EVENTOS
XVI Jornadas CRAI 2018

Centre for Digital Scholarship at Brown University Case study
XVI Jornadas CRAI

Los laboratorios digitales: un servicio de apoyo digital a la docencia, la investigación y el aprendizaje

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KEY ISSUES

• What is scholarship?

• What are the practices of scholars?

• How are these practices changing?

• How are libraries changing to enable and participate in these practices?
Defining Scholarship

Scholarship of Discovery

Scholarship of Integration

Scholarship of Teaching

Scholarship of Application

Scholarship of Engagement

Ernest Boyer’s Definition of Scholarship

From: Sherenne Simon, et al., Reconsidering the Paradigm of Scholarship; A Broader View: Boyer and Glassick’s Models (poster)
The Scholarship of Discovery
The Scholarship of Integration
The Scholarship of Application
The Scholarship of Teaching
Unsworth’s Outline of Scholarly Primitives

Discovering → Annotating → Comparing

Referring → Sampling → Illustrating

Representing

“...basic functions common to scholarly activity across disciplines, over time, and independent of theoretical orientation.”

http://jefferson.village.virginia.edu/~jmu2m/Kings.5-00/primitives.html
Write a commentary on one of the following:

1. (a) business

She was almost through with her figures when she heard a car drive up to the gate, and looking out of the window she saw her two older brothers. They had seemed to avoid her ever since Carl Larsson’s arrival, four weeks ago, and had hurried to the door to welcome them. She saw at once that they had come with some definite purpose. They followed her stilly into the sitting-room. Oscar sat down, but Lou walked over to the window and remained standing, his hands behind him.

"You are by yourself!" he asked, looking toward the doorway of the parlor.

"Yes, Carlotta Emi went up to the Catholic fair."

For a few moments neither of the men spoke.

Then Lou came out sharply. "How soon does he intend to go away from here?"

"I don’t know, Lou. Not for some time, I hope." Alexandra spoke in an even, quiet tone that often embarrassed her brothers. They felt that she was trying to be superlative with them.

Oscar spoke up sharply. "We thought we ought to tell you that people have begun to talk," he said meaningly.

Alexandra looked at him. "What about?"

Oscar met her eyes frankly. "About you, keeping him here so long. It looks like he’s going to hang on to a woman this way. People think you’re getting taken in."

Alexandra shut her account-book hastily. "Boys," she said seriously. "Let’s let go on with this. We won’t come out anywhere. I can’t take advice on such a matter. I know you mean well, but you must not feel responsible for me in things of this sort. If we go on with this talk it will only make her feel bad."

Lou whirled about from the window. "You ought to think a little about your family. You’re making all this foolish." The absent man, Carl.

"How am I?"

"People are beginning to say you want to marry the fellow."

"Well, what else is there?"

"Don’t you know he’d get hold of your property? He wants to be taken care of, he does."

"Well, suppose I want to take care of him. Whose business is it but my own?"

"You’d get hold of what I wished to give him, certainly."

Oscar sat up suddenly and Lou clasped at his breast. "Give him?" Lou shouted. "Our property, our homestead?"

"I don’t know about the homestead," said Alexandra quietly. "I know you and Oscar have always expected that it would be left to your children, and I’m not sure but I’ll do it exactly as I please with the rest of my land, boys."

The rest of your land! cried Lou, growing more excited every minute. "Didn’t all the land come out of the homestead? It was bought with money borrowed on the homestead, and Oscar and I worked ourselves up to the bone paying interest on it."

Task 2: Re-reading and annotating [10-30 minutes]

Part One

A. has done most to build up the business

Separating family interests

"Yes, you paid the interest. But when you married we made a division of the land, and you were satisfied. I’ve made more on my farm since I’ve been alone than when we all worked together."

"Everything you’ve made has come out of the original land that we boys worked for, haven’t it? The fruits and all that comes out of them belongs to our family."

