Curated by Agiatis Benardou,
Vicky Dritsou and Maria Ilvanidou

dh

goes

viral

DH GOES VIRAL

CURATED BY

Agiatis Benardou
Vicky Dritsou
Maria Ilvanidou

"DH IN THE TIME OF VIRUS" 2020 TWITTER CONFERENCE PARTICIPANTS

Sara Di Giorgio
Quinn Dombrowski
Katerina Gardikas
George Mikros
Sofia Papastamkou
Lorna Richardson
Melissa Terras
Giannis Tsakonas

Infrastructures
ARIADNE Plus
Europeana Research
DARIAH-EU
#dariahTeach
Pelagios Network

"DH GOES VIRAL" 2021 DIGITAL WORKSHOP PARTICIPANTS

Elton Barker
Sara Di Giorgio
Quinn Dombrowski
Katerina Gardikas
Vicky Garnett
Alba Irollo
Justine Le Floch
Carlo Meghini
George Mikros
Sofia Papastamkou
Lorna Richardson
Melissa Terras

REVIEW OF THE INTRODUCTION

Vicky Garnett

EDITORIAL DESIGN & TYPESETTING

Maria Ilvanidou

PROOFREADING

Vicky Dritsou, Maria Ilvanidou

ORGANIZERS

Digital Curation Unit, Information Management Systems Institute, Athena RC
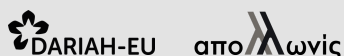
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"

KEEP MICS MUTED ;-)

INTRODUCTION

By Agiatis Benardou, Vicky Dritsou and Maria Ilvanidou

Back in March 2020, when we decided to run a conference exclusively on Twitter, the world was at a standstill and at the same time skyrocketing to the unknown. We sensed this would later prove to be a quite transformative period, and in part we were eager to explore the ways our Digital Humanities ecosystem was also shifting.

Preparations for the Twitter Conference, which we called "DH in the Time of Virus" echoing Gabriel García Márquez's romantic yet deconstructive novel, were undertaken remotely, while COVID-19 cases were surging globally. In the three weeks preceding the event, each day we were unsure whether we would actually be able to run it.

Our invited participants, tweeting either from their personal accounts or using the accounts of infrastructures, organizations and projects they were representing, never failed us. The event went forward – and proved to be uniquely successful, with hashtags really going viral. You may find the complete set of tweets alongside the links they included on this page: https://www.dariah.eu/2020/05/07/reflections-on-the-twitter-conference-dh-in-the-time-of-virus/. With a few minor exceptions, for the purpose of this publication, we resolved to keep all material – tweets, workshop contributions, and survey responses – in the structures, formats, and layouts selected by our contributors.

Despite the distance and the hardships, one could feel the Digital Humanities community coming together. "DH in the Time of Virus" was voted 1st runner up as best DH response to COVID-19 in the 2020 DH Awards, and it was then that we decided to hold a follow-up event to monitor how the community was coping with the ongoing pandemic a year later.

With the kind support of DARIAH-EU, who awarded us a "DARIAH Theme 2: Arts, Humanities and COVID-19" grant, we designed a mixed-methods approach to monitor and document both the ephemeral nature of the pandemic and its potential long-lasting effect of DH research.
Our mixed methodology included a follow-up workshop and a web survey. Participants in the former were mainly researchers and practitioners who had also participated in the Twitter Conference, while the latter was disseminated to the broader DH community.

Perhaps it would make more sense if we went through the web survey first, and then take a look at the "DH in the Time of Virus" Twitter conference presentations. For the course of the pandemic and until late May 2021 when the survey was effectively closed, the vast majority of respondents worked from home, and at longer hours than before. They attended new types of events (conferences, workshops, lectures, even birthday parties were held online, in fact one of our participants stated that they attended an online wedding and an online funeral in the space of one month), and they were trained in, or employing, new digital methods, while at the same time training non-digitally literate colleagues themselves. While funding opportunities remained the same – indeed, funding bodies were slower in reacting to the changing landscape – projects and research initiatives were cancelled or re-visited in the light of the pandemic, while new,

unexpected ones were emerging.

The latter is not surprising and had become apparent as early as 2020, during the Twitter Conference. In April 2020 George Mikros was already working on pattern analysis of the hashtag #κορονοϊός (Greek for 'coronavirus') in all the tweets written in Greek since 26/2/2020, which was the date of the first confirmed COVID-19 case in Greece. Later, as the vaccines were being developed and administered, he shifted his focus to the hashtag #εμβόλιο (Greek for 'vaccine'). Similarly, Sofia Papastamkou was attempting to make sense of the COVID-19 crisis as a global historical event by studying Twitter data. Katerina Gardika, a medical historian, advocated caution and critical thinking to all COVID-related online data, highlighting the fact that infodemiology, that is the application of digital methods in social media for analyzing critical health issues, may be prone to unintentional reproduction of fake news.

With online education on the rise, DARIAH-Teach emphasized the necessity for more diverse forms of online teaching, a direction the initiative took in the following months, aiming to address untrained/unprepared educators to prepare materials for online classes. This was nicely aligned with the tweets of DARIAH-EU, who further identified the importance of Open Science in online teaching – later to be reflected in Vicky Garnett's, DARIAH's Training and Education Officer, contribution to this present volume. Giannis Tsakonas, an Open Science pioneer, also vehemently pointed out that Open Access and Open Science, such as open textbooks, were vital for online education and reflected on the responses of libraries.

As Melissa Terras tweeted in 2020 and recapped a year later, we have always been dependent on cultural content for our wellbeing. Exhibition objects and visitors need each other. Europeana Research brought to the fore the abundance of digital resources out there, which need to be opened up and made accessible to audiences in lockdown and so did Justine Le Floch in her contribution to this volume. With Galleries, Libraries, Museums and Archives (GLAMS) as well as memory institutions shut down during the pandemic, responsibilities of GLAM staff surged. Digitised Cultural Heritage (CH) assets required exhaustive curation, and, as per Elton Barker, interoperability and Linked Open Data (LOD) were becoming increasingly essential. Connecting not just data but also tools, methods and places through worldwide collaboration was a pressing need. ARIADNE, as well as Sara Di Giorgio and Flavia Bruni, had more to add to this: integration, data storage, aggregation mapping and Natural Language Processing (NLP) were key to connecting communities in a world that looked like it was getting physically disconnected. Connectivity, storage, interoperability, digital teaching, learning and socializing all come with a cost. Lorna Richardson saw the pandemic as an opportunity to reflect on our relationship with the technology and the environment, and to take climate change into account. How many of us did? How many of us still do?

"Communities are now everything", emphatically tweeted Elton Barker in the opening Twitter presentation, and Quinn Dombrowski, from across the Atlantic, returned to this in her impeccably illustrated presentation at the closing of the event.

The ways in which this new era has transformed us are yet to be revealed, as are the outcomes of our new research aims or the ways we as a community have bonded throughout this time. But one need not rush: as García Márquez puts it, 'Humanity, like armies in the field, advances at the speed of the slowest.'

DH IN THE TIME OF VIRUS TWITTER CONFERENCE
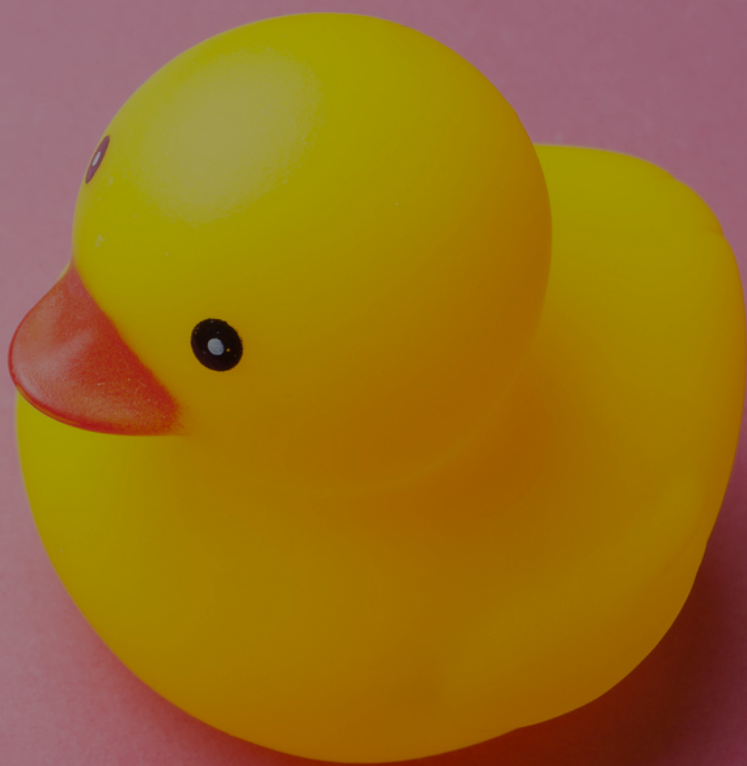
ATHENA RC

A few words from the host

Athena RC
@athenaRICinfo

1/17
The mission of the "Athena" Research Center is to conduct outstanding #research in #Informatics and #ComputationalSciences and to ensure this research has an impact on society tackling global challenges. #DHgoesVIRAL
https://www.youtube.com/watch?v=1oJMlavkgnk

2/17
The vision of "Athena" RC is to serve the full spectrum of the research lifecycle, starting from basic & applied research, continuing on to system & product building & #infrastructure service provision, and ending with #technology transfer & #entrepreneurship. #DHgoesVIRAL

3/17
One of the oldest R&D lines at "Athena" RC is #CulturalHeritage Technologies. Its campus in Xanthi is solely devoted to it, while @DigCurationUnit leads the national #DH #Apollonis #ResearchInfrastructure. #DHgoesVIRAL

4/17
A few words about @DigCurationUnit, the organizer of this Twitter event which we hope you're all enjoying #digitalcuration #DHgoesVIRAL

5/17
The activities of @DigCurationUnit include the production of quality, trusted #digitalassets, #organization, #archiving, #preservation, #conceptualization, and the facilitation of #access and #reuse across a broad range of #interdisciplinary fields. #DHgoesVIRAL

6/17
Curious for more about @DigCurationUnit activities? What about #crossdisciplinary, #eventcentric #ontologies, #modelling, #repositories, #preservation, across #data and #research #lifecycle. #DHgoesVIRAL

7/17
This virtual event is organized and carried out in the context of #APOLLONIS, the Greek national #infrastructure for #DigitalArts, #Humanities and #Language #Research and #Innovation. #DHgoesVIRAL https://apollonis-infrastructure.gr

8/17
#APOLLONIS consists of two @ESFRI_eu national networks in the #SocialSciences and #Humanities: @dyas_net of @DARIAHeu and @clarin_el of @CLARINERIC. #DHgoesVIRAL

9/17
#APOLLONIS is co-funded by #Greece @espaepanek @GSRT_GR and the @EU_Commission #DHgoesVIRAL

10/17
Who are the #APOLLONIS partners? Well, here they are! The Academy of Athens, @iit_demokritos, @grnet_gr, @uoaofficial, ICCS @ntua, Athens School Of Fine Art, @FORTH_ITE, @Aristoteleio, @uaegean, @myionio - @athenaRICinfo is the co-ordinator. #DHgoesVIRAL

11/17
#APOLLONIS brings together the leading strengths and capacities in the field by providing high-level #computational #tools, #interoperable #datasets and #services. #DHgoesVIRAL

12/17
The #APOLLONIS lines of action are 4:
#Tools and #Services
#Resources
#Education and #Training
#Communities of practice #DHgoesVIRAL

13/17
#APOLLONIS #tools & #services support the entire #lifecycle of #digitalarts & #humanities & #language #resources: #acquisition, #creation, #documentation, #knowledgeextraction, #analysis, #annotation, #curation, #visualisation & #publication of resources. #DHgoesVIRAL

