1. HUMANITIES TO DIGITAL HUMANITIES  
2. EMERGING METHODS AND GENRES  

A PORTFOLIO OF CASE STUDIES  
62 MAPPING DIFFERENTIAL GEOGRAPHIES  
64 EXPANDED PUBLICATION OF A TEXTUAL CORPUS  
66 AUGMENTED OBJECTS & SPACES  
68 VIRTUAL RECONSTRUCTION  
70 MULTI-AUTHORED LOCATIVE INVESTIGATION

3. THE SOCIAL LIFE OF THE DIGITAL HUMANITIES  

A SHORT GUIDE TO THE DIGITAL HUMANITIES  
QUESTIONS & ANSWERS  
122 DIGITAL HUMANITIES FUNDAMENTALS  
124 THE PROJECT AS BASIC UNIT  
126 INSTITUTIONS AND PRAGMATICS  
SPECIFICATIONS  
128 HOW TO EVALUATE DIGITAL SCHOLARSHIP  
130 PROJECT-BASED SCHOLARSHIP  
132 CORE COMPETENCIES IN PROCESSES AND METHODS  
134 LEARNING OUTCOMES FOR THE DIGITAL HUMANITIES  
135 CREATING ADVOCACY

AFTERWORD: NOTES ON PRODUCTION  
REFERENCE NETWORKS
WE LIVE in one of those rare moments of opportunity for the humanities, not unlike other great eras of cultural-historical transformation such as the shift from the scroll to the codex, the invention of moveable type, the encounter with the New World, and the Industrial Revolution. Ours is an era in which the humanities have the potential to play a vastly expanded creative role in public life. The present volume puts itself forward in support of a Digital Humanities that asks what it means to be a human being in the networked information age and to participate in fluid communities of practice, asking and answering research questions that cannot be reduced to a single genre, medium, discipline, or institution. Digital Humanities represents a major expansion of the purview of the humanities, precisely because it brings the values, representational and interpretive practices, meaning-making strategies, complexities, and ambiguities of being human into every realm of experience and knowledge of the world. It is a global, trans-historical, and transmedia approach to knowledge and meaning-making.

Yet there remains a chorus of contemporary voices bewailing yet another “definitive” crisis in humanistic culture, yet another sacrifice of quality on the altar of “mere” quantity. Our response is not just a counterargument in favor of new convergences between quality and quantity, but also one in favor of a model of culture embodied by this book itself. We do not think the humanities are in perpetual crisis or imperiled by another battle for legitimacy with the sciences. Instead, we see this moment as marking a fundamental shift in the perception of the core creative activities of being human, in which the values and knowledge of the humanities are seen as crucial for shaping every domain of culture and society.

The model we have created is experimental. It moves design—information design, graphics, typography, formal and rhetorical patterning—to the center of the research questions that it poses. It understands digital and physical making as inextricably and productively intertwined. This model is collaborative and committed to public knowledge. Crafted for a heterogeneous audience with crisscrossing and even contradictory interests and needs, it is meant as a porous multiple construct: a guidebook for the perplexed, a report on the state of the field, a vision statement regarding the future, an encouragement to engage, and a tool for critically positioning new forms of scholarship with respect to contemporary society.

What you are reading is a collaboratively crafted work. Each of the authors contributed to the writing, editing, reworking, and final composition of the whole. Each has brought to this endeavor theoretical and conceptual engagements based upon personal experience, a commitment to experimental forms of scholarship, and expertise working with media, developing digital platforms, and engaging in design practice.
The first three chapters offer synthetic mappings of the field, its emerging methodologies, and its social characteristics. Chapter 1, *Humanities to Digital Humanities*, explores emerging forms of transmedia research and the increasing importance of prototyping, experimentation, and tool and platform development for contemporary scholarship in the humanities. Chapter 2, *Emerging Methods and Genres*, charts new ways of doing things using digital tools and platforms that extend traditional scholarly practices or devise entirely new ones (whether new fields of inquiry or new models of dissemination and practice): the shapes that scholarly knowledge can assume in digital environments, the models of practice that are becoming prevalent, and the units of argument of which they are composed. Chapter 3, *The Social Life of the Digital Humanities*, analyzes the real and potential roles that Digital Humanities projects are playing in contemporary society, the purposes they serve, the communities engaged by them, and the values they affirm.

Chapter 4, *Provocations*, builds from the synoptic to offer a series of propositions regarding what the future might hold for the Digital Humanities specifically and the humanities generally. The conclusions are speculative, raising thorny questions whose answers necessarily lie beyond the scope of present knowledge.

In addition to the main chapters, there are two other components to this book. At the end of Chapter 2, we offer a *Portfolio of Case Studies* for launching Digital Humanities projects into the world. To avoid forming an inadvertent canon, we have chosen not to pick from the host of exemplary Digital Humanities projects that already exist, many of long-standing impact and significance. Instead, we chose to aggregate and synthesize their defining features in the form of speculative case studies, fictions that delineate emerging methods and genres informed by present capabilities and resonant with the lessons gleaned from several decades of pioneering work. Our goal here and elsewhere in this book is to provide a concrete framework for the creation of generative scholarship. The case studies provide models for building teams, assembling necessary technical resources, and situating the projects within cross-disciplinary and multi-institutional configurations.