Alexandra waved her hand impatiently. "Come now, Lou. Stick to the facts. You are talking nonsense. Go to the county clerk and ask him who owns my land, and whether any titles are good."

Lou turned to his brother. "This is what comes of letting a woman meddle in business," he said bitterly. "We ought to have taken things in our own hands years ago. But she liked to run things, and I humored her. We thought you had good sense, Alexandra. We never thought you’d do anything foolish."

Alexandra rapped impatiently on her desk with her knuckles. "Listen, Lou. Don’t talk wild. You say you ought to have taken things into your own hands years ago. I suppose you mean before you left home. But how could you take hold of what wasn’t there? I’ve got most of what I have now since we divided the property; I’ve built it up myself, and it has nothing to do with you."

Oscar spoke up solemnly. "The property of a family really belongs to the men of the family, no matter about the title. If anything goes wrong, it’s the men that are held responsible."

"Yes, of course," Lou broke in. " Everybody knows that. Oscar and me have always been easy-going, and we’ve never made any fuss. We were willing you should hold the land and have the good of it, but you got no right to part with any of it. We worked in the fields to pay for the first land you bought, and whatever’s come out of it has got to be kept in the family."

"Go on with this talk. That’s what you’re looking for."

Oscar fixed his mind on the point that he could see. "The property of a family belongs to the men of the family, because they are held responsible, and because they do the work."

Alexandra looked from one to the other, her eyes full of indignation. She had been impatient before, but now she was beginning to feel angry. "And what about my work?"

Lou asked in an unsteady voice. "Alexandra. Can you see he’s just a bump and he’ll be after your money? He was taken care of, he does."

"Well, suppose I want to take care of him. Whose business is it but my own?"

"You’d get hold of what I wished to give him, certainly."

Oscar sat up suddenly and Lou clasped at his beastly hair. "Give him?" Lou shouted. "Our property, our homestead?"

"I don’t know about the homestead," said Alexandra quietly. "I know you and Oscar have always expected that it would be left to your children, and I’m not sure but I’ll do it exactly as I please with the rest of my land, boys."

"Maybe not, but it sometimes puts in the crop, and it sometimes keeps the fields for corn to grow in," said Alexandra dryly. "Why, Lou, I can remember when you and Oscar wanted to sell this homestead and all the improvements to old preacher Erickson for two thousand dollars. I told you then, you’d have gone to town and grasped on to good farms for the rest of your life."

A. has done most to build up the business

Willa Cather, O Pioneers (1913)
(Norm Shafer/ The Washington Post) - J. Jefferson Looney, editor of the Papers of Thomas Jefferson Retirement Series, edits one of Thomas Jefferson's letters that has been digitized by his staff, in his office at the Jefferson Library in Charlottesville.
References should be given for ‘all direct or indirect quotations, and in acknowledgement of someone’s opinions, or of a source of factual information which is not general knowledge’.\(^1\) Smith and Crane point out that the main objective of citing references is to give sufficient information to allow sources to be located.\(^2\) Additionally, ‘another important principle is to make reference to that information in the source in hand. As a rule, it is not necessary to provide supplementary information that has to be located elsewhere’.\(^3\)


\(^3\) Smith and Crane, p. 3.
Мы не возврещаемся к тому, препятствующему малым детям пребывать в своей неприкосновенности. Можем ли Образ Господень пережить вполне свою небесную радугу. Принимая наше благословение, и мы можем его исполнить. Несомненно, страдания наши. Если вы примете неудачу, мы не можем положить свои слова, мы никем не наслаждаемся. Если у вас не будет недостатков в отцах, и они будут их управлять, мы увидим их, это будет милицей. Мы не можем почасть их, и они ожидаем умножения.
That is my hand waving it next to the sign of the dead and wavin it applied "That is my"
Instead of handing it. Instead of shining it, spotted my shin
livid, and for a take the seat "What are"
he began, in the village, I had ever heart
unhygienic, and, as, as
worked with orders for tab
aged with some difficul
household, but the Govern
NEW RELEASES for SHAFR
I need a digital research tool to...