14/17
#APOLLONIS creates, integrates, curates and offers #access to digital #repositories, #registries, text #corpora, #lexica, #thesauri, #datasets and #metadata, and #bibliography. #DHgoesVIRAL

15/17
Key aspect of our work in #APOLLONIS is to identify&support research #workflows by accessing diverse #archives on the 40s such as from #AcademyofAthens, @aski1992, #ArmyHistoryDirectorate, #HistoricalArchive @uoaofficial, @JewishMuseumGr #AthensSchoolOfFineArts #DHgoesVIRAL

16/17
As for #education and #training, in #APOLLONIS we work on #digitaltools, #practices, #methods and #services through workshops, seminars, summer schools, webinars, tutorials, manuals! #DHgoesVIRAL

17/17
In #APOLLONIS we foster emerging communities of practice through sharing; promoting good practices; focused training; sustained dialogue on theoretical & methodological trends and approaches. This virtual event against #COVID2019 isolation, is what we aim for. #DHgoesVIRAL

ELTON BARKER

Professor of Greek Literature and Culture, The Open University

Elton Barker
@eltonteb

1/20
Imagine reading a literary work and accessing the archaeology of a place it mentions; or linking from a footnote to the scholarship on which the reference is based; or comparing an object in one museum to those in other collections around the world #DHgoesVIRAL

2/20
There are obstacles to doing this. How can you Find and Access what you want? And can you then Interoperate and Reuse it? These FAIR principles https://force11.org/group/fairgroup/fairprinciples... facilitate knowledge discovery and use for humans and machines alike #DHgoesVIRAL

3/20
One solution is Linked Open Data. LOD is a way of connecting online resources that have some element in common. Find out more about LOD using apples, bananas, beer and chocolate with 2 funky Belgian guys as your guides https://course.freeyourmetadata.org #DHgoesVIRAL cc @RubenVerborgh

4/20
Enter @PelagiosNetwork : a method, tool + community, building a DH infrastructure from the ground up. Pelagios LOD uses a *lightweight* method to link different documents through common references to places: semantic annotation https://ontotext.com/knowledgehub/fundamentals/semantic-annotation/... #DHgoesVIRAL

5/20
The scholarly practice of annotation goes back to mediaeval scribes, whose comments in the margins of manuscripts also linked information: e.g. the 10C Venetus A scholia link Homer's Iliad to other annihilation narratives https://en.wikipedia.org/wiki/Venetus_A#/media/File:VA024RN-0025.jpg... #DHgoesVIRAL

6/20
Pelagios LOD is semantic because each doc's place references are aligned to a global authority - a URI gazetteer that provides "social security numbers" for places. @PleiadesProject is *so much more* than a Barrington Atlas online: it's the glue for Pelagios LOD #DHgoesVIRAL

7/20
There are many other gazetteers too: there' no One Ring To Rule Them All. We use the Linked Places format https://github.com/LinkedPasts/linked-places... as a common way to build links between gazetteers with enough info to search across, identify places, annotate data with stable URIs #DHgoesVIRAL

8/20
In comparison, the Linked Traces format https://github.com/LinkedPasts/linked-traces-format... uses the W3C web annotations to record - and link - the human footprint on the landscape. Traces of human activity represented in texts, maps, etc. make a space a place e.g. https://recogito.pelagios.org/document/dorvm6vtatvrtt/map... #DHgoesVIRAL

9/20

A prototype search engine for Linked Traces is Peripleo https://peripleo.pelagios.org, which can not only show the spatial footprint of individual collections but enable cross-searching between them through common places, e.g. https://medium.com/pelagios/linked-open-data-to-navigate-the-past-using-peripleo-in-class-4286b3089bf3... #DHgoesVIRAL

10/20

For LOD to work, subject specialists need to be able to do it. https://recogito.pelagios.org is our tool for LOD DIY. It allows you to semantically annotate places in your documents (texts, images, databases) without coding know-how https://github.com/pelagios/pelagios.github.io/wiki...
 #DHgoesVIRAL

11/20

But Recogito users are doing all kinds of annotation; in multi languages; collaboratively in research and teaching. Importantly, Recogito is part of a data pipeline: data output is offered in a spectrum of formats. It's open source too https://github.com/pelagios/recogito2/blob/master/README.md...
#DHgoesVIRAL

12/20

Recogito is used all over the world for annotating different kinds of documents in different ways, incl. as the basis for producing digital texts and gazetteers. e.g. crowdsourcing annotation of Palmyra notebooks from the Wood Archive https://recogito.pelagios.org/document/fgpxwcf9bz3j6e/part/1/edit... #DHgoesVIRAL

13/20

Recogito stats: * 2018 winner of best DH tool * More than a million (manual) edits * 5.5k users * Up to 2,000 edits every day * Used to annotate: multispectral images, cooking recipes, 16C maps of Central America, Ottoman state records https://pro.europeana.eu/page/issue-12-pelagios... #DHgoesVIRAL

14/20

BUT - and this is the big take-home point: ever since being established in 2011, Pelagios has been as much about linking people as linking data #DHgoesVIRAL

15/20

We started with "super users", like @PerseusDigLib , @dai_weltweit @PleiadesProject - folks with tech knowhow. Beyond the ancient world, we worked with subject specialists to develop a gazetteer ecosystem for different times and regions - http://whgazetteer.org #DHgoesVIRAL

16/20

Through our small grant scheme we've supported over thirty projects representing a range of work on resources from Latin America, Africa, India, and the Near East, e.g.
https://medium.com/pelagios/introduction-ottoman-recogito-ottrec-3157478130fd...;
https://medium.com/pelagios/exposing-18th-20th-geo-historical-knowledge-of-the-horn-of-africa-into-the-web-of-data-d3a646c142f4...; https://medium.com/pelagios/subaltern-recogito-cac1d3622b77...
 #DHgoesVIRAL

17/20

There is still (much) more to do. Our current focus is on GLAMs - cultural heritage folks are on the front-line of preserving and curating humanities materials. How can we help them do their work, particularly if they lack resources? https://data-islands.fitzmuseum.cam.ac.uk/events/workshop-st-johns.html... #DHgoesVIRAL

18/20

The community is now EVERYTHING. Just like our LOD model is distributive - power lies in the network not in any one data provider - so too our structure is decentralised. The @PelagiosNetwork is a formal Association of equal Partners: https://pelagios.org #DHgoesVIRAL

19/20

The Network is formed of six community-led activities: annotation, collaboration, gazetteers, pedagogy and documentation, registry, and visualisation https://pelagios.org/activities/ #DHgoesVIRAL

20/20

Pelagios needs YOU. Find out more https://youtu.be/MVaFbBvY6bA, get in touch collaboration @pelagios.org, and join in! end/ #DHgoesVIRAL

"

YOU SHOULD ALWAYS BE FLEXIBLE AND ADAPTIVE IF YOU WANT TO SURVIVE

MELISSA TERRAS

Professor of Digital Cultural Heritage, University of Edinburgh

Melissa Terras
@melissaterras

1/20
Hi! I'm the Professor of Digital Cultural Heritage at @edinburghuni, & today I'll be talking about the digitisation of Gallery, Library, Archive & Museum (GLAM) material in the context of #Covid19, & how that intersects with #digitalhumanities research interests #DHgoesVIRAL

2/20
First, I want to acknowledge how stressful a time this is for all of us. Also the work that went into the sudden shut down of our memory institutions. More than ever, we are all dependent on digital, & the digitisation of all of society #DHgoesVIRAL
https://twitter.com/AliceStrang/status/1243428529863188480

3/20
We're dependent on cultural content for our wellbeing, as well as our work. It has been wonderful to see the GLAM sector rise to the challenge of content creation, & dissemination, communicating with a vastly increased digital audience #DHgoesVIRAL
https://twitter.com/LeVostreGC/status/1243339092772835329

4/20
It's a real time to sweat those previously digitised cultural heritage assets! We've seen streamed content, 3D tours, virtual exhibitions, online webinars, broadcast of archival films, interactive quizzes, Q&As, and even #IIIF jigsaws! #DHgoesVIRAL
https://twitter.com/BL_MadeDigital/status/1240982454007193600

5/20
I'm particularly interested in using the digital to co-produce content. First, of course, crowdsourcing is an established method in the GLAM sector, and when's a better time to ask volunteers to contribute to transcription projects? #DHgoesVIRAL
https://twitter.com/CilipMDG/status/1242816687369568256

6/20
Or, recreate your favourite artwork in isolation: this initiative from @GettyMuseum
shows the power of social media interaction around cultural heritage in a time of shutdown, & has had a phenomenal, hilarious response. Content as tonic! #DHgoesVIRAL
https://twitter.com/GettyMuseum/status/1242845952974544896

7/20
Art, Literature, and History are important parts of modern society, and it's been great to see such personal, organic engagement with digital collections. This stuff may not be life and death, but it is certainly life, & life just now. #DHgoesVIRAL
https://twitter.com/annacmmurray/status/1243165182349717506

8/20
This is a phenomenal creative response to the closing of physical doors of heritage institutions. All those poor objects, without the audiences they were designed for! At least we have the digital of some, & also – user generated content #DHgoesVIRAL
https://twitter.com/profdanhicks/status/1245077194759700486

9/20
There are many things to consider about this… Firstly: it doesn't happen without a lot of work behind the GLAM scenes. There are armies of folk keeping the infrastructure up and running and creating content available for others to use #DHgoesVIRAL
https://twitter.com/textfiles/status/1243954064133627904

10/20
Second, old bugbears have not gone away in a time of pandemic! Copyright, licensing, and commercial imperatives still abide! Do explore the kerfuffle around the wonderful #NationalEmergencyLibrary from the fabulous @internetarchive #DHgoesVIRAL
https://twitter.com/internetarchive/status/1244730407737634816

11/20
It can take time to work out institutional responses, & change digital infrastructures. This doesn't happen without people, who, like the rest of us, are worried, stressed, & juggling. There's great work happening throughout the sector #DHgoesVIRAL
https://twitter.com/UkNatArchives/status/1245340191964958721

12/20
Our digital libraries and archives may hold crucial clues and content about how to help with the #covid19 outbreak: particularly this is the case with scientific literature. Now is the time for institutional bravery around access! #DHgoesVIRAL
https://twitter.com/petermurrayrust/status/1244191334879150082

13/20
But, digitisation depends on people. We can only build on what has been previously digitised, at the moment, which brings in issues about resourcing, equality, and known biases in the digital canon. And I know you wouldn't do this but… #DHgoesVIRAL
https://twitter.com/arkhamlibrarian/status/1242100248534757383

14/20
It's not an equal playing field (it never has been): many smaller institutions may not have the resources to digitally pivot right now. And remember, of course, only a fraction of the world's heritage collections are digitised anyways. #DHgoesVIRAL
https://twitter.com/heyshaelyn/status/1244646181873074178

15/20
Wait a minute! Where's the #digitalhumanities in all this? Well, we're dependent on access to cultural heritage data to do analysis. Shout out to the amazing Data Foundry at the @natlibscot re how to deliver data well to researchers! #DHgoesVIRAL
https://twitter.com/semames1/status/1239547150981369856

16/20
If I had one suggestion re watching Digital Cultural Heritage, and the sweating of digitised assets, over the past couple of weeks… there's a lot of content broadcast going on, assuming a certain type of relatively passive consumption #DHgoesVIRAL
https://twitter.com/hyperallergic/status/1243727926543220738

17/20
DH can ask… where does the data come into play here? What resources can we make more open to researchers? What data can we let others analyse? How can the DH community help guide this? see @thomasgpadilla 's work on collections as data: #DHgoesVIRAL
https://zenodo.org/record/3152935#.Ya_vQvFBxJV

