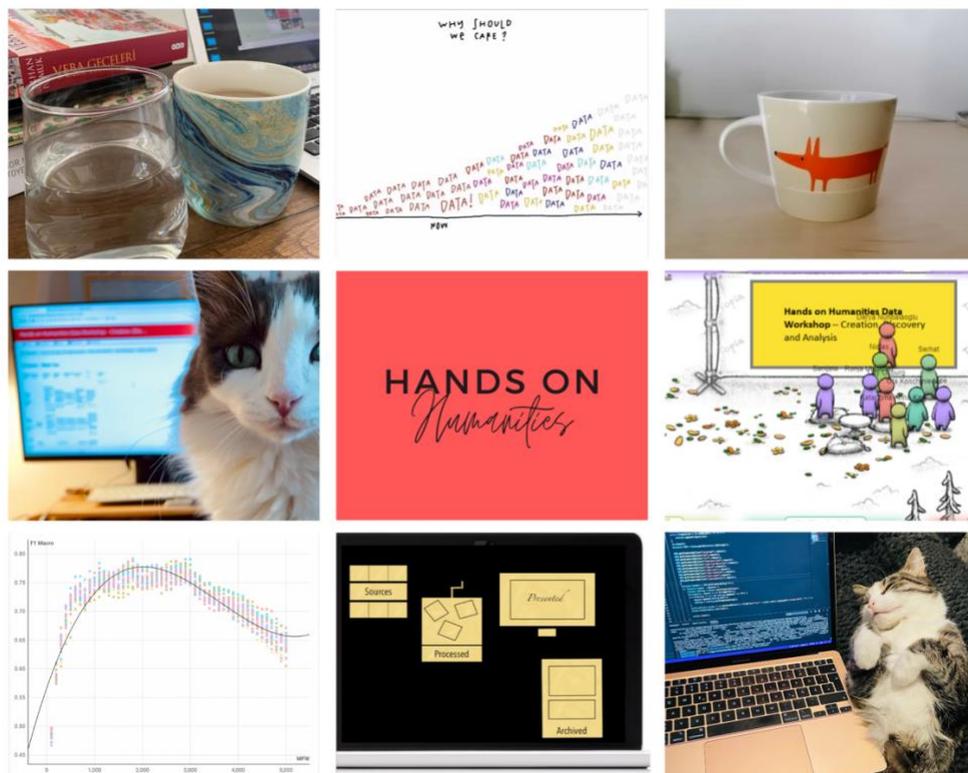


Figure 1- A visual representing colorful virtual sessions, of the 'Hands-on-Humanities Data' Workshop

## ESU-2021's Contribution to my Knowledge

In the course of the two-weeks intensive workshop I got a chance to explore many interesting digital platforms in different fields of digital humanities such as Colored Conventions, Geography of the Post, Photogrammar. I got to understand better the importance of having an open and processable data, and could see clearer the gaps appearing in many digital platforms in the field of linguistics and literary studies. Analyzing the data made accessible on many of those digital platforms made me develop new prospects and ideas for the data management of a collaborative project initiated by our DH Turkey network on short story re-digitization.

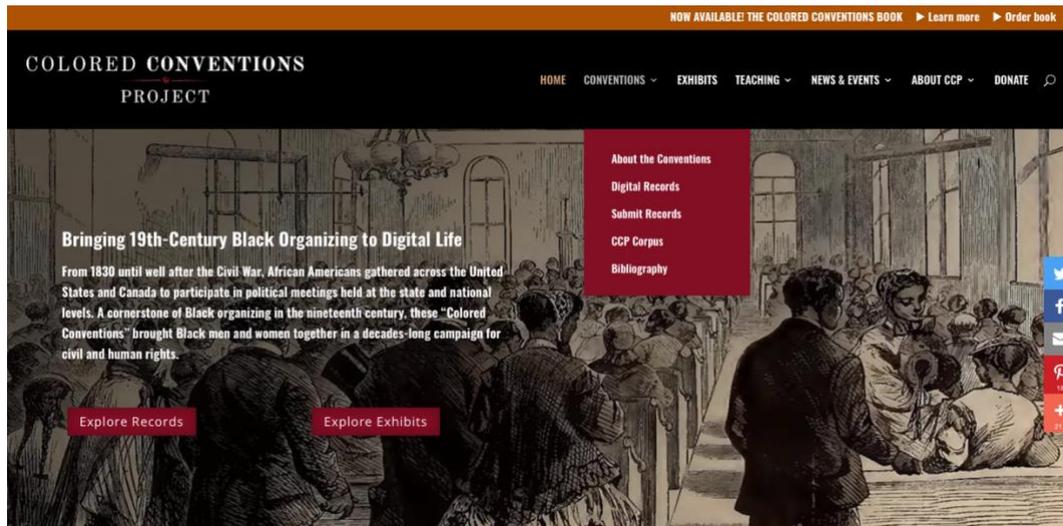


Figure-2- A digital Platform <https://coloredconventions.org> I discovered during the workshop, the data planning of which I plan to closely follow for the development of our collaborative project

Another thing which I learned was the general practices of text-analyses in DH, the text-analysis methods (topic modelling, word frequencies, NLP, word embeddings etc.) and tools (ITMS, Voyant etc.) used in the field. Among them Voyant was the tool which we put our hands on via analysing various aspects of short and long texts from real-life. As soon as our ongoing our DH Turkey project on short story re-digitization is the stage when have our data in the processable format, I plan to use this tool to have an overview of aspects such as frequently used words, the length of the sentences, vocabulary size etc. (also listed as a part of our research questions) for primary analysis of the text data and to develop further categories and areas for future analysis.

**Text Analysis**

<https://dssg.fas.harvard.edu/>

*Tools for Beginners*

- JSTOR Labs's [Text Analyzer](#)
- [Voyant](#)
- [Wordle](#)

*Advanced Beginners*

- Stanford's [CoreNLP](#)
- [MALLET](#)
- [Humanist Cookbook for NLP](#)

*Intermediate*

- [Bookworm](#)
- [dfrtopics](#)

Figure-3- A screenshot of the slides showing text analysis tool for DH

Another new prospect I received from this very productive workshop was the concept of 'computationally tractable data', a very important concept in approaching humanities data and its sources in DH. In that respect, it was crucial for me to understand the importance of various data formats (e.g., csv., txt etc.) and usage of them to create reproducible datasets. Moreover, I learned about different stages of 'Data Life Cycle' from its generation to its visualization and interpretation. This part of the workshop made it easier for me to describe and understand those stages for our [DH Turkey](#) project. I believe with this knowledge at hand I will be more actively contributing to data management planning of our project, which is still in the stage of (metadata) collection.

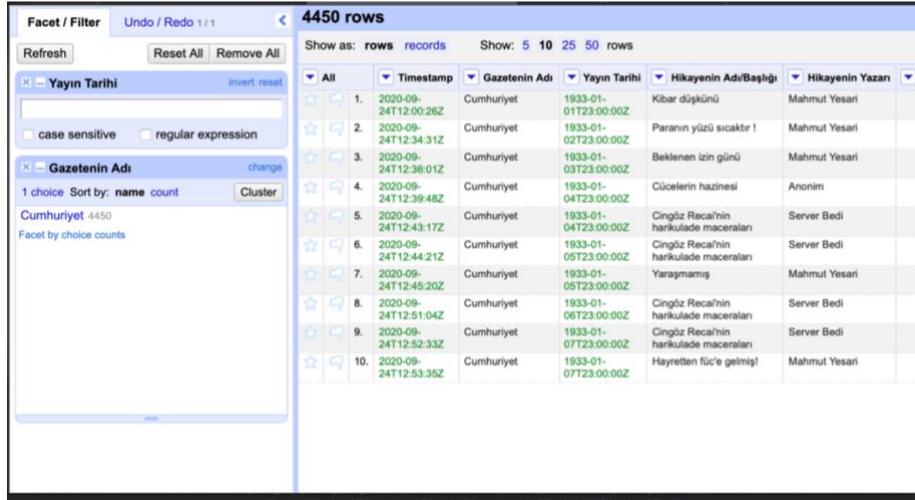
## The Data Life Cycle

| generation   | collection  | processing  | storage                                   | management  | analysis  | visualization  | interpretation   |
|--|---|---|---|---|---|--|--|
| <p>"People generate data: every search query we perform, link we click, movie we watch, book we read, picture we take, message we send, and place we go contribute to the massive digital footprint we each generate"</p> <p>[Think also of historical source documents]</p> | <p>"Not all data generated is collected, perhaps out of choice because we do not need or want to, or for practical reasons.... Deciding what to collect defines a filter on the data we generate"</p> | <p>"everything from data cleaning, data wrangling, and data formatting to data compression, for efficient storage, and data encryption, for secure storage"</p> | <p>"the bits are laid down in memory"</p> | <p>"We are careful to store our data in ways both to optimize expected access patterns and to provide as much generality as possible...We need to create and use different kinds of metadata for these dimensions of heterogeneity to maximize our ability to access and modify the data for subsequent analysis"</p> | <p>"all the computational and statistical techniques for analyzing data for some purpose: the algorithms and methods that underlie artificial intelligence (AI), data mining, machine learning, and statistical inference, be they to gain knowledge or insights, build classifiers and predictors, or infer causality"</p> | <p>"helps present results in a clear and simple way that a human can readily understand and visualize"</p> | <p>"we provide the human reader an explanation of what the picture means. We tell a story explaining the picture's context, point, implications, and possible ramifications"</p> |

Jeannette M. Wing (2019) "The Data Life Cycle" Harvard Data Science Review

Figure 4- A screenshot of the slides showing Data Life Cycle: a wonderful guide for data management planning

In addition, I also learned how to approach messy data and clean it with an [OpenRefine](#). I used some parts of our current short story metadata spreadsheet to clean the data we have collected so far and could develop various ways not only to clean and transform the existing data but also to extend and to automate it. I also had a chance to discuss with my peers the most optimal ways to filter data and useful hits to do it in a quicker manner. I believe after this training, my metadata entries as well as the type of feedback I will give regarding decisions on metadata conventions as well as criteria to clean the data will significantly improve in the frame of our [DH Turkey](#) project.



|     | Timestamp            | Gazetinin Adı | Yayın Tarihi         | Hikayenin Adı/Başlığı                 | Hikayenin Yazarı |
|-----|----------------------|---------------|----------------------|---------------------------------------|------------------|
| 1.  | 2020-09-24T12:00:26Z | Cumhuriyet    | 1933-01-01T23:00:00Z | Kibar düşkünü                         | Mahmut Yesari    |
| 2.  | 2020-09-24T12:34:31Z | Cumhuriyet    | 1933-01-02T23:00:00Z | Paranın yüzü sıcaştır!                | Mahmut Yesari    |
| 3.  | 2020-09-24T12:36:01Z | Cumhuriyet    | 1933-01-03T23:00:00Z | Beklenen izin günü                    | Mahmut Yesari    |
| 4.  | 2020-09-24T12:39:48Z | Cumhuriyet    | 1933-01-04T23:00:00Z | Cücelerin hazinesi                    | Anonim           |
| 5.  | 2020-09-24T12:43:17Z | Cumhuriyet    | 1933-01-04T23:00:00Z | Cingöz Reça'nın harikulade maceraları | Server Bedi      |
| 6.  | 2020-09-24T12:44:21Z | Cumhuriyet    | 1933-01-05T23:00:00Z | Cingöz Reça'nın harikulade maceraları | Server Bedi      |
| 7.  | 2020-09-24T12:45:20Z | Cumhuriyet    | 1933-01-05T23:00:00Z | Yaragmamış                            | Mahmut Yesari    |
| 8.  | 2020-09-24T12:51:04Z | Cumhuriyet    | 1933-01-06T23:00:00Z | Cingöz Reça'nın harikulade maceraları | Server Bedi      |
| 9.  | 2020-09-24T12:52:33Z | Cumhuriyet    | 1933-01-07T23:00:00Z | Cingöz Reça'nın harikulade maceraları | Server Bedi      |
| 10. | 2020-09-24T12:53:35Z | Cumhuriyet    | 1933-01-07T23:00:00Z | Hayretten füc'e gelmiş!               | Mahmut Yesari    |

Figure 5- A screenshot showing some part of metadata from DH Turkey's digitization project in OpenRefine

Last but not least as a part of this workshop, I learned how to approach tabular data and visualize it using an online data visualization tool [DataWrapper](#). For this context, I was introduced to the concept of normalizing the data, and the importance of numerical data, especially if DataWrapper is to be used for initial data visualization.

Besides all the concepts, tools and methods I had a chance to learn during the 'Hands On Humanities Data' Workshop, it was indeed enlightening to follow evening talks given on various topics of digital humanities from digital archives to digital culture, from multimodal data to digital scholarship. Below I am giving a glimpse to the lectures which captured my interest the most. For instance a talk on "Reordering Priorities in the Postcovid Age: Human-Centered Technologies and Digital Humanities" by [Nuria Rodríguez Ortega](#) made me question my stand towards the technology especially in terms of epistemological and political aspects. In the talk on "The Library in Digital Humanities, and Digital Humanities in the Library" by [Glen Worthey](#) it was very interesting for me to be introduced to the [Hathi](#) Platform and to get to know a range of possibilities this platform offers for general public as well as for digital humanists and data scientists.

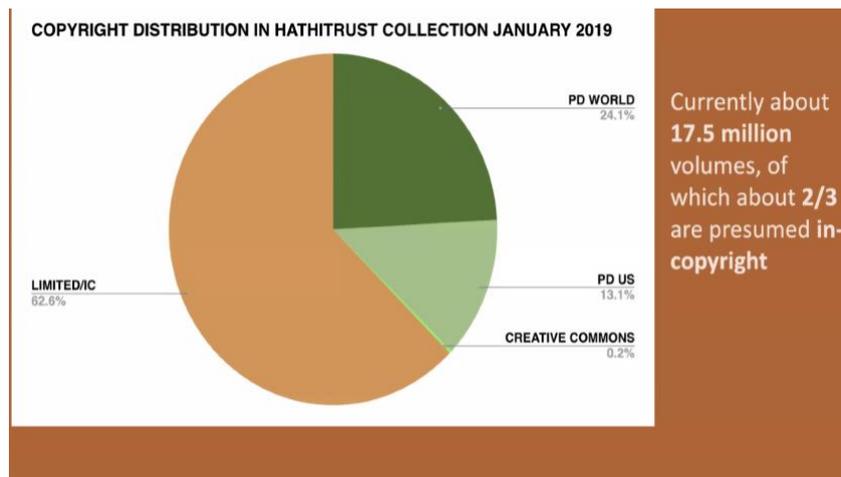


Figure 6- A screenshot of the slides from [Glen Worthey](#)'s evening lecture

Another talk which was very moving for me was a lecture on „Cultivating empathy within digital heritage collections – Reflections on digital interventions" by [Chao Tayiana Maina](#). The approach Maina took towards digitizing collections, by seeing the 'data with emotions' was very interesting to observe. I really liked the way collections were viewed and how they were used to connect with people infusing empathy. This made me rethink my own perspective of looking at the cultural heritage documents, and in this sense short stories in our digitization project.

**ARCHIVES**

**"TO US" VS "ABOUT US" EXPECTATIONS**

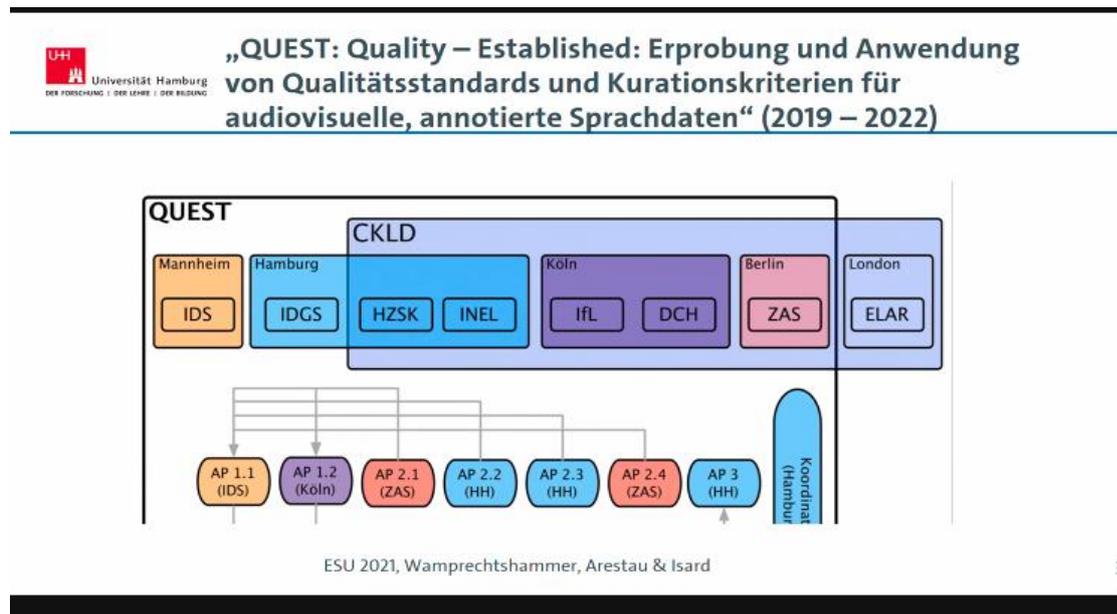
When we encounter archives, we bring ourselves, our understanding of our pasts, our gaps, our blindspots and our biases. Beyond this initial encounter a central question has been - What do I learn from the archive and what do I add to it.

"The terms I can use to find images that relate to Somalia are restricted to geography, and things that have happened to us rather than about us." - Abira Hussein

Figure 8- A screenshot of the slides from [Chao Tayiana Maina](#)'s evening lecture

I also learned a lot though participating in the student talks/evening presentations. The lecture on „Generic and discipline-specific approach to the quality of audiovisual, annotated language data in the BMBF Project QUEST" Anna Wamprechtshammer, Elena Arestau, Amy Isard was very informative for me as I am also collecting, annotating and analysing multimodal data (e.g. sign language data). I was not aware of such a structured platform which also provides an opportunity for checking the small-scale corpora and its annotations. I was very happy to

connect with the speakers and ask them about different possibilities to use their platform for my small-scale sign language corpora.



## My contribution to ESU-2021

ESU-2021 also provided us with an opportunity to contribute to the event with presentations of our ongoing projects as well as to take part in the group presentations of the results of the workshops. Our [DH Turkey](#) working group as well used the chance, and together with my colleagues Erdal Ayan, Serhat Açar, Nesibe Yazgan Uslu and Elif Tokdemir Demirel, I delivered a collaborative talk on August 3<sup>rd</sup> 2021, as a part of the [Libraries, Archives and the Digital Humanities](#) evening workshop. The presentation included introduction of [DH Turkey](#) network and its ongoing project entitled [Digital Humanities \(in\) Turkey & A Re-digitization Project: Serially Published Short Stories in Turkish Daily, Cumhuriyet](#) ([presentation slides](#)). As a group we received very valuable feedback on topics like data organization, funding and data management. In addition, our network received great attention from fellow digital humanists and we had an opportunity to gain new followers, potential members as well as ideas on future collaboration both on the individual level as well as at the level of institution. Especially virtual social events (e.g., gathering on [Topia](#), poster presentation session on [Wonder.me](#)) were very valuable platforms to exchange ideas and to connect and discuss the received feedback in a great detail.

## Observations in ESU-2021

I participated in many digital workshops and conferences in 2021. Among those, it was ESU-2021 which showed me that one can deeply learn, apply the learned content and enjoy the social atmosphere of networking. As a humanist who very recently got to learn about the world of Digital Humanities, this summer school provided a wonderful opportunity to get informed on recent developments in the field both from the perspective of the senior and junior researchers.

I always have found it a pity not to have an exchange and reflection sessions as a part of summer schools/workshops/conferences. I was impressed to see this aspect very well integrated into ESU, through the results presentation sessions of the workshops. For me it was not only a great opportunity to connect to my class members via teamwork (which was indeed a lot of fun) but also a chance to recap and reflect on the topics we learned during the course of two intensive weeks of training. As a take away, I can happily say that I graduated from the summer school not only with the digital tools and data management strategies I was very much expecting to learn, but in addition with a long list of new resources to read, explore and to apply.

### **Future Plans**

ESU-2021 prompted me to have a totally different mindset while looking at the messy data. My next steps will be (a) to approach the metadata of our ongoing project using the tools I freshly learned (e.g., OpenRefine), (b) to analyze and visualize preliminary short story data using data analysis tools I have tried out in the workshops (Voyant, DataWrapper, etc), (c) to introduce the tools I learned to other members of our network and to exchange on our data management planning relying on the schema I have acquired during the course of the workshop. I very much got motivated to (re)-learn the programming languages R and Python, and I am determined to introduce a topic of 'Recent Debates in Digital Humanities' to be discussed within our group meetings. Moreover, I got to know a wonderful group of digital humanists both in the workshop and during lectures, workshops and social meet-ups in ESU-DH 2021. I am eager to connect with them not only for networking but also for future collaborations. It was a very enriching learning experience, I highly recommend it not only to our group members but also to everyone who would like to excel in methods and tools of Digital Humanities. I hope to be able to take part in the following ESU in the near future, as well. I am grateful to DARIAH.EU for providing me with a scholarship which made it possible for me to participate at the summer school. Last but not least I would like to send a big thank you to ESU-DH organizers for their constant support and wonderful organization.

**Managing messy data and online exhibitions - 10 days of Summer University**  
**Dóra Pataricza, PhD**

As the project initiator and the project director of two current projects connected to digital humanities, running at the Szeged Jewish Community (Hungary), with the help of a DARIAH-EU tuition fellowship, I was able to participate at the 11th European Summer University in Digital Humanities “Culture and Technology”, organized by the Leipzig University. At the online workshop led by Dr Yael Netzer (Ben Gurion University) in two intensive weeks between 3rd and 13th August, I have intensively learned how to use openrefine, a tool to clean data and omeka, a platform enabling the management of online collections and exhibitions.

The teaching material of both weeks was highly relevant to my research. We have extensively handled questions related to managing uncertain or incomplete data, merging different databases into one extensive set of data. I also learned additional skills and methodological tools. We had an international team with fellow participants from 8 countries, and we could even benefit and play around with several languages when preparing assignments.

On the very first day, I gave an online presentation of our ongoing project at the Szeged Jewish Community, with the title: From class registers to memorial walls - Sources used for the reconstruction of deportation lists, and I have received valuable comments and constructive suggestions.

Dr Netzer invested a tremendous amount of work into the success of the course. Anyone needing one-on-one sessions got extra time with Dr Netzer to discuss all the issues and possible solutions related to our databases and or collections. At the end of the two weeks, I gained much more skills and tools than I initially thought, and it was beneficial for me. It is a pity that we did not meet in person, but we were able to develop a friendly group spirit even through zoom. A proof of the success of the team spirit are the results of the two assignments we got from the organizers (see attached):

<https://www.youtube.com/watch?v=9bV37GSY24g>



### The Departure of the International Swifts

The great סיס [sis] taught us all these skills:

Little **ebabil** learned how to open OpenRefine

Little **Vencejo Común** imported data into OpenRefine

Little **fecske [fetsške]** mastered GREL abbreviations

Little **andorinha [andurinha]** managed to clean and transform the data

Little **Mauersegler** acquired to insert record IDs by formula!

