

#bdhwg

Berkeley Digital Humanities Working Group

Berkeley DH Faire (April 7-8, 2015)



DH Faire 2015

A Panel Discussion on

Tuesday, APRIL 7, 2015

Digitally Supported Research and Pedagogy

Edmund **CAMPION**
CNMAT & Music

Andrew **GARRETT**
Linguistics

Alex **TARR**
Graduate Student, Geography

Mila **OIVA**
Visiting Scholar, ISEEBBS Dept.

9:30 - 11:00 AM 180 Doe Library

Hosted by the Library

Moderated by
Mary Ellings, The Bancroft Library

A Panel Discussion on

Wednesday, APRIL 8, 2015

The Landscape of Berkeley DH

Elizabeth **HONIG**
ArtHistory

Laurie **PEARCE**
Near Eastern Studies

Francesco **SPAGNOLO**
The Magnes Collection of Jewish Art and Life

Social Science Matrix, 8th Floor Barrows Hall (east entrance)

3:10 PM  Keynote address by
Professor **Zephyr Frank**
Founder and Director of the Spatial History Project, Stanford University

4:10 PM Panel Discussion, moderated by
Cathryn Carson, History Department

5:10 PM Poster presentation of current digital humanities projects & reception. Please RSVP:
bit.ly/dhfaire2015

This event is co-sponsored by Computing and the Practice of History, the History Department, Digital Humanities at Berkeley (a collaboration between Research IT and the Dean of Arts and Humanities), Digital Humanities Fellows, the D-Lab, Social Science Matrix, the Townsend Center for the Humanities, and the Library.

Digitally Supported Research & Pedagogy Panel

April 7, 9:30 AM – 11:00 M

Edmund Campion is Professor of Music and Co-Director at The Center for New Music and Audio

Technologies. Professor Campion works in the field of Computer music where, among other activities, he explores methods to promote, disseminate and teach new musical tools, instruments and practices.

Andrew Garrett is Professor and Chair in Department of Linguistics, the Nadine M. Tang and Bruce L. Smith Professor of Cross-Cultural Social Sciences, and Director of the California Language Archive and Survey of California and Other Indian Languages.

Alex Tarr is a doctoral student in Geography and is just completing his dissertation. He studies the geography of cities, especially Los Angeles and urban agriculture.

Mila Oiva is a visiting student researcher in the Institute of Slavic, East European, and Eurasian Studies and a PhD candidate in Cultural History at the University of Turku in Finland. She is a Cultural Historian doing research on post-World War II Poland and Soviet Union.

Keynote Speaker

Zephyr Frank is Professor of Latin American history at Stanford University. His research and teaching focuses on the economic and social history of Brazil, with extensions into cultural and literary history and the digital humanities. He founded and directs Stanford's Center for Spatial and Textual Analysis (CESTA), an alliance of DH labs backed by dedicated professional staff and geared toward faculty-student interaction around DH research. His publications have appeared in a range of journals including the *Hispanic American Historical Review*, *Latin American Research Review*, *Journal of Economic History*, and *Comparative Studies in Society and History*. His next book, on the literature of nineteenth-century Rio de Janeiro, is due for publication in late 2015.

Landscape of DH Panel

Elizabeth Honig teaches early modern art history at Berkeley. Her forthcoming book, *Jan Brueghel and the Senses of Scale*, treats painting, collecting, and sensory cognition in Italy and Antwerp around 1600. The website janbrueghel.net was originally formed from the database she created while researching that book.

Laurie Pearce is an Assyriologist, with specialization in the social and economic history of Mesopotamia in the late first millennium BCE. As one of the project directors of Berkeley Prosopography Services, and the corpus curator of *Hellenistic Babylonia: Texts, Images and Names*, she is an active participant in discipline-specific projects and in the development of digital tools useful for research in broader humanities contexts.

Francesco Spagnolo, (PhD Hebrew University, 2007) is a multidisciplinary scholar focusing on Jewish studies, music, and digital media. As the Curator of The Magnes Collection of Jewish Art and Life at UC Berkeley, he directs research projects, curates exhibitions, and teaches about history, art, and ritual performance.

Cathryn Carson is a historian of science and technology. Starting with her time as D-Lab's operational lead (2012-14), she has been involved in building DH infrastructure at Berkeley. She works on Heidegger, physics,

and data science.

Posters

Nick Adams

Berkeley Institute for Data Science, D-Lab, AMPLab, Digital Humanities Fellow

Scaling up content analysis projects using crowds: a new approach, and new software to efficiently create big, rich, transparent text databases.