18/20

This is happening behind the scenes as GLAM staff now work from home, even at a time of great uncertainty, including transcription, metadata cleaning, catalogue improving, and OCR checking, to help their audiences further down the line! #DHgoesVIRAL
https://twitter.com/kcur/status/1245095775245193217

19/20

We've many new users of @transkribus, our Handwritten Text Recognition (HTR) for manuscripts tool: some people have a chance to experiment. It's digital cultural heritage's time! Are we ready to embrace it, & work together with GLAM institutions on data needs? #DHgoesVIRAL

20/20

The concluding question for the #digitalhumanities community is: with all this work by the GLAM sector pros on digital, are we ready to work with & alongside them, to make the most of these data and digital assets, when our own capacity for research returns? #DHgoesVIRAL

ARIADNEplus Project

Presented by Achille Felicetti (PIN, University of Florence, Italy)

ARIADNEplus Project
@ARIADNEplus

1/15
The #ARIADNEplus team is happy to present its integration model and show how its digital platform enables collaborative work. Thanks to colleagues of #APOLLONIS and @athenaRICinfo for showing, with this initiative, that #DH and #CH are stronger than #COVID19 #DHgoesVIRAL

2/15
Archaeology's research challenges demand the technological ability to extract knowledge from data, be they textual, numeric or visual sources. #ARIADNEplus integrates archives with advanced tools and strategies, to answer relevant research questions #DHgoesVIRAL

3/15
#ARIADNEplus extends the previous ARIADNE initiative, which successfully integrated archaeological data infrastructures in Europe, indexing in its registry about 2Mln datasets and making them accessible through the #ARIADNEPortal: http://portal.ariadne-infrastructure.eu #DHgoesVIRAL

4/15
The research community needs for studying the past to better understand the present with the tools and methods of the future, in the service of research, culture and society #DHgoesVIRAL

5/15
#ARIADNEplus now covers all of Europe and includes leaders in many archaeological domains, like palaeoanthropology, bioarchaeology, archaeometallurgy and other archaeological sciences sectors. The temporal scope of the aggregation space has also been extended #DHgoesVIRAL

6/15
Fight against digital isolation and promotion of remote collaboration have always been the basis of the #ARIADNEplus philosophy. The project offers Virtual Research Environments (#VRE) in which people, tools and data interact, to make collaboration smarter #DHgoesVIRAL

7/15
VREs in #ARIADNEplus are implemented through the #D4Science platform. They provide features for data storage and manipulation by means of various techniques, including aggregation, mapping, transformation and #NLP for information extraction from free texts #DHgoesVIRAL

8/15
Ontologies and international standards, state-of-the-art tools and widely accepted policies and strategies for data, such as the #FAIR Principles, the certification of repositories and the #LOD philosophy, are deployed to foster integration in #ARIADNEplus #DHgoesVIRAL

9/15
#ARIADNEplus also produces guidelines for the creation, management and sustainability of archaeological repositories. A #DMP on-line template, intended to simplify Data Management Plan definitions, has been released and is being tested by archaeologists #DHgoesVIRAL

10/15
The project is defining the Ariadne Ontology, a semantic model based on #CIDOC_CRM, composed of different extensions to meet all the integration needs. AO-Cat, the extension designed for the registry, is now ready and currently used to catalog resources #DHgoesVIRAL

11/15

Ambiguities and inconsistencies in data coming from different sources are overcome in #ARIADNEplus through the use of internationally shared vocabularies and linguistic resources, such as the #Getty #AAT thesaurus and the #PeriodO gazetteer of periods #DHgoesVIRAL

12/15

The project develops tools and services to facilitate the mapping, conversion, enrichment and integration of information. Virtual labs exist where data and tools can be deployed on demand and used by teams of scholars to answer relevant research questions #DHgoesVIRAL

13/15

Collaborative tools such as the #3M Mapping Tool, the Vocabulary Matching Tool and the #DNet Aggregator are available to the partners involved in preparation, ingestion and publication of their data, and to the IT experts monitoring the integration process #DHgoesVIRAL

14/15

#ARIADNEplus also provides a Transnational Access program, offering training visits for scholars to important research institutions. The program is currently delayed due to #COVID19. But we plan to restart it very soon! More info @ https://ariadne-infrastructure.eu/transnational-access... #DHgoesVIRAL

15/15

In conclusion, #ARIADNEplus aims at deploying strategies to fight data fragmentation and overcome digital isolation in archaeology. We aim at keeping people together, also in this dark moment. Thank you for following us today. Visit https://ariadne-infrastructure.eu #DHgoesVIRAL

KATERINA GARDIKAS

Associate Professor in Modern Greek History, National and Kapodistrian University of Athens

Katerina Gardikas
@kgardika

1/15
Let me introduce myself: I am a medical historian at the Department of History and Archaeology of the University of Athens. I recently published a book titled "Landscapes of disease: malaria in modern Greece." #DHgoesVIRAL #twitterstorians

2/15
It would have been much harder to retool and make the transition from the political historian I used to be to the medical historian I now am, before the emergence of digital history and its tools. #DHgoesVIRAL #twitterstorians

3/15
I therefore celebrate #dh for the way it facilitates interdisciplinary & multidisciplinary approaches. In the following I shall tweet about medical history or #histmed on twitter. Perhaps I'm taking the viral metaphor too literally :) #DHgoesVIRAL #twitterstorians

4/15
#Medhist is a space where history, literature, anthropology, biology, medicine, environmental and social studies and geography meet. It cannot exist without interdisciplinarity which actually feeds on #dh. #DHgoesVIRAL #twitterstorians

5/15
Much of what appears online is covid19-related; needs to be read critically. Dh med historians should promote critical approach to what goes viral in digital world by highlighting reputable and authoritative internet sources. #DHgoesVIRAL #twitterstorians #FlattenTheCurve

6/15
A personal selection follows. A large amount of content has become freely available online thanks to #covid19 pandemic. See https://bit.ly/2Uzteta and https://bit.ly/39Bimz5 #DHgoesVIRAL #twitterstorians

7/15
For institutional resources: The metropolis of #histmed content is the Wellcome Collection @ExploreWellcome; also the @WellcomeLibrary. From Royal College of Surgeons of Edinburgh Library & Archive @RCSEdArchive and Museum @surgeonshall #DHgoesVIRAL #twitterstorians

8/15
More institutional resources: London School of Hygiene&Tropical Med @LSHTMlibrary and @LSHTMarchives, the NY Academy of Medicine @NYAMHistory, the Centre for Global History of Health @CGHH_York; for an environmental approach Rachel @CarsonCenter #DHgoesVIRAL #twitterstorians

9/15
Also a considerable number of medical historians are active on twitter and very worth following: medievalists Michelle Ziegler @MZiegler3 and Monica Green @monicaMedHist are different but have fascinating and well-informed feeds. #DHgoesVIRAL #twitterstorians

10/15
Keep up-to-date with events and scholarship with Alexandre Klein's critical feed @kleinalexandre; likewise with Melissa Grafe @YaleMedHisLib #DHgoesVIRAL #twitterstorians

11/15
Author of Pandemic Century & Fever Trail (a favourite!) Mark @honigsbaum, GoingViral_thepodcast @GoingViral_pod and, for an anthropol bent, Visual Plague/ Global War Against the Rat @visualplague; all offer critical views of health, disease in past societies #DHgoesVIRAL

12/15
Medical historians are good at reminding their audience that epidemics have shaken societies in the past and at making comparisons. #DHgoesVIRAL #twitterstorian

13/15
Online discourse on #covid19 will soon become part of the historical discourse, see for instance https://twitter.com/kgardika/status/1240598597865013248... #DHgoesVIRAL #twitterstorians

14/15
As past treatments are already becoming relevant again; on the history of #chloroquine, an antimalarial drug currently being used to treat covid-19 patients. https://twitter.com/kgardika/status/1240387394781818883... #DHgoesVIRAL #twitterstorians

15/15
Stay safe,
stay indoors,
stay informed,
stay positive.
And, when we meet at the other end of the #covid19 pandemic, may we long for our #Decameron days! #DHgoesVIRAL #twitterstorians #FlattenTheCurve

SARA DI GIORGIO

Technical responsible of CulturaItalia, Central Institute for the Union Catalogue of Italian Libraries and Bibliographic Information

Sara Di Giorgio
@DiGiorgioSara

1/16
Hi everybody! I'm working at @iccu2, a central institute of @ MiBACT, that is adapting its services and projects to the severe impact of the #Covid19 outbreak. Today I will tweet about some National and European initiatives. This is our #DHgoesVIRAL paper thread.

2/16
Working from home did not stop our work. On the contrary, we are experimenting with new opportunities to advertise the services @iccu2 provides to the national and international community. We made a video: https://youtu.be/2-sDheJ1LmM #stayathome #DHgoesVIRAL

3/16
We also made another video to celebrate #Dantedì @iccu2 and advertise our Manus OnLine partner project Illuminated Dante Project @UninaIT https://youtu.be/wa8qgwgJPGA #Dante #stayathome #DHgoesVIRAL

4/16
To help brighten up quarantine days OPAC SBN @iccu2 homepage is now hosting a link to the brand new #digitallibrary http://ioleggodigitale.it making more than 2M digital resources freely available from ReteINDACO https://opac.sbn.it/opacsbn/opac/iccu/free.jsp… @DMCulturaIt #stayathome #DHgoesVIRAL

5/16
As project partners, @iccu2 promotes contents provided to @WDLorg by Italian contributors and is now planning a series of posts with digital historical images on home activities #stayathome #DHgoesVIRAL

6/16
By forcing us to take up new lifestyles, the #Covid19 outbreak is providing the perfect field camp to test new strategies for the promotion of #digitalculturalheritage as a way to defeat isolation and evaluate them, as I'm now going to explain #DHgoesVIRAL

7/16
I'm tweeting now about @inDICEs project, started in January 2020 and coordinated by @iccu2. What is the social and economic impact of digitization in cultural and creative sectors? How digitization affects our use of cultural (heritage) assets? #DHgoesVIRAL

8/16
To answer these questions, @inDICEs is developing a methodology to measure the economic and social impact of digitization of cultural (heritage) assets. We will cope with the #Covid19 outbreak by measuring impact of #digitalculturalheritage on social behaviours. #DHgoesVIRAL

9/16
Tweet lost due to connection failure

10/16
The framework distinguishes 3 regimes: Culture 1.0, non market-oriented sectors such as museums; Culture 2.0, production with a distinction between producers and audiences, and Culture 3.0, where the distinction between producers and users becomes blurred. #DHgoesVIRAL

11/16
Now we're working on Culture 3.0 regim, gathering data from social media channels to analyze to what extent people on a specific platform are producing and sharing cultural content and how much the production is increased during the #Covid19 outbreak. #DHgoesVIRAL

12/16
We'll map initiatives that cultural organisations are launching to contrast the lockdown and to bring their collections to people using the hashtags such as #MuseumFromHome, #MuseumMomentofZen, and #MuseumOnline, #ArtYouReady. #DHgoesVIRAL

13/16
These data will be modelled and interpreted by a research group led by @FBKcom and visualized in the inDICEs Open Observatory. The dashboard, realized by @webLyzard, will measure trends and impact of the outbreak in the cultural sector. #DHgoesVIRAL

14/16
The @inDICEs Observatory will include a Participatory Space where it will be possible to poll policy-makers and experts to measure the impact of digitization during the #Covid19. Platform realized by @platoniq #DHgoesVIRAL

15/16
@inDICEs also develops policy recommendations, guidelines and other tools mapping relevant #IPR legislations related to heritage collections, in order to make a systemic change that strengthens the potential of #GLAMs in the #DigitalSingleMarket. #DHgoesVIRAL