Little **tårnseiler** was fine until regular expressions came out...

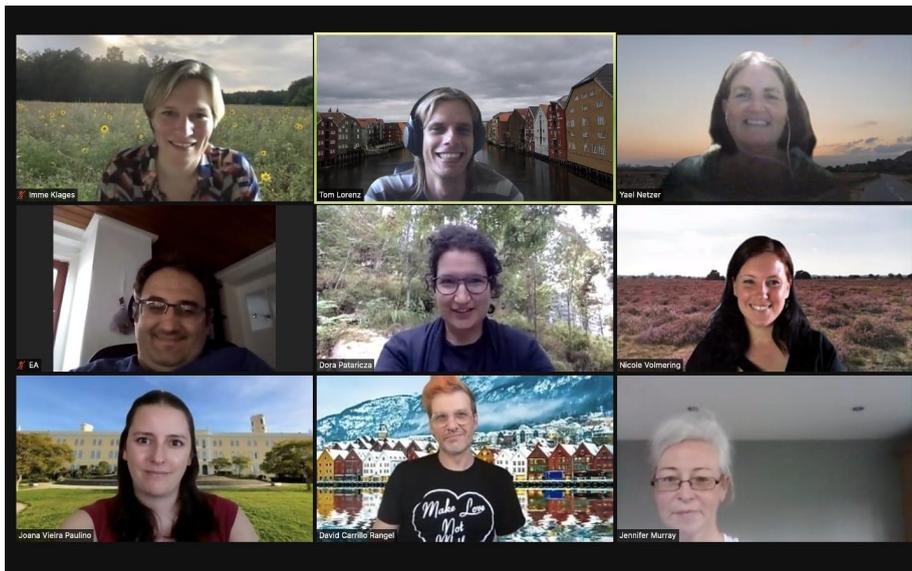
Little **Gabhán Gaoithe** suddenly understood the power of web scraping through OpenRefine

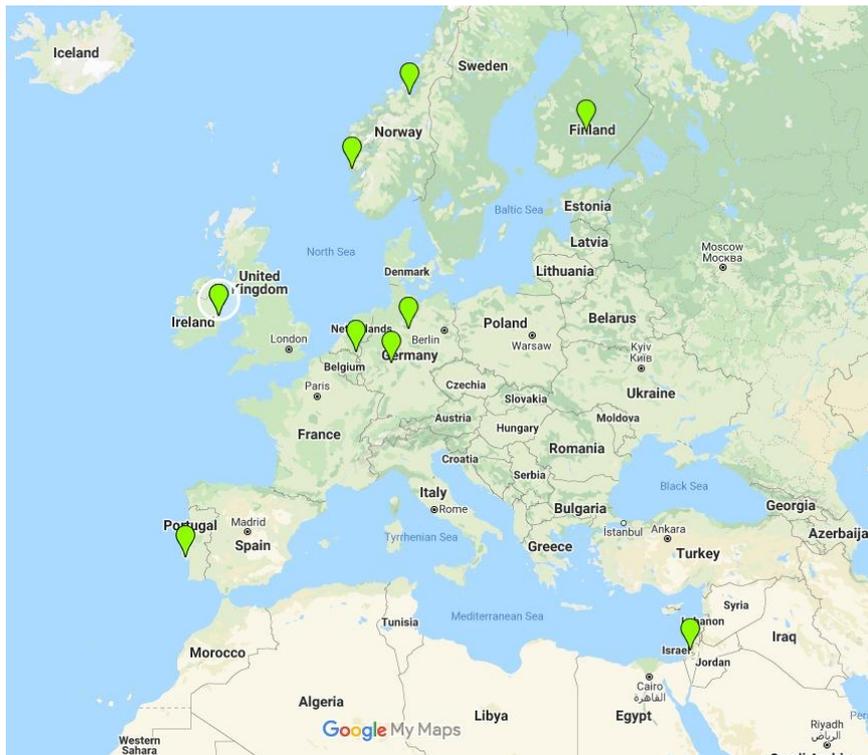
Little **Zwaluw** picked up how to import data from wikidata and geonames

Now, little **kiitjä [ki:ta:ya:]** is prepared to build a digital archive!

Created by Group 7

Riddle: Who has been attending Yael's class?





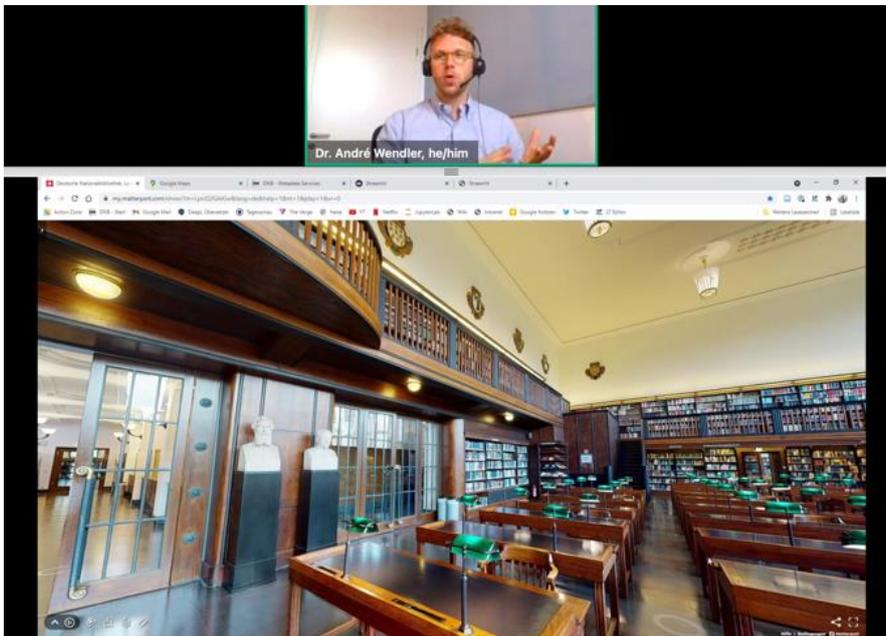
The days were intensive; the teaching material we received was comprehensive and covered several aspects of openrefine and omeka and, e.g. how to build an ontology, the use of regular expressions, and adding modules to omeka.

The projects I am leading have an extensive background in digital humanities, and thus there is a need for IT skills. Participating in the workshop of the summer university was essential and valuable for the successful implementation of the project. As a mother of children, at the start of the Finnish school year, I would not have been able to participate in person at the summer university. Thus I am one of the few participants who gained an advantage by having the summer university organized online. Once again, I would like to express my gratitude for the organizers and for receiving the DARIAH EU fellowship enabling my participation at ESU 2021.

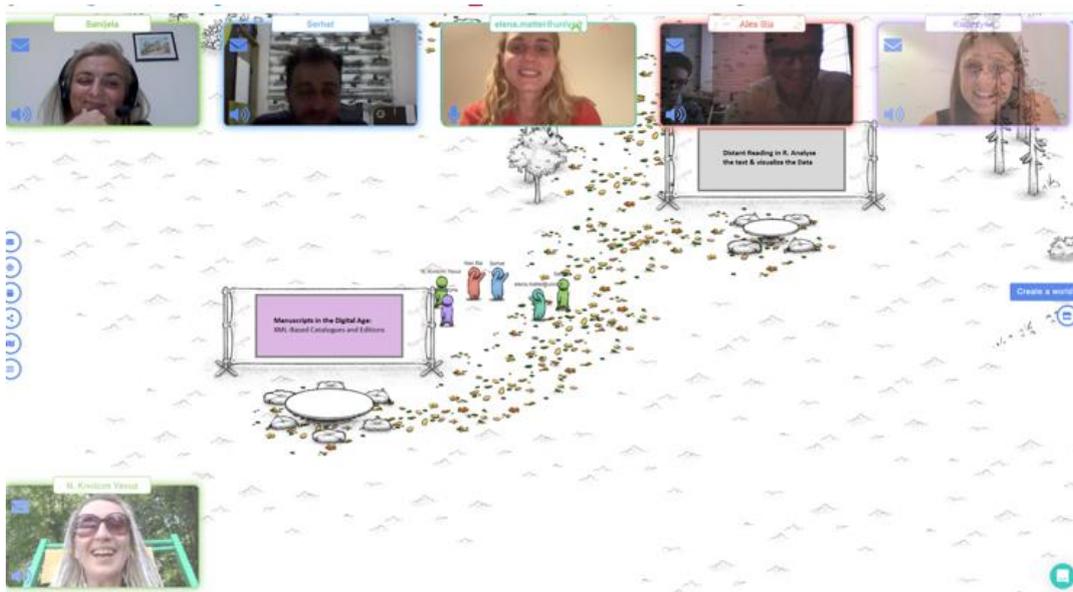
Elena Mattei – University of Verona

The European Summer University in Digital Humanities “Culture and Technology” was a two-week event that took place in the virtual format from the 3<sup>rd</sup> to 13<sup>th</sup> of August 2021. Since it was held online, it gave all participants the opportunity to attend it from home without having to move to another country. Of course, this limited experience affected each one of us, in terms of focus and socialization; nonetheless, it allowed PhD students and humanities scholars from international backgrounds to become familiar with new research practices and technological tools in times of Coronavirus.

The eleventh edition of the Summer University in Digital Humanities offered 11 workshops, each consisting of 36 teaching hours of collaborative work oriented to the practical application of methods, with the objective of building knowledge and skills. It also offered a large number of other activities; it included, in fact, not only lectures, teaser sessions, the presentation of projects and workshop results, but it also provided virtual exhibitions and community building activities. Topia, for example, was launched as a virtual world in this edition, to enable scholars and students to meet and exchange opinions, ideas, and build networks.



Virtual tour of the German National Library



Meeting in Topia

Given the focus of my PhD project on mixed methods and multimodal discourse practices, I applied for the workshop “Corpus Linguistics for Digital Humanities. Introduction to Methods and tools” with Prof. Andreas Witt and Bernhard Fisseni. The highly practical and intensive course introduced a series of coding practices useful for the study of language and discourse. In the first week, the workshop leaders helped me become familiar and concretely exercise with HTML, XML and TEI. Creating strings of code with these languages turned out to be challenging but also rewarding. I believe that learning to read, manipulate and create web sources might be useful for the production of (corpus) content that can be processed by machines and technological tools. Additionally, XML and TEI were presented as powerful means of exchanging annotated material of any sort between scholars. During the second week I discovered the potential of many software technologies for the annotation of language (Annis, WebLicht) and corpus query (SQL, RegEx), which help scholars in the field of Linguistics studies to study language from novel perspectives and process it by means of quantitative measuring. I also found out about tools for the manual annotation of discourse (WebAnno) that allow for additional layering built on linguistic or semiotic theories. Python as a programming language was introduced to explain its potential in relation to Spacy, a library for natural language processing.

What struck me the most was expertise, clarity and kindness of both instructors, who accompanied a group of students who, despite their different cultural and scientific background, managed to profit from this school. I believe that each one of us, in fact, learned what is out there for us, as aspiring Digital Humanists: what tools and resources there are, what we have to learn to exploit them, what we can already do with some of them, how we can advance our field thanks to these technologies and

independently. We gained insight into the potential of these tools and also an understanding of how this discipline can contribute to the Humanities and can establish a common field of research that integrates the so-called hard and soft sciences.



My group

However, the social aspect and human interaction were drastically penalized, in my opinion, as virtual meetings may lack the involvement and spontaneousness, lightheartedness that only in-person meetings may offer. ESU did a great job in organizing and handling such a long, complex and varied event – considering the virtual challenge – which allowed for a real transfer of knowledge and tools for the development of a technological expertise in each participant’s field of research. The passion and the commitment of the organizing committee (in particular, Elizabeth Burr) were palpable during each one of the communal sessions. I wish to thank all the organizers and DARIAH-EU for supporting my participation and for the opportunity to learn not only new methods and practices, but also a new way to look at the discipline.

## Report on my participation in the 11<sup>th</sup> European Summer University in Digital Humanities

by

Emmanuel Ngué Um (Cameroon)

I took part in the 11<sup>th</sup> edition of the Summer University in Digital Humanities organized by the University of Leipzig, from the 2<sup>nd</sup> to the 13<sup>th</sup> of August, 2021. Participation in the event was online due to the COVID-19 pandemic.

During the two weeks of the summer university, I attended the workshop on "Corpus Linguistics for Digital Humanities. Introduction to Methods and Tools". The workshop was facilitated by Prof Adrea Witt from the University of Manheim (Germany) and Prof Bernhard Fisseni of the University of Duisburg-Essen (Germany). The workshop was attended by 9 participants from Cameroon, Germany, Italy, Latvia, Swizerland and the USA. Among the 9 participants, 8 were female and 1 was male. The two instructors were male.



**Figure 1:** A screenshot of a session of the Workshop on "Corpus Linguistics for Digital Humanities. Introduction to Methods and Tools".

I attended all 20 sessions from day 1 through day 11 of the Summer University. The layout and content of each session were designed on a competency-based approach. This gave much room to hands on tasks and exercises focusing on individual projects which each participant presented during session 1 of the workshop.

Given the nature of ESU DH whose underlying goal is presumably to expose the participants to a significant array of topic-oriented information, one can only expect to develop foundational skills in the selected field(s), on top of which more solid skills can be built further after the Summer University. As such, the structure of the Workshop was a good trade-off between skill-building and brainstorming.

In the end of the Summer University, the goals which I had set in relation to my project have been met far beyond my expectations. Much of this success was made possible thanks to the commitment and generosity of our instructors.

One of the advantages of ESU DH taking place online was the possibility to get insight from other

workshops through pre-recorded teaser sessions. Unlike with in-person attendance in the previous years, where I could only attend one teaser session at a time, I was able to explore the full range of the 11 workshops which were offered during the Summer University. This has given me a better grasp of which other workshop materials I can tap on, to further enhance and expand Digital Humanities skills, when the materials will be made available in the Moodle platform to all participants later on after the training.

The Summer University was interspersed with other activities like lectures, guided tours, Workshop results, a panel discussion, Oxygen Lotery and projects presentations. I was privileged to present a project on the title "Interfacing Low-Scale Multilingualism in Africa". I am grateful to the organizers and to the reviewers for giving me that opportunity.



**Figure 1:** A screenshot of a communal event during ESU DH 2021 online.

Topia environment was open for socialization at the end of each day. I regret that I did not take advantage of the interactive power of this environment to get to "meet" with other participants than those with whom I shared the same workshop. Perhaps this is one of the limitations of a big event such as ESU DH going online; the appeal for, and spontaneity of human encounters is difficult to achieve with sincerity, virtually.

I also regret not to have participated in the preparation and presentation of our Workshop results. The reason is that, attending the Summer University online from my home, I was constantly overtaken by home-based duties. As Head of the Departement in my Institute, I could not escape looking after usual business in my department especially preparations for graduations. Here comes another limitation of online events: virtualization of one's attention cannot be sustained without interruption for two consecutive weeks.

To end with, I am grateful to DARIAH-EU for grating me financial support, which relieved from the conundrum of making online payment from Cameroon with my bank card, and enabled me to save money which I used for pressing social needs.



## **Erdal Ayan, PhD Candidate & Founder of DH-Turkey**

### ***About me & our DH Network + Project***

My name is [Erdal Ayan](#). I am currently a PhD candidate at the University of Kassel. I am also doing a part-time master's degree in [Web Science](#) at Cologne University of Applied Sciences. I have taken interdisciplinary higher education so far and benefited from the methods of different disciplines such as Linguistics, Literary Studies, (Foreign) Language Teaching, Computational & Corpus Linguistics in order to strengthen my academic and research skills. I got to know Digital Humanities (DH) for the first time in 2017, which changed my perspectives a lot and encouraged me to focus and learn more on 'combined' forces of digital methods for particular research purposes. In accordance with that my current research interests include digital archiving, digitization, text mining, implementing NLP via graph technologies & Python programming, web development and digital content management. In my PhD project I have been working on topic modeling, sentiment analysis as comparative opinion mining and lexical network analysis of the German newspaper clippings published during the Cold War Era. I am also interested in creating networks among the DH people. I created our DH network, which was named as [Digital Humanities Turkey](#) in 2018, and we converted our network into an independent digital platform together with a [working group of moderators](#) in June 2020. In September 2020 we initiated our first [\(re\)-digitization project](#), which is still under progress. With this project we aim to create a digital short story archive, which will be serving as research data with public access for the interested people.

### ***My motivation & expectations in participating in ESU-DH 2021***

I have been following European Summer University in Digital Humanities "Culture & Technology" ([ESU-DH](#)) in Leipzig since 2018, when I participated in ESU for the first time. My participation in [ESU-DH 2018](#) motivated me to follow DH events more frequently and actually helped me create my own DH projects in the short run. After creating DH-Turkey, which brought researchers with different qualifications and education together, with our moderators we have focused on re-digitization of short stories published in a well known daily, *Cumhuriyet*, in Turkey. In this sense, creating a more processable, accessible and modern digital archive to enable researchers and readers to get more insights into short stories has turned into our motto. As we started to plan our

digitization project, we noticed that we were in need of learning how to use new techniques, methods, tools and technologies for our own project. The events delivered in scope of ESU-DH 2021 have been regarded as one of the significant sources of training for our moderators. Therefore, five of our moderators (me, Derya Nuhbalaoglu, Elif Demirel, Nesibe Yazgan Uslu and Serhat Acar) decided to submit our project presentation, participate in the workshops and follow the events in ESU-DH 2021. Our project presentation was accepted by ESU organizers, and three of our moderators including me were provided with scholarships by [DARIAH.EU](https://www.dariah.eu) for our participation, for which I want to take this opportunity to thank for their support.

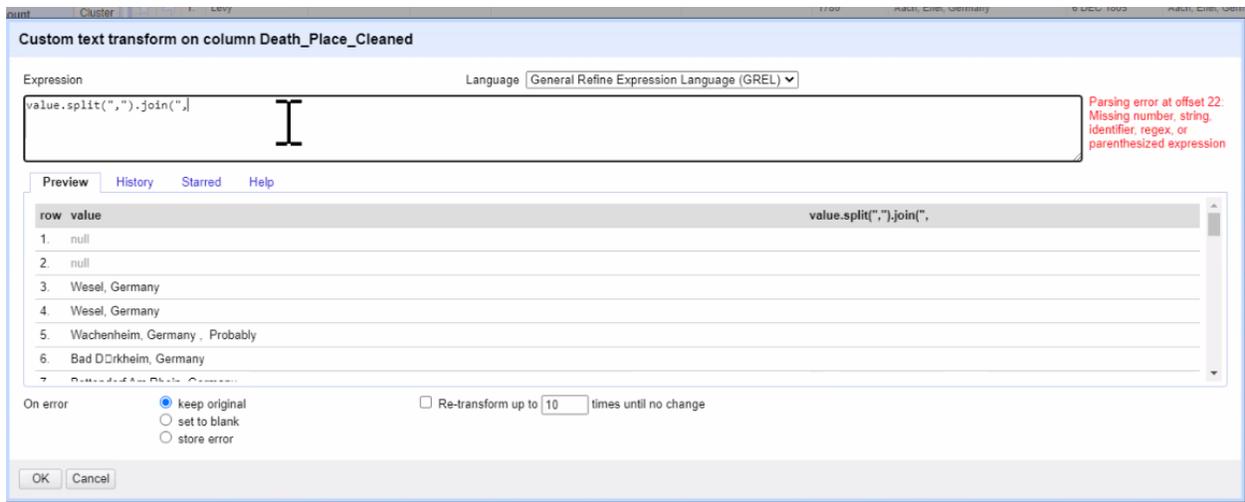
### **Course Name & Content**

I participated in the workshop, titled [Digital Archives: Reading and Manipulating Large-Scale Catalogues, Curating and Creating Small-Scale Archives](#) by [Yael Netzer](#). My aim in taking part in the workshop was to learn how to use certain digital tools (such as OpenRefine and OMEKA S and Protege) for data standardization and digital archiving purposes, in accordance with the described content below.

