DH GetDown Keynote

Thursday, August 18, 2016

The short URL for this document is https://goo.gl/c512v5

Join us in collaborative note-taking for DHGetDown here!   Virtual and in-person attendees are encouraged to participate. These notes will be archived in the UH Mānoa institutional repository.

This is a public Google Doc and no log-in is required to participate. All comments must comply with our Code of Conduct.

Livestream

Anyone not attending in person can watch the livestream of the keynote panel and closing session via our YouTube livestream. We regret that we can only offer very limited technical support for the livestream.

We suggest dragging it to a separate window so you can keep both this window and the video open. Take notes under the appropriate section below; ask questions by contributing to the comment thread.

Keynote Panel

9:00-10:20 AM HST

To ask questions, use the use the comment thread to the right ⇒
We will review the comments/questions and ask them to the presenters as time permits.

Jeanette Hall, Department of American Studies, UH Mānoa

Quick summary of her speech:
Ph.D. student, women's history & literature
Specializes in Women's jazz singers 1930s-'50s
"Women Sing the Blues" exhibit, started in 2013, Professor Rath's class
Got interested in using digital tools to enhance humanities research
Project: Presents/analyzes blues and jazz songs that were covered by different artists at various historical moments
Original Question: What is it about these songs that applies to digital approaches to humanities
Had wanted to make a database of women artists who covered different blues/jazz songs
Found it already existed: WhoSampled.Com, 400K different samples, cover songs, remixes
Can type in any song (e.g. Black Coffee, Sarah Vaughn, 1949): shows you artists who covered it
Got her to think: What kinds of potential contributions to make to this conversation?
Ended up making database with space for interpretation/analyses
E.g. Blues Legacies and Black Feminism, Angela Davis
Davis had looked at Ma Rainey, Bessie Smith, Billie Holidays
New question: What happens when new and different artists cover these songs
Tensions between appropriation and influence, etc.
Originally looked at Wordpress for setting up blogs: YouTube videos for songs, her analyses, lyrics, context
One problem w/linking to 3rd party sites: Links expire, copyright issues
So she thought of other ways to present this kind of content

Then she turned to Omeka Platform, had different capabilities: Lets users present content in the forms of scholarly collections and exhibits, and uses Dublin Core.
Dublin Core allowed pages to be searchable, allowed for meta database type things.
Omeka: Organizes by songs
Has context in corner, then analyses, then metadata (click in corner)
Publishing info, contributors, info, format, lyrics: enhances project, gives her more flexibility to arrange it
Problems in arrangement: Wanted songs have music and lyrics as same items (?) which was wrong
Digital Humanities project team (?) David Goldberg helped her with these problems
Host all songs on website, use MP3 players, give feedback/critiques, have additional info to each song

Moved MP3 players to 1st page, made it easier to compare versions and their elements, allowed listeners to compare covers easily
This also had copyright issues--full songs are hosted. Will be condensed to 30 sec clips so they can be public & thus useful.

Was able to include: Who wrote song, what form, who performed initially & subsequently (better realized in WordPress site with comment box on bottom), interactive platform

Focused on sound and what that does, got a lot of support for that in this project. Helped her learn what digital media and tech could do.

Feminist Digital Humanities special issue in Frontiers--she'll submit her work
Her article: How digital technologies can be utilized to create useful platforms that can highlight feminist methodologies and epistemologies (in the case of this project, through engagement with sound studies and studies of the voice)

Doing dissertation research by gathering more info on context, the sound, etc.

PAU

Questions:
1. Say more about copyright.
2. Question (from Michelle, Kaixo Jeanette!) Have you thought/already done a podcast for each song? For those who run, might want to listen while driving, etc. Might help shift the focus to aurality...