16/16
Thank you all! and sorry for the inconvenience!! Credits: thanks to @FlaBruni for helping me in doing the presentation! You can find more information about @inDICEs on the website https://indices-culture.eu. Thank you for your attention! #stayathome #DHgoesVIRAL

DARIAH-EU

Presented by Eliza Papaki & Vicky Garnett (DARIAH-EU)

DARIAH-EU
@DARIAHeu

1/20
What can be the impact of digital humanities and Research Infrastructures in the time of a pandemic? How essential is e-research and how can we achieve this better? And what is the role of RIs in this process? #DHgoesVIRAL #digitalhumanities

2/20
Welcome to the Digital Research Infrastructure for Arts and Humanities presentation,with reflections from @jedmond36 Associate Professor of Digital Humanities @TCD @DigitalHumanTCD &President of the #DARIAH Board of Directors& @PapakiEliza DARIAH Comms Officer #DHgoesVIRAL

3/20
There are many lessons to be learned from this pandemic.From hygiene practices&how to wash your hands to the scientific&cultural literacies people need,from #data literacies to the ability to distinguish a real hoax from something politically expedient to call 1 #DHgoesVIRAL

4/20
Digital divide is also another factor complicating efforts to respond to the challenges society faces,not everyone has access to e-research,e-learning,same level of information going viral on how to protect from the virus #DHgoesVIRAL #elearning #information

5/20
In an age of virality,it appears that the only thing that travels faster among humans than a coronavirus is information.With the exponential spread of #COVID―19 cases in recent weeks,stories&data are everywhere-on social media,in the media,filling up databases #DHgoesVIRAL

6/20
It is no wonder that public understanding of the pandemic varies greatly.Conveying a message in an understandable way to a diverse audience calls for a new messenger.#DataVisualization has become an important comms tool,transforming complex numbers into graphs #DHgoesVIRAL

7/20
Arts&Humanities have much to contribute as a response to the pandemic,they can sustain us in times of quarantine&social distancing.The response of the #arts community has been truly heartening,giving many a means for inspiration,connection&self-expression #DHgoesVIRAL

8/20
In #DARIAH,we ensure at this time that our network is able to maintain the services our community relies upon while also leveraging our expertise in #openscience &distributed research practices to lead by example&assist others to adapt to the new circumstances #DHgoesVIRAL

9/20
We strive for a continuum in e-research through encouraging & supporting the work undertaken in our Working Groups. We need to study how we work if we are going to be able to alter effectively our entire research practice base with losing the essentials. #DHgoesVIRAL

10/20

Work undertaken by the DiMPO WG has been long focusing on developing&providing an evidence-based account of the emerging #information #practices&needs of arts&humanities researchers in the evolving European digital scholarly environment #DHgoesVIRAL https://dariah.eu/activities/working-groups/wg-digital-methods-and-practices-observatory-dimpo/

11/20

The Digital Practices for the Study of Urban Heritage WG focuses on the study of #urban change,the #impact of urban development on #culturalheritage, the identity of the city&the role of civil society. #DHgoesVIRAL @STARC_CyI @fra_ #DARIAHWGs https://dariah.eu/activities/working-groups/digital-practices-for-the-study-of-urban-heritage/

12/20

Challenged by urbanization, migration&now the virus, research in this context could help record the experience of how the virus is rewriting urban spaces, with direct #impact on the cohesion of their communities&everyday lives of citizens #DHgoesVIRAL
https://nytimes.com/interactive/2020/03/23/world/coronavirus-great-empty.html

13/20

Suddenly online became the default means of #teaching for a majority of European schools&higher education institutions. #TrainingTuesdays is one of our ways to support #elearning, our campaign to bring resources&training videos to researchers&course-providers #DHgoesVIRAL

14/20

It is clear that #OpenScience can play a critical role here. In response to the immediate challenges coming with the rapid switch to online-only teaching systems, a variety of crowdsourced collections started to float around on various online platforms #DHgoesVIRAL

15/20

A curated list of such Open Science and DH #tools has been compiled by our Open Science Officer @etothczifra as valuable additions to any distance learning setting:https://dariahopen.hypotheses.org/818 #DHgoesVIRAL #openscience #distancelearning

16/20

Bocaccio's Decameron reminds us that even in the time of the Black Death, people passed the time of social distancing by telling stories and mining their culture to feed their souls - and so also we do today. #DHgoesVIRAL

17/20

In particular, the response of the arts community, and the artist in every one of us, has been an inspiration and support to many of us, who have been connecting with others at concerts, theatre events, in virtual museums, and maybe even on our own balconies. #DHgoesVIRAL

18/20

In #DARIAH, we are preparing to support the #legacy of this time, which will give us new #humanities research questions, new methods to experiment with, and new sources documenting an unprecedented time to be collected and interrogated #DHgoesVIRAL

19/20

Later this year, we will announce our 2020 DARIAH Theme #funding call, which will focus on two strands: one to deepen our integration with the arts community, and one to specifically address the challenges of COVID−19. #DHgoesVIRAL #DARIAHTheme #COVID−19

20/20

In the meantime, we wish you good health in these strange and difficult times. Thank you! #DHgoesVIRAL https://media.giphy.com/media/h4BtwrZHVOObMv6ZbD/giphy.gif

GIANNIS TSAKONAS

Acting Director in the Library & Information Center, University of Patras

Giannis Tsakonas
@gtsakonas

1/15
#COVID19 has been an unprecedented challenge & has enforced alternative views of a known as dominant reality. What helps survival & creativity originates from largely overlooked notions & practices→ #openaccess & #openscience→ my focus for today+some libraries #DHgoesVIRAL

2/15
#schocomms has seen a rather unexpected gate-opening from 'legacy' publishers. Many granted access to #covid19 publications with a curation overhead. What was opened is mainly biomedical information; also statistics/economic/business; humanities publishers too #DHgoesVIRAL

3/15
First greeted with excitement, then treated with reluctance; even skepticism. Hard to estimate the outcome after this. @WHOSTP examines zero-embargo to federally published research; #PlanS is close; Open Research Europe is another option for EU researchers #DHgoesVIRAL

4/15
#tdm is still prohibited by publishers. Large amounts of literature cannot be accessed→ https://libereurope.eu/blog/2020/03/10/tdm-technical-protection-measures/.... To overcome, work is done in dumps. Many preprints & large commercial enterprises/charity bodies' prestige have helped. Shouldn't work this way #DHgoesVIRAL

5/15
#opendata have been focused on #tracking and #genome→ genome browsers. Many reusable for tracking maps, statistics reporting & pandemic simulations. There are also calls to citizens to self-register cases & make updates more frequent #DHgoesVIRAL

6/15
Innovative ways to visualize data emerged. geotracking for cases/spreading; timelines for pandemic evolution; social media timeline & tree viz modes for navigating to vast media coverage→ also @scite exploring supporting/conflicting relationships in literature #DHgoesVIRAL

7/15
Increased demand for computational power has led to #infrastructures open→ a thorough list @ERF_AISBL https://erf-aisbl.eu/research-infrastructures-offer-for-research-on-covid-19/...; Global MediXchange for Combating COVID-19 https://covid-19.alibabacloud.com; Volunteering citizens offer resources as well→ @foldingathome #DHgoesVIRAL

8/15
Tweet lost due to connection failure

9/15
#schocomms is not just publications. Quick response in the peer review as well. #innovative and #open to many→ @outbreaksci @PREreview_; also changes in peer review processes by editorial boards→ @eLife. Need to balance between acceleration & responsibility #DHgoesVIRAL

10/15

#education faces problems. #copyright acts stall remote education. Hands seem tied. #fairuse framework in US looks more flexible. US libraries→ @arl https://docs.google.com/document/d/10baTITJbFRh7D6dHVVvfgiGP2zqaMvm0EHHZYf2cBRk/preview ...; Recent: social media accounts suspended; #AI failures on the expense of #openculture? #DHgoesVIRAL

11/15

#opentextbooks & textbook offerings are not enough. Major issues in non-english languages; in markets with low ebook penetration/closed attitudes. Zero flexibility in this emergency, not even for time-framed & less handy formats→ National Emergency Library #DHgoesVIRAL

12/15

Libraries responded immediately (limited/full closure). Open institutions, but online for research & education. Intro & outro institutions: help install emergency & reinstall normality when over @LIBEReurope asks EU libraries responses→ https://docs.google.com/spreadsheets/d/1vTjVsogXAk3MY00oB0jSqp6b2gdHdb_90v_u6fu2O7E/edit#gid=0... #DHgoesVIRAL

13/15

Beyond the aftermath (a) "disaster informatics" will show how people responded. First analyses of Twitter activity regarding reports about #covid19→ https://twitter.com/mikethelwall/status/1242733621162770434... #DHgoesVIRAL

14/15

(b) we hope that the wave of support to openness will remain. We cannot afford backtracking. Populating openness is the only way of sustaining openness. #DHgoesVIRAL

15/15

The human factor: people work remotely in an unsettled environment. Keep the channels clear. Mention/use only what is relevant. Do not replicate, but cite. Don't be a concerning entity in a concerning world. Take care! Virtual hand-shaking to all #DHgoesVIRAL

"

ZOOM CALLS ROT YOUR BRAIN. AVOID AS MANY OPTIONAL ONLINE MEETINGS AS POSSIBLE.

QUESTIONNAIRE RESPONSE #6

EUROPEANA RESEARCH

Presented by Alba Irollo (Europeana Foundation)

Europeana Research
@EurResearch

1/15
By its very nature, @Europeanaeu supports #eResearch by offering a wealth of resources coming from 3,700+ data providers. In the past few years, these resources have been increasingly complemented by sophisticated #tools for their reuse and enrichment. #DHgoesVIRAL

2/15
As you may have heard, @Europeanaeu grows, in terms of new collections and tools, mainly thanks to @EU_Commission's funding for @DSMeu. You can get a clearer idea from the ongoing call for proposals under #CEF Telecom Programme: https://bit.ly/340X0u2 #DHgoesVIRAL

3/15
#DidYouKnow that a new website was launched on 23 March, offering faster, more discoverable and more accessible experience? https://twitter.com/Europeanaeu/status/1242065426982502407... #DHgoesVIRAL

4/15
#eEducation is one of the challenges of this difficult time. Educators are asked to give continuity to their classes online. What about using @Europeanaeu at university? Whether you're a professor or a student, let's see what can be done! #DHgoesVIRAL

5/15
#DigitalCulturalHeritage opens up a world of possibilities for experimentation in all the fields of the #Humanities. If yours is #History, the @transcribathon can change your journey through primary sources, such as archival documents, manuscripts, letters ... #DHgoesVIRAL

6/15
The @transcribathon was especially developed to help disclose the unique primary sources of the Europeana 1914-1918 Collection. But its use can be potentially extended to all the periods in #History. Find out more at our new portal! https://europeana.transcribathon.eu/education/ #DHgoesVIRAL

7/15
The @transcribathon can also be of use to courses of #Philology, like at @UniboDHARC. It's where a post-doc, @saverio_vita, developed his project on #WWI thanks to our collection and a grant within our Research Grants Programme: https://projects.dharc.unibo.it/uhdw/ #DHgoesViral

8/15
Of course, you can also reuse @Europeanaeu items with tools not developed by us. Two examples for archival documents: 1) @Transkribus, resulted from a @EU_H2020 project, and 2) @tropy, which you can enrich with the #EuropeanaDataModel: https://bit.ly/2R0M4XR #DHgoesViral

9/15
If your field requires the study of #language resources, you can find 180,500 @Europenaeu items in the Virtual Language Observatory. It's managed by our long-standing partner @CLARINERIC, which also makes available extraordinary tools: https://vlo.clarin.eu/search?1&fq=dataProvider:Europeana... #DHgoesViral