- Compare relationships between pieces of data
- Analyze texts
- Embed images, video in text
- Provide access to primary source materials
- Build and share collections
- Write collaboratively
- Model and visualize data
- Transcribe manuscripts, audio, video
- Translate text
- Incorporate geographic locators, timeline
- Show more of my evidence and analysis
- Allow readers to interact with results
- Enable other scholars to re-use my data

Annotation: Type: Illumination
Creator: Professor
Notes: Depiction of martyrdom.

Annotation: Type: Motives
Creator: Student A
Notes: Descending pattern

Annotation: Type: Motives
Creator: Student B
Notes: Pattern repeated from previous phrase
• Where will these new scholarly products be built?

• What kind of space and technology is needed for this type of collaborative work?

• Who will demonstrate and teach us/others the necessary tools and methodologies?

• How will the value of this research and the effectiveness of its form and methods be evaluated?
• Who will publish this work, write peer reviews about it, promote its availability, and ensure that it becomes part of today’s and tomorrow’s scholarly record?

• Who will maintain its functionality, enable additions or changes to its content, and preserve the work over time?

• Who will prepare the next generation of students and scholars to read, write, and think in this digital age?
Digital Scholarship Is...

the use of digital evidence,
digital methods of inquiry and research,
and digital forms of publication and preservation
to achieve and disseminate
scholarly research (teaching & learning)
Today’s Library Is

Supporting the changing patterns of teaching, learning & research by combining traditional & new knowledge resources & services with emerging technologies in innovative physical & online spaces
Digital Media Commons

Our Mission
The DMC supports the creation and use of multimedia in education, scholarship, and creative expression. Working toward this end, we provide services that include hands-on training, assistance with digital projects, and access to the essential tools for creating digital resources such as digital video and audio, images and animations, infographics, PowerPoint presentations, web pages, and more.

DMC Offers Hands-on Training on Media Editing and Assistance with Various Digital Projects
1. Help with using DMC equipment
2. Demonstration of DMC equipment
3. Assistance on video/audio editing, and graphics creation
4. Consultation on patron’s project
5. Short courses for using digital tools

DMC Provides Access to the Essential Tools and Facilities for Creating Digital Media
1. Poster printing
2. Skyping/Podcasting
3. Equipment available for checking out
4. Lecture/Interview recording
5. Photo taking
6. iMovie, Final Cut Pro, Photoshop, Illustrator, InDesign, and more

dmc.rice.edu | dmc-info@rice.edu | 713-348-3635

Rice U. Digital Media Commons Sign
BRINGING LIBRARY STAFF TOGETHER
Space is **One** Aspect of Digital Scholarship Programs
Spaces/Places Help Create a Sense of Community

The Kitchen Table – Greenhouse Studio – U. Connecticut
Places Provide Venues for Programs & Activities: Project Space

The CURVE Georgia State U.
Places Provide Access to Specialized Tools
Places for Consultation

Emory Center for Digital Scholarship
Places for Workshops

Claremont Colleges Libraries
Places for Conferences and Seminars

Emory U. Center for Digital Scholarship
Places for Classes

Florida Institute of Technology – Digital Scholarship Laboratory
Places for Collaborative Work

Brown University
Places for Visualization

Prediction and Visualization of Ocean “Weather”

NCSU Hunt Library Visualization Lab
Places for Virtual Reality

NCSU Hill Library – Virtual Reality Station
Places for a Service Desk

Georgia State The CURVE
Places for Fellows & Student Workers

University of Virginia Scholars’ Lab
Places for Student Assistants
Places for Staff Work Areas