Deborah Anderson

Linguistics

From Med. Latin punctus elevatus to Mayan Hieroglyphs: Getting problematical characters standardized for DH use

Digital humanists that work with text can struggle with getting various letters and symbols represented in DH projects, because the characters are not in Unicode, the international character encoding standard. The Script Encoding Initiative project at UC Berkeley works with researchers and users to get eligible characters (and scripts) into the Unicode Standard. SEI also seeks reviewers for script proposals for various historic and modern minority languages to ensure the proposals are accurate and complete.

Nell Cloutier

Music

Subscribers to the Théâtre Italien, 1838-1840

After a fire destroyed the Théâtre-Italien's home at the Salle Favart on January 14, 1838, subscribers wrote letters requesting to renew or upgrade their loges as the company moved to the Odéon, a theater across the river. In the absence of subscriber lists from the period, I use data from these letters to flesh out the social geography of Paris during the July Monarchy. Historians have described sharp political and social divisions in the neighborhoods of Paris, but the Théâtre Italien seems to have served as a politically neutral mixing ground, at least for the elite. Using information gleaned from the letters, I map the locations of loges onto home addresses to visualize the physical mix found in seating arrangements and to discover the extent to which people from different neighborhoods mingled at the Théâtre Italien. My analysis of audience behaviors addresses social mobility and types of rhetoric used by different subscribers.

Newspaper reports and physiognomies of listeners at the Théâtre Italien vary between describing the audience as unified in their reaction to the performance and highly individualized. Combining letters demonstrating attempts to become part of the elite with maps and descriptions of the social divisions of Paris allows me to document this work of identity and social mobility from a sociological angle, while the importance of aesthetic cohesion or individualization adds a new angle to the historical discussion.

Janine Heiser

Bancroft Library, School of Information

ArchExtract: An Information Extraction and Text Exploration Tool for Digital Collections

ArchExtract is web application that enables archivists and researchers to perform topic modeling, keyword and named entity extraction on a text collection. The web application automates and packages a number of existing natural language processes and algorithms for the researcher or archivist. Using automated text analysis as the starting point, ArchExtract illuminates the scope and content of a digital text collection and provides an web-based interface for text exploration.

Elizabeth Honig, Jess Bailey

History of Art

Brueghel Family Collaborative Research Website

Our project is as a digital catalogue of the paintings and drawings by Jan Brueghel, his workshop, and his imitators. This includes a corpus of perhaps 500-600 works that are entirely or largely the work of Jan himself, and hundreds more copies and variants. In the digital catalog, each of these objects has its own page with an image and full cataloging data and bibliography; behind each of these pages, a discussion page allows other facts and opinions to be added. The goal of the site is to be an open-access, limited input collaborative venture, one where interested students can find reliable scholarly information on the artist but also where scholars, curators, and even the owners of Brueghel paintings can contribute information and further the study of Brueghel's oeuvre. To enable the study of how all these interconnected images were produced, we are creating an Image Investigation Tool (IIT) that can be used to compare imagery between one object and another.

Many of Brueghel's visual ideas derived from the work of his famous father, Pieter Bruegel. We are currently engaged in constructing a second catalog of Pieter's paintings, prints, and drawings. The two catalogs will be linked to a separate umbrella site where other kinds of information about the Brueghel family and their visual products can be gathered. This will include a "scale gallery" where visitors can see the relative sizes of various works, maps of original and current locations of the works, a visual timeline, a full bibliography, and scans of published documents and early critical sources.

Robert Lee

History

Louisiana Purchases: The Acquisition of the Indian Estate

How much did the Louisiana Purchase cost? Textbooks teach that the Louisiana Purchase of 1803 was a stunning real estate deal, a bargain that doubled the national domain for the low price of \$15 million. The problem with this view is that the United States did not buy real estate from France, it bought their imperial land rights, and later went on to extinguish the overlapping soil rights of scores of American Indian nations through numerous treaties and agreements. Historians do not know how many Indian land cessions there were in the Louisiana Territory, and they have no idea how much they cost. This project combines GIS with archival research to fill both of those gaps. It draws on forensic accounting reports produced for over a century of

Indian claims litigation. This data reveals how much the federal government disbursed, rather than merely promised, to extinguish Indian soil rights to hundreds of specific cessions. Once organized in an ArcGIS geodatabase of cession boundaries, the findings make it possible to estimate and visualize the answer to a question scholars of the Indian estate have been asking for decades: How much did the Louisiana Purchase of Indian country cost? The result is surprising and challenges historians to rethink how they frame narratives about the territorial expansion of the United States.