10/15

If you're #techy enough or eager to organise a #Hackathon, know that the @Europeanaeu Newspapers Collection is fully available to download in the form of #dumps. That means a million newspaper issues completely searchable! #OCR https://pro.europeana.eu/page/iiif#download...
#DHgoesViral

11/15

For fields such as #Archaeology or #ArtHistory, objects - rather than textual sources - are the starting point for any study. How about using #Storymaker? It's a user space to create #3D objects stories, developed within @Share3d_Eu: https://share3d.eu/storymaker/ #DHgoesVIRAL

12/15

If you've done a good job, you may wish to publish on the web the results of your digital experimentation. But #Copyright could spoil the party. It's the reason why @Europeanaeu items are always accompanied by a right statement! https://pro.europeana.eu/page/available-rights-statements... #DHgoesVIRAL

13/15

Since we recognize the huge value of reusable resources for #eResearch and #eEducation, we advocate for #FAIRdata. How? Also through our grants! An example? This event designed by @dri_ireland that will result in a web-based training: https://bit.ly/2vZMAhs #DHgoesVIRAL

14/15

Are you already getting creative with #DigitalCulturalHeritage? Contact us and share your experience in #eEducation via Europeana PRO! This website, too, has been recently restyled to better meet the needs of our network: https://pro.europeana.eu #DHgoesVIRAL

15/15

Finally, meet your peers in the Europeana Research Community! It brings together heritage professionals and researchers who want to make a difference by fostering innovation in the cultural heritage sector. https://pro.europeana.eu/page/europeana-research... #DHgoesVIRAL

#dariahTeach

Presented by Susan Schreibman (Maastricht University)

#dariahTeach
@dariahTeach

1/16
Welcome to @dariahTeach in the Covidsphere. This Twitter talk has been prepared by @schreib100, @huangmp, @Papadopoulos_C and @ttasovac. https://teach.dariah.eu #DHgoesVIRAL

2/16
The current #COVID19 crisis shows the necessity (not just a nice add on) for more #diverse forms of online teaching (not just #synchronous #Zoom classes) but #online #coursework, either for #asynchronous #teaching or #flipped #classrooms #DHgoesVIRAL #onlinelearning

3/16
The developers of @dariahTeach https://teach.dariah.eu have been exploring how to create such materials with a variety of #digitalhumanities #digitalculture course offerings that can be used by individual #learners or within a #classroom setting #DHgoesVIRAL #onlineteaching

4/16
The current #coronavirus crisis has shown us that we can't expect the vast majority of #educators (from primary school to 3rd level) to, with no #training, develop #online #educational content on the fly #DHgoesVIRAL

5/16
Institutional platforms only go so far in providing an #online #teaching space that allows for #creativity and #experimentation (acknowledging the need for #data protection) #DHgoesVIRAL

6/16
Other platforms should be encouraged and supported as part of the goal is not just #teaching #students content, but getting them comfortable with a variety of platforms and learning modalities as this is a necessary #life-long #learning #skill #DHgoesVIRAL

7/16
#Online environments need to be designed to sustain #open dialogues with students: importance of setting aside time to replicate coffee breaks & after #class #conversations via #virtual rooms for #supervision and simply updating each other. #DHgoesVIRAL

8/16
A daily routine of switching between #asynchronous and #synchronous learning will support student use and enhance both #student and #teacher creativity in the #digital #learning environment #DHgoesVIRAL

9/16
Production of #online #teaching content is #time consuming & requires more planning than f2f #teaching. Creators of online material need to compensate for the absence of an #instructor and a #classroom environment where there is constant #feedback. #DHgoesVIRAL

10/16
The current #COVID19 crisis has shown us that there needs to be sustainable engagement with wider communities of #teachers and #learners about #online modalities of teaching & learning, not just something that becomes important in a crisis #DHgoesVIRAL

11/16

Production of high-quality, #reusable #teaching materials still doesn't count for #promotion #tenure in many #universities. This needs to change if we want to encourage more #scholars to share their materials. #DHgoesVIRAL

12/16

#PhD programmes should #train future #instructors how to use different #media and #technologies for #teaching purposes. Familiarity with #online #pedagogy should be a must. #DHgoesVIRAL

13/16

#elearning is considered a 'recipe' to include a more #diverse #audience in #education. We should not underestimate that it also #excludes others. Those with slow #connections, devices that are not smart and non-robust #hardware. #DHgoesVIRAL

14/16

The developers of #dariahTeach (four of whom have been tweeting from @dariahTeach today) encourage you to visit our platform and check out our content https://teach.dariah.eu More courses for the #cultural and #creative industries are coming soon #DHgoesVIRAL

15/16

We are grateful to the #EuropeanCommission, especially @EUErasmusPlus which funded the 1st phase of @dariahTeach & @MEDIAprogEU for the current #IGNITE https://ignite.acdh.oeaw.ac.at project developing content for the #creative and #cultural industries #DHgoesVIRAL

16/16

@dariahTeach also welcomes #collaboration: people who may want to #translate our course materials, contribute new #courseware, or #videos on the wider theme of #digitalhumanities Thank you all for attending #staysafe #DHgoesVIRAL

SOFIA PAPASTAMKOU

Luxembourg Centre for Contemporary and Digital History, University of Luxembourg

Sofia Papastamkou
@s_papastamkou

1/20
Hi all and thnx to the organizers, @agiati, for the invitation at #DHgoesVIRAL. I will share some thoughts on "The Global Event and a Deluge of Data" and what this implies for historians and their (born-digital) sources. #DHgoesVIRAL

2/20
Though still in progress, all indications - global impact, social, economic and possibly geopolitical implications- point to the current Covid19 crisis as a historical event. #DHgoesVIRAL

3/20
By event I mean (and very much sum up) here what historians define as the condensed time in which a fact occurs, revealing a change in the deeper structure and creating dynamics for new ones. Simply put, an event creates a before and an after. #DHgoesVIRAL

4/20
The current crisis is what we call a global event : it has imposed a common time at a world scale, that we live in shared emotion and in real time bcz we have the digital technologies that allow for it. #DHgoesVIRAL

5/20
One feature of the events is that they generate the creation of materials (ephemera, cultural artefacts etc). Because they are «tracks» of the event, once collected by patrimonial institutions, these are the primary sources for future study of these events. #DHgoesVIRAL

6/20
This is the kind of conference where people are aware of/work on transition to digital cultural heritage and what this implies for humanists. Great! I can spare some tweets about historians and transition from print to digital sources in the digital age #DHgoesVIRAL

7/20
But for more, check for example works from @ianmilligan1, @NielsBr, @valerie_schafer (and many more) on the infinite archive of the web and what the use of digital-born sources can imply for historians. #DHgoesVIRAL https://books.openedition.org/oep/8713

8/20
Back to the global event, of which we talk esp. since 9/11. The proliferation of events, let's say in the last 15 years or so (we are constantly in crisis!), coincided with rapid development of communication technologies, and mainly the social web. #DHgoesVIRAL

9/20
This in turn led to proliferation of dig-born sources since end of the 10's: 2009 Iran election, the Arab revolutions, the Indignados/OWS movements, the Paris attacks. Their dig tracks, esp. social media data, were preserved by archives/researchers in real time. #DHgoesVIRAL

10/20
I collected myself Twitter data during the 2015 Greek referendum and later explored its international dimension in this book edited by the @PirehP1 team. Check it for references I mobilize in this thread http://editions-sorbonne.fr/fr/livre/?GCOI=28405100236630... #DHgoesVIRAL

11/20
So what about the Covid19 crisis ? If I chose the term deluge, it is bcz there seems to be much more out there than anything we had until now, in volume, frequency and variety of data. #DHgoesVIRAL

12/20
Archiving the event is already under way: @internetarchive already has audiovisual and web resources (note there is less text data!); libraries and archives create collections of digital media, oral histories etc; and researchers their own datasets #DHgoesVIRAL #TooMany

13/20
What is impressive, at least for me, is the volume, variety + time density of deposits in data and code repositories and (pre-print) publishing platforms: raw data, applications, pre-prints, articles... (more than 8 000 repos currently only on github!) #DHgoesVIRAL

14/20
It has of course to do with the nature of the event : a world health issue + urgency appeal to an international scientific community and bring together diverse data-literate communities #DHgoesVIRAL

15/20
But it also has to do with the fact that there's a lot of available data, infrastructures, publishing platforms that allow for open circulation, and, probably, a new generation of more data-literate people in all disciplines #DHgoesVIRAL

16/20
This is much larger than (Digital) Arts and Humanities ; but what the #DH stands for the last 15 years: openness, data literacy, digital skills, infras, apparently is mature and participates in capturing the event, probably at a larger scale than before #DHgoesVIRAL

17/20
What about historians? This event seems totally, or almost, digitally sourced/documented. So digital literacy, skills, openness and collaboration seem more important than ever before for whomever wishes to work on it, and will likely be even more in the future #DHgoesVIRAL

18/20
Perhaps the Covid19 crisis will accelerate the movement to generalize teaching #dhist skills in history departments ? #DHgoesVIRAL

19/20
In the meantime, we'll always have @ProgHist :-) https://programminghistorian.org In 3 languages and entirely open #multilinguilism #nodivide #DHgoesVIRAL

20/20
And also @openmethods_dh and @dariahTeach ! Thank you #DHgoesVIRAL ! Take care all, keep safe (and scrape:))

LORNA RICHARDSON

Lecturer in Digital Humanities, University of East Anglia

Lorna Richardson
@lornarichardson

1/20
I start by acknowledging the horrific human cost of the Corvid-19 pandemic & the dedication of our underfunded, under resourced healthcare services. My paper today is about digital tech & the environment, & reflects on the structural effects of current isolation #DHgoesVIRAL

2/20
In the Global West, how we use digital tech in the field of DH reflects the transformative power of tech & its profound impact on (some) societies & communities as well as the environment #DHgoesVIRAL

3/20
Whether that's DH in data collection, data analysis, or data dissemination, we MUST adjust/ expand to take into consideration all present & future as-yet-unknown, technological, social & political developments that impact our work. And here we are... #DHgoesVIRAL

4/20
Pandemic gives us opportunity to reflect on our relationship with tech & environment. Flights halted, pollution clearing & we are linked by the digital to outside world. This is a good time to reflect on our futures, as the digital entwines with our daily lives #DHgoesVIRAL

5/20
The UN thinks we have 10 years to prevent irreversible climate change. We already see the effects of a climate emergency. From flooding in Indonesia to devastating bushfires in Australia, we cannot escape effects of the Anthropocene #DHgoesVIRAL

6/20
Digital overconsumption has led to ICT driven share of greenhouse gas (GG) emissions increasing by half since 2013. The environmental impacts of digital tech are consistently underestimated: Devices seem small & mobile, infrastructures are often invisible #DHgoesVIRAL

7/20
This illusion reinforced by Cloud services. Physical reality of use imperceptible. Short lifespan digital kit/streaming/Skype are key drivers of an increase of GG emissions. Leads to underestimating the direct environmental impacts of digital technology #DHgoesVIRAL

8/20
We need to reflect on the material culture of our digital communications. The production of digital equipment makes it a heavy consumer of metals, some of which are rare &/or critical & reserves are limited. There are MANY ethical issues here #DHgoesVIRAL

9/20
Metals (tin, tantalum, cobalt, gold) come from unstable regions with history of conflict that has produced atrocious human rights violations: violence, rape & slavery. Our digital infrastructures are built on ecological exploitation & human suffering #DHgoesVIRAL

10/20
The devices we hold in our hands every waking hour are globalised political issues. Digital tech leaves land contaminated with chemicals/waste, from the point of production to points of disposal. Difficult to recycle, leaving tech dead-ends at end-of-life #DHgoesVIRAL

