

Digital Humanities: Now and Beyond

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When the American scholars Jeffrey Schnapp and Todd Presner launched their influential and controversial ‘Digital Humanities Manifesto’ in 2009, it heralded a new age in the humanities. In 2011, Europe published a ‘Manifest for the Digital Humanities’, which was developed during the ThatCamp conference in France. Despite their rhetorical, instrumental, and transatlantic differences, it was clear that digitization had fundamentally challenged and altered the ways in which we think about and perform basic humanities research. From its inception, however, the term ‘digital humanities’ has been a hypernym covering several factions and methodological and theoretical approaches. It thus remains widely debated and constantly negotiated.

The current issue of MedieKultur does not present a definitive typology or modus of what Digital Humanities are or should be. We also do not intend to present a certain faction or theme of Digital Humanities research. Instead, our overall intention has been to collect original examples of what Digital Humanities can be in theory and in praxis. John Naughton opens this special issue with his reflections on the nature of Digital Humanities and his own experiences as a scholar coming from the so-called hard sciences that focus on problem-solving as opposed to the analytical, critical or speculative approach represented by the humanities. Following Naughton, Andrea Hunter represents an example of theoretical research on DH. Hunter argues that Digital Humanities can be seen as the prime example or expression of a “Third Culture” with echoes of the Snow/Leavis debate: Hunter examines collaboration in the Digital Humanities through a sociological lens, focus-

ing on social relations, including hierarchies that form in the Digital Humanities. It argues that the Digital Humanities can be seen as a form of third culture. While the humanities are still generally seen as driving the Digital Humanities, there is increasing recognition of the importance of technology and programmers. There are significant strides being taken towards involving those with computing and technical expertise into the design and conception of the Digital Humanities, although this is not always a smooth, democratic transition. Abildgaard and Jensen analyse digitalised material from the Danish youth radio programme *Det elektriske barometer*, which forms the basis of an experiment on how access to digital archives can inform humanities scholarship. They argue that one important implication of the new digital archives is that they enable approaches that are independent of broadcasters' own narratives, since they offer the possibility for the autonomous study of large quantities of material. An attempt to formalise DH as a distinct epistemology can be seen in "Det digitale imperative: En epistemologisk bestræbelse" by Sisse Sigaard Jensen, who speaks, qualitatively, of the third wave of Digital Humanities research as essential for our understanding of how the flood of data streams of status updates, self-profiling, micro-coordination, micro-blogging and blogging produced by the digital infrastructures of social networking sites increasingly influence human relations and the "structure of feeling". The epistemological endeavour of "the digital imperative" is to produce knowledge aimed at raising awareness of how data streams impact human relations. Torsten Andreasen proposes a mapping of the Digital Humanities from the perspectives of access, evidence and control – each representing a response to the elusiveness of the digital Thing. Access represents hopes and fears for the digital object and mostly wants it to stay in its place. Evidence tries to gain from it all the knowledge that was so frustratingly unattainable in its arcane analogue ancestors. Control seeks to establish new practices that let us harvest academic mastery, personal edification and communal benefits. On the other side of the research spectrum, media studies have always been, logically enough, progressive in analysing and understanding digital technologies as complex networks, as Niels Ole Finnemann shows in his article "Digital Humanities and Networked Digital Media". According to Finnemann, the Digital Humanities include a growing diversity of digital and digitised media, digital materials and non-digital originals, and digital methods. Kim Ebensgaard Jensen introduces us to an important but still not fully-developed area of DH: corpus linguistics. His article provides an overview of the main principles of corpus linguistics and the role of computer technology in relation to both data and method. He also offers a bird's-eye view of the history of corpus linguistics with a focus on its intimate relationship with digital technology and how digital technology has had an impact on the very core of corpus linguistics and shaped the identity of the corpus linguist. Adelheid Heftberger ends this volume by prompting a re-evaluation of the archive's role within the current Digital Humanities debate as a logical, if underrated, partner. First, it outlines familiar discussion points in the field (for example, the well-known dichotomy between the humanities and the natural sciences) and reviews key concepts such as "reading" while pointing to the difficulties of publishing results from inter-

disciplinary projects. The article proceeds to introduce the digitisation of film structures as an example of the underrepresentation of film studies within Digital Humanities thus far.

This issue contains two articles outside the topic of Digital Humanities, one in Danish and one in English. In their article "Den lange rejse ... ' – metaforiske betydningslag og branding i filmmediet" ["The Long Journey ... ' – Metaphorical Meanings and Branding in Film"], Christine Petersen and Volkmar Engerer analyse the implicit structurally- and visually-established metaphorical meanings and motifs in a short film for Aarhus University's 2012 branding and student recruitment campaign. Through a detailed analysis, they contribute to an in-depth understanding of visually-based cinematic and narrative techniques. In her article, Eva Pina Myrczik investigates how museum visitors use not only digital technologies provided by the museum but also their personal technologies. Taking conclusions from a case study at the National Gallery of Denmark, she argues that both museums and visitors will derive great benefits from understanding the ways in which people process multimedia messages and by implementing these principles of multimedia learning in the design of digital technologies at museums.

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