Brendan Mackie

History

A Very 18th Century Christmas: Using digital archives and content analysis to uncover long-term changes to British Christmas practices, 1688-1850

My research uses fully-searchable online primary source archives to build up long-term time-series graphs of social behavior. My current project looks at how ritual behavior in Christmas changed over the long 18th Century. Previous scholars have mostly ignored Christmas over the long 18th Century. Before the 18th century, Christmas was a charming season of drunkenness and ritual. After that time, Christmas was domestic celebration filled with Christmas cards and Christmas trees that would be familiar to readers of Dickens' Christmas Carol. To look at the changing nature of 18th century Christmas I borrowed a method from the social sciences called content analysis to 'code' the Christmas Day entries in over 250 diaries. From these codes I then created frequency graphs showing how observances of practices changed over time. This allows us to take a subtler look at long-term changes in broad-based social practices.

Cindy Nguyen, Amy Zou

History, Cognitive Science, Linguistics

Technique du peuple Annamite (Mechanics and Crafts of the Vietnamese) was a work of early ethnography and a visual encyclopedia of Vietnamese technologies and cultural practices based on research conducted in Hanoi in 1908-1909. Technique consists of two sets of captions—3,006 captions in Nom written next to the drawing in Volume of Drawings and 4,462 captions in French in Volume of Text. Officially authored by French colonial administrator Henri J. Oger, Technique relied upon the labor of many Vietnamese individuals such as draftsmen, translators, annotators, woodblock carvers, and printers.

This project seeks to (1) challenge Oger's explanation of his 'objective' method and collaboration with local Vietnamese and (2) propose an alternate view of Oger's involvement as an appropriation and translation of Vietnamese intellectual contributions. This project thus unravels the discourse of scientific single-authorship and instead reveals the intellectual labor of the invisible Vietnamese authors. As a project in progress, we will use content analysis and quantitative comparison of the French and Vietnamese sets of captions.

Mila Oiva

ISEEES/Visiting Student Researcher & Cultural History/University of Turku, Finland

Reklama! Conceptual History of Advertising, Marketing and Propaganda in Socialist Poland 1950-1980

This is an ongoing project studying how advertising, marketing and propaganda were understood in state socialist Poland in 1950-1980. With the help of combination of quantitative and qualitative approaches, including word counts, topic modeling and close reading, the project reveals how the concepts were understood in different public spheres in Poland, and how did the perception change over time. To what extent topics related to disseminating commercial information were discussed, and what meanings they were given, when discussed?

The main sources of this paper are annual reports of the Polish Chamber of Foreign Trade in 1950-1981, issues of biweekly economic newspaper *Życie Gospodarcze*. (The Economic Life) in 1950-1980, and entries of Polish encyclopedias in 1959-1967 on propaganda, advertising and marketing.

Laurie Pearce, Patrick Schmitz, Niek Veldhuis

Near Eastern Studies, Social Science Matrix

Historical Texts, Modern Tools: Berkeley Prosopography Services

Berkeley Prosopography Services (BPS) streamlines prosopographical research by offering researchers a customizable out-of-the-box tool-kit and environment to support the recreation of social, economic and intellectual environments preserved in texts of all types and time periods. Prosopography, the identification of individuals in texts and the determination of their relationships to others, is foundational to framing and answering questions such as “In what contexts do ancient Babylonian scholars and business-people in extended families interact, and what can this tell us about the intersection of spheres of activity?”, or “What is the impact of the dissemination of Berkeley zoologist Joseph Grinnell’s ground-breaking models of annotation and research?” Conceived as a solution to real research problems, BPS provides humanities researchers a powerful digital environment that emulates familiar and comfortable processes of interacting with data, and presents opportunities to explore familiar data in new ways, and, in turn, develop new avenues of research.

The tool-kit includes a user-customizable probabilistic disambiguator, a program that determines the likelihood that two or more instances of the same name refer to the same person, a Social Network Analysis engine, that computes, utilizing well-established SNA metrics, the mathematical measures that define the social network, and a graph visualizer that automatically generates interactive visual representations of the social networks reflected in the data set. A collaboration between NES faculty, Professor Niek Veldhuis and Dr. Laurie Pearce, and Associate Director of Research IT, Patrick Schmitz, BPS demonstrates the potential and power of extensible, re-usable digital tools to extend humanities research.