*Women Sing the Blues: a digital project that presents and analyzes blues and jazz songs that were covered by different artists at various historical movement*s:

Dr. kuʻualoha hoʻomanawanui, Department of English, UH Mānoa

19th century Hawaiian literature specialist, 20th century training, working in 21st century
Thanks Richard and David for help with tech aspects and support for this project; she's a content person
2 projects she's working on
A. Still in infant stage: Scalar via DAHI support

I. Met Rich at LA conference, he was chairing [DAHI](#), got together initially from that. Noe, herself, others especially in the Hawaiian language archives--access issues for scholars and general community. 10 year ago: idea for book/encyclopedia. Problems: Costs, updates, issues of rights/responsibilities (kuleana: who should be in charge of this info in the Hawaiian community). How to engage with the community and embrace community knowledge.

II. Becoming more familiar with this platform, she learned it's not all Wikipedia where Hawaiian subjects can be misrepresented by anyone. Provide info for kumu hula, community people, etc., a hundred years or so in future: to contribute to community. For now, it's placeholders of where to go.

III. Scalar (David introduced her to). Start with Hawaiian authors, texts, subjects on Hawaiian literature. More placeholders, not anywhere done. When it goes live, people can go on and learn.
   A. http://dahi.manoa.hawaii.edu/scalar/

IV. How to change from published book project to digital one was inspired by other sites. New Zealand Electronic Poetry Center. Poets, audio interviews, readings. Also: [Stanford Encyclopedia of Philosophy](#) (peer reviewed entries, updates, etc.). [Maritime Center in Mystic Seaport in CT,](#) course on American Literature of the Sea, database A-Z of Melville etc.

V. E.g. Brandy Nalani McDougall's page. Scalar allows photos, images, links (e.g. Brandy's TED talk). Can do, To see the talk, click [here](#).

VI. Wants to make sure everyone who contributes has a credit. This aspect of the digital format is useful; she or someone else can go in and update it for credits by name and date. Can build community collaboration in different ways.

VII. Can turn on or turn off comments. Communities can collaborate, look at video entry, and moderate the comments.

VIII. Pages aren't yet linked, but will be. No images currently.

IX. Newspapers that published Hawaiian mo`olelo. From her dissertation, parts not in the book manuscript. Can download her dissertation, add footnotes, put links to newspaper database, specific mo`olelo. Because others in community also are working on this. Much of these are placeholders, once more. E.g. kaona: For now, is a placeholder, student can do research paper with references, can add links to other sources, interviews, etc. E.g. John Dominis Holt. Kamehameha Schools has a [link](#); can connect to that instead of rebuilding the wheel.

B. Outgrowth of dissertation, where she had published versions of Pele and Hi`iaka literature in Hawaiian language newspapers of the 1860-80s (?).
   I. Had looked at mele from Bishop Museum archives of 1st 2 lines of mele. Some profs such as Hawaiian language faculty were using it but not many others. Talked to Scholarspace person, not right format. Rich and David helped her find right format. 2 student interns worked on this project of inputting.
   II. `Oiwi Native Hawaiian Journal. Language policy. Linked to.
   III. Listing of newspapers as well

IV.   Methodology which is changing along the way. 3-4 versions of each mele: Hawaiian version with no marks, modern Hawaiian orthography with diacriticals, English version, and (? didn't catch the last one)
V.   Numbered her own system
VI.   A ka Luna i Mokuaweoweo: Can click back and forth between various versions. Add genres compared to the original. Modern orthography's also marked. Can input who's doing what, so as to track scholars' and contributors' mistakes. Can have multiple versions out there for scholars in the community to decide what's the best version.
VII. Emphasis on including everyone who contributed including photographers
VIII. Hamakua chant: did YouTube search, found video of a halau dancing it, etc. Once you find a little core can go out to other people/students. Would like to do a version completely in Hawaiian language specifically for language students. Or English Dept. students who don't speak the language can do English side. Much possibility for different kinds of students.
IX.   [David Goldberg: other users can add whole bodies of knowledge to that image. Modularity of Scalar as a platform]
X.   Oli stacks. For mele where there are 10 versions, can vertically stack them, click on and off of certain layers (1 or 2 or 10). With layers, letters line up (?). With some there's just a difference between one letter, an e or o or a. Very interesting to her as a student of Hawaiian language: both versions might be correct, but what's the difference in meaning? Helps grow knowledge in Hawaiian language and literature.