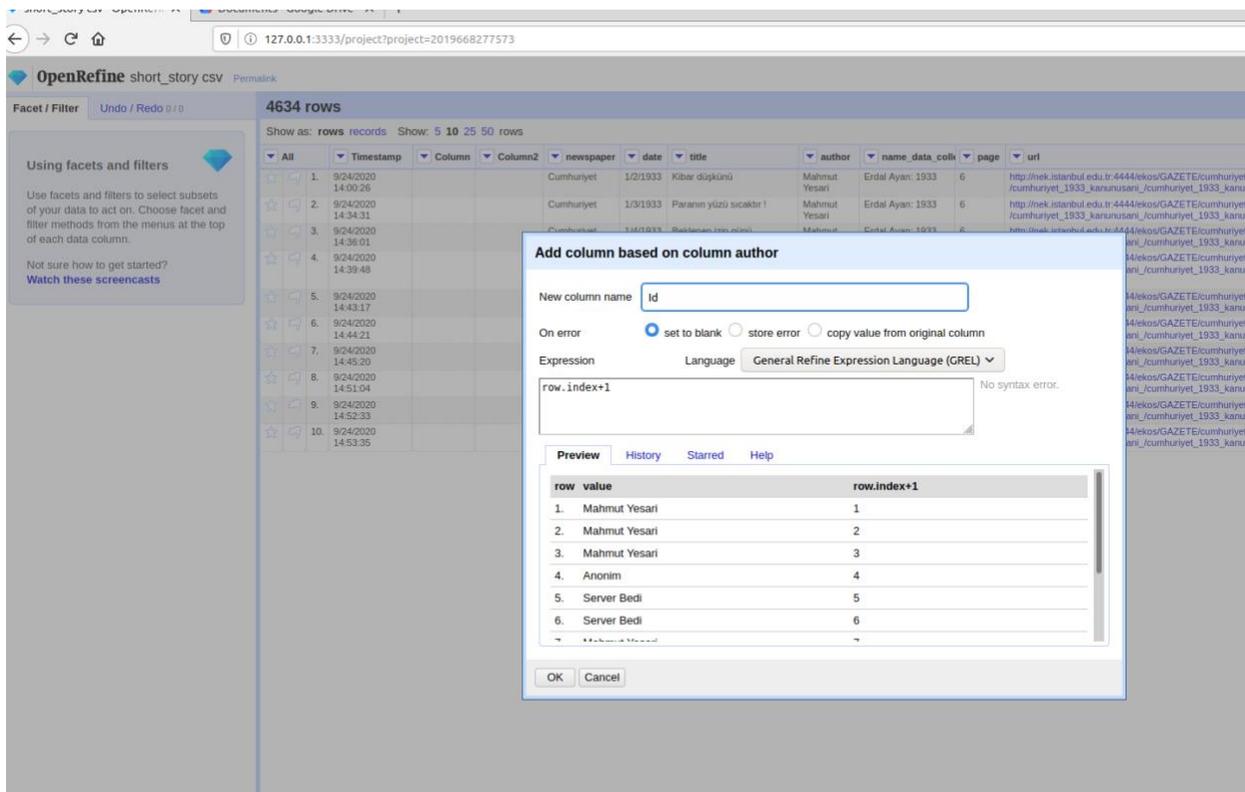
*“The purpose of this two-week workshop [was] to develop practical and critical skills toward representation of knowledge in digital archives and to build a small-scaled digital archive. In the first week, we learn[ed] how to work with catalogues, performing ‘distant reading’ of our data working with OpenRefine. In the second week, building on the practical experience and critical insights acquired in the first week, [we] design[ed] and implement[ed] a digital archive for their collection of documents and will design its metadata. We work[ed] with Omeka and Tropy and get into deeper details, experimenting with various forms of data representation. The content of the workshop is both theoretical (concepts of archives, authority files, ontologies) as well as practical(hands-on work with specific tools).”*

### **ESU-DH 2021’s Contribution to my Knowledge**

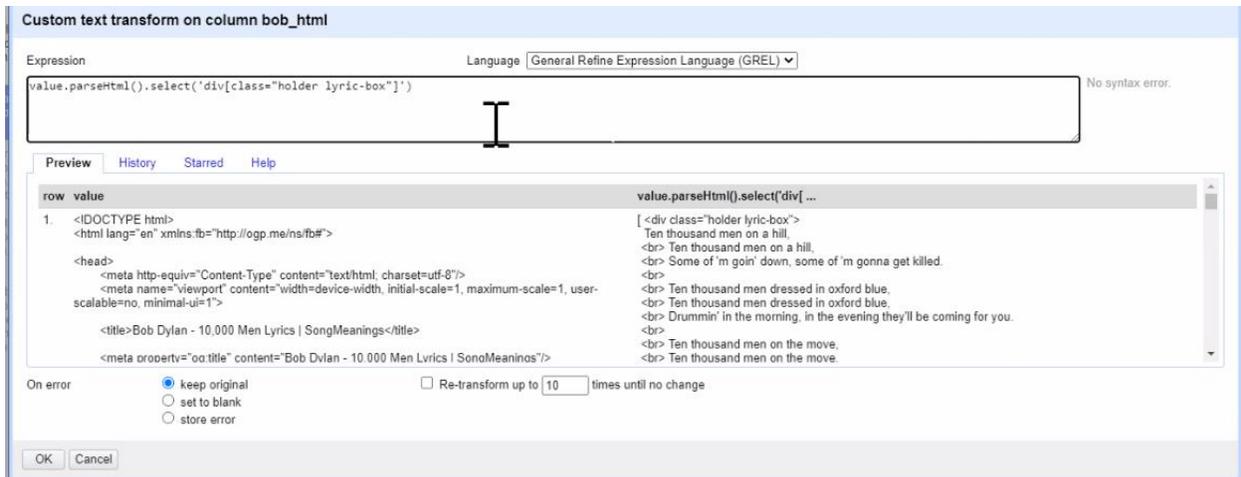
In the workshop I increased my knowledge about digital methods and techniques with open-free software and tools. I mostly focused on content creation, styling, metadata formatting, and visualizing data entries. I also learned how to edit content, join columns, manipulating data by ReGeX, clustering & manipulating column content (see Screenshots 1 and 2 below) and calculating values, web scraping via [OpenRefine](#) (see Screenshot 3 below), using geonames on the web via geonames web sites, implementing [OMEKA](#) as digital content & data management system. In addition, I enjoyed creating standardized ontologies in [Protege](#) (see Screenshot 4 below), which was particularly significant for me to experience with.



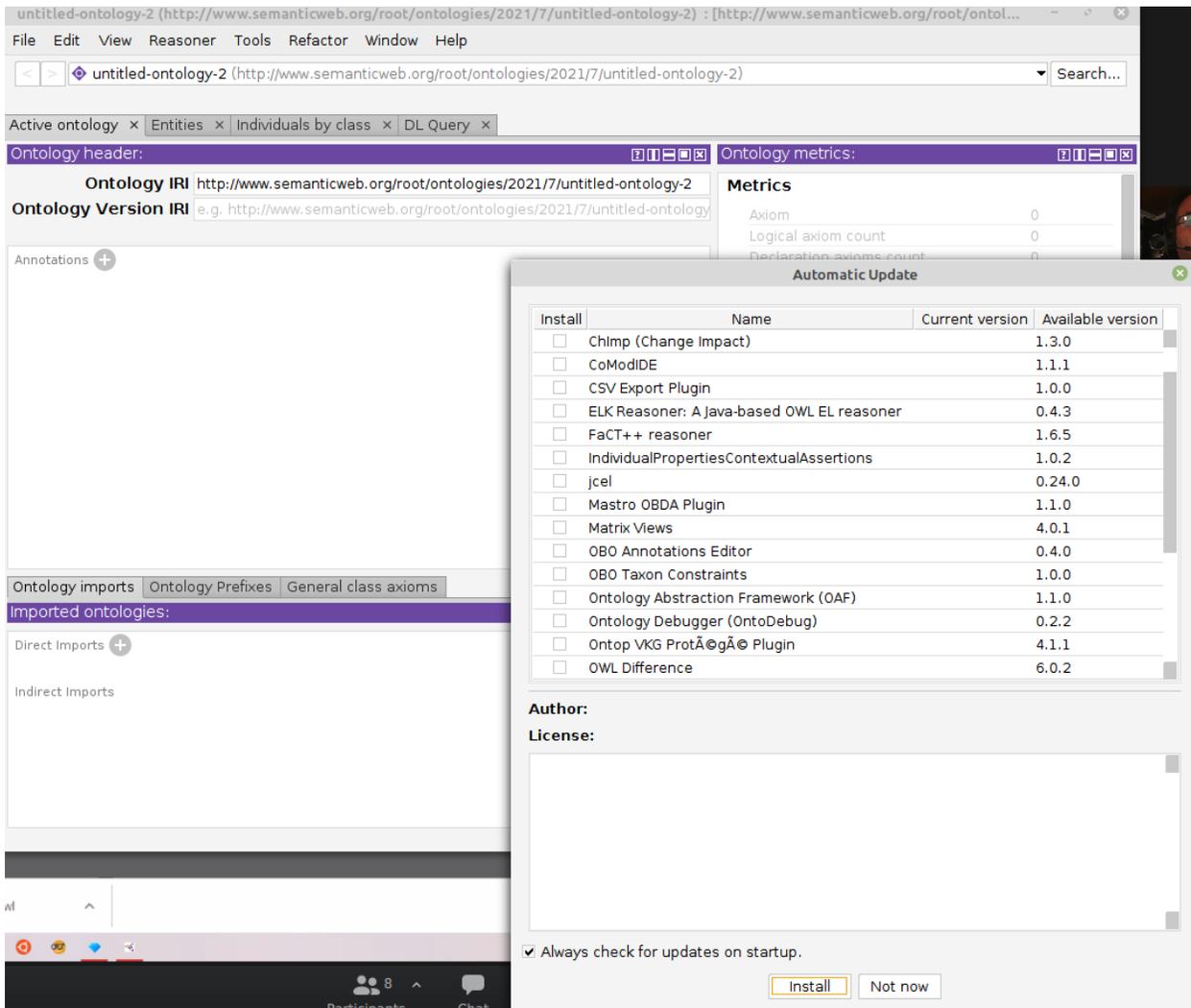
Screenshot 1: Column Editing in OpenRefine



Screenshot 2: Creating unique ids with different columns



Screenshot 3: Web scraping via OpenRefine



## Screenshot 4: Creating ontologies in Protege

### ***My contribution to ESU-DH 2021***

I actively participated in the workshop, lectures and panel sessions as well as Topia (a social engagement platform) meetings, which worked really fine in meeting new colleagues from the field and networking purposes. I did two presentations during ESU-DH 2021. In our project presentation (visualize [Slides](#)) we introduced our network and project with its preliminary statistical data visualizations developed via our new [Web App](#). Besides, I presented one of my earlier works as a poster (visualize [Poster](#)), which is on a social network of analysis of the international biennials (visualize Project [Page](#)). ESU-DH 2021 took two weeks and after each week, as a team of the workshop, we presented our workshop results (visualize [presentation 1](#) and [presentation 2](#)).

### ***Observations in ESU-DH 2021 & Future Plans***

Due to Covid-19 pandemic, ESU-DH 2021 was organized in a digital format this year, which was a different experience for most of us. I found a chance to work with workshop participants from different fields and countries, which allowed me to extend my horizon and perspectives in conceptualizing digital archive projects. Despite the digital format of participation, we spent so much time discussing and practicing with the tools. I got a lot of feedback dealing with the data modeling and using appropriate techniques to standardize the digital data.

Being a part of ESU-DH 2021 was an incredible sensation in terms of getting to know new colleagues, networking and presenting our works. The events of ESU-DH 2021 have turned into one of the particular scientific networking activities for our future look. We will continue developing our digitization projects with the knowledge that we attained. I am personally planning to participate in the next ESU events in any format and bring more content with the help of our DH-Turkey working group. I am happy to express my gratitude to [DARIAH.EU](#) for their financial support, and the ESU-DH team, organizers as well as our workshop lecturer, Yael Netzer, for her feedback and informative presentations.

## **Monday, 2<sup>nd</sup> August**

On Monday, 2<sup>nd</sup> August, the ESU opened online. I was a bit nervous, but also very curious because I did not know what it would feel like to attend this summer school online, and if everything would work out, so that I could have a positive and educational experience. From former conferences and summer schools, which had to take place online due to COVID-19, I already knew that it is fairly possible to organise such an event online in a good quality.

As it had often been the case in the past, I was fully prepared for the opening, with all the important tabs open and material available, but I could not join the Zoom meeting. Time passed as I frantically tried to gain access to the Zoom meeting. Fortunately, I could see on Slack that other participants had the same problem as me. With the tips from others, I was finally able to join the Zoom meeting. Although I was late, the presentation of Elisabeth Burr allowed me to catch up quickly.

She explained how the online version of the ESU came to be, and which obstacles had to be overcome on the way to the actual event. I already had heard via e-mail that many highly committed people were the reason that the ESU could still take place. But when I heard the story in detail at the opening, I was amazed and very touched by all the energy and commitment that was invested to make this happening.

## **Tuesday, 3<sup>rd</sup> August**

At 2 pm, the first session of our workshop started, and we could finally meet our teachers and fellow students. Our teachers were Prof. Dr. Andreas Witt from the University of Mannheim and Dr. Bernhard Fisseni from the University of Duisburg-Essen. My fellow students came from very different countries. I myself was from Switzerland, one fellow student was from Germany, three were from Italy, one from the US, one from Latvia and also one from Cameroon!

At the beginning our teachers told us what they had planned for the next two weeks, and wanted to know what expectations we had concerning this workshop. As we all had very different projects we were working on, our expectations and goals for this workshop were very diverse.

After the break we discussed different concept, terms and definitions as digital text, plain text, picture, table, etc.

After the workshop, at 5:30 pm, the project presentations started. Jan Horstmann and Christiane Müller talked about their digital laboratory and virtual research space. The next presentation consisted of the re-digitisation of short stories in Turkish newspapers. The most interesting presentation for me – as I am interested in history as well – was the one from Dóra Pataricza. She organised and digitised the material of the Jewish community in the archive of Szeged. While doing that, she was able to reconstruct the majority of the deportation lists from class registers and other sources.

From 7 until 8:30 pm, I attended the tour through the Bibliotheca Albertina. Due to COVID-19 we were not able to stroll through the library ourselves, but Ulrich Johannes Schneider, the director of the Bibliotheca Albertina, made it possible that we still got a lively impression of the Bibliotheca Albertina, and I am looking forward to wandering through the library in person at some point in the future.

### **Wednesday, 4<sup>th</sup> August**

In the first session (2 – 3:30 pm) we looked at the question of why we use 10 digits and computers only use two digits. Building on this, we learned about Leibnitz and the binary system. Even though I somehow understood the idea of counting in the binary system, I failed to anticipate the next number as we tried to count in the binary system. It was extremely frustrating, but I knew that I only needed some quiet and time to comprehend it.

Furthermore, we talked about character sets and encodings like ASCII, Unicode, UTF-8 etc.

In the second session (4 – 5:30 pm) we got an introduction into the markup language HTML. Prof. Dr. Andreas Witt showed us with the help of the w3schools-website what HTML is and how it works.

### **Thursday, 5<sup>th</sup> August**

At the beginning of the first session (2 – 3:30 pm) we still talked a bit about HTML and finished the subject. Afterwards, we dealt with CSS, a stylesheet language that is used to determine how the HTML will look like visually. Moreover, we learned about JavaScript, which is used if you want to click on something etc., and about restricted entities that allow to include specific characters.

During the second session (4 – 5:30 pm) we got an introduction into the editor oXygen. As a first exercise, we tried to build our first HTML-document and discussed our results.

### **Friday, 6<sup>th</sup> August**

In the first session (2 – 3:30 pm) we learned about the markup language XML which is used to store data. As an exercise, we had to transfer a newspaper article about Moby Dick into XML-

During the second session (4 – 5:30 pm) we dealt with DTD, which defines the structure (order) and vocabulary (elements, attributes) of a valid XML.

### **Saturday, 7<sup>th</sup> August**

In the first session (2 – 3:30 pm) we were introduced to the Text Encoding Initiative TEI. We learned about PCDATA and CDATA, the TEI header and modules etc. Then were given the task to create our own TEI-document.

During the second session (4 – 5:30 pm) we were able to ask questions while we were working on our TEI-document. I struggled a lot, because I did not know which elements were suitable for my specific document and which ones I could use inside another element. Luckily, Prof. Dr. Andreas Witt helped me to get the answers to my question so that I was able to hand in my TEI-document on Sunday as planned.

From 7:30 to 9 pm, the Workshop Results Presentation took place. We were all given the task to write a poem which explained what we were doing during this week. I got the feeling that a lot of us were intimidated by this task, but nonetheless the results were great! It felt good to hear that everybody struggled to complete the task and to see all those creative results that made us laugh. We had a Dante recitation, Guy Fawkes protesting against COVID-19 and a lot of poems in different forms and languages.

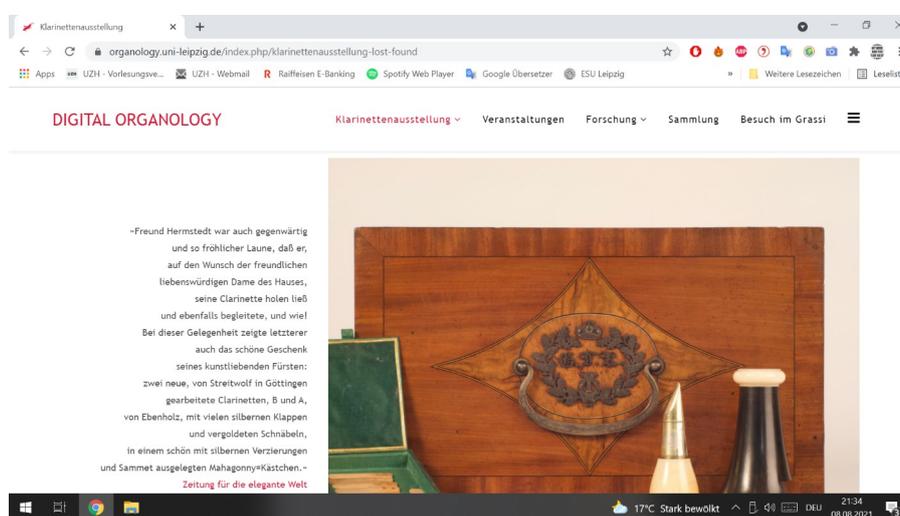
Our group had struggled as well. We had not had a lot of time to prepare, and it was not easy to find a time when we could meet. In the end, we met between our two workshop sessions on Thursday. During the break, I could only run upstairs to get a coffee while my boss was already walking towards me and wanted to tell me something. I could only shout to him that I didn't have time and run back downstairs to meet my fellow students. Unfortunately, not all fellow students could participate at our meeting. But because of two amazing fellow students, Elena Matei and Zoë Miljanovic, who did a lot of work (creating an HTML-document and writing a poem) we were able to present a creative and beautiful result: an HTML-document with a poem in it. Elena showed first the code and then how it looked like on a browser.

## Sunday, 8<sup>th</sup> August

From 4 to 5:30 pm I wanted to attend the poster presentation, but unfortunately I could not enter. Only later, I saw that a link was sent to us per e-mail.

But I was able to participate in the oXygen lottery from 6 to 6:30 pm. Because there were so many licences everybody got an oXygen licence!

From 7 to 8:30 pm Heicke Fricke from the “Musikinstrumentenmuseum” lead us through the online exhibition “Lost and Found – Die Klarinetten des Fürsten”, even though she was on holiday in Denmark! It was very interesting to see an online exhibition for the first time and to hear somebody talk so passionately about different instruments. I learned that Heicke Fricke’s favourite instrument is the “Glasharmonika”, an instrument I never heard about! I had to look it up and hear it on YouTube. Now I know why it is related to the term “to be mesmerised”!



## Monday, 9<sup>th</sup> August

During the first session (2 – 3:30 pm) we got introduced into linguistic annotation on the word level like lemmatisation, POS tagging, phonetic transcription etc. We also got to know a tool called WebLicht which is used for automatic annotation of text corpora, and used linguistic tools such as tokenisers, part of speech taggers and parsers.

As I am from Switzerland, I had some difficulties to log in at the beginning. But after a bit, of help it worked.

During the second session (4 – 5:30 pm) we learned about linguistic annotation beyond the word level like phrase structures, dependencies, and chunks and got to know the tool for annotations WebAnno.

## Tuesday, 10<sup>th</sup> August

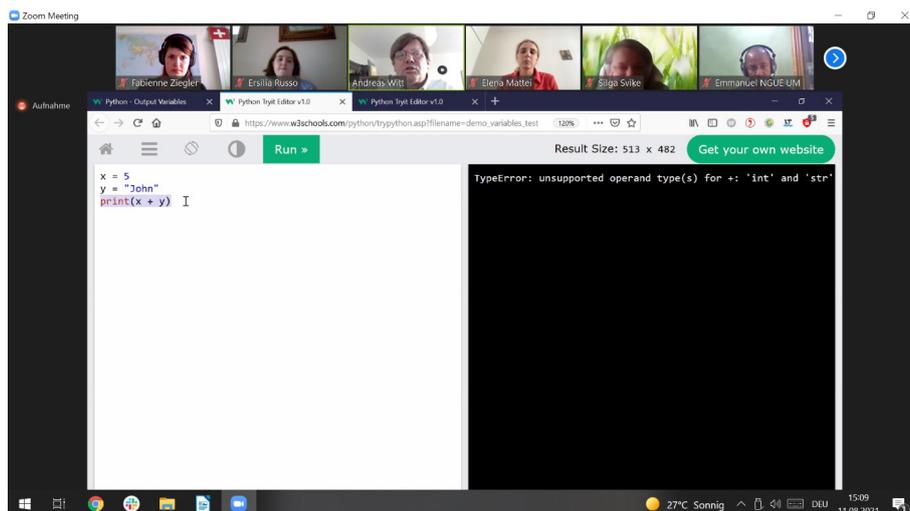
The theme of today's sessions was “Searching Corpora”. Dr. Bernhard Fisseni showed us with the help of a presentation how one can search for words and sequences of words. Later on we got an exercise and tried our best to find the words and sequences of words, but we struggled a lot because it was a lot of information in a short time.

From 5:30 to 7 pm, I attended the project presentations. I was especially interested to hear Emmanuel Ngue Um's presentation, who attended the same workshop as me. He talked about his research on the Bati language that is nearly extinct nowadays, because there are only 200-500 speakers. He mentioned his struggle to structure and analyse the language with our modern linguistic tools, because the language does not behave like anything that these tools were made for. For example, the speakers of the Bati language are multilingual in at least five languages, and they constantly borrow and mix words from other languages.

In the evening, I was finally able to attend Topia. I met Glen Worthey from HathiTrust, Carol Chiodo from the University of Harvard and Lauren Tilton from the University of Richmond. We had a good chat and Glen gave me an interesting task: He wanted me to parse the phrase “Time flies like an arrow, fruit flies like bananas.”

## Wednesday, 11<sup>th</sup> August

During the first session (2 - 3:30 pm) we were introduced to the programming language Python with the help of the w3schools-website. In the next session (4 - 5:30 pm) we talked about regular expressions which are used to search strings in a corpus and learned how to use them with an exercise.



From 7:30 to 8:30 pm I attended the lecture of Chao Tayiana Maina from Kenya. She talked about her work with archives from the colonial time, their digitalisation and the question of empathy in the context of this work. It was very interesting to come out of my eurocentric bubble and look at a subject I don't normally have much contact with. And this from a perspective that I cannot have at all, because I grew up in a completely different environment.

This evening, I used Topia another time. I was very tired, but I wanted to try it at least once more before the summer school would be over. There I met Ronja Utescher. We were to only ones on Topia as it seemed, but we had a very interesting talk, and I was glad I got to know somebody with whom I could talk about my experience with PhD.

### **Thursday, 12<sup>th</sup> August**

During the first session (2 - 3:30 pm) we dealt again with regular expressions and did some more exercises and discussed them.

In the next session (4 - 5:30 pm) we got an introduction into SpaCy, an open-source library for advanced natural language processing.

### **Friday, 13<sup>th</sup> August**

During the first session (2 - 3:30 pm) we learned more about structural searching with Xpath and Xquery. We also got some exercises and tried to solve them.

And finally, it was already the last session. We talked about if the workshop met our expectations and so on.

From 5:30 to 7 pm, the workshop presentation took place. I was curious to see what the others had done. Our group had produced a PowerPoint presentation where everybody introduced himself in his mother tongue / dialect and explained what he had learned during the last two weeks and presented something he produced with the tools and techniques we got to know during our workshop. As last week, the project presentation was extraordinary funny and very creative. Some songs are still stuck in my head.

It felt a bit weird to attend the lecture from 7:30 to 8:30 pm because with the project presentation it already felt like we were saying goodbye. But the lecture about open, social scholarship as a foundation for digital humanities was still very interesting.

And then, the moment was finally there: the closing. Prof. Dr. Elisabeth Burr thanked everybody who was involved, answered some last questions and confirmed the date for the next ESU. When it was over, and the meeting was closed, I was suddenly sitting in my room, feeling all alone, and already missing all the amazing people I had met during the ESU.

I do not know how the next year will look like, but if I have the time I will certainly come to the ESU again. And if not next year, then sometime later!

Fatma Aladağ, Universität Leipzig

ESU DH, 2021

[fatmaaladag1@gmail.com](mailto:fatmaaladag1@gmail.com)

## DAAD Scholarship Report

European Summer University in Digital Humanities " took place in August 2021 with the theme of "Culture & Technology." This wonderful organization offered a series of online training, despite the Covid-19 pandemic conditions that affected the whole world.

During a two-week intensive training period, I gained a deep perspective and experience in digital humanities and, more specifically, TEI. The technical infrastructure of the organization was quite strong and planned in detail. It can be said that the activities and online discussion environment with many different themes every day offer opportunities that make you forget the difficulties of the pandemic conditions. In the first week, I learned about the most basic details of text encoding in the lectures that proceeded in a theoretical framework. Accompanying us throughout this process, Alejandro Bía was incredibly helpful and devoted in the training process. In the first week, an increasingly complex but professional experience on TEI started. Especially the weekly group presentations created an environment for us to observe what was done in other workshops in a funny way. The poems that each group of the workshop wrote about their studies were impressive.