Edwin Roland

English, University of Chicago

Hearing Double: Correlating Alliteration and Meter in Hopkins

My poster will present findings from a current project on the relationship between alliteration and meter in English poetry. Previous linguistic research on prosody has studied these features independently of one another, however my current work examines their intersections, mutual constraints, and contradictions. Essentially: does meter have a meaningful relationship to alliteration and other forms of prosodic

“ornamentation?” How might quantitative findings inform our humanistic literary interpretation?

The body of the poster will consist largely of statistical, linguistic findings drawn from the work of Gerard Manley Hopkins. Although he is best known for his highly experimental meter, Sprung Rhythm, Hopkins’s body of work includes a great deal of conventional metrical poetry, as well as other forms of experimentation that remain largely overlooked. I will demonstrate that his Sprung Rhythm is best understood through side-by-side examination of these experiments, and that alliteration has explanatory power regarding the structure of verse.

And although this poster consists of a single-author study, I will make some tentative literary-historical claims. Across his periods and experiments, Hopkins preferred to write in iambic pentameter. By examining the varied alliteration within that particular metrical template, I will suggest that we can identify universal linguistic features of “ornamental” alliteration, as well as generic convention and authorial style.

Anthony Suen, Cathryn Carson

School of Information, Berkeley Institute for Data Science
Berkeley Data Sciences Education Initiative

The Data Sciences Education Team has been working this semester to interview students across campus in order to develop the best possible data science curriculum, from introductory/freshman offerings to upper-division courses and research experiences. It will integrate the teaching of inferential and computational thinking with hands-on work with real data of interest to students. We will be presenting the preliminary research findings and are looking forward to getting your feedback.

Daniel Viragh, Mia Szarvas, Weng Ao, Ben Khoo, Monde Lu, Annaleigh Yahata, Sana Ahmed, Leo Bai, Kim Meyer, Kim Becerrill, Daniel Plautz, Jerilyn Wu

College of Environmental Design, Historical GIS Project

Historical GIS is a tool that our group is developing in order for researchers to ask better questions about our shared human past. Our long-term objective is to enable researchers to reframe historical narratives by taking into account and understanding the spatial choices of historical actors.

We are interested in using GIS technology to better understand spatial relationships between historical actors and their environments. Ultimately, we hope that the results of our analyses will shed light on patterns of settlement, which we can then analyze and compare across a broad spectrum of industrializing cities in the late nineteenth century.

Currently, the goal of the project is to build a historical geo-database of Budapest in 1896. Budapest was chosen because in 1896 it was one of the most rapidly expanding cities in Europe and because of the amount of data publicly available. In the future we hope to expand our research to other worldwide cities at around the same time period. We are mapping essential human services, industries and commercial locations. We will use network and spatial analysis to track the flow of materials through the city; then we will also use spatial statistics to better understand proximity issues. [Please RSVP](#) for the poster session and reception.

Call for DH Faire Posters

The Berkeley Digital Humanities Working Group invites poster session proposals for the 2015 Digital Humanities Faire.

The DH Faire will showcase digital humanities research from around campus, across a variety of disciplines. Along with speakers and panels, the DH Faire will also be a unique opportunity to interface with and receive feedback from other scholars, staff and departments. We also welcome proposals from our peers at other institutions around the Bay Area. The poster session will be on **April 8th 2015, 3:10-6:00PM Social Science Matrix, 8th Floor Barrows Hall, UC Berkeley** and will be the culminating event of the two day faire. Space is limited, so proposals will be subject to review. ****Deadline: April 3, 12PM** Please indicate in [this form](#) your interest to present a poster and a 200-250 word summary to be printed in the Faire booklet.**



— DH Faire 2013 Poster Session with Christopher Church

Guidelines

Detailed guidelines on how to do a DH poster.

Print posters should be approximately 36" x 48". If you will be would like to demo digital components of your project, there will also be screens available. We welcome projects that are still "works in progress."

Questions? Please contact [digitalhumanities \[AT\] berkeley.edu](mailto:digitalhumanities@berkeley.edu)

Sponsors

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-DH Faire Team

3 THOUGHTS ON "BERKELEY DH FAIRE (APRIL 7-8, 2015)"

Pingback: [DH Community Gathers for 3rd Berkeley Digital Humanities Faire | #bdhwg](#)

Pingback: [Poster at Berkeley DH Faire 2015 on Henri Oger | Cindy A. Nguyen](#)

Pingback: [BPS blogs internationally and bilingually \(with help from our friends\) | bps: berkeley prosopography services](#)