Questions

1. For kumu ku'ualoha: How can digital technologies honor the status of kupuna as special (maybe or maybe not exclusive) curators of knowledge?

Dr. Noelani Arista, Department of History, UH Mānoa

Notetakers 1

"Rebooting Hawaiian Intellectual Traditions"
Writes on how the Hawaiian History is written--from tropes to narratives.   Most of people who wrote and write on the Hawaiian history didn't and don't speak Hawaiian. When we have the largest collection of Hawaiian publications and works this is a huge error.

"Rebooting Hawaiian Intellectual traditions" addresses this topic.

Hawaiian Language Archives: largest indigenous archive in the US and Polynesian Pacific.

Has been ignored by most scholars writing Hawaiian History.

Arista: "Sources are not 'true' because they are written or produced by Hawaiian writers or speakers. Textual sources allow us to gather examples to make arguments or new observations."

Example: What is the standard narrative regarding "kapu" in Hawai'i?
    Kapu: broken in 1819.
    Engagement with sources in Hawaiian and English make it clear that this narrative is not true. Kapu as "law" as prohibition and precedent continues.

The digital online search is one that needs to be trained. If one does not read broadly enough this can be difficult:

For instance…Looking at missionary journals from the period 1820-1830, you won't find the word, "Kapu" even though this is the right word in Hawaiian…Missionaries record the word as "tabu" although this too is not a standard spelling. also listed as Tabu…Tracking it is difficult but you have to sort of defy the standard narrative that "Kapu ends in 1819" for you to even entertain such a search. Once you start searching, it becomes clear that kapu persists past 1819.

American writers will/did not report things in the Hawaiian language.   The colonial narrative which is largely supported by the secondary historiography represses evidence of Hawaiian self-governance and law.
Language varies throughout the time and decades.   For example, it is popular now to adopt the idea of Kūʻē or resistance as a Hawaiian way of being, however Kuʻe is NOT part of the genetic code of Hawaiians… But rather is a term that rises to salience, to popularity from 1890-1900 during the overthrow of the kingdom…

Kanikau: Parallel /side by side translations.

Aloha 365 FB.   Noelani Arista

How to manage evidence not just to combat tropes but also to reseed the field with different
        Meanings that arise from the Hawaiian sources themselves.

What is a source, how to read through evidence

Arista: "The archives is your taro patch."

Notetakers 2
Scholar in History Dept. (not "mystery" Dept.)

Done other presentations supported by this library's conferences, previously talked about her Digital Humanities at those; you can ask her if you're interested in them

Today will discuss how she externalizes her process, as she's been finishing her book

It's a manuscript on how Hawaiian history has been written (early 19th century?)

She's one of several Hawaiian scholars/writers entering a field that's been deeply saturated with existing tropes and narratives

Most scholars writing about Hawai`i have to background in the language, despite sitting atop the largest indigenous language archive in the US and the Polynesian Pacific

How do I manage evidence to combat those tropes and re-seed the field with different meaning that resonate more deeply with that Hawaiian language source base

What is a source? How to read evidence? How to go through a source that's orality based.

Hawaiian language sources: Isolating rhetorical structures, art, etc.

"Rebooting Hawaiian Intellectual Traditions"

Native Speaker Documents repository is like a "mystery box"--because it's written in Hawaiian. More like 16, 32, 64, etc., mystery boxes. Probably more.

ALL OF US--Students, scholars, cultural practitioners, including musicians, approach it differently. Sources are not "true" because they're written/produced by Hawaiian writers/speakers. Textual sources allow us to gather examples to make an argument or new observations. How to evaluate veracity, authority, etc. Oral rhetoric is so shaped by cultural practice; need to use archives to DIY our own ideas on this issue.