In the second week, we had the opportunity to turn what we learned in theory into a real experience with more hands-on training. With TEI, we learned practically all the processes from the very beginning to the digital publication of a literary work. Thus, we gained experience with TEI and many other different software and techniques required for text encoding. The group presentations at the end of this week were also eye-opening on how to use our creativity in an online world. Many different groups presented their experiences in two weeks in the most entertaining way in 5 minutes.

As a result, the entire organization team offered the opportunity to experience a summer school, which is very compatible with the pandemic conditions and where we completed our training without any technical problems. In accordance with the theme of the workshop, a great network has been established for digital humanities studies in many different languages and cultures and those working in this field. Throughout this process, the organization team, scholars, and Elizabeth Burr did an admirable job as the heroes of this process.

# European Summer University in Digital Humanities 2021

## Report

Joana Vieira Paulino  
Digital Humanities Lab, IHC – NOVA FCSH  
(Lisbon, Portugal)

The European Summer University 2021 took place on-line, between the 3<sup>rd</sup> and the 13<sup>th</sup> August 2021. It counted with almost 100 people from 33 different countries. Like in other editions, it was divided in different moments: workshops, lectures, project and poster presentations and tours.

I attended the **workshop** *Digital Archives: Reading and Manipulating Large Scale Catalogues, Curating and Creating Small-Scale Archives.*

After starting with a general presentation of the teacher and the students, we learnt about data, before cleaning and preparing it. It is important to know the difference between format and content, but also about sstructured, semi-structured and unstructured documents.



em, tamano original, do menu.

### Digital Archives: Reading and Manipulating Large-Scale Catalogues, Curating and Creating Small-Scale Archives

Session 1a  
Digital Archives Workshop  
ESU 2021  
Yael Netzer

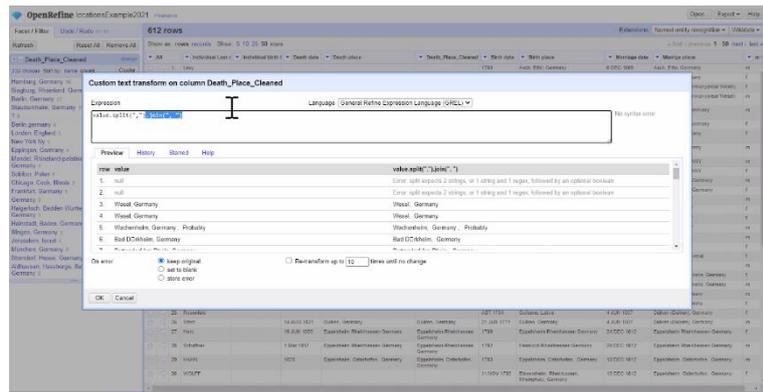
Digital Archives- ESU August 2021 - Yael Netzer

“It is often said that 80% of data analysis is spent on the process of cleaning and preparing the data (Dasu and Johnson 2003). Data preparation is not just a first step, but must be repeated many times over the course of analysis as new problems come to light or new data is collected.”

Hadley Wickham, *Tidy Data*

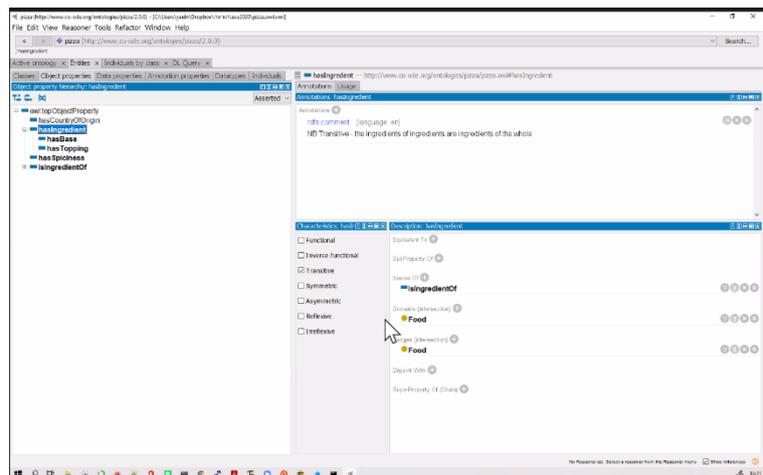
Digital Archives- ESU August 2021 - Yael Netzer

With those bases we were able to move to data uniformization in OpenRefine. This software enables us to clean and prepare our data and to use GREL (Google Refine Expression Language) programming language to do queries. We also learnt some regular expressions.



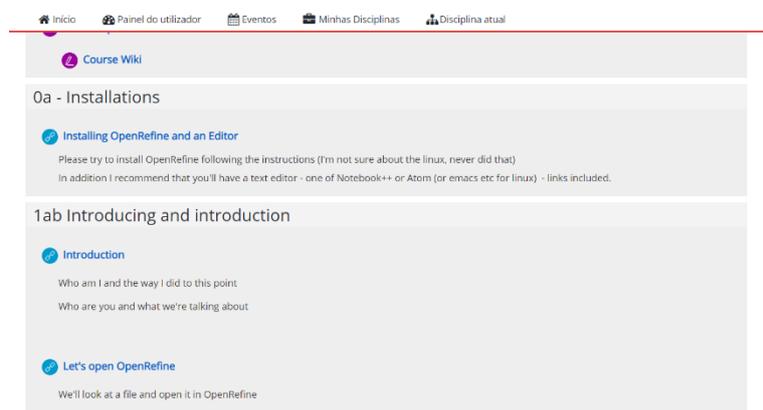
For this workshop and approach to be more meaningful and useful to us, we used our own data on OpenRefine as case studies and applied GREL algorithms. Web scraping was also one of the goals, enabling us to use that data and process it in OpenRefine, and to use Wikidata.

It was also important to learn about semantic web, linked open data, metadata, and ontologies, concepts I was already familiar with. We also did some work not only by using already existing ontologies, but we also created our own, related to our subjects of study.



Having all the data collected and standardized, we moved to the development of a digital archive in Omeka S, creating the items, structuring the data, installing modules, and making the platform available online.

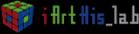
It was also important to have all the exercises and presentations of what we learnt in the workshop on a platform, to be reused later. We also had moments for hand on job,



working individually or in pairs during the workshop sessions. Our workshop results were also presented on global sessions with all the participants of the European Summer University in Digital Humanities 2021, which came out to be interesting poems and songs laying on digital methods and tools.

Reordering priorities in the PosCovid Age: Human-Centered Technologies and Digital Humanities

Nuria Rodríguez-Ortega  
Universidad de Málaga  
nro@uma.es



  
Automatische Sprachverarbeitung

Changing Context – Changing Meaning:  
A Sketch of Semantic Seismography

Gerhard Heyer  
Universität Leipzig  
heyer@informatik.uni-leipzig.de

  
Institut für Informatik

  
Automatische Sprachverarbeitung

Considering the lectures, they were very interesting and diverse, going from the importance of the digital in the PosCovid age (the human and its relation to technology. Pandemics has, indeed, opened a crisis and we must position ourselves critically when it comes to digital); to the importance of semantics; among others. They really got us thinking in the advantages and disadvantages of using the digital in the Humanities, proposing new critical questions and subjects.

**Projects and posters** were also presented. The ones I found the most interesting were related to digital collections and sources digitalization, since they were the ones which were relatable to my work I do in the Digital Humanities Lab (IHC – NOVA FCSH) and to the workshop I attended. The poster session were I presented the Digital Humanities Lab and the projects it develops related to Linked Open Data took place in wonder.me, what made it very interactive.



MARBACH  
WEIMAR  
WOLFENBÜTTEL  
FORSCHUNGS  
VERBUND

## Digital Laboratory and Virtual Research Space

[Jan Horstmann](#)  
Westfälische Wilhelms-Universität Münster / Universitäts- und Landesbibliothek

[Christiane Müller](#)  
MWW Forschung / Klassik Stiftung Weimar

ESU DH C&T 2021



Digital Humanities-Turkey

### Serially Published Short Stories in Turkish Daily, *Cumhuriyet*: A Re-Digitization Project

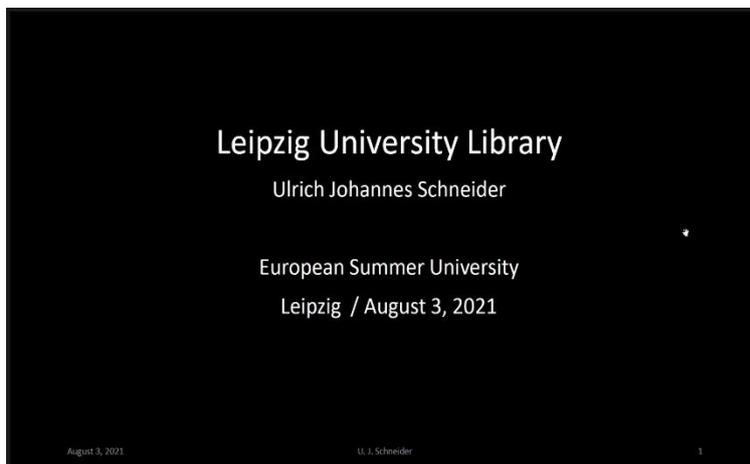
*Erdal Ayan, Derya Nuhbalaoglu, Serhat Açar, Nesibe Yazgan Uslu, Elif Tokdemir Demirel*  
[www.dhturkey.org](http://www.dhturkey.org)

Culture and Technology  
The European Summer University in Digital Humanities, Leipzig  
August 3-13, 2021

DARIAH-EU

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CULTURE  
2021  
ESU  
TECHNOLOGY



Leipzig University Library

Ulrich Johannes Schneider

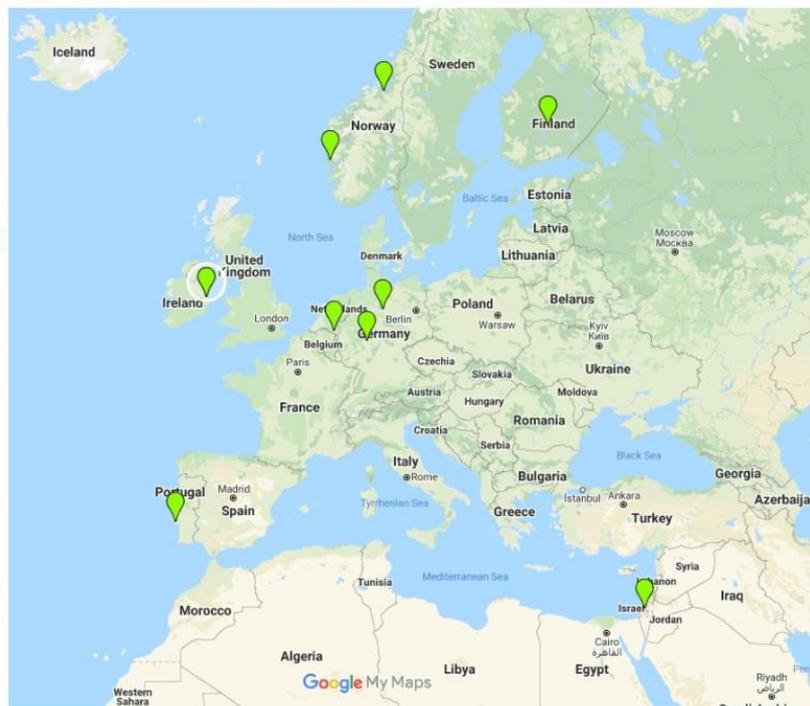
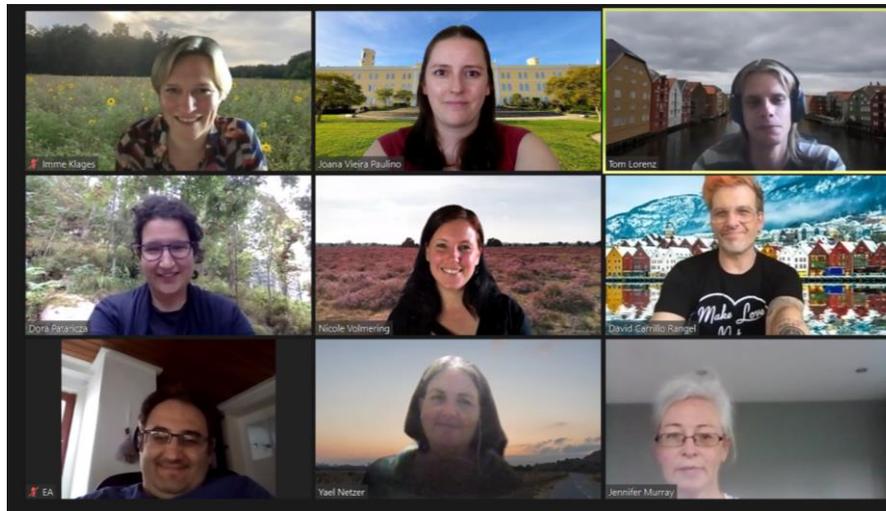
European Summer University  
Leipzig / August 3, 2021

August 3, 2021

U. J. Schneider

We also got the chance to do some virtual **tours** which made us feel like we were in Leipzig in person. We “walked” in the Leipzig University Library, in the Music Instruments Museum from the Leipzig University, and in all Leipzig city.

Despite being a quite intensive two weeks, we got the chance to do a workshop group meeting. And, of course, don't forget Topia!



## Report of the ESU 2021 as participant funded by DARIAH-EU

**Julian Häußler**, Technische Universität Darmstadt, Germany

From the 2<sup>nd</sup> to the 13<sup>th</sup> of August 2021 I partook in the eleventh European Summer University in Digital Humanities “Culture & Technology” (ESU). This was an online version of the ESU, but it was still an interesting, challenging and rewarding experience. I was interested in the ESU due to its intense focus on the workshops and also the possibility to learn about current research from other subjects under the umbrella Digital Humanities. After having received a positive response for my application I was regularly updated with the current situation regarding possible on-site events of the ESU and finally got the notice to prepare for an online version. It obviously was a bummer, but also a relief to find out that the ESU will happen and first and foremost will be a safe experience. I was also excited to receive a DARIAH-EU fellowship, which covered the participation fee and for which I am very grateful.

### Week 1

The first week started off with a warm welcome by Prof. Elisabeth Burr introducing us to the staff and the program of the next days. Right afterwards we already had our first lecture by Prof. Nuria Rodríguez Ortega. The next days always started with a three and a half hour workshop session. I applied for the workshop on stylometry. I wanted to learn stylometry for a while as it is a great skill as a student in the field of digital literary studies and I did not want to miss the chance to learn from the creator of the R package *stylo* Maciej Eder. He and his colleague Jeremi Ochab realized very informative workshop sessions which were always structured in two parts. In the first part of the session we learned about the theory of stylometry and authorship attribution, the components of stylometric workflows and use cases. In the second part we got taught with great care how to implement those elements. We were provided with many resources and all scripts so it was easy to follow-up the sessions.

In the evenings, lectures, project presentations, and tours were scheduled. I particularly liked the broad project sessions as they were a possibility to learn about the state-of-the-art of Digital Humanities research and infrastructure. The guided tours were held by experts of each institution who gave thrilling talks about the locations and let us feel like we were really stepping through e.g. the Bibliotheca Albertina. We were also provided with a short teaser session in video form of each of the workshops. They gave an interesting and intriguing insight and definitely encouraged future applications to the ESU. A highlight of the first week was definitely the workshop results session



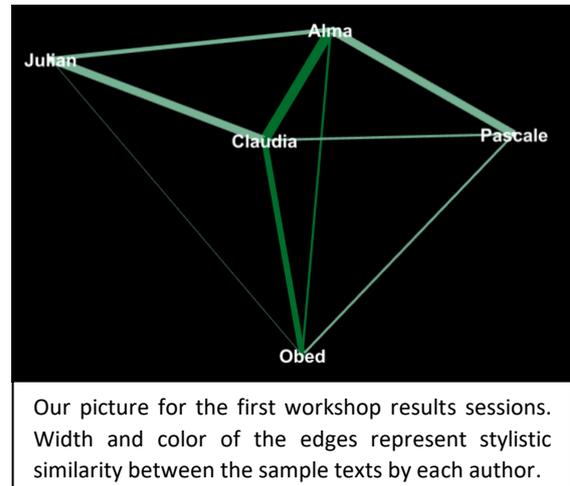
for which we had to prepare a poem and a picture describing what we learned in the first week. We decided to write a light-hearted poem about the foundations of stylometry and created a graph based on a stylometric analysis of a corpus made up of texts by each of us. After the presentation session, as well as in the evenings of the previous days, we had the possibility to connect with other participants on the platform Topia. We quickly familiarized us with the layout and the functionality of Topia and had great chats reflecting what we experienced that day and getting to know us better.

On Sunday we had the possibility to learn about more current projects during the poster session and be awarded with a license for the XML-editor Oxygen (thanks to Oxygen for that, too). The tour through the museum of musical instruments and the enthusiasm of Ms. Fricke were a great conclusion of the first week.

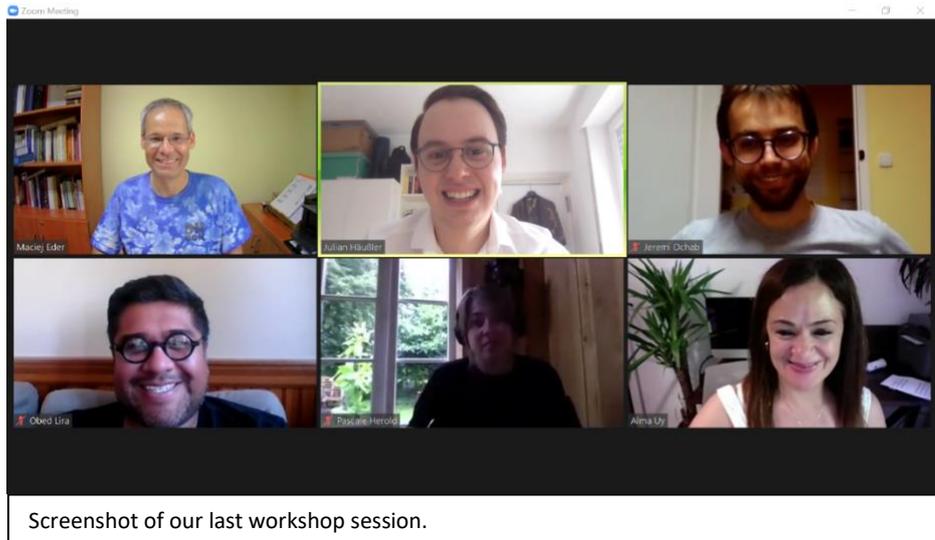
## Week 2

I started the second week enthusiastically with the feeling of knowing everyone better after the workshop presentation session and the fun Sunday events. In the workshop Maciej and Jeremi expanded on the foundations of the first week and also took into consideration each of our interests. We learned about manifold ways to work with classification, part-of-speech tagged data and XML-files. The lectures of the second week were really fascinating. Among others Glen Worthey introduced us to the history and the workings of HathiTrust and Chao Tayiana Maina showed us her captivating projects on digitizing historical artifacts from Africa. In two projects sessions we learned about in total seven projects where some of the presenters could already show how the ESU has influenced their projects. An exciting highlight was the city tour on Tuesday. The women from the city tour company decided to give a presentation in German AND English. Their dynamic was enjoyable and they answered all our questions. I gained a lot of knowledge about Leipzig and will be more than happy to follow their recommendations. I also really liked the panel discussion on Thursday. The format was well thought out. It was fascinating to first get to know each person, their background and viewpoints and then be a part of a lively exchange between everyone. We learned about the role of librarians in academia and the ways libraries and institutions will have to work together to create a solid and sustainable Digital Humanities infrastructure.

As usual, the last day started with a workshop session, which was followed by a fun and exciting second workshop results session. We started out with our little stylometry play which was received very warmly and then joined in on a rollercoaster of exhilarating and creative songs, videos, poems and presentations on each workshop. It was great to see the creativity of each group and enjoy the exceptional taste in music everybody shared. After a last lecture, the day was completed with a cordial closing session, it was great to get to know what amazing work the organizers did in preparation and behind the scenes to give us the wonderful experience we had.



Though it cannot be denied that it was a bummer to move online, I learned a lot in the two weeks of the ESU and would definitely like to apply again in the next years and would also recommend this experience to everybody. I will benefit greatly from the skills I gained and finally want to thank DARIAH-EU again for giving me and a great amount of other participants the possibility to join in on this edition of the ESU.



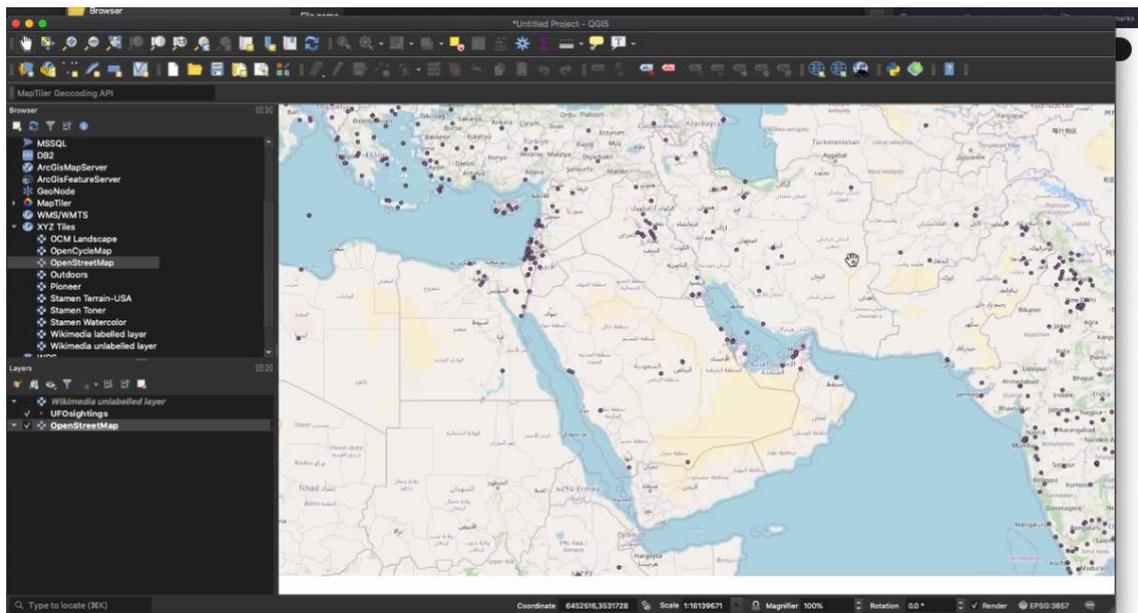
## Report of the ESU 2021

Kaori Otsuya

The 11<sup>th</sup> European Summer University in Digital Humanities “Culture & Technology” (ESU) took place from the 2<sup>nd</sup> to the 13<sup>th</sup> of August 2021. Last year, this event was postponed due to the COVID-19 pandemic. This year, the summer university was originally planned to take place in Leipzig. However, since only the members of Leipzig University were allowed to enter the university buildings, the organizers decided to hold this event virtually. Certainly, I was disappointed when I received this news at the end of June. However, I am grateful that they organized this event online despite all the difficulties.