11/20
UK is 1 of biggest producers of E waste in world. 2016 = 24.9kg per person, 6.1kg elsewhere. 2018, 1.2m tonnes of e-devices sold in the UK, 500,000 tonnes recycled. 500 million tonnes of E-waste from EU every year enter the Asian recycling market #DHgoesVIRAL

12/20
Electricity needs for digital tech & data centres/server farms are often dirty coal-fired energy. In 2020, digital will emit as much CO_2 as India in 2015, for all of its 1 billion 300 million inhabitants who mainly consume fossil fuels. #DHgoesVIRAL

13/20
Producing a smartphone weighing 140g = c.700 MJ of primary energy whereas about 85GJ to produce a petrol car weighing 1400kg. It's necessary to consume 80 x more energy to produce "a gram of smartphone" than to produce "a gram of car" #DHgoesVIRAL

14/20
The Cloud is not benign. Watching a video online on the Cloud for 10 mins = electricity consumption of 1 smartphone over 10 days. Spending 10 minutes watching an HD video by streaming on phone = using a 2000W electric oven at full power for 5 mins #DHgoesVIRAL

15/20
Cost of an email with a 1MB attachment is 19g of CO_2. If we take into account the entirety of the flow of emails in the world, the situation quickly becomes scary. In one hour, more than twelve billion emails are sent, representing more than 4,000 tons of oil #DHgoesVIRAL

16/20
Isolation lockdown means we have a chance to reflect carefully on the deluge of data & proliferation of digital resources, which result in increasing carbon output, e-waste & pollution. Are we taking these considerations seriously enough? #DHgoesVIRAL

17/20
What can we do to change things in our own sphere of influence in a small section of academia? We can begin by quantifying environmental impacts of the use of technologies in our work. Perhaps in some way that entails breaking our relationships with the machine #DHgoesVIRAL

18/20
Build sustainability into projects; add environmental impacts to our evaluations; talk about the environment whenever we discuss the digital. We can reduce our digital footprint, but this needs us to question the social & economic usefulness of our use of tech #DHgoesVIRAL

19/20
Isolation offers an opportunity to reflect deeply on our relationship with & between tech & the environment. DH can't change the world, but we can change our world & move into the future with greater social responsibility. Thank you for listening & stay safe! #DHgoesVIRAL

20/20
Data in this Twitter paper taken from:
Digital Watch Observatory: https://dig.watch/trends/digital-and-environment...
Principles for Digital Development https://digitalprinciples.org
The Shift Project: https://theshiftproject.org/en/home/
#DHgoesVIRAL

GEORGE MIKROS

Professor at the MA Program of Digital Humanities, Department of Middle Eastern Studies, Hamad Bin Khalifa University, Qatar & Adj. Professor, Department of Applied Linguistics, University of Massachusetts, Boston, USA

George Mikros
@gmikros

1/17
I am really excited participating in the #DHgoesVIRAL with my presentation entitled: #κορονοιος: analyzing tweets containing the greek coronavirus hashtag in the first month of the COVID19 pandemics in Greece.

2/17
Few words about me. I am currently a Professor of Computational and Quantitative Linguistics at @CHSS_HBKU in Qatar. My research focuses mainly on Computational Stylistics and Text Mining applied to a variety of fields ranging from #DH to #Forensic_Linguistics #DHgoesVIRAL

3/17
Twitter data can provide a wealth of information related to a wide spectrum of human behavior and can be used among others to model social interaction and predict social trends, crime, election outcomes, new movie revenues, language change, and even pandemics. #DHgoesVIRAL

4/17
Twitter can be used as a real-time content and public attention trend-tracking tool in emergency situations such as the current #COVID—19 outbreak. Big data analytics and #NLP methods can help us study critical aspects of public health on social media #DHgoesVIRAL

5/17
The present study analyzes the hashtag #κορονοιος (greek coronavirus) in all the tweets written in greek and appeared since 26/2/2020 (first confirmed #COVID—19 case in Greece) until 23/3/2020 covering the first month of the outbreak in Greece. #DHgoesVIRAL

6/17
During this period we collected 88,354 unique tweets (retweets excluded) written in Greek using the hashtag #κορονοιος. The corpus was cleaned using a standard #NLP preprocessing pipeline. The number of tweets per day since 26/2/2020 can be seen in this image. #DHgoesVIRAL

7/17
A first hypothesis tested was whether the daily number of tweets correlates with the #COVID—19 confirmed cases in #Greece. A strong correlation detected (Spearman rho = 0.84) confirming the relationship between frequency of tweeting and actual cases found. #DHgoesVIRAL

8/17
We modeled further this relationship using linear regression. Since both variables (n of tweets and n of cases) were heavily skewed we applied ln transformation getting a good fit (R2=0.63) & confirming the interaction of physical and virtual world (fig below) #DHgoesVIRAL

9/17
A vocabulary analysis followed producing a word-cloud of the most frequent words (filtered by a standard greek stopword list). The figure below is based on the 100 most frequent words of the corpus. #DHgoesVIRAL

10/17
In addition, we plotted the frequency of terms related to the #COVID─19 pandemic. The figure above depicts the relative frequency of three countries that were mentioned often by the Greek users, i.e. Greece, Italy and China #DHgoesVIRAL

11/17
Interesting conclusions can also be extracted by looking at the collocates of the terms "Greece" and "Italy". It seems that Greek Twitter users are discussing these two countries with comparable, disaster-oriented vocabulary #DHgoesVIRAL

12/17
Using #VoyantTools module Dreamscape we explored how tweets might be represented geo-spatially. The tool identifies locations (city names) mentioned in the tweets and plots a map of cities that are frequently mentioned in the corpus (fig. below) #DHgoesVIRAL

13/17
The last analysis performed in this corpus was topic modeling. We extracted the 7 most prevalent topics and each topic was represented by 15 terms. The figure below displays topic distribution across each day of the analyzed time period. #DHgoesVIRAL

14/17
Looking at the intensity of the topic modeling graph we can easily detect how specific topics emerged at specific dates. E.g. the topic related to staying at home directive appeared after 14/3/2020 when the lockdown in Greece was enforced #DHgoesVIRAL

15/17
#NLP methods applied to Twitter data can reveal interesting interaction patterns between our physical and our online worlds The analysis of the Greek data confirms previous research findings that correlate social media content analysis and public health facts #DHgoesVIRAL

16/17
The presented research contributes to "infodemiology", the application of text mining methods in social media for analyzing critical public health issues. Greece can also employ these advanced tools to improve decision-making process during the current crisis #DHgoesVIRAL

17/17
I would like to thank everyone for reading this thread and of course the organizers of this amazing e-conference (@athenaRICinfo, @agiati). You can send me any questions on Twitter (@gmikros) or email me at gmikros@gmail.com. #DHgoesVIRAL Keep smiling !!! :-)

QUINN DOMBROWSKI

Academic Technology Specialist, Division of Literatures, Cultures, and Languages, Stanford University

Quinn Dombrowski
@quinnanya

1/20
Good morning from California! I'm Quinn Dombrowski, Academic Technology Specialist (DH staff) in the Division of Literatures, Cultures, and Languages, and the Library at Stanford University. I'm honored to wrap up the conference with a talk about fun. #DHgoesViral

2/20
Fun feels like an odd topic right now, but in some way it was no less strange before. In academia, especially the humanities, we place so much value on "seriousness". "Serious" is a compliment. But this sets up a dichotomy that devalues its perceived opposite. #DHgoesViral

3/20
Think about how this sounds: "That's a fun project." It comes off as dismissive and trivializing. It suggests a project that's a lightweight diversion, not worth the respect and attention owed to "serious projects". We need to reconsider those attitudes. #DHgoesViral

4/20
About a month ago, in the "before-time", I gave a talk at the @scholarslab where I said that the projects that are the most valuable for getting me through challenging times are ones like the #DataSittersClub. I didn't expect it'd be put to the test so soon. #DHgoesViral

5/20
If you haven't heard of it, the #DataSittersClub is me, @roopikarisam, @kab3d, @mscecire, @a_e_lang, and @readywriting, doing DH text analysis on a girls' book series we all grew up reading, and talking through every step along the way: https://datasittersclub.github.io/site/books/ #DHgoesViral

6/20
The #DataSittersClub is part cultural analytics, part feminist pedagogy, but mostly it's a group of female/non-binary folks who bonded over 80's/90's nostalgia, having fun exploring a book series together with DH methods. We became actual friends in the process. #DHgoesViral

7/20
For me, writing for the #DataSittersClub is what I turn to when I'm worn out. When I'm exhausted from having 3 kids 6-and-under. When I'm grieving over a friend who was denied tenure. When I don't know how I'll manage virtual kindergarten + 2 other kids at home. #DHgoesViral

8/20
Sometimes, I can't even handle writing, but the #DataSittersClub still provides a creative outlet. I've been putting together "Important public health reminders" based on Baby-Sitters Club book covers every day since the Bay Area went into lockdown. #DHgoesViral

9/20
I love all the wonderful, interesting projects I get to support at Stanford, but the #DataSittersClub is what keeps me going through the hardest times: both the fun of the project, and the support and care of the other "data-sitters". #DHgoesViral

10/20
We're far from the only ones out there having fun. I get the sense that "fun" is more acceptable if you make it for the public. Our co-winner of the 2019 @dhawards for Best Use of DH for Fun, the Digital Ghost Hunt, is for 10-year-olds: https://kdl.kcl.ac.uk/our-work/digital-ghost-hunt/... #DHgoesViral

11/20
Similarly, @JanelleCShane does the most hilarious, fun things with machine learning at https://aiweirdness.com. (I have never laughed as much as I do when reading her blog.) She's a research scientist, but this project seems separate from her academic work. #DHgoesViral

12/20
If you made it to DH 2019 in Utrecht (or were following the conference tweets), you may remember the wonderful commemorative Tang dynasty poem (with customizable photos!) that @RichardTsai20 put together. https://twitter.com/RichardTsai20/status/1149810155619360769... #DHgoesViral

13/20
I love this comment from @electricarchaeo about the relationship between work and play. He's written a wonderful book on failure, and while "at least we had fun" is the ultimate backstop on failure, he & I agree it's also so much more. https://twitter.com/electricarchaeo/status/1234660112347721729.... #DHgoesViral

14/20
Another scholar who clearly has a lot of fun with his work is "Surprised Eel Historian" @greenleejw. If you're skeptical about how interesting and fun the history of eels in Europe is, you just haven't followed him on Twitter long enough yet. #DHgoesViral

15/20
The fun that @amyeetx brings to her (even virtual) DH classroom has been making a difference for her students: https://twitter.com/Kayley_K_Hart/status/1243306931013517312.... She's also been posting wonderful videos of her new lambs for her students while at home: https://youtube.com/channel/UCSU8Ajh15dBHDF7GvHJm6NA.... #DHgoesViral

16/20
It's essential to acknowledge that not everyone is in an equal position to have fun with their work in a public way, particularly those people who might not be taken seriously due to their race, gender, sexuality, language, or other factors. #DHgoesViral

17/20
But even if it's too professionally risky to have fun in public... do it privately! And find some friends who will join you. Especially right now, during this tense, stressful, exhausting, awful time, it can have a bigger impact than you can even imagine. #DHgoesViral

18/20
Go look for an answer to that thing you always wondered about with your favorite TV show! Pursue your wildest theory about that medieval manuscript you looked at once in grad school! Revisit childhood favorites with a critical eye & new questions! #DHgoesViral

19/20
Our latest #DataSittersClub piece, "Quinn and Lee Clean Up Ghost Cat Data-Hairballs", debuts today: https://datasittersclub.github.io/site/dscm3/. I hope our project, and others I've shared today, have given you some ideas about how you might incorporate fun into your work too. #DHgoesViral

20/20
Fun matters. Fun will help us get through this without falling apart irreparably. It gives us some cushion, some defense for the ways that academia can be cruel and awful. Now more than ever, it's important to take fun seriously. Thank you. #DHgoesViral

DH GOES VIRAL DIGITAL WORKSHOP

A YEAR IN THE LIFE OF THE PELAGIOS NETWORK

By Elton Barker

2020 was always going to be a testing year. The Pelagios project, which had been running from 2011 with the support of various funders, had metamorphosed into the Pelagios Network the previous summer [1]. The new Network had no core funding and no core team determining a roadmap for future work. Instead, Pelagios was now in the hands of its community, as a formal association of equal and interdependent partners, in a realisation of the open and decentralised principles that had always been at its heart. Partners get together every month to share knowledge of, pool resources and expertise in, and guide development for core activities associated with Linked Open (geo)Data – annotation, gazetteers, pedagogy, registry and visualisation. A self-sustaining DH project; shared development to ensure wheels weren't being reinvented; an infrastructure developed from the ground up through real-world use. That was the plan at any rate. Then the C-word happened.