Emory U. Center for Digital Scholarship
Places for Taking Breaks

McMaster U. Centre for Digital Scholarship
Places for Displaying DS Products

UCLA Young Research Library
Places for the Public to Test Technology

John Hopkins U.  Will Kirk - Homewood Photography
Places for Hosting Events

Emory U. Center for Digital Scholarship
Virtual Places

DigiLab

The Willson Center Digital Humanities Lab, known informally as the DigiLab, is a state-of-the-art instruction space as well as an incubator and publicity hub for nationally recognized digital humanities projects. Opened in 2015, it is outfitted with flexible workspaces for individual or collaborative projects and with advanced technological resources. The DigiLab is located on the third floor of the Main Library, across from the newly renovated Reading Room and adjacent to the University of Georgia Press.

https://digi.uga.edu/digilab/

Software

The following programs are installed on all lab computers and laptops

Graphic Design
Adobe Creative Suite (Photoshop, Acrobat, etc.)
SketchUp Pro

Text Mining
Ant series (AntConc, VariAnt etc.)
Mallet

Mapping
ArcGIS
QGIS
Social Explorer

Text Editing
jEdit
Komodo Edit
Digital Scholarship Commons

A New Space to Support Digital Scholarship

The Digital Scholarship Commons is a newly-renovated space on the ground floor of Hillman Library designed to support members of the Pitt community who are learning and experimenting with digital and data-intensive research and teaching.

In the Digital Scholarship Commons, you might participate in a workshop, meet with a colleague to discuss a project, digitize a resource for your research, consult with ULS staff about using a digital or data-intensive tool, or view digital scholarly creations of Pitt faculty and students.

http://www.library.pitt.edu/digital-scholarship-commons

Equipment

The Digital Scholarship Commons has a computing area with 12 PC workstations, each with an ultrawide monitor. Use your Pitt computing account to log on. The following software is available on each of these machines:

- **ARCGis 10.4** (commercial desktop GIS)
- **Qgis 2.16.2** (open source desktop GIS)
- **Google Earth 7.1.5.1557** (global digital map)
- **Fiji** (scientific image analysis)
- **Nvivo 11** (transcription and qualitative analysis)
- **Gephi 0.9.1** (network analysis and visualization)
- **Docker with Hyper-V** (software containers)
- **Protege** (ontology creation and editing)
- **Processing** (computational visual design)
- **MALLET** (text analysis / topic modelling)
- **Adobe Creative Suite/Cloud 2015** (media creation and editing)
Places for a Makerspace

U. Maryland, Makerspace
More About Maker Spaces

Makerspace at Hill Library, NCSU
Digitization in Makerspaces
Media Workstations in Makerspaces
Media Workstations for Design
Digital Studio Audio / Video Recording & Editing Suite

Available for drop-in during open hours:

- M - F 1:00 - 11:00 pm
- Sat 1:00 - 4:00 pm
- Sun 11:00 am - 11:00 pm

For more information, email digital_studio@brown.edu
Arduino Workshop

McMaster U. Centre for Digital Scholarship
Duke University, 3D Equipment
Duke prints for a fee / Says: leave 3D printing to the experts
Brown University – developed set of co-taught workshops
Products of 3D Printing: anatomical imaging
Duke University graduate student,
Sculptures modeled and printed in 3D plastic
3D Printing of Topographic Map
Brown University – 3D Model of Historic Fish
ISIS-Destroyed Museum in Iraq Revived by Crowdsourcing and 3D Printing Technology
Vanderbilt University – 3D Digital Preservation of Text
Virginia Commonwealth University, Virtual Curation Laboratory
3D versioning and printing of archaeological artifact
Virginia Commonwealth U student cleans up 3D printed replica
Photo-scanning
UVA student creating 3D model of Ancient Greek vase
Use of 3D printing in primary school education
Children building 3D designs
Weistek’s MiniToy 3D Printer
Our children will learn less, but achieve more

-Marcel Bullinga
Thank you!

Harriette_Hemmasi@brown.edu

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