It was my first time taking part in the ESU. The ESU 2021 consisted of workshops, lectures, project presentations, a poster session, teasers, tours, and get-togethers. Among the eleven workshops, I participated in “Humanities Data and Mapping Environment,” organized by David Wrisley (New York University Abu Dhabi, UAE) and Randa El Khatib (University of Victoria, Canada). This workshop was aimed at giving an overview of the methodological approaches and tools required for the Spatial Humanities.

In the first week, we learned to geocode using Awesome Table, build maps with uMap and ArcGIS, and set up our own GitHub Pages site. We also annotated geographical data with Recogito, made a story map with StoryMapJS and Esri Story Maps, and learned about participatory mapping using OpenStreetMap. In the second week, we created a map with QGIS, organized images with Tropy, and embedded a QGIS map in our GitHub Pages site. In addition, David and Randa introduced us to a variety of projects as well as useful tutorials of tools. In particular, I enjoyed getting to know many Middle Eastern projects as I am studying the history of this region.



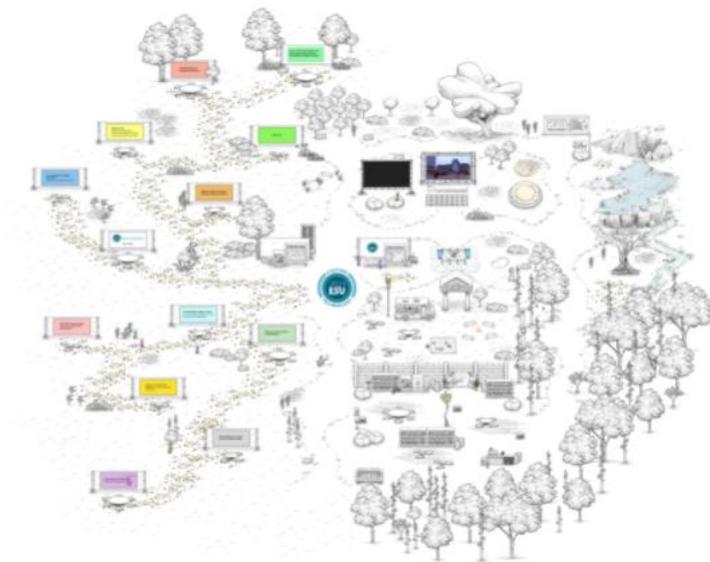
## Making a map with QGIS

Overall, the workshop was well-organized and well-thought-out. The workshop leaders updated the information on Moodle and answered our questions on Slack. They also cared about our well-being. I am thankful for their consideration since it was both physically and mentally challenging to sit in front of the screen all day and study with people who we had never met in person.

During this summer university, the organizers offered us a wide variety of programs. They tried to make the ESU as rich an experience as possible by using appropriate tools for each purpose. We used ZOOM for the workshops, the lectures, and the project presentations. For the poster session, we used Wonder. The teasers were recorded beforehand and were available not only to the participants but also to the public. For the get-togethers, we talked to each other in the forest on Topia. They also provided virtual tours of the library and the city of Leipzig.



## City tour



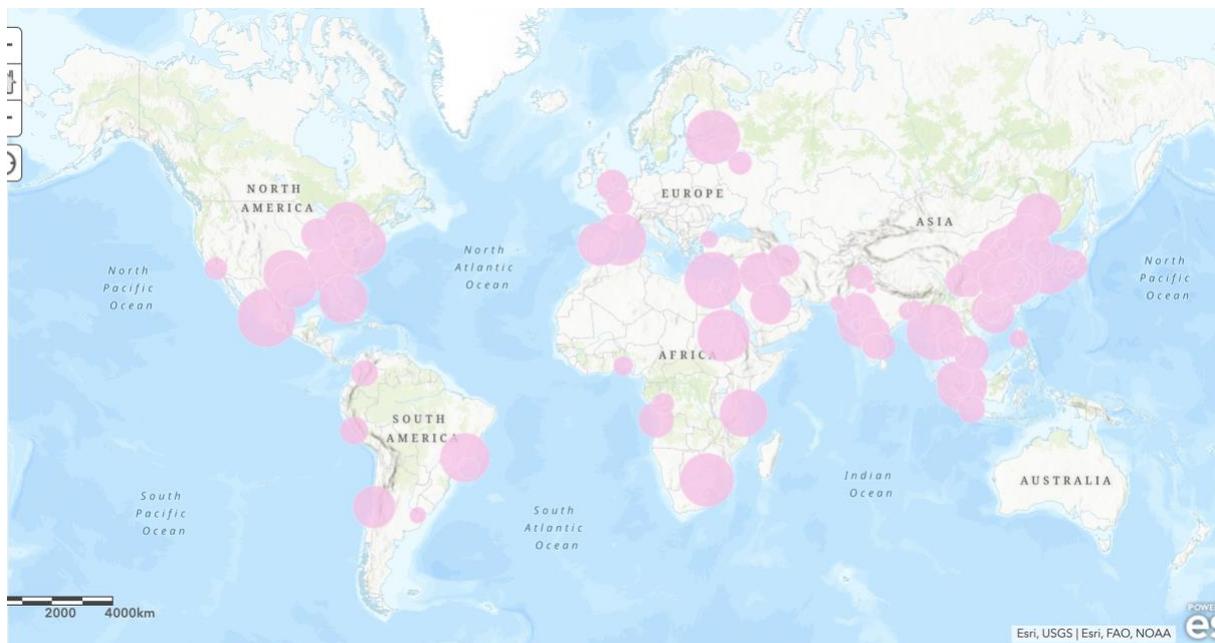
## Topia

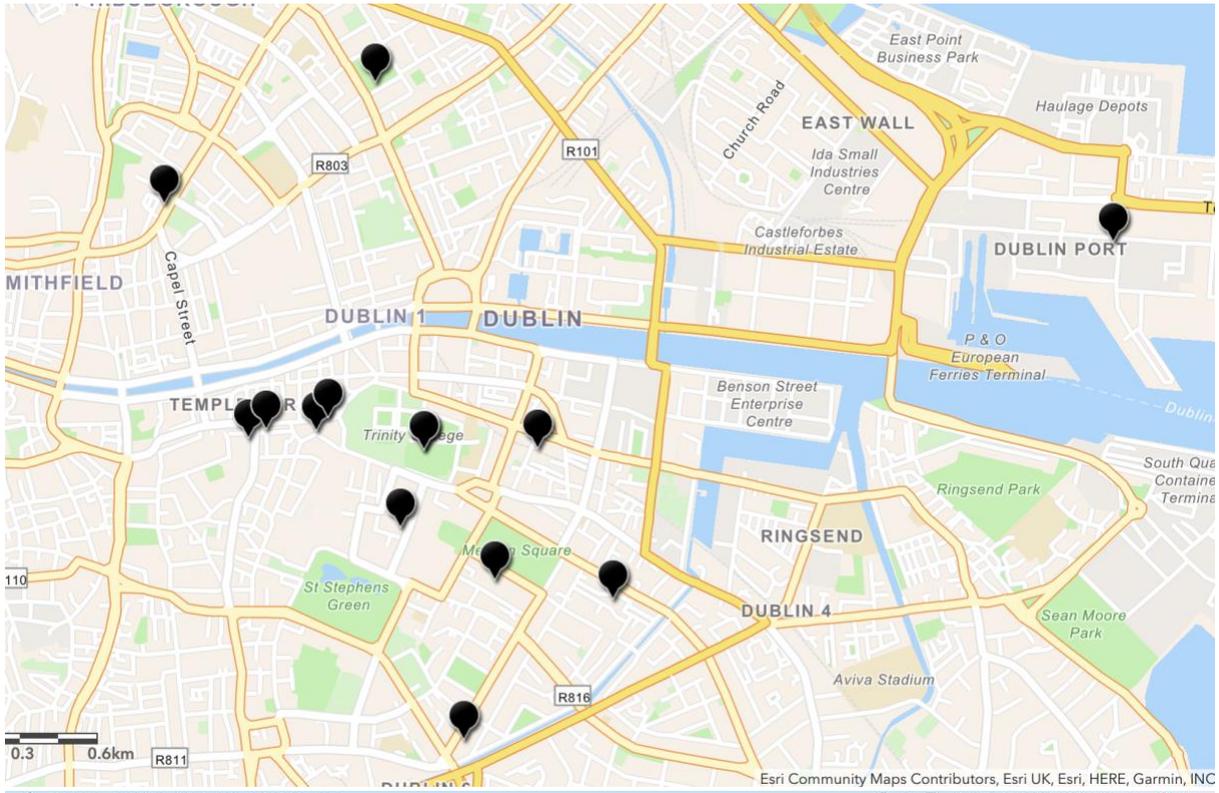
Since everything was online, we faced several challenges as well. One of the problems was the time differences among the participants. For example, in my workshop, there was an eleven-hour time difference between David and Randa. It made the organization of the event difficult. We also suffered from health issues, including eye fatigue, headache, and sleep disorders. In addition, we often had Internet connection problems. Finally, it was unfortunate that we did not have as many opportunities to talk with the other participants as we would have had in Leipzig.

Despite these challenges, I enjoyed the summer university in general and learned more than I had expected. I am thankful for the efforts of the organizers to make the event as fruitful as possible. In particular, I would like to express my gratitude to Professor Elisabeth Burr and the ESU team for organizing this summer university. I am also grateful for the support of the DARIAH-EU scholarship, which allowed me to participate in such an inspiring program. I hope that next year's summer university will be able to take place in Leipzig.

The course on Humanities Data and Mapping Environments at the European Summer University has enhanced the quality of my research for a public humanities project mapping literary spaces. In this hands-on course, our instructors guided us through the best practices and methodologies in not just using tools for mapping spatial environments, but also the digital humanities more broadly. I gained proficiency in a number of different tools and methods, including story mapping, ArcGIS, and QGIS. Our projects led us to discussions on data wrangling and cleaning, as well as project management, workflow, and scope. This course also introduced me to a number of other tools, such as Zotero and Trophy, that I now use in my daily research workflow. All of this material was complemented by the lectures, course teasers, and project presentations, which introduced participants to the breadth and depth of digital humanities research. I now have a network of digital humanities colleagues across the globe, and was able to collaborate with young scholars from Japan, Abu Dhabi, Israel, Italy, and Germany. As a group, we were able to learn from and share our unique international perspectives. I look forward to attending more conferences and summer schools with digital humanitsts in the future.

Katie Mishler, Ireland





zoom.us Meeting View Edit Window Help

You are viewing David Joseph Wisley's screen View Options

Participants (10)

Search

- K Katie (me)
- DJ David Joseph Wisley
- BD Barbara Distefano
- FF Francesco Fontana
- KO Kaori Otsuya
- Kristina Barekyan (NEMO)
- M MARTIN NICASTRO
- RE Randa El Khatib
- SA SAHAR AHMADINEZHAD
- TS Tsafra Siew

Unmute Start Video Participants Chat Share Screen Reactions Leave Invite Unmute Me Claim Host

The screenshot shows a Zoom meeting interface. The main window displays a map of Dublin with several black location pins. The map is titled "Map from ESU". The meeting controls at the bottom include buttons for "Unmute", "Start Video", "Participants", "Chat", "Share Screen", "Reactions", and "Leave". The participants list on the right shows 10 participants, with their names and initials. The top of the screen shows the Zoom meeting title and the current user's name, "Katie".

## **Report**

**Dear DARIAH-EU,**

After the hard year of pandemic going on in the world, the 11th European Summer University in Digital Humanities finally took place with the endeavour of Professor Elisabeth Burr and her hard-working team at the University of Leipzig. Obviously, it was particularly difficult to organise such a Summer University online adjusting the time-zones of each member of the Summer University from all over the world. Yet this preeminent mission was accomplished by the joint forces of each participant as well as the financial support that ESU members were granted by DARIAH-EU and other institutions offering grants. Hence, I would like to express my gratitude for the chance that DARIAH-EU had provided me. This 11th European Summer University in Digital Humanities that I have been looking forward to since 2019 was priceless in many ways.

The lecture series occupying one of the essential parts of the Summer University were exceptionally interesting. They covered various themes like the relations between human-centred technologies and DH, linguistic methodologies in DH modelling, rates of context change of words due to numerous factors, the place of DH in collecting and preserving heritage, library's role as a DH's main supporter with its novel practices and so on. The stimulating and educating discussions after each lecture were offering a wide range of acumen from various studies in DH. Apart from being informative, these lectures were representing the unlimited boundaries of the work that could be done by the means of Digital Humanities.

# Metaphor as conceptual design

The collage features several key elements: a complex flowchart with circular nodes and arrows; a tree diagram where the branches are labeled with letters; the TextGrid logo (an owl) with the text 'TextGrid Virtual Research Environment for the Human'; the AGORA logo (a yellow knot) with the text 'AGORA'; a 'HELLO MY NAME IS Steve' name tag; the 'DIGGING INTO DATA CHALLENGE' logo; a network diagram with blue nodes; a map of Europe; and a screenshot of a website titled 'NINES'.



Digital Humanities & Libraries

## DIGITAL LIBRARIES AS PUBLISHERS





It is noteworthy to mention the DH community perfectly gathered within the Summer University. I was introduced to a network of people from quite diverse disciplines having common interests. To witness the exchange of ideas, the presentation of new thoughts, the articulation and treatment of existing issues by the ESU members was a priceless occurrence to encounter. The range of backgrounds, ages, nationalities showed me once again that DH is open to everyone unless you have clearly articulated questions to address. Meeting DH scholars was a phenomenal chance for me since in the countries like Azerbaijan DH was not essentially introduced or even not a part of any branch of knowledge. Thanks to DARIAH-EU, I am one of the firsts to be able to evidence such a rare occasion.

The workshop *Hands on Humanities Data Workshop - Creation, Discovery and Analysis* lead by Carol Chiodo and Lauren Tilton, was remarkably appealing. Carol and Lauren introduced us to a wide scale of insights, methods, and concepts for managing, navigating, collecting, cleaning, processing, and visualising the humanities data and metadata. Its being project-oriented was another exciting point for me since we were experiencing the actual processes of database creation, the phases of data's life cycle for ourselves. At the same time, we were analysing the ready projects already existing in the world wide web and discussing the attributes of their data sets, their data management plans, data curation profiles, data quality, etc. Additionally, I got acquainted with new digital tools like OpenRefine and DataWrapper which will be of great importance in my future pursuits.



These factors have made the 11th European Summer University in Digital Humanities an unforgettable event for a student like me coming from Azerbaijan where Digital Humanities is hardly among the developing disciplines. I am confident that this unique experience which resulted in the acquisitions of new knowledge and skills with the help of DARIAH-EU's fellowship will serve me to plant DH seeds in the Azerbaijani scholarship and introduce the goals that can be achieved.

**Sincerely,**

**Khanim Garayeva**

PhD Candidate in English Literary Studies

University of Szeged, HU

September 6, 2021

European Summer University in Digital Humanities – Culture and Technology 2021

Moving ESU online was surely an enterprise. I had never participated before, so I did not really know what that would entail –but when I saw the provisional program, I thought it was an old one, copy-pasted by mistake. How else could I explain such numerous communal activities (even museum visits and sightseeing) on an online event? A couple of weeks later, the Summer University started, and I began to understand what I could not really imagine before. The most technical side of ESU might look preponderant, but in actuality, its major aim is that of creating a community. In academic environments, one often hears of this community-building intention, but more as a rhetorical move. At ESU, this is a main goal –brought forth very seriously.

The Summer University was divided in two weeks. It consisted of one workshop and of several other activities, such as an evening lecture every second day, alternated with other cultural explorations such as the Museum of Musical Instruments and the Biblioteca Albertina. Moreover, participants had the chance to meet in Topia, a virtual space with an open-ended, cartoonish aesthetic that was both fun and effective to navigate.

I attended the workshop “Digital Annotation and Analysis of Literary Texts with CATMA 6”, which lasted 2 weeks and was scheduled for the morning, since we had a participant from India for whom it would have been difficult to attend a course later in the day due to the different time-zone. This workshop was suggested to me because I study Renaissance cognitive techniques, and annotation has been a typical way of collecting and organizing information ever since then. This way, being completely new to Digital Humanities, I could observe how this technique evolved, and get an idea of how it could change even more due to new technological advancements. Ultimately, I wanted to understand whether Renaissance reflections on human cognition could be relevant to our time, which is in a way similar to the 1500: our technologies is developing very fast, but to produce meaningful knowledge with it, a deep and collective reflection is needed. I thought that a place like ESU, which is Humanities-centered, but that overcomes the classical divide with the sciences when it comes to tools and methods, would be a great starting point for this reflection. I was not mistaken. Right away the second lecture presented me with reflections on those very Early Modern schemes of thought over which that I was reasoning.

recording

arboreal scheme, dichotomous, a root, a criterion of relationship between nodes, a way (trunk) structured in polarities (branches)

All that we know of nature, or of existences, may be compared to a tree, which hath its root, trunk, and branches. In this tree of knowledge, perception is the root, common understanding is the trunk, and the sciences are the branches (T. Reid, *Inquire into the Human Mind*, 1764)

The workshop had only another handful of participants, so we were extremely well-catered to. We were from different backgrounds and research interests, but we had plenty of time to introduce ourselves in the first couple of days, and then get immersed in CATMA. This is a powerful software, developed thanks to a collaborative and international coordination of work and funding. Not only does CATMA allow annotation, but it does so in an “undogmatic” way: every user is able to choose tags and tagsets according to their own needs. This allows a creative approach to the exploration of texts, which is in line with the most radically humanistic methodologies. Indeed, I found a lot of methodological correspondences between CATMA’s architecture and that provided by Renaissance techniques of information management. In my opinion, the most radical of CATMA’s functionality is that of collective annotation. With CATMA, it is possible to annotate texts collectively: such possibility encourages virtuous practices, most notably those revolving around a multi-disciplinary debate geared toward a shared practical solution. These practices are profoundly humanistic in their setting and in their history, but they are rarely endorsed in academic contexts nowadays, paradoxically even less so in humanistic departments. At ESU, I found that the individualization of research was treated as a problem BOTH theoretically and practically. And I am quite confident that this theoretical liberty is possible at the Summer University because of a conscious choice of responsibility on the one hand, and on the other hand, because of the practical approaches provided by the experimental and innovative character of DH. We learned to annotate texts, from theater to poetry. We built individual tags for our texts of interest and began to experiment with sharing tasks as well. We sped up our work through semi-automatized annotation processes that, I hope, will save me some time in my future research. These coincided with the data analysis that allowed to create visualizations –useful both to show one’s work to someone else, but also as an unexpected analytical tool for texts. The perspective opened by this constant dialogue between close-reading and distant-reading We even ventured into machine learning: we could teach a software to recognize our criteria for the assignment of tags –something Renaissance experts would’ve died for. At the end of the two weeks, we became quite close, and we reflected together not only on our

projects, but also on our values.

The screenshot shows a Zoom meeting interface at the top with several participants. Below is a browser window displaying the Poetry Foundation website. The page features a search bar, navigation links like 'About Us', 'Newsletters', and 'SUBSCRIBE', and a main menu with categories: 'POEMS & POETS', 'HARRIET', 'ARTICLES', 'VIDEO', 'PODCASTS', 'LEARN', 'EVENTS', and 'POETRY MAGAZINE'. A poem snippet is visible: 'Streets that follow like a tedious argument / Of insidious intent / To lead you to an overwhelming question ... / Oh, do not ask, "What is it?" / Let us go and make our visit.' A 'Read Issue' link is also present.

Overlaid on the browser is a Windows File Explorer window showing the directory 'C:\Users\lucs\Desktop\stanford-ner-4.2.0'. A Command Prompt window is open in this directory, displaying the following command and error output:

```
C:\Users\lucs\Desktop\stanford-ner-4.2.0>java -cp stanford-ner.jar edu.stanford.nlp.ie.crf.CRFClassifier -prop ShakeTestGender.prop
Error: Could not find or load main class edu.stanford.nlp.ie.crf.CRFClassifier

C:\Users\lucs\Desktop\stanford-ner-4.2.0>cd stanford-ner-2020-11-17
C:\Users\lucs\Desktop\stanford-ner-4.2.0\stanford-ner-2020-11-17>java -cp stanford-ner.jar edu.stanford.nlp.ie.crf.CRFClassifier -prop ShakeTestGender.prop
Invoked on Mon Aug 09 04:59:28 CDT 2021 with arguments: -prop ShakeTestGender.prop
Exception in thread "main" edu.stanford.nlp.io.RuntimeIOException: argsToProperties could not read properties file: ShakeTestGender.prop
    at edu.stanford.nlp.util.StringUtils.argsToProperties(StringUtils.java:1060)
    at edu.stanford.nlp.ie.crf.CRFClassifier.main(CRFClassifier.java:2928)
Caused by: java.io.IOException: Unable to open "ShakeTestGender.prop" as class path, filename or URL
    at edu.stanford.nlp.io.IOUtils.getInputStreamFromURLorClasspathorFileSystem(IOUtils.java:501)
    at edu.stanford.nlp.io.IOUtils.readerFromString(IOUtils.java:634)
    at edu.stanford.nlp.util.StringUtils.argsToProperties(StringUtils.java:1051)
    ... 1 more

C:\Users\lucs\Desktop\stanford-ner-4.2.0\stanford-ner-2020-11-17>
```

A blue arrow points from the poem text to the Command Prompt window.



During the two weeks, I was actually surprised by how this community was already extremely active, with remarkable awareness of what the challenges of today's world entail, and a laudable intent of making a difference. I was glad to see that ESU people believe that the academic institution has a role in making these changes more human, and that it was possible to seriously discuss these topics. Especially during the lectures, this aspect emerged strongly. The lectures, which started on the first day with Nuria Rodríguez Ortega's "Reordering Priorities in the Post-Covid Age: Human-Centered Technologies and Digital Humanities", opened a continuum of reflection on the role of technology in society, and on the role of the Humanities in the dynamic. This analysis of reality was brought forth from very different angles. Where Rodríguez Ortega and Cristina Marras offered a philosophical perspective, Gerhard Heyer, Glen Worthey, and Chao Tayiana Maina instead mapped the problems and solutions they encounter in using DH to apply principles of equity, accessibility, and honest research. These lectures were inspiring and challenging. While the complexity of the described systems and obstacles was at times discouraging, the energy of the speakers was invigorating. Their practical approach, united with the depth of the theoretical lectures, built a sense of common purpose that I found surprisingly effective. The last lecture coronated this impression by giving the example of the Canadian consortium for DH, a tangible solution in action under our eyes.



### TECHNOLOGY AS AN EXTENSION OF OURSELVES

"The idea of digital technologies making it possible for humans and things to be present even in their absence and absent even in their presence is not that dissimilar to the belief in what is often labelled and dismissed as witchcraft and magic that lends itself to a world of infinite possibilities – a world of presence in simultaneous multiplicities and eternal powers to redefine reality."

Francis Nyamjoh

20 / 8

IS ESSENTIAL ELEMENT



SOCIAL SCIENCE CLASS / LAMFORD 10001

Chao T. Maina

**MUSEUM OF BRITISH COLONIALISM**  
ONLINE INITIATIVE

### Mapping and visualising detention camps in colonial Kenya

Between 1952 and 1960 the British colonial administration in Kenya in response to the Mau Mau freedom uprising constructed a large-scale network of more than 100 camps.