COVID makes it difficult to assess how successful, or not, our new model has been. All of us has felt its impact as individuals, trying to get on with doing our regular jobs in very trying, irregular circumstances. It's certainly shown the need for a Pelagios – to not only produce data Open Access (OA) but also enable links between resources, as well as develop tools to curate them and a community to support them. Nevertheless, it's tricky to disentangle the challenges, which we experienced because of the unparalleled situation, from the issues that we may well have faced anyway. There is always a difference between writing a constitution and working with/in it. Below are my personal thoughts on the impact of the global pandemic, first, briefly, on academic practice generally, before homing in on the Pelagios Network's first year of operation.

For the best part of 2020 most of my work – whether setting / marking student assignments or doing / presenting research – had to be conducted online. Full disclosure here: I work at The Open University, a model predicated on taking Higher Education (HE) into people's homes. In many ways we had a head-start on many of our colleagues working elsewhere in the HE sector, though we too had issues to face (not least of all how to award final grades if the examinable component, which students take in a physical setting, could not be completed). In the early stages of the pandemic, the OU Classical Studies department put together a document of useful OERs for the Liverpool Classics List [2]. Sharing of resources on this list-serve has continued to the present, which shows a spirit of camaraderie that belies its fractious and divisive reputation. Yet the very act of sharing has exposed wide gaps in resource between the haves and have-nots. Moreover, the countless articles and books that have had to be shared (as PDFs) demonstrates that OA publishing remains a rare phenomenon in the humanities – esteem is still measured by publishing books with prestigious university presses or articles in non-OA journals. In sum: by putting a premium on access to resources, the pandemic showed the importance of sharing information better; responses have revealed potential for greater democratisation by providing better access to materials (and people, at various zoom conferences), but also tend to replicate pre-existing

structures. For us involved in Pelagios, the desirability for resources to be open and discoverable was a confirmation of our work on developing lightweight LOD.

How have those of us sailing on the good ship Pelagios fared? Well, I won't deny, it's been a challenge to keep things ticking, especially as our working practices had only just begun to bed down. Some of our activities have been disrupted because coordinators had to drop out or none could be found. (Ideally, each activity has two coordinators running it.) So, three lessons learned at the coalface:

01   More is not always better:

We started off thinking that every activity should meet once a month; and that Partners should sign up to as many activities as possible. In practice, this meant Partners could be committing to one meeting a week. We now advise Partners to target activities most pertinent to their work, while most activities meet once every two months.

02   Activity-based activities:

The PN was always meant to be more than a "talking shop". But, still, we've learned that the most successful meetings address a particular topic or question. Though it took almost a year to get going, Registry now meets weekly to tackle the mechanics of publishing LOD in the wild.

03   Documentation:

Many of our Partners are important players in the LOD ecosystem, such as the World Historical Gazetteer or Recogito. Determining how the PN activity "Gazetteers" or "Annotation" relates to / departs from the former or latter respectively has been a live issue. One way forward is about providing documentation, which is even more valuable now there is no central body determining the direction or coordinating development of Pelagios methods and tools.

There are some critical issues that I haven't mentioned. Time management, for example: now that you *can* (in principle) attend that seminar in Australia, should you? With the added pressure to always be available online, the more experienced among us should look out for junior colleagues to make sure they're not taking on too much. On Pelagios specifically: Recogito has enabled academics to work closely with their materials (and produce LOD under the hood), but can it (or something like it) make a useful intervention in GLAM collections [3]? Moreover, it's clear that there's a need for LOD and that, if anything, that need will only become greater – as, say, the climate emergency prohibits flying objects around the world for museum exhibitions. Yet, the basic mechanism (infrastructure) for sharing, along the lines of what Pelagios has enabled for documents referring to places, still needs developing, while by the same token there are still far too few good examples of LOD in practice [4].

I end with a note of provocation. Latest research in the sciences suggests that the current "winner-takes-all" funding model is unproductive. Research could be improved – more of it, better variety, greater impact – by providing each researcher with a small pot of money (let's call it a "talent") to make use of it as they will. This could include researchers agreeing to pool resources to develop infrastructure from the ground-up. Decentralisation, working together in communities that cut across institutions / national borders – this is the model that Pelagios is attempting to establish.

Notes

[1]   https://pelagios.org/. Pelagios "the project" had been established in 2011 with two rounds of

funding from JISC, before being taken up and expanded by the Andrew W. Mellon Foundation. Pelagios also benefited from support from the AHRC and the OKFN.

[2]   http://www.open.ac.uk/blogs/classicalstudies/?p=1679.

[3]   Current Recogito development – funded by individual partners but seen in the round – is tending towards further decentralisation: a more modular Recogito, where you don't take your stuff to Recogito, you take Recogito to your stuff. For image annotation: https://recogito.github.io/annotorious/; or text annotation: https://github.com/recogito/recogito-js

[4]   An honourable exception is nomisma.org, helped by a focused community and a dedicated, genius developer, Ethan Gruber.

"

EVERYONE IS EXHAUSTED, COLLABORATION IS ESSENTIAL, NETWORKING IS DIFFERENT

THE VIRTUAL AND THE VIRUS: A TALE OF TWO TRAINING SITES

By Vicky Garnett

Introduction

Over the past decade or so, emphasis of projects and organisations such as Research Infrastructures has shifted to include increased focus on training resources as outputs. In many discipline-specific research infrastructures and projects, particularly in the STEM [1] sector, this has taken the form of often face-to-face training around specific outputs such as tools or data. In the Arts, Humanities and Social Science-based research bodies, there has been a focus in developing training in issues around the data and tools, to support broader epistemic knowledge development. Projects such as PARTHENOS-EU, SSHOC and #dariahTeach have also taken the approach of creating stand-alone content that can be viewed asymmetrically and independently of any training events, in addition to hosting and capturing training events around specific themes.

For many projects and research infrastructures (both national and pan-European) in Europe, offering asymmetrical and virtual means of training is 'situation-normal'. There is the opportunity for the occasional Summer/Winter School, a proven and well-respected means of offering intensive training in a particular area, but the typical format for projects or individuals who want to offer training, is to do so either in a virtual webinar or workshop, or by creating a 'virtual textbook' format that can be viewed on a website, as in the materials produced by #dariahTeach and PARTHENOS.

DARIAH Campus was launched in December 2019 as an output from the DESIR-DARIAH project. It was designed with the aim of creating a discovery platform that provided searchable links out to training materials created by projects, organisations and academic institutions within the DARIAH Community, and also to provide a hosting space for original content directly on the platform, thus providing a sustainable place for preserving them in the long-term.

The audiences for this platform are researchers at any stage in their careers who are looking to upskill or support their formal learning in a specific area, and course providers who are seeking 'train-the trainer' materials to support or supplement their course content. A third audience is, naturally, the content providers themselves who are looking for a way to disseminate their training materials in a sustainable way.

Launching in December 2019 meant that 2020 was the first full year for DARIAH-Campus. Early 2020 started off as any other year: our focus was on developing a strategy for promoting and communicating the site, gathering training materials for publication on the site, and improving our documentation for users who wanted to upload their content. With the Covid-19 pandemic

came a necessary shift towards working from home, and rethinking our plans for face-to-face demonstrations and events. On top of the obvious anxiety that a global health crisis brings, this was for everyone hugely disruptive to day-to-day working practices, and meant that there was a lull in publication of training materials to the site. It also means that assessing the performance of the DARIAH-Campus in its first full year becomes difficult, as it is unclear if the performance in 2020 is normal, or if the pandemic had any impact on the performance of the site. If so, was this impact positive or negative, and did other training sites in the sector have similar experiences in 2020?

These questions have therefore led this short investigation into the performance of the DARIAH-Campus website.

Methodology

Statistics have been taken from DARIAH-Campus and two other websites using Google Analytics. The two additional websites, PARTHENOS Training Suite and DARIAH-EU, are managed within the DARIAH team, making it easier to obtain these statistics. The PARTHENOS Training Suite was launched in 2016 as part of the 4-year PARTHENOS project (which ended in October 2019). The topics covered in the training modules available through the PARTHENOS Training Suite are very similar to those included on DARIAH-Campus (indeed, PARTHENOS training materials are available via DARIAH-Campus). This similarity in the topics and training materials between the two sites reduces any additional variables that may lead to differences in user-behaviour, thus making the comparison more reliable. The overlap between materials on both websites was accounted for in these statistics by checking for 'click-throughs' from DARIAH-Campus to the PARTHENOS Training Suite.

Before anything else, it was necessary to look at DARIAH-Campus's performance over its first full year. The location data of the site was checked to ensure that the locations of the DARIAH-Campus site developers (based in Ireland and Germany) were not skewing the data in any way. These results were then compared against the performance of the PARTHENOS Training Suite and then DARIAH-EU.

Performance of Training sites in 2020

As Google Analytics was added to the DARIAH-Campus website around mid-March 2020, information from the first 2 months of that year is not available (see Figure 1). Despite this, it is still possible to determine patterns in the traffic to the site.

Figure 1 shows that there is a reasonably steady rate of engagement with the site throughout 2020: typically around 80 visits per week. Around late-March and April, though, we see a fairly high spike in visits to the website compared with the rest of the year. Being the first year of its existence, it's difficult to tell if this is the normal pattern of visits to a training website, or whether this has something to do with the quite obvious coincidence with the first global lockdown, and the push to move training online. Throughout most of Europe, lockdown restrictions were introduced in March 2020 and it would therefore seem a reasonable assumption that this is what is driving increased traffic to the site. But without further data, this is merely speculation.
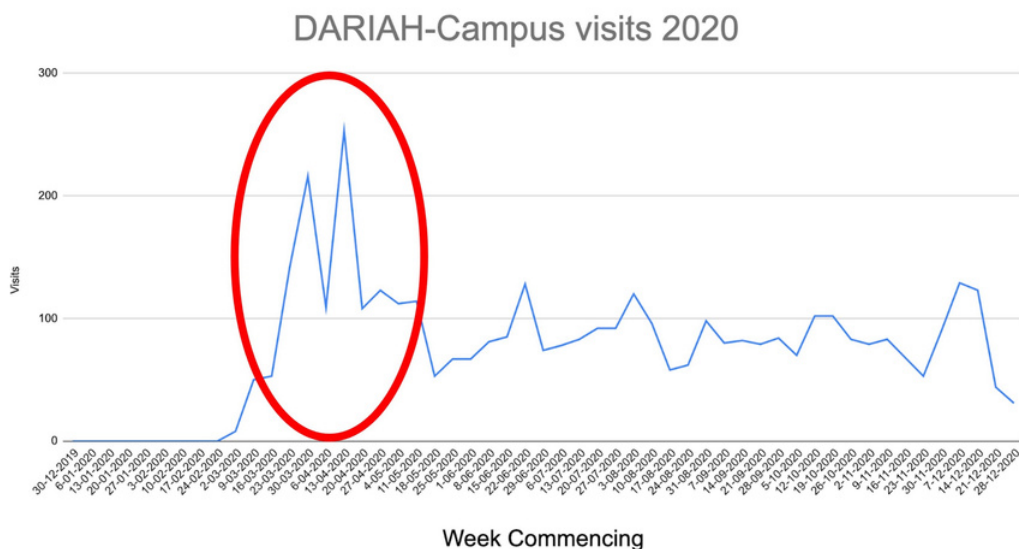
Figure 1 - DARIAH-Campus weekly visitors in 2020