Following Chapter 4, we present a *Short Guide to the Digital Humanities*. Here we condense the arguments in the book into three sets of questions & answers that serve both the initiated and the novice alike. We provide a short overview of the fundamentals of the Digital Humanities, answer why projects are the basic unit for Digital Humanities scholarship, and describe the institutional relationships that grow out of and contribute to Digital Humanities work. Understanding how and according to what criteria these modes can be evaluated have become matters of institutional urgency. To this end, a *Short Guide* identifies five areas in which Digital Humanities
Humanities work is currently being produced and assessed, translating each of them into a checklist of items referred to as **SPECIFICATIONS**. The specifications outline the ethics, values, methods, and best practices for student and faculty researchers, staff, administrative officials, faculty committees, and others involved in the production, oversight, or review of digital projects. They are intended as guides for parties interested in designing and fostering project-based scholarship, determining core competencies and methods, adopting assessment criteria for digital work, measuring outcomes, and engaging in advocacy for the Digital Humanities. We are openly distributing a **SHORT GUIDE** on the Web and via social media as we hope that this compact form will serve to bring colleagues and students up to speed, and offer support to those who are charged with evaluating emerging Digital Humanities work within existing institutional frameworks.

**AFTERWORD: NOTES ON PRODUCTION** details how the book’s collaborative authoring and design process evolved, and what lessons it might offer to others interested in pursuing new modes of knowledge formation. Finally, **REFERENCE NETWORKS** points outward, linking this book to the discourses and practices of this dynamically changing field.

The attentive reader will already have noticed that *Digital_Humanities* is not a standard-format academic work. It is not a collection of individually authored scholarly papers or research reports on the history of, or critical engagement with, the Digital Humanities. Neither is it a textbook from which to teach the discipline’s foundations nor a manual of technical specifications, much less a discussion of every facet of the field, its protagonists, successes and failures, and defining moments. In lieu of a bibliography, it includes a “reference network” and list of works cited. That is because the Digital Humanities remains at its core a profoundly collaborative enterprise. Over the decades, a diverse array of individuals, projects, and organizations has built the field of Digital Humanities as it exists today. We cite some of these precursors and colleagues in our text, while many more of them inform the book’s ideas and arguments. In shaping this volume, we have striven not to privilege one lineage or another within the Digital Humanities, seeking instead an encompassing yet polemical voice that speaks both inside and outside the walls of the academy. Accordingly, our case studies are fictional, our quotations of specific figures and theorists sparing, and our language direct.

This book is a compact work composed by a group of practitioners from a variety of humanities disciplines and fields, including design. For all their diversity, the authors share a core conviction that informs every page of the book. This core conviction is embodied in the title of our book, *Digital_Humanities*. The underscore
between the two words references the white space between them as a vital yoke and shifting signifier, one that presents the two concepts in a productive tension, without either becoming absorbed into the other. The underscore is not merely a graphical notation; rather, it is used deliberately as an overdetermined marker of the critical nexus between “digital” and “humanities.” It references the precarious, experimental, and undefined future of the humanities in a world fundamentally transformed by everything digital. Although we do not use the underscore throughout the text, it remains the subject of every page of this book. And while it may seem paradoxical to write a book called _Digital_Humanities_, the very act demonstrates the continuities that link current practice to long-standing traditions.

We graciously acknowledge the support of the Andrew W. Mellon Foundation and the UCLA-based Andrew W. Mellon Foundation Grant for Transformational Support in the Humanities led by Ali Behdad and Timothy Stowell as well as participants in the 2008-09 seminar “What is(n’t) Digital Humanities?”

Earlier versions of some of the ideas in this book were expressed in the UCLA white paper “The Promise of Digital Humanities,” co-authored by Todd Presner and Chris Johanson, as well as the proposals for the UCLA Digital Humanities minor and graduate certificate, co-authored with Johanna Drucker, Diane Favro, Chris Johanson, Todd Presner, Janice Reiff, and Willeke Wendrich. The authors also thank David Shepard and Miriam Posner for their critical feedback.

The specification “How to Evaluate Digital Scholarship” includes contributions and language provided by John Dagenais, Diane Favro, and Willeke Wendrich.

We thank the graduate program in Media Design Practices at Art Center College of Design for providing space and resources, and in particular, for the fresh perspective of graduate research interns Brooklyn Brown, Bora Shin, Matthew Manos, and Jayne Vidheecharoen.

Orli Low’s copy-editing not only cleaned up our prose, but her questions sharpened our thoughts. Thanks to Doug Sery, our editor at the MIT Press, who has long championed the intersections of academic inquiry and generative practice.