70,000 people in detention camps at the peak of the emergency, with at least 160,000 people having passed through the network during the course of the emergency.



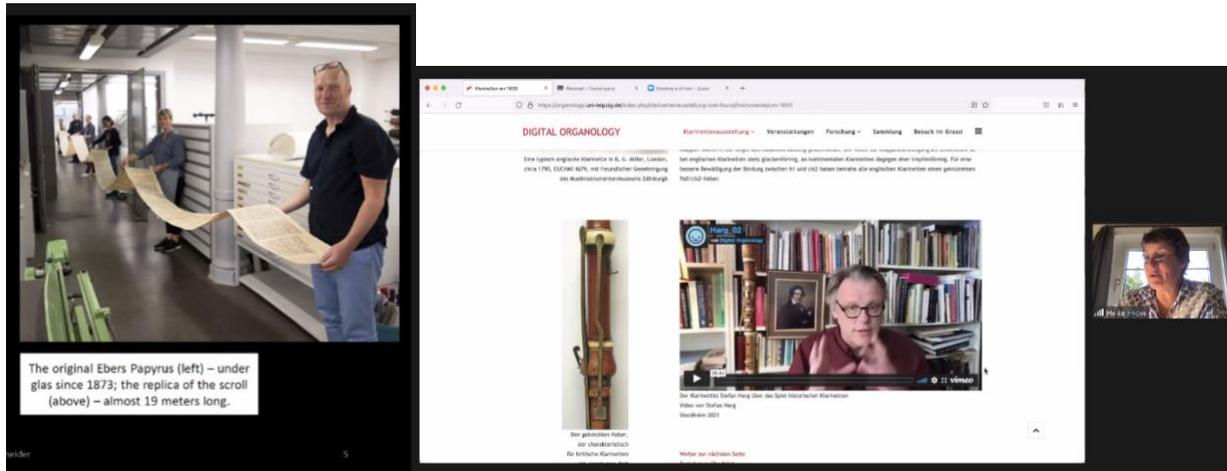

TECH AND LEARN / ACTIVITY



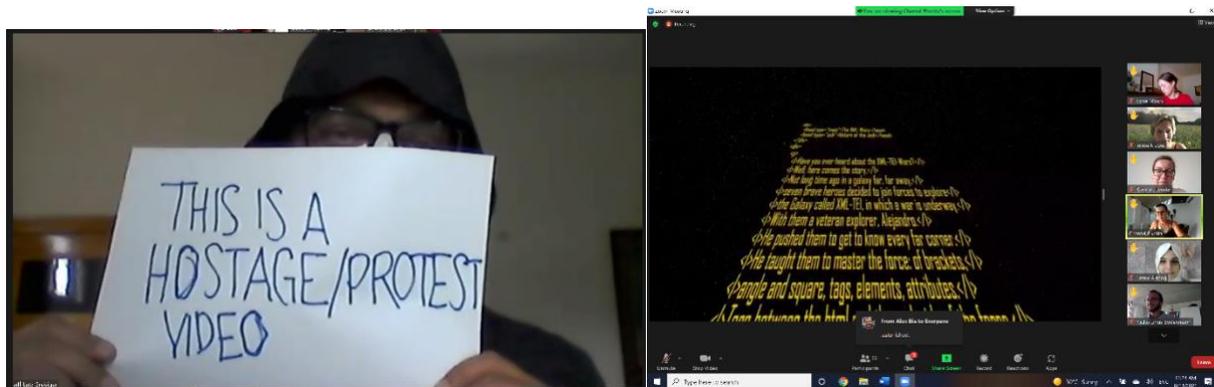
SOCIAL SCIENCE CLASS / LAMFORD 10001

Chao T. Maina

Beyond the moments for theoretical and practical reflections, the Summer University provided us also with space and time for fun, communal moments. We could witness, albeit through a screen, the unrolling of a most ancient scroll, as well as antique musical instruments; not to mention, some of the most well-organized libraries I know. While on the one hand this made us all ache (I believe) for the lived experience of these places, and the chatting and laughing together with other peers, on the other hand seeing museums and collections alleviated a little the last two year's oppressive detachment from the normalized frequentation of libraries, museums, philharmonic orchestras, and so on.

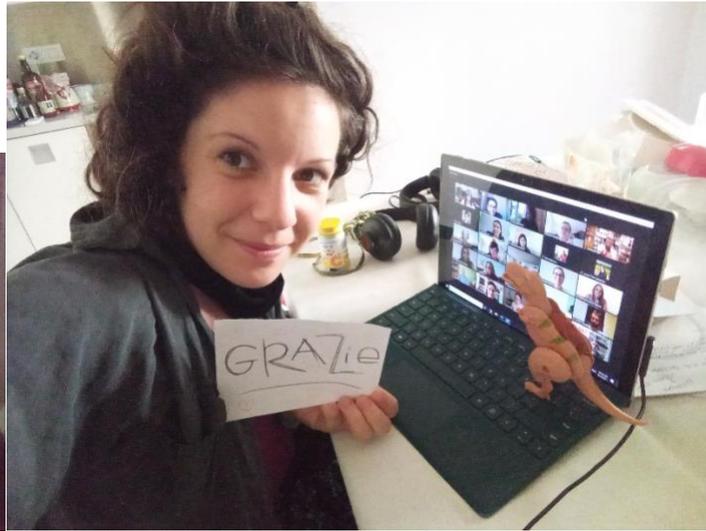


Moreover, the communal moments were surprisingly many and –maybe even more surprisingly, effective: having fun together through a screen is not an easy task, but somehow the ESU staff were able to create a relaxed, convivial atmosphere. And they were contagious: as the Summer University progressed, so did our common acceptance of weird, but satisfying and enriching online-fun. This was most visible in the reports: each week, the workshop groups were assigned a creative task to narrate their week's progress. In week 1, creativity was flowing, but only one group took the task as a comic device (I was proudly part of it), the second week was a triumph of the wonderful creativity shown so far, with a comedic twist. We had singing, rapping, kidnapping, and even a Star Wars reenactment.



Despite the immense challenge posed by the pandemic, I found the experience both immersive and significant. We are all still experimenting with online learning practices, but I believe that the format was indeed effective, despite my initial impression that it could not possibly involve people this much. The

only thing I would recommend, but I hope it will not be necessary, is that during the workshop, Zoom fatigue is a real problem: short but frequent breaks might be needed to ensure lucidity in all participants! That being said, there are also upsides in being online: during the second week in fact, I had to take care of my partner, who had injured his back and could not move. Had I been in Germany, I could not have done it, and he would have struggled greatly. So he was very grateful and he also attended some of the lectures!



Participating in the 2021 edition of ESU was an extraordinary experience: the amount of content and new knowledge that I had the opportunity to acquire during the workshop I attended, Humanities Data and Spatial Environments, exceeded my every expectation, giving me the opportunity to think about my research project with a completely different awareness after just two weeks. But, even more important than the knowledge acquired, was the energy and motivation that the ESU transmitted to me in its entirety (thus including not only the workshop sessions, but also the lectures, common activities and project presentations): constant and ever stronger was the impression for me to come into contact with a new, stratified and multidisciplinary academic world, where no perspective is considered out of place; a world that is constantly working to open new horizons within research, especially where, as in humanistic research, it was thought that there could be no more radical innovations. Coming into contact with it, even with the limitations of distance learning, had an inestimable value for me, because it made me aware of the potential value, also methodological, of my research project, both with respect to my discipline, musicology, and respect to the Italian academic context.

Going into the specifics of the workshop I attended, the teaching carried out by David Joseph Wrisley and Randa El Khatib was among the best teaching experiences, for professionalism and humanity, within my studies: both teachers did their best to overcome the difficulties inherent in distance learning, especially as regards the practical learning of software, complementing their synchronous lessons with numerous pre-recorded materials, which gave us the opportunity to develop, through an inevitable trial-based process and errors, a first awareness about a wide range of research and representation tools. Another element that I found was extremely useful was the carrying out of a series of small projects between one lesson and the next, which, in addition to significantly increasing the density of the workshop, meant that we could collide with the inevitable obstacles, try to overcome them independently, and then discuss with the teachers in case it was not possible. From this point of view, the availability of both workshop leaders was total and went well beyond the scheduled lesson times, and this in the face of great differences in terms of time zone. Despite the distance, the teachers also succeeded in the difficult task of making the work environment always pleasant, light and friendly.

For all these reasons I am extremely grateful to have participated in this edition of the ESU and I feel I can highly recommend it to anyone who may be interested in the world of Digital Humanities: if you are looking for an experience capable of marking a before and after within of your research path and a propulsion towards new horizons, the ESU will certainly be for you.

## REPORT FOR DARIAH-EU

The 11th European Summer University in Digital Humanities, organised by the University of Leipzig, was held on August 3 – August 13.

This year, the pandemic emergency forced the team to organise a completely online edition which, nevertheless, did not lack originality, functionality and fun.

The professionalism of the team that organised the event succeeded once again in the challenge of bringing together people from all over the world, despite the added difficulty of combining different time zones at distance : internationalisation was, and still remains, one of ESU's winning points.

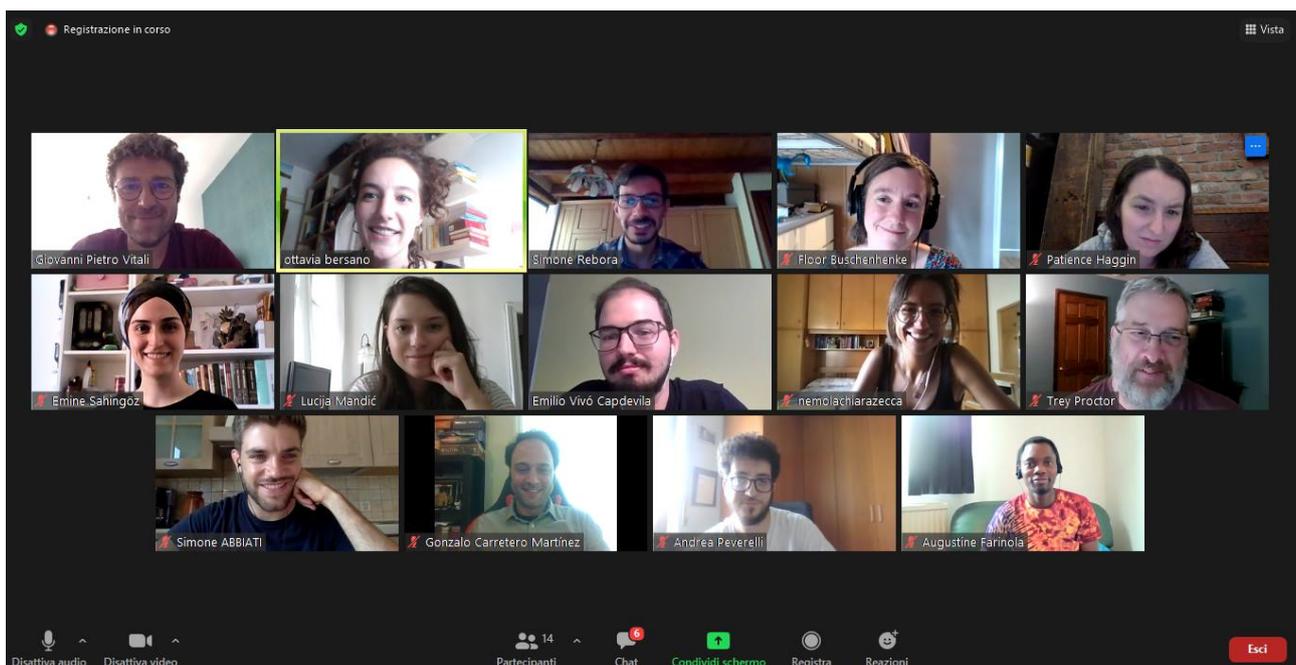
The high level of the workshops offered and, in particular, of the one I attended (Distant Reading in R) enabled me to acquire knowledge and to enhance my skills in the use of DH.

Moreover, communal events, such as lectures, project presentations, poster sessions, virtual tours around Leipzig, have reconfirmed the holistic nature of this Summer School, which through the variety of initiatives proposed, allows me to explore the transdisciplinarity of DH and their philosophical implications.

Thanks to some social engagement platforms, like Topia or Slack, I had the possibility to know other participants, to create community and build networks across geographical, linguistic and cultural borders.

This has enriched me a lot and has allowed me to think more creatively about my research work.

Nemola Chiara Zecca



## **Nesibe Yazgan Uslu**

My name is Nesibe Yazgan Uslu, I come from Istanbul (Turkey). I'm a PhD student in Istanbul University Turkish Language and Literature Department. It was my first time to join European Summer University (ESU) and it was a great experience for me.

First, I would like to thank DARIAH-EU for making it possible for me to participate in the ESU 2021. I was supported by DARIAH-EU with a scholarship, for which I would like to thank them for this opportunity. I would also like to thank Dr. Elizabeth Burr very much, who was at all times taking care of the smallest details for the success of lessons, workshops and the extracurricular activities, all of whose presence was always felt as symbolic ambassador of ESU.

I was a moderator of DH Turkey and a working member of DH Turkey's Re-digization Project until September 2021. I found out about ESU 2021 through Erdal Ayan who is founder of DH Turkey, I would like to take this opportunity to thank him. DH-Turkey is an online non-profit organization which aims to introduce digital humanities methods and approaches for interested persons and to collaborate with institutions and organizations that work on digital humanities from all over the world. (<http://dhturkey.org/index.php/about>)

Due to Covid-19 Pandemic, ESU 2021 was held online only. This situation may have been against the social spirit of ESU, but it was an opportunity for researchers who has children like me. I have attended [Manuscripts in the Digital Age: XML-Based Catalogues and Editions](#) course at ESU 2021.

“This course has invited participants to think about the structure of information contained in manuscripts as data and to explore new ways of engaging with manuscripts and with their digital surrogates and data. The course had two main components: 1. creating XML-based manuscript catalogue records and 2. preparing XML-based editions of texts, with or without an apparatus criticus, according to the Guidelines of the Text Encoding Initiative (TEI). The course was aimed at humanities researchers who are newcomers to digital methods and may be of interest to both graduate students and more advanced scholars as well as librarians and archivists“ <https://esu.fdhf.info/manuscripts-in-the-digital-age-xml-based-catalogues-and-editions/>

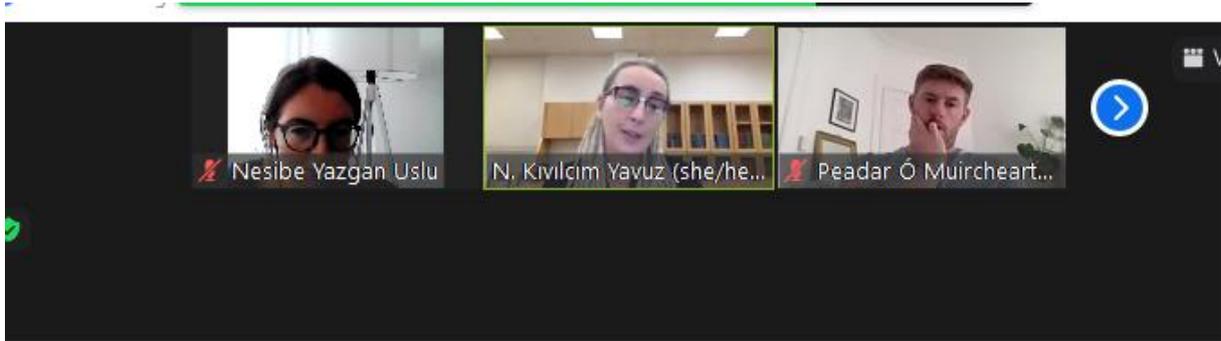
This course contributed to me in the field of digital humanities and opened my mind for the projects which I plan to do in the future. I have learned the basics of manuscript cataloging with

TEI and HTML on the occasion of this course. The lecturers of this course were Dr. N. Kılılcım Yavuz and Dr. Katarzyna Anna Kapitan. I would like to thank them again for their kindness, helpfulness, industriousness and smiles. They are perfect lecturers and I will never forget them.

I have followed not only my own lectures but also public lectures. Especially the lesson was given by Ray Siemens, Randa El Khatib, Luis Meneses, Graham Jensen and Caroline Winter, "Open, Social Scholarship as a Foundation for Digital Humanities" introduced me to the digital humanities communities and opportunities around the world. I also attended Topia sessions to get to know people working in the DH field, exchange ideas and socialize. Topia sessions provided a chance to breathe after the busy days of lectures.

One of the most entertaining and unforgettable moments about ESU 2021 was Workshop Results 1 and Workshop Results 2 Session. In these sessions, each class shared what they had done in the lesson that week with a fun and short presentation with other participants. I have to admit that laughter was in the air at these sessions.

In short, I finished the "Manuscripts in the Digital Age: XML-Based Catalogues and Editions" workshop & ESU 2021 intensive programme completely satisfied with the results obtained. I left with my backpack full of subjects to read and learn more about it. Hoping to meet next year, I bid farewell to ESU and thank everyone who contributed to this organization.



## The Manuscript Book

- production
  - dissemination
  - reception
- }
- How was the manuscript put together?
  - Where was the manuscript made/used?
  - Who used/owned the manuscript?

4

# VISCOLL

VisColl: Modeling and Visualizing the Physical Construction of Codex Manuscripts

[Home](#) [About](#) [Collation](#) [Data Model](#) [How To](#) [Publications/Presentations](#)

VisColl (**Collation Visualization**) is a system for modeling and visualizing the physical collation of medieval manuscript codices. The Viscoll development team is centered at the [Schoenberg Institute for Manuscript Studies \(SIMS\)](#) at the University of Pennsylvania Libraries and is made possible through the support of SIMS. We are currently working on VisColl 2.0, to launch in Spring 2021.

For more information about VisColl please see the [About page](#).

Viscoll

## HTML - Basic Structure of a Document

```
<!DOCTYPE html>  
<html>  
  <head>  
    <title> This is my title</title>  
  </head>  
  <body>  
    <p>This is a paragraph</p>  
  </body>  
</html>
```

### Basic elements:

<html> – root element of an HTML page

<head> – contains meta information about the document

<body> – contains the visible page content

### Other elements:

<div> - division/section of the page

<table> - table

<img> - image

<ul> – list

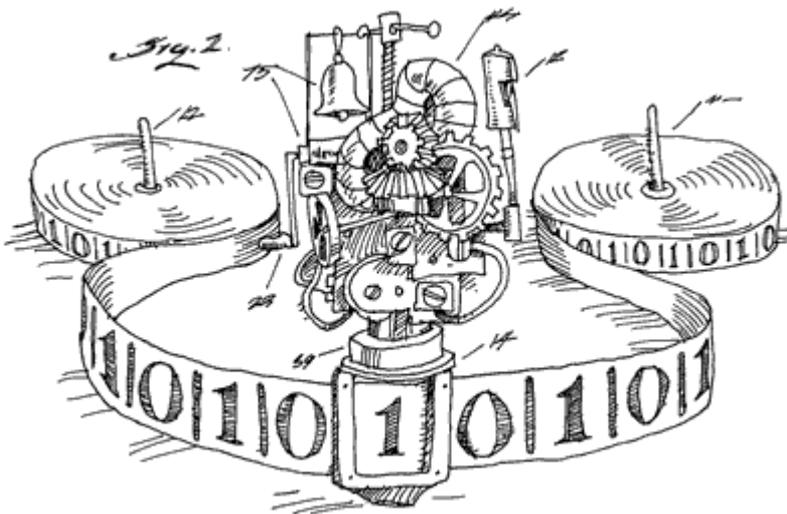
<h1> – heading

<p> – paragraph

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2021

# ESU Workshop Report



Nicole Volmering

9/1/2021

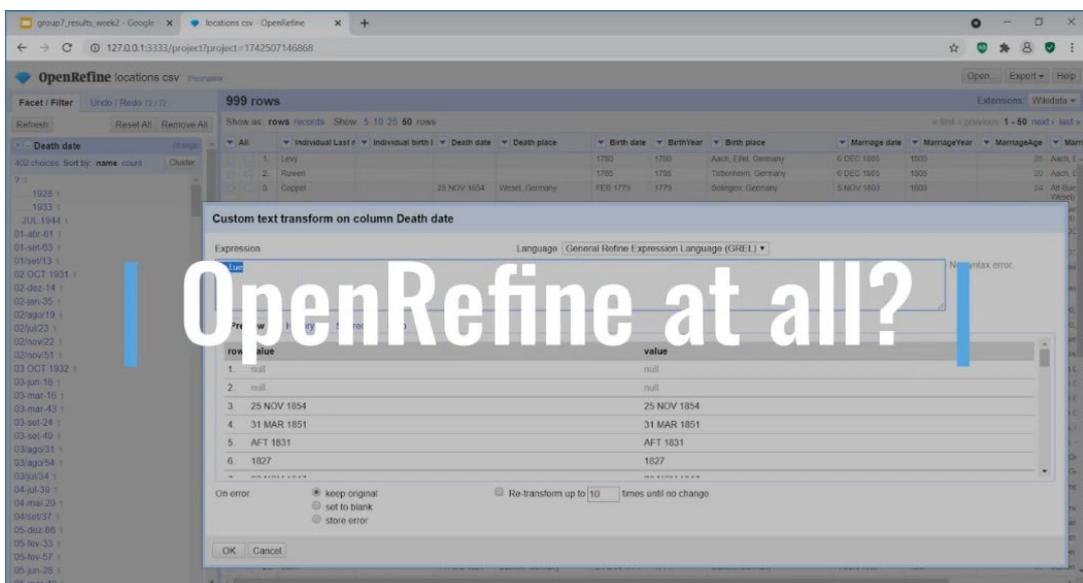
# Workshop „Digital Archives“

This is a workshop report about the 2021 ESU, which unfortunately had to take place online due to COVID. First of all, I wish to commend the organising team, who, despite the constraints and limitations posed by COVID, did an excellent job of making the schedules fit for all participants and made sure find ways to socialise digitally. Even though we were not able to meet in person, the workshop was a very enjoyable, social event, in addition to a challenging one!

The course I attended, “Digital Archives: Reading and Manipulating Large-Scale Catalogues, Curating and Creating Small-Scale Archives”, was offered by the wonderful Yael Netzer who was joining us from Israel. Yael is extremely knowledgeable about cleaning data, data encoding, and building digital archives, as well as an accomplished teacher. She introduced our group to OpenRefine, a programme for bulk data cleaning, in week 1, and in week 2 we learned how to start building a digital archive with Omeka.

## Week 1

The first week was mostly concerned with the question of standardizing data, especially when you have an inherited data collection or an unstructured data collection (rather than one which you constructed in an orderly fashion from the start). Using OpenRefine, we learned to how bulk correct entries, split or join them, or search for similar data strings which ought to be converted to a single string or customized facet. As I was not familiar with this programme before, the learning curve was quite high, but the usefulness of this programme was immediately clear. For those of us trying to convert our data into



computer-readable formats, this programme will simplify the process enormously, saving hours of filtering and correcting. Other challenging topics to which we were introduced included GREL language (by which I am still somewhat mystified!), standardizing to existing ontologies, and web scraping. To be frank, I will still be processing all of this material for a while as it is challenging to take in. High praise is due to Yael for making the material so accessible.