E.g. Kapu or Tabu. Broken in 1819 (history books' perception). Usually defined as "taboo" or "prohibition" in those conventional non-Hawaiian-language-based books. Voluminous amounts of research. Now can search for terms online due to the digitized info such as Mission House one. What search terms should you use, when researching Hawaiian language digital archives. Not kapu or taboo, but "tabu" was the term to use for reviewing missionary archives. After 1820, there was more use of "kapu" as in "let's kapu trade."

E.g. Aha olelo or chiefly counsel. Missionaries didn't call them that. "These many chiefs are gathering," "the prominent chiefs are meeting," etc. are more likely things to search for. This data seems to show a very deliberative process of Hawaiian governance. Using the sources in ways they haven't been used before in a Hawaiian context, looking for how governance actually happened on the ground, not making those searches be determined by a huge event, were key to this process.

E.g. Also looked at "messengers" who often carried messages, or who showed up at churches or ceremonies and witnessed what others were doing. They were trained to listen, record oral info in their memories, etc. To find early legal history, pre 1840 Constitution, use these

historiographical techniques. See how Hawaiians had self governed before then, to move out from colonial methods of gathering evidence.

E.g. Papakilo database/archive: need to find a methodology to sort through. Not as easy as an evidence stack approach. Pattern recognition when looking at the stack. Fishing up clusters of info. Everything we say/analyze is provisional. Papakilo lets us historicize a term over decades, on a bar graph. E.g. Ku`e: not a transhistorical value/phenomenon in your DNA, according to newspaper usage. Started in 1890 with overthrow/annexation. Digital allows us cursory search and make claims on how language changes over time, what concepts come to salience and become part of the culture. David Goldberg: It's ok to be a Hawaiian nerd, archives are your taro patch.

True knowledge doesn't have to come through the mouth but can be digitized, archive can be repository of knowledge handed down

"Still loading" thing: it takes all of us

We can become this umeke ka eo, knowledge filled person

Kanikau (laments) Annotation: D Goldberg's ideas. Switch back and forth between English and Hawaiian. Lets various translators put in their translation notes. Full of place names, can be clicked on for images of person or place or plant. Another project.

Other project: 365 days of aloha (not aloha only as hello, goodbye, love you). "Aloha 365" (https://www.facebook.com/groups/892879627422826/) - images of Hawaiian people doing some of these things. Took photos from friends' pages. Posted mele and flash translated them. Garnered 2,000 members quickly.

Social media helps build and spread knowledge. She's getting deeper into this digital world. Digital Arts and Humanities Initiative at UHM.

Closing Session

3:00-4:00 PM HST

David Beales: Tying up Digital Humanities (Bigger Projects)

    Essential Pieces
        Using Digital Tools
            Mapping
                Blog: Ben Schmidt at Northeastern
                Mapping : Shipping data and climate data

Mapping: Survey vessels in Russia (?)

YouTube video: Whaling vessels

Evaluating different data (e.g. patterns in years, months, locations)

Interdisciplinary

Collaborative Online Community

Reflection on Digital Mediation

Long Process of Abstraction

New insights come out of working with the data

There are important ethical questions that arise from working with algorithms. What does and does not get covered?

Don't have to draw conclusions

One new last step

Accessibility of Information

Tools

R and choroplethr

R and RStudio are open source

Any structured data will work (e.g. World Bank & U.S. Census Data)

(Python better for unstructured data)

4 lines of code can give you a map

Open Workshops (Two Hours Long)

October: Mapping in R

November: Text mining & data visualization

Sveta Stoytcheva: Digital Mapping as Pedagogy

Why Teach With Digital Mapping?

Maps as shared understanding: low barrier

Can see power relations and so forth by having people say things with maps

Example: Femtech.Net (Intersection between feminism & tech)

Feminist-tech students: how can we use digital tools but in situated embodied ways

Situated Knowledges Map

Digital Pedagogy in the Humanities: Concepts, Models, and experiments on MLA Commons.

Open peer review

Critical Race & Ethnic Studies Pedagogy Workbook