### Add column based on column MarriageYear

New column name

On error  set to blank  store error  copy value from original column

Expression  Language  No syntax error.

| Preview | History | Starred | Help |
|---------|---------|---------|------|
| 43.     | 1813    | 20      |      |
| 44.     | 1813    | 21      |      |
| 45.     | 1822    | 24      |      |
| 46.     | 1844    | 49      |      |
| 47.     | 1823    | 31      |      |
| 48.     | 1823    | 22      |      |
| 49.     | 1813    | 29      |      |
| 50.     | 1813    | 23      |      |

## Week 2

In week 2 we focused on the more 'glamorous' part of the workshop: building a digital archive. All the hard work from week 1 had prepared us for this as the basic structure of a good digital archive needs to match the ontology of the data. After learning how to configure the structure of the archive and import the necessary ontologies, we were all given the opportunity to build our own test archive using Omeka S. A key thing arising from this (aside from the requirement for clean data!) was the necessity of a well-structured design and the creation of Linked Data in order to make full use of the capabilities such an archive had to offer. I plan to implement what I have learned in a recently-started project about local events related to the second world war in my area. Without this summer university introduction to Omeka, it would have taken me far longer to work out how to get started with that project!

## Vocabularies

Import new vocabulary

1 of 1 < > 1-12 of 12

Label < > Ascending Sort

| Label                   | Prefix   | Classes | Properties |
|-------------------------|----------|---------|------------|
| Bibliographic Ontology  | bibo     | 58      | 67         |
| DeathValleyOntology     | DVO      | 6       | 5          |
| Dublin Core             | dcterms  | 22      | 55         |
| Dublin Core Type        | dctype   | 12      | 0          |
| ea_ontology             | ea       | 6       | 1          |
| Ephemera                | Eph      | 8       | 1          |
| ESU-MS-1                | esums    | 39      | 10         |
| Friend of a Friend      | foaf     | 13      | 62         |
| geonames                | geonames | 7       | 28         |
| Joana's Vocab           | xmlns    | 8       | 1          |
| Records in Context      | rico     | 106     | 485        |
| Szeged_archive_ontology | -        | 11      | 0          |

1 of 1 < > 1-12 of 12

Omeka S version 3.0.2 System information User manual Support forums

## End of Week Presentations

A fun and helpful aspect of the summer university was the weekly group presentations. Not only did it add to the sense of achievement, but it also provided an opportunity for creatively and social interaction with other groups. Our group uploaded the final video we made on YouTube. It may be watched here: <https://youtu.be/9bV37GSY24g>.

## Tours, Lectures, and Project Presentations

The screenshot displays a digital interface for the Ebers Papyrus. At the top, a white box contains the text: "State of the art: The digital edition of the Ebers Papyrus, completed in 2017, with translations in English and German." Below this, the interface shows a grid of papyrus fragments with German and English text. On the right side, a video player shows a man, Ulrich Johannes Schneider, speaking. The video player has a name tag that reads "Ulrich Johannes Schneider". The interface also includes navigation buttons like "Übersicht an/aus" and "Übersicht", and a date "August 3, 2021" at the bottom left.

We had the benefit of going on a number of tours as part of the summer university programme as well. My favourite tour was that organised by the Leipzig Albertina Library. The Leipzig tour was really excellent not only because it offered a detailed introduction to and images of the famous Ebers Papyrus, but also because it was very much about what library staff do – how they work with scholars, arrange exhibitions, and what the day to day is like. It was a very welcome insight into the world of libraries from inside, which is not the side scholars often get to see.

Each week also included a number of lectures, of which the lectures by Dr Cristina Marras on ‘Metaphors as conceptual design in DH modelling’ and Dr Nuria Rodriguez on ‘Human-Centered Technologies and Digital Humanities’ were the most stimulating for me personally. These particular lectures stood out to me because they addressed the relationship between human and computer, between modelling and interpreting, and the grey areas of researching and programming – key methodological and ethical questions for the field of Digital Humanities. The lectures generally provided an excellent theoretical framework within which to ground the practical work we were doing. Each of the training groups of course had their own specialised topic, but the lectures brought all the topics together within the overarching big tent of Digital Humanities.

The lectures were off-set against project presentations which showcased the wide range of topics and research questions which are included under the banner of DH. There was a notably high number of presentations by summer university participants about projects already ongoing or funded. It was inspiring to see the variety of different approaches and to be introduced to the multitude of fields represented in the presentations.

## *Conclusion*

Finally, it remains for me to say that this summer university has not only been an incredible learning curve, but also a real eye opener. The range and diversity of different approaches I had the chance to encounter was impressive. I am already keen to return next year and learn more! I would not have been able to learn what I needed to learn for my project in my immediate environment and so I am grateful to the ESU team, DARIAH, and everyone else involved for offering this wonderful opportunity. The quality of the workshops and the organisation of the events were impressive, especially considering the additional hurdles posed by COVID. What’s more, I got to meet a wonderful group of people with likeminded interests. We had a lot of fun and are still in touch. Some of us plan to meet in real life and I hope we may get the chance to do so in Leipzig at one point or another as well. I highly recommend the ESU to anyone interested in DH.

This year's European Summer University in Digital Humanities was held online for the first time. I had already applied in 2020 when I was still a PhD student, but due to the epidemic my registration was canceled and therefore carried over to the following year, when I had already lost my student status. This meant that the registration fee for the summer school increased significantly. This was the reason why I applied for a DARIAH-EU scholarship.

The summer school started on Monday, August 2, and ended on Friday, August 13. The twelve-day program included workshops, lectures, guided tours, project presentations and posters, followed by joint meetings. The organizers used a variety of online tools and programs. For example, we used Zoom for the workshops and talks, the poster presentations took place on Wonder.me, and we were able to chat with summer school participants and mentors via Slack, Topia, and Moodle. I only had trouble logging into Topia. I really enjoyed the virtual tour of Bibliotheca Albertina and German National Library.

Since my mentors Peter Robinson and Barbara Bordalejo are from Canada, we started the workshop at 3 pm and finished at 6:30 pm. The one hour break was followed by a plenary talk that ended at 8:30 pm. If there were project presentations and a tour scheduled that day, the workshops had to end at 5:30 pm. This meant that we had no breaks between 3 pm and 8.30 pm, which was very tiring. The workshops also took place on Saturdays, and the poster presentations were scheduled for Sunday.

I am very grateful to have had the opportunity to present a poster on »Scholarly Digital Edition of the Foglar's hymnbook«. Despite the initial technical difficulties, attendees had the opportunity to view my presentation in Power Point format, view an edition in html format, and ask me questions via microphone and camera.

I participated in the workshop titled »Making an edition of a text in many versions« over two weeks. The first week was devoted to getting acquainted with the online work environment, Textual Communities, where participants uploaded photos and transcripts of manuscripts in xml language. Since I already had prior knowledge of editing texts in xml, I only had to adapt my dataset for appropriate display and later collation. The first week of the workshop was devoted to this editing. The second week was devoted to collating the transcribed and labeled texts in order to acquire a critical apparatus. Due to lack of time and our great interest, our workshops are still continuing and our mentor has subsequently produced sample editions in html language. As a weekly result of our workshop, we created two presentations, both of which were compiled as a funny song.

In conclusion, the The European Summer University in Digital Humanities has given me the opportunity to learn how the preparation of electronic editions of large text corpora proceeds and what tools are used to create a critical apparatus of variant readings. I will gladly use this working environment for the preparation of planned editions and scholarly articles on the older Pannonian poetic tradition. It is also a good opportunity to take note of some similar projects in order to conceive further collaboration.

Nina Ditmajer

You are viewing Barbara Bordalejo's screen

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Zoom Meeting

Recording

Peter  
 Nina  
 Barbara Bordalejo  
 Giorgio Basciu  
 Grzegorz Bartusik  
 Chiara Cappelli  
 Marti Milazzo  
 Martina Kramaric

Tukaj vnesite izraz za iskanje

27°C Mostly sunny 17:19 7. 8. 2021



Transdisciplinary research cycles –  
from technical possibilities to posing  
questions in the humanities

NinaDitmajer

Making an edition of a text  
in many versions





# 11<sup>th</sup> ESU 2021

## *REPORT*

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*11<sup>th</sup> European Summer University in Digital  
Humanities*

*"Culture and Technology"*

3<sup>th</sup> to 13<sup>th</sup> August 2021

University of Leipzig

Ottavia Bersano

22/08/2021

I am currently enrolled in the last year of my PhD in *Italian Linguistics* at the Rheinische Friedrich-Wilhelms-Universität Bonn and at the University of Florence, thanks to an international double PhD program.

I discovered the *European Summer University* at the beginning of 2021 (unfortunately very late, considering that the first edition of the ESU dates back to 2009!); once I read the exciting and eventful programme I did not hesitate to apply for the *Distant Reading in R* workshop.

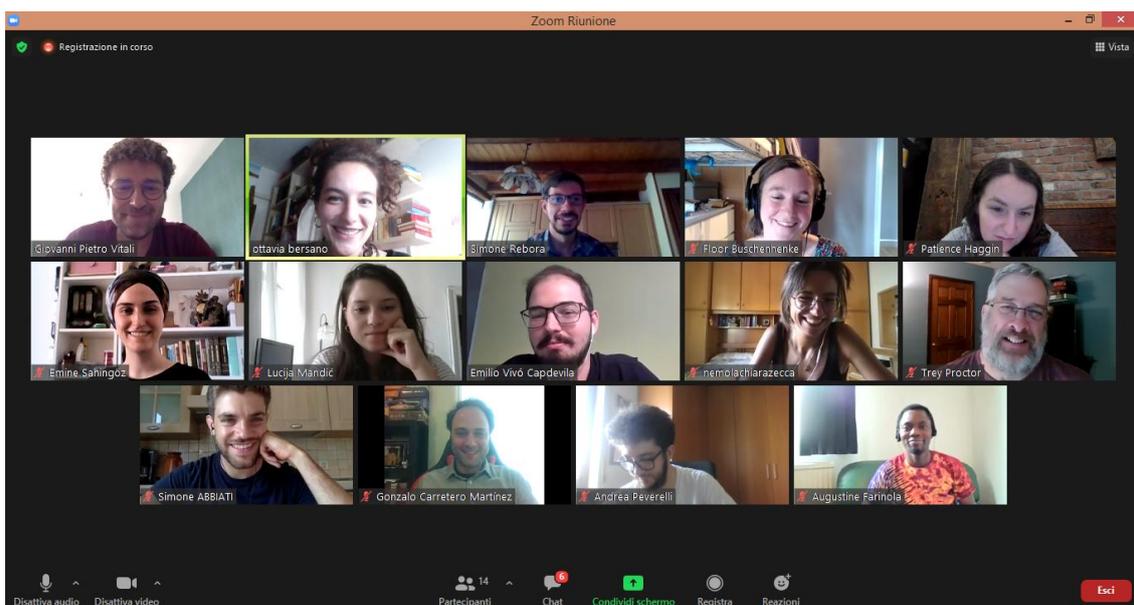
I attended the ESU with the purpose to acquire a good familiarity with the methodological and practical tools considered in the training, so as to be able to develop and enrich the digital edition that I will publish for my doctoral thesis. But not only. The spirit in which ESU is being promoted is clear: the intention is to **broaden the Digital Humanities community**, create **new collaborations** and **keep people in touch**.

I am really **grateful** to those who evaluated my application positively and gave me the opportunity to participate at the 11th European Summer University in Digital Humanities "Culture and Technology". I would like to take this opportunity to **thank DARIAH-EU** sincerely: thanks to the scholarship provided by the organisation, the amount of the tuition fee for the Summer University was covered.

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The workshop I attended was entitled: *Distant Reading in R. Analyse the Text & Visualize the Data* – , held by *Simone Rebora* and *Giovanni Pietro Vitali*.

Although my expectations were high, I have to admit that they were definitely exceeded.

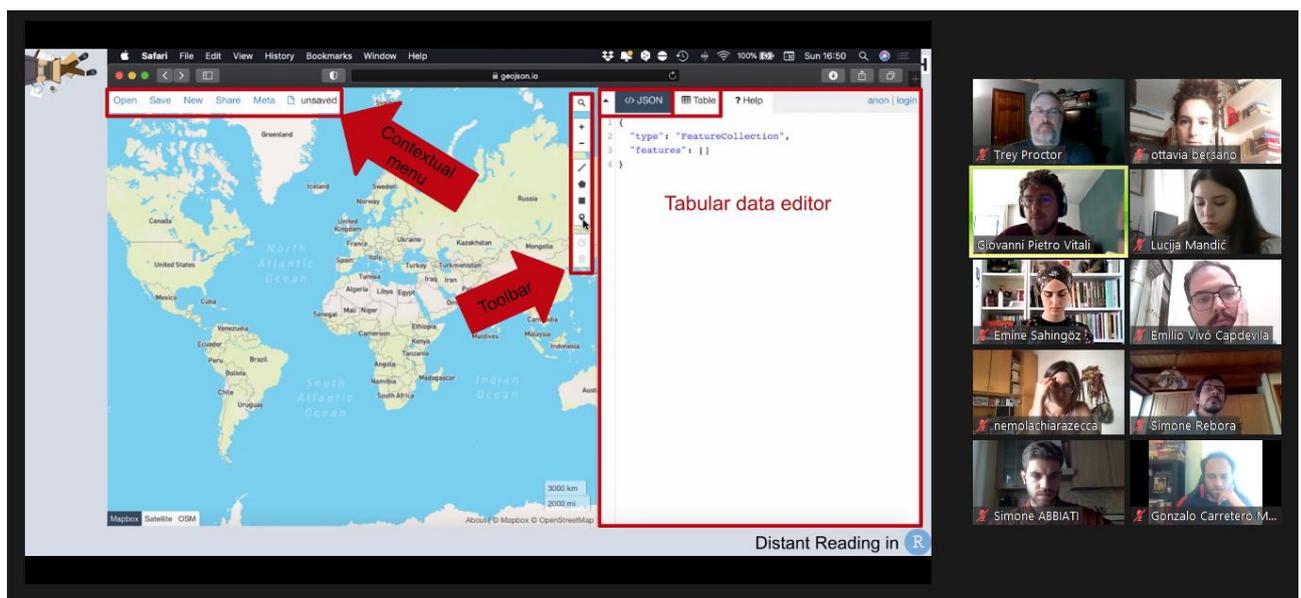


1 – The group of the Workshop Distant Reading in R.

Despite the difficulties related to distance, we managed to create a **very good working group**, to share every doubt and perplexity and every satisfaction or frustration that marked our hands-on sessions.

I learned the basics of computer programming with R and Rstudio and how to apply semantic analysis, stylometry, and spatial mapping. But most importantly, I learned the different ways in which data can be represented and how to customise the representations. I learned how important and challenging is the preparation of the data before their visualisation and which are the most optimal ways to organise the data. The part of the course I was most excited about was the part about creating maps, which was explained to us in the second week of the workshop.

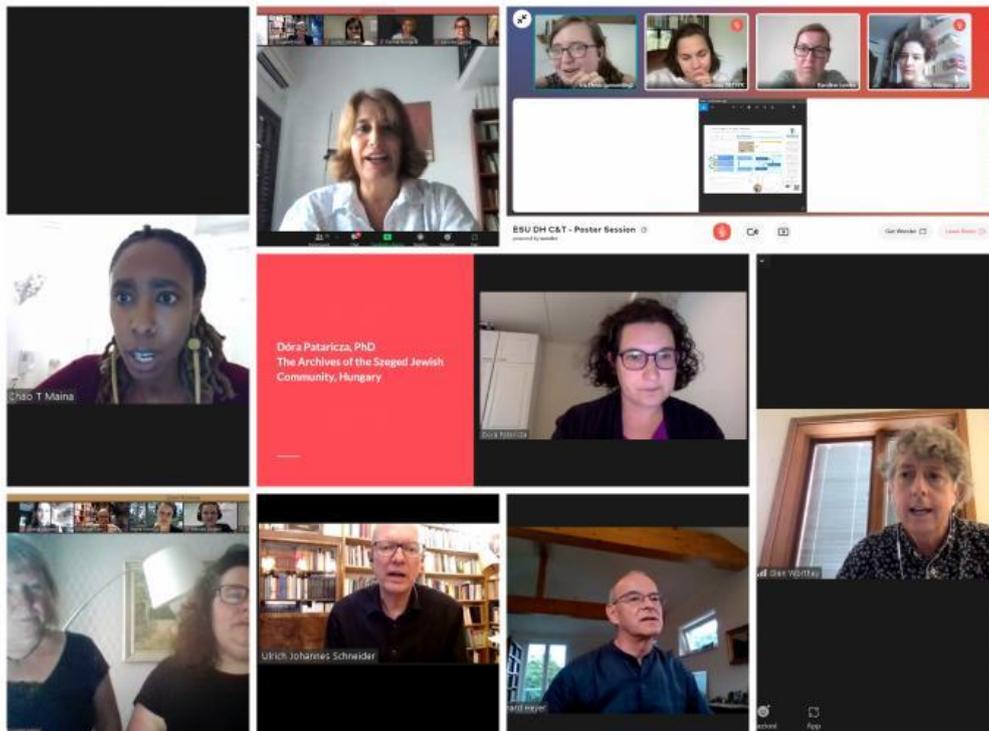
I would like to thank Simone and Giovanni, who managed to overcome the coldness of the screen and let us feel at ease. They had enormous patience in answering our questions and trying to solve our computer problems. They gave us new and inspiring inputs and made our days very special.



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I consider that **what makes the European Summer University unique** is the incredible range of workshops to choose from (11 this year), but above all the huge number of **events** and **lectures, scholars** and **experts** who are involved.

These events not only offer the opportunity to meet (this year virtually) other ESU participants, but also to get to know other fields of research in the Digital Humanities, more or less distant from one's own. For the first time, I was able to attend events and conferences that transcend the European territory, **feeling part of an inclusive international community**.

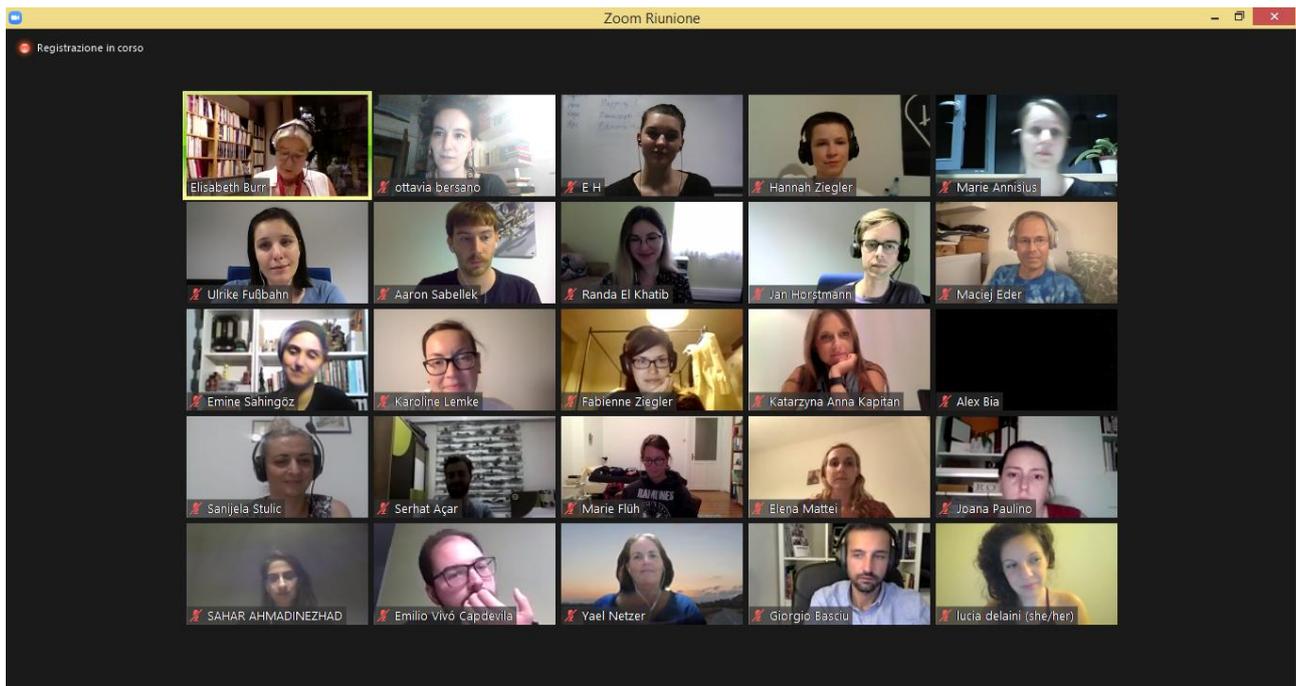


## 2 – The events and the lectures I enjoyed the most.

From top left: Chao Tayiana Maina (African Digital Heritage): *Cultivating empathy within digital heritage collections – Reflections on digital interventions*; Cristina Marras (CNR-ILIESI, Rome, Italy): *Between language and philosophy: Metaphors as conceptual design in DH modelling*; Poster session (Iris Dennis, Radboud University, Netherlands: *Inauthentic Authority: the Transmission and Reception of Pseudo-Epigraphic Patristic Sermons in Early Medieval Homiliaria Compiled 500-800*); Glen Worthey (HathiTrust Research Center, University of Illinois at Urbana-Champaign, USA): *Elective Affinities: The Library in Digital Humanities, and Digital Humanities in the Library*; Gerhard Heyer (Leipzig University, Germany): *Changing Contexts – Changing Meaning: A Sketch of Semantic Seismography*; Ulrich Johannes Schneider, who presented the Leipzig University Library (Bibliotheca Albertina); guided tour through the city of Leipzig (unfortunately, only virtual). In the middle: Dóra Pataricza (Szeged Jewish Community, Finland): *From class registers to memorial walls - Sources used for the reconstruction of deportation lists*.

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I would also like to thank the **ESU Team** – Professor Dr. Elisabeth Burr and all her wonderful entourage – for their impeccable organisation, despite the constant uncertainties linked to the health emergency, for their smiles, patience and zeal. **Thank you very much:** if I have been able to live this wonderful and unforgettable experience of life, it is only thanks to your tenacity and determination.



**3 – Professor Elisabeth Burr's closing speech, Friday 13th August 2021  
(it is quite evident that we are very touched!)**

I really hope to attend the European Summer University again next year (hopefully on-site) and to meet personally all the people that this year, unfortunately, I only got to know virtually.

Turin, 22/08/2021

Sahar Ahmadinezhad, Politecnico di Milano

I am a Ph.D. student in the Preservation of Architectural Heritage program at the Department of Architecture and Urban Studies (DASTU) at Politecnico di Milano. The ESU took place in 2021 From 2 to 13<sup>th</sup> of August. I participated in the workshop “Humanities Data and Mapping Environment.” The workshop was dedicated to the mapping methods in studying digital humanities.

We’ve explored the world of spatial analyses in different fields of research in humanities. The course focused on the diversity of data which could be collected nowadays specially through open-source datasets and tools, their spatial dimensions, and the contribution mapping environments for interpreting such aspects. The main themes which were discussed during the workshop were as follows:

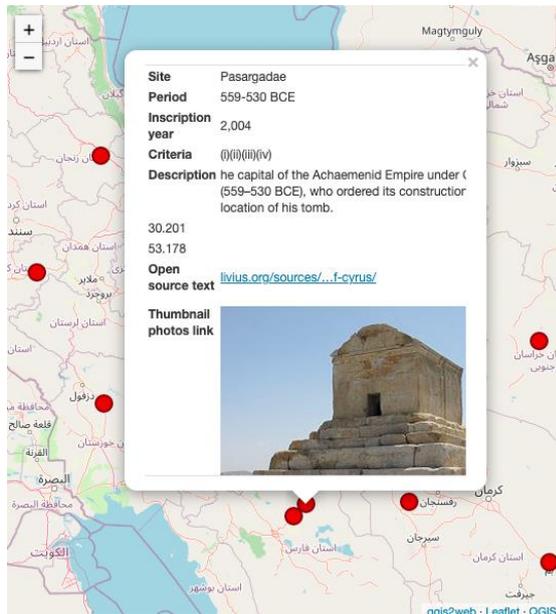
- *Experiencing different directions in which digital spatial projects engage with storytelling*



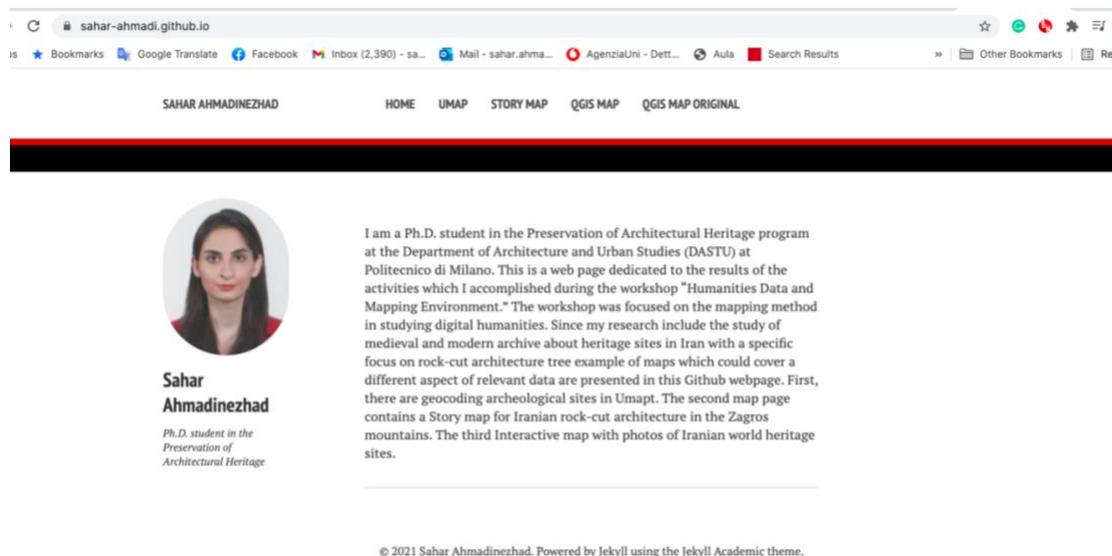
- *Confrontation of the open-source and proprietary forms of mapping environments*



- My first application of the world of OpenStreetMap (OSM) for production of interactive maps



I've learned about the basics of GitHub, version control, and web publishing our own materials in it. This way, I could develop my own GitHub page with some data that I am analyzing in my research about the world heritage of Iran and the rock-cut architecture. with a specific focus on rock-cut architecture.



Since my research include the study of medieval and modern archive about archeological sites with rock-cut heritage, three example of maps which could cover the different aspects of my study including a road map, story map and a thematic interactive map were presented

in this Github webpage. The first one, summarizes our class work about geocoding location (in my case study they were the archeological sites) using the Umap platform. The second map contains an example of story maps in order to observe the sites with rock-cut heritage in the ancient pathways through the Zagros mountains which extends from Fars province in the central Iran towards the Northwestern province of Kurdistan. The third Interactive map demonstrates the geocoding activity for historical photos of the Iranian world heritage. In this interactive map, it is also possible to consult the information details by the links to the original opensource digital version of the historical documents about the sites, such as the travelers' accounts.

In addition to the workshops, the ESU program included numerous other events. I attended lectures on topics about archives, problems related to their preservation and conservation, and sharing digital humanistic data:

- Lecture 1: Nuria Rodríguez Ortega (University of Málaga, Spain): „Reordering Priorities in the Post-Covid Age: Human-Centered Technologies and Digital Humanities“
- Lecture 2: Gerhard Heyer (Leipzig University, Germany): „Changing Contexts – Changing Meaning: A Sketch of Semantic Seismography“
- Lecture 3: Cristina Marras (CNR-ILIESI, Rome, Italy): „Between language and philosophy: Metaphors as conceptual design in DH modelling“
- Lecture 4: Glen Worthey (HathiTrust Research Center, University of Illinois at Urbana-Champaign, USA): „Elective Affinities: The Library in Digital Humanities, and Digital Humanities in the Library“
- Lecture 5: Chao Tayiana Maina (African Digital Heritage): „Cultivating empathy within digital heritage collections – Reflections on digital interventions“
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In addition to the main contents, the ESU also had a cultural offer; a guided tour through:

- Tour\_1: Bibliotheca Albertina
- Tour\_2: German National Library
- Tour\_3: Museum of Musical Instruments

I obtained also plenty of opportunities to exchange ideas about my projects with other participants and experts. Also, at the end of each week, there was a session where the participants could present their projects.

In conclusion, for me the participation in the Summer University was a great experience, from which I gained personally and professionally many opportunities to develop my career. I would like to thank the organization team for their fantastic management and especially to DARIAH-EU for supporting my participation in the ESU.

To whom it may concern,

I use this opportunity to express my gratitude towards the DARIAH-EU organization for financially supporting my attendance at this year's European Summer University in Leipzig. I truly learned a lot during the workshop **Hands on Humanities Data Workshop – Creation, Discovery and Analysis** and enjoyed a wonderful series of events during the first two weeks of August.

Due to the current health situation around the globe, this year summer university was organized and conducted entirely online. To be honest, I had some concerns and I felt a bit sad for not being able to attend this gathering in person. Nevertheless, the introductory lecture assured me that things will be great since one could feel a very warm welcome by the hosts and an overall positive atmosphere. Throughout the next days, the ESU team continued to demonstrate a strong commitment to making online lectures, tours and presentations dynamic and engaging. The following lines depict some of my thoughts and reflections on this year's ESU.

One of the first notions that resonated with me was stated early on by the director of ESU, dr E.Burr, where she underlined the necessity for humanists to get familiar with skills that are commonly reserved for scholars within STEM sciences. I felt this very strongly since there is an evident and growing need for people in different fields to tackle digital tools in a way that will work for them. This also aligned with my agenda and expectations for this year's summer university by providing the space and time to learn something new and useful for my future research.

Although I enjoyed every aspect of ESU's program, I am most pleased with what I have taken from the two weeks of the workshop I took part in. *Hands on Humanities Data Workshop – Creation, Discovery and Analysis* was a perfect choice for me and I am very grateful to our workshop leaders, Carol Chiodo and Lauren Tilton, for being incredibly supportive and inviting in the course of our workshop. I felt very welcomed to speak out and comment on various points during our discussions. They introduced us to some basic concepts of data in digital humanities starting from generation and collection of data, through its management and usage to processing, analyzing and interpreting. Our daily readings greatly helped in grasping the life cycle of data. Some of those articles questioned scholars' objectivity linking it to the general scholarship or the scholarship he/she produces, yet, at the same time highlighting the necessity of humanists to dive into their topic of interest with a deep understanding of it, its form and meaning in a given context. As a conclusion, digital humanities may give quantitatively measured answers, however, scholars' knowledge of the subject, its historiography, state of art etc. is essential and it is what gives those data meaning. Hence, the most important takeaway for me was the idea that *data* is *capta* (taken not given!). Therefore, data is constructed as an interpretation of a certain phenomenon not inherent in it. In the end, humanists' approach may include time and dislocation, multidimensional variables etc. Besides theoretical ground, we explored some practical tools during the workshop and learn how to work with some simple yet useful online platforms such as *Voyant*, *DataWrapper* and *OpenRefine*. I enjoyed testing different sources and visualizing datasets I previously used for my research.

In regards to some other readings, we have had, I was impressed by one particular author, a Canadian artist named J.Thorp. He stands behind the unique idea of the memorial dedicated to the victims of 9/11 in New York. In this article, he discusses the treatment of data as well as the system this data lives in. The idea is not to view data as an abstraction but as a real thing with particular properties, connections and conditions. Even though Thorp used mathematical software in his creation, he made the system works according to the relations people had in life. He also raises a question of missing data, something he elaborates on in detail. He calls on author M. Onouha and her research on *The Library on Missing Datasets* to illustrate what datasets can speak about or in turn, be silent about. Reading this article helped me understand the concept we discussed during our workshop as well as to avoid possible pitfalls in creating a particular dataset.

The concept of European Summer University included several public lectures with presenters from different fields. The one I found most relevant and in close relation to our current post-covid world was given by Nuria Rodríguez Ortega from the University of Malaga, Spain. Her speech included an innovative philosophical approach to a new, digital era we are living in and ways we can make it more humane. The second lecture that made me rethink cultural heritage preservation was given by Chao Tayiana Maina, from African Digital Heritage. She spoke about digital heritage, its creation and usage in the context of postcolonial Kenya. Her own experience as a digital humanist was inspiring and deeply moving. This was a particularly interesting topic for me since my interest lies in cultural heritage preservation as well as presentation.

Since it was impossible to communicate with other participants and lecturers in person, ESU has enabled us to use a special platform called Topia.com where we could meet and chat in a nonformal manner. There, I enjoyed the company of my peers and heard a lot about many interesting projects. I am also very happy I met and worked with some incredible young scholars whom I hope I will meet one day in person.

Once again, I am thankful to the DARIAH-EU organization for allowing me to take part in this year's summer university and having this great experience.

Sanijela Štulić Rakić

## **Serhat Açar**

This year I found a great opportunity with the DARIAH-EU scholarship to attend the 11th ESU-Digital Humanities “Culture and Technology” workshops and seminars, Topia virtual meeting section. In this report, I would like to share my experiences and observations during the two weeks. Even though I participated in a first-time summer university and was a little concerned about whether online courses were fruitful or not during the pandemic, but vice versa, two weeks were pretty, very extensive, and very beneficial.

I’m currently a librarian and also one of the DH-Turkey moderators who aim to contribute to digital humanities works in Turkey and more. I took part in the Hands of Humanities Data Workshop in ESU-DH 2021. I thought the workshop was able to find out responses to fundamental, theoretical, and practical questions to enter the digital humanities sphere that I sometimes felt gaps in.

The first reason why I participated in this workshop was that it was covering the introduction of useful tools, data management plans, organizing and cleaning research data. I wanted to understand fundamental rules of data, data approaches, and exercises with analysis tools to be able to adopt some aspects of our ongoing short-stories project. The intention of the project is to design a digitally processable and accessible, reusable multimodal corpus of short stories published between 1920-1940 years in the Cumhuriyet Newspaper. With this tutoring, I would learn more specific knowledge about the standardization of metadata, cleaning data, and visualization processes. The second reason to participate in this course was to improve my skills in library science, which is one of the hot topics for many library services nowadays.

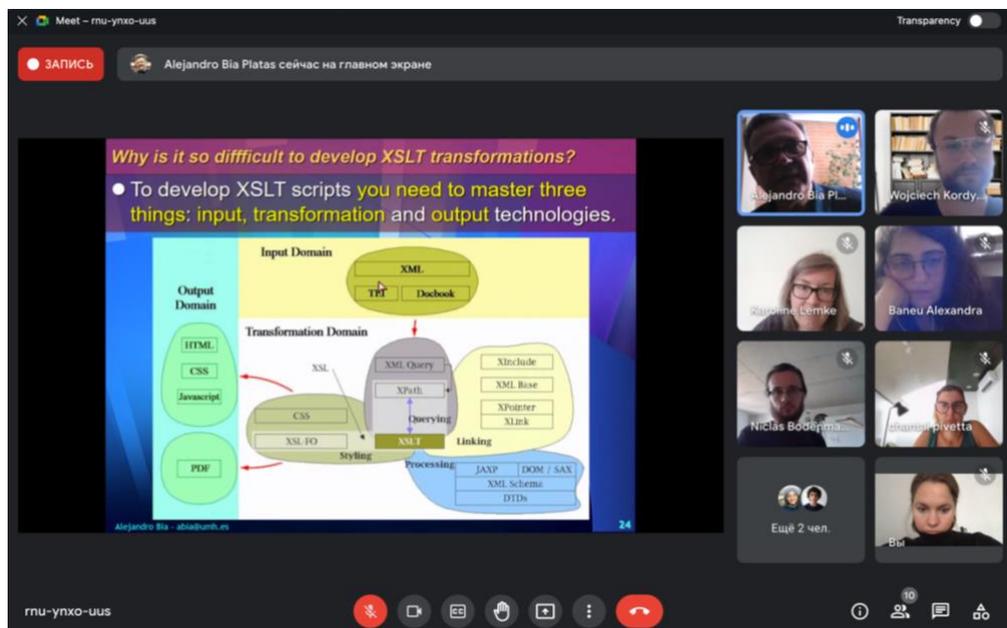
During the workshop, I not only gained how to solve questions/problems, but I also made many good friends in the warm atmosphere. I’ve found numerous times to brainstorm, practice, and discuss with other attendees. Because we have done frequent breakout sessions with two or three people and tried to answer challenges about data models and datasets according to the sessions. I learned in that way how to use many friendly tools such as Voyant, Open Refine, Datawrapper. Lastly, the workshop was really well-organized, so inspecting and training techniques were fascinating.

At the end of each week, we gathered together to display what we had learned during the week and prepared a short presentation in the form of a poem and a rap song for the second week. The rap song was presented to the ESU-2021 audience.

Furthermore, I participated in several seminars, project presentations, cultural promotions, and Oxygen lottery throughout the days. Lastly, the Topia section was incredible which provided me to be more familiar with lectures, attendees, other digital humanity workshops in many hilarious moments. After these two weeks, I feel more creative, open-minded, motivated for my future projects. Finally, I'm thankful to the DARIAH-EU for the grant, specifically to Elisabeth Burr, my workshop lecturers Carol Chiodo, Lauren Tilton, and the other team members who made tireless efforts for this program.

I learned about ESU DH from the mailing list for the danish medievalists. It was an announcement of the workshop about the conversion of the information from medieval manuscripts into Digital Data offered by Katarzyna Kapitan and N. Kırılçım Yavuz. I followed the link from the mail and felt like a kid at the candy store: I wanted to join almost every workshop. However, it was not until I applied that I found out we would have to choose one subject. Surprised that the organizers did not consider it possible to pick two workshops at once (I naively thought that I could endure three hours of classes before lunch and three after), I chose the course "XML-TEI document encoding, structuring, rendering, and transformation." This topic caught my interest for two reasons. First, I run an academic journal that only exists in electronic form. I really want it to be more than just a digital version of what could be printed on paper, and I am interested in enriching the digital text. Second, I plan to prepare a critical edition of one of John of Wales's treatises, "Breviloquium de virtutibus antiquorum principum et philosophorum." This text survived in 140 manuscripts. I need to figure out how to record the variant readings in the different manuscripts. Alejandro Bía's course gave the answers to all my questions – and much more.

The first two days were mostly devoted to diving into the history of the Text Encoding Initiative, theoretical questions (what is the difference between markup language and markup vocabulary?), peculiarities and origins of different formats (for example, djvu) and discussion of basic rules (all opened tags must be closed!). I confess that I was looking forward to the practical exercises, I could not wait to start writing code. On the third day, we got down to DTD customization, and my thoughts of the theoretical nature of the course vanished in a moment. The course was great, we delved into some theory behind the tools we were using as well as into their application. Alejandro spent 36 hours teaching us: we managed to fit a half year course in two weeks!



During this workshop, the most impressive thing that I learned was that it is possible to build a relational database in XML format, which should be great for transmitting & formatting the information. I am taking my first steps in the field of the creation of a database of the manuscripts containing "Breviloquium" (mainly to study the texts that accompanied John of Wales' treatise and to analyze its circulation), and I am considering using eXist as my major software.

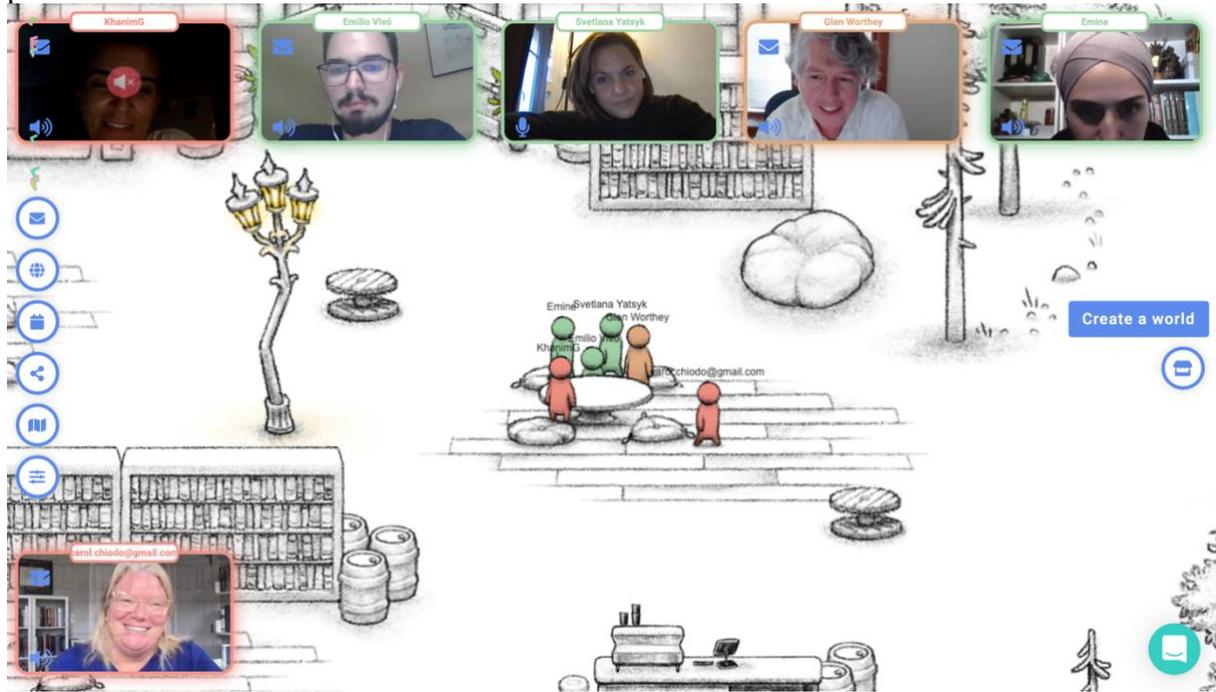
Among the other participants of this workshop, to my delight, there were quite a few medievalists and other historians who are also interested in critical editions (fifteenth-century poetry, medieval student notes, or Bauhaus student newspapers). I was delighted to find myself surrounded by people engaged in the same research activity as I am. The virus, which I do not even want to name, has dramatically altered the academic landscape, and I, like probably many researchers, have felt particularly isolated and lonely in the last two years. That is why it has been especially gratifying for me to talk to people from my domain daily.

The image is a screenshot of a Zoom meeting. On the left, a slide titled "Recursive calls with xsl:apply-templates" explains how it works in XSLT. The slide lists a sequence of actions: reading a book, a phone ringing, putting a marker, attending the call, a doorbell ringing, attending the door, returning to the phone call, and finally returning to the book. A definition of recursion is provided: "Recursion: when a template calls itself." In the center, a hand-drawn diagram on a whiteboard illustrates this process. It shows a person reading a book, a phone ringing, a person attending to the phone, and then returning to the book. The diagram is annotated with "my door" and "my phone" and includes a note: "xsl:apply-templates /> means: put a marker here, go look for templates, apply them, then come back. As in the metaphor above, they can be nested." On the right, a grid of video thumbnails shows several participants: Wojciech Kordyzon, Baneu Alexandra, Stefano Bia, Chantal pivetta, Niclas Bodenmann, Karoline Lemke, Alejandro Bia Platas, and Fatma Aladağ. The Zoom interface at the bottom shows the name "Alejandro Bia - abia@umh.es" and a microphone icon.

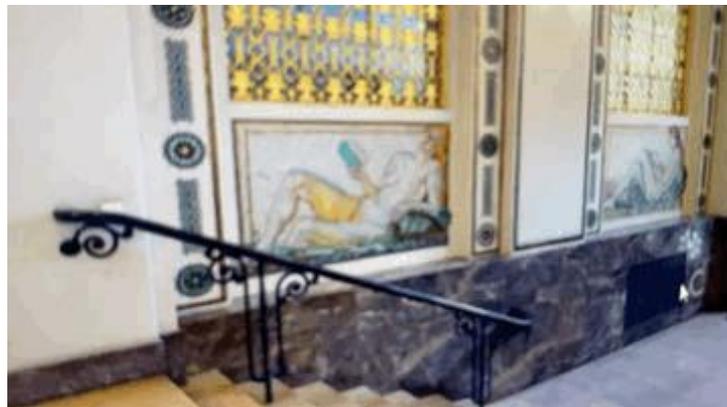
This impression does not only apply to the members of my group. What fascinated me the most during this Summer University was that, paradoxically, the school participants were both very different from each other (suffice it to say that the participants came from 33 different countries) and had much common ground and shared interests. I once attended a seminar where students from a master's program in digital humanities presented their papers. Among them were literary scholars, historians, sociologists who study the most modern media, and philosophers. And sometimes, it was difficult for them to find something potentially applicable to their material in each other's projects. This was not the case at ESU DH: even though I am extremely far from oral history, I found the section on audiovisual data extremely fascinating.

I am highly grateful for the lectures that took place almost every day and allowed the audience to marvel at how humanities can apply digital methods differently. I was particularly moved by Glen Worthey's lecture about non-consumptive research. Quite often, the computer's power is used only to speed up research that could have been done manually. Whereas the non-consumptive research that the Hathi Trust is doing not only allows us to overcome some (remarkably outdated, in my view) copyright restrictions but also forces researchers to invent ways of working with the text as far away from the "ordinary consumption of literature" as

possible.



I am touched that, in addition to the lectures, the ESU organizing committee arranged tours, an Oxygen lottery, and evening meetings at the Tropy. Even though each of us communicated from our own office or living room, thanks to the work of the organizers, we did not feel disconnected. Instead, we felt like a solid global community of pairs distributed all over the world. I am grateful to DAAD and DARIAH-EU for making me feel a part of this vibrant community.



The teaser session was precious. Through it, I learned about the Textual Communities project, which I also immediately started using. However, the teasers did not make it easy to choose a workshop for next year: I feel like a kid in a candy store again while waiting for ESU DH 2022.

*Svetlana YATSYK*