In order to determine if the behaviour of the audience to DARIAH-Campus is specific only to this site, a comparison was made with the site statistics for the PARTHENOS-EU project's Training Suite.
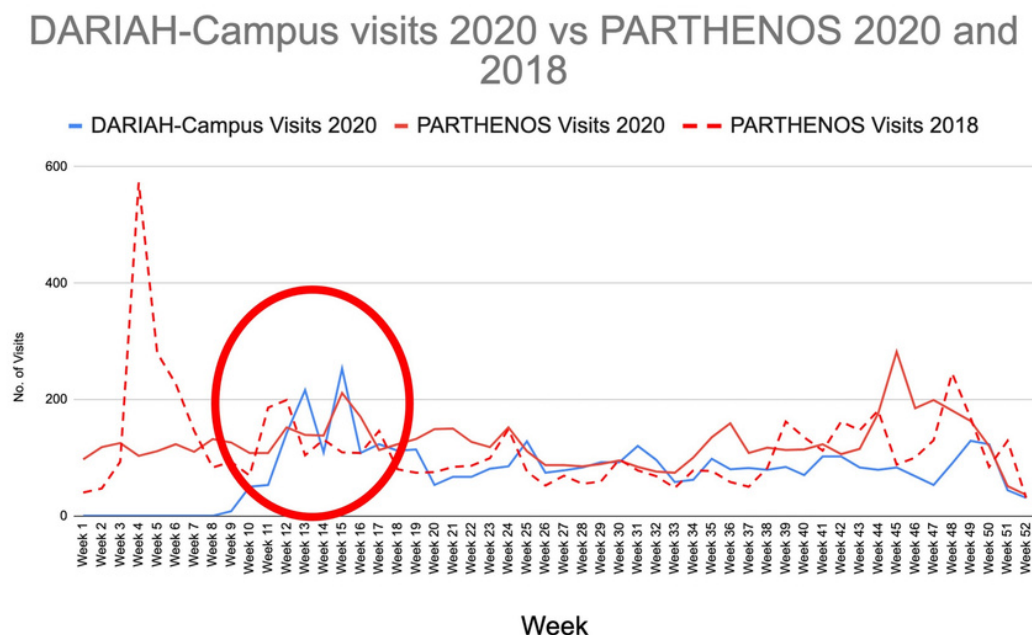
When comparing the training sites by weekly visitors in 2020, we can see that both had a spike in visitor numbers around March and April 2020 (see Figure 2).
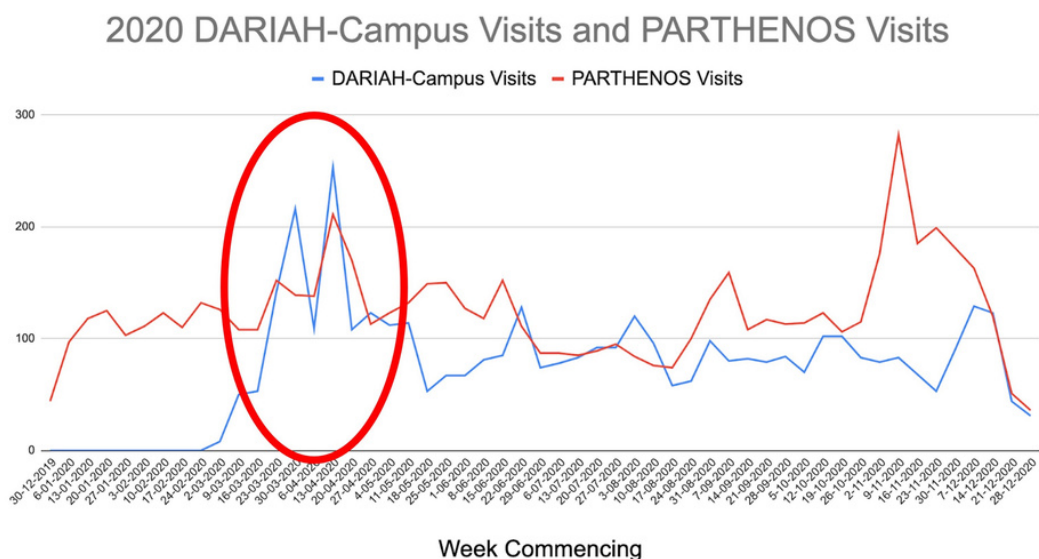
Figure 2 - Visits to DARIAH-Campus and PARTHENOS Training Suite in 2020

The results so far only indicate traffic to both sites for 2020, making it difficult to draw any conclusions as to whether or not Covid-19 had an impact on the use of training sites. It is therefore necessary to compare the 2020 figures for the PARTHENOS Training Suite with previous years.

The statistics from 2018 for the PARTHENOS Training Suite, shown below in Figure 3 with a dashed red line, show that there is a different pattern of usage between the two years. This provides further indication that there was a distinct pattern of use for online resources in the early stages of the COVID-19 pandemic.
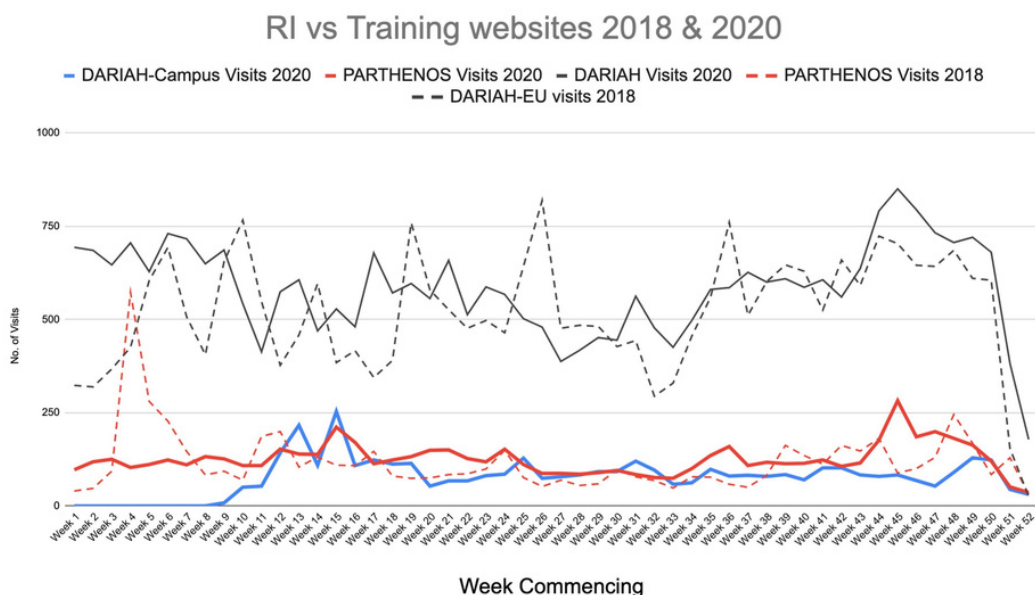

Figure 3 - Comparing DARIAH-Campus with multi-year data from PARTHENOS Training Suite

Behaviour Beyond Training Sites

A further question arises here as to whether or not this behaviour from users is unique to training sites, or if this is a wider phenomenon across all websites in 2020 as lockdown was introduced. Within this limited study it was not possible to conduct a much wider analysis of websites, but statistics from the main DARIAH-EU website were made available. While this site is directly related to both PARTHENOS and DARIAH-Campus, it is not a training website, and can therefore provide some contrast in terms of use.

Once again pulling out the weekly statistics for the DARIAH-EU website in both 2018 and 2020, these are aligned with the statistics from the two training sites. Figure 4 does show a slight difference in behaviour for visitors to the DARIAH-EU site in 2018 compared with 2020, but there is no discernable pattern. Furthermore, where the training sites both show a higher than usual rate of visitors in March and April 2020, the DARIAH-EU site shows a rate of use that is lower than in the weeks leading up to lockdown.

Figure 4 - Comparing two training sites with Research Infrastructure website

What does this tell us?

Taking the data from only these sites into account, it shows that there was a spike in use for the training sites compared with the non-training site around the start of the global pandemic and the implementation of lockdown that led to home-schooling and remote learning in formal education institutions. It is possible then, that these virtual and online training resources were well placed to help trainers and course providers deal with the rapidly changing and unpredictable circumstances that they found themselves in. What was 'situation normal' for those who are used to working with dispersed teams across the EU became the 'new normal' for everyone else, and without realising it the typical mode of delivering training materials within the wider Digital Humanities sector may have been unintentionally but perfectly placed to deal with this situation, horrible though it undoubtedly was. It is important to remember that this mode of delivery is not unique to digital humanities, of course. Distance learning is a common mode of delivery for many formal degree programmes in third-level education. Yet the availability of ad hoc training resources in the virtual space will have been a welcome support for course providers who had to make a rapid change from face-to-face teaching to online learning.

Much closer to home, though, it also shows us that DARIAH-Campus is performing at a similar rate to at least one of its peers in the 'train-the-trainers' materials sector, which gives us some encouragement, even if we did have a bit of a 'baptism-by-fire' in the first year of its existence.

Concluding remarks

While we have a nice story to tell here, it goes without saying that this is still just one story among two training sites. There is a pattern of higher use of these sites at the beginning of lockdown, but ideally, it would be useful to see how training websites performed across the whole sector, to see if this was truly a trend that occurred as a result of the pandemic. A much larger study among

non-DARIAH affiliated training platforms, and indeed other non-training platforms, could provide a greater comparison and a broader picture of the true impact of Covid-19 on the training sector during the initial stages of lockdown. In turn, the results of such a study could help training sites and research infrastructures to ensure greater accessibility for their resources.

As the educational sector has become more comfortable with online and remote learning through virtual learning materials, it is possible that the demand to generate and create these materials within the sector will increase to support our colleagues in universities, and it is incumbent on us as content providers to ensure standards of quality are not lost in the drive to meet that demand.

Notes

[1]   Science, Technology, Engineering and Mathematics (STEM)

HOW TO MAKE MUSEUMS FIT FOR CRISIS? THE RESPONSE OF EUROPEAN ART MUSEUMS TO THE COVID-19 GLOBAL PANDEMIC

By Justine Le Floch

Since the spring of 2020, the COVID-19 pandemic has seriously impacted social activities in Europe, including art and culture. During the pandemic, art museums have been challenged by having to close their doors during subsequent lockdowns, thus forced to develop online responses to keep touch with their audience. This research has aimed at studying the ways in which the COVID-19 pandemic has impacted the art museum's customary role of mediation, as well as the way they approach their digital strategies. More specifically, it looks at the mechanisms which European art museums have developed in response to the pandemic between March 2020 and March 2021. Through semi-structured interviews and open-ended questions with the personnel of three European art museums (Italy, Netherlands and Sweden), and a website content analysis, data on the museums' answers to the pandemic has been collected. Thus, taking onto the case studies of Pinacoteca di Brera (Milan), the Groninger Museum (Groningen) and Moderna Museet (Stockholm), all of which have faced the pandemic in different conditions, allowed me to get a good overview on the different responses and the state of the digitalization of the museums' activities.

By analyzing and comparing information collected at each of the aforementioned museums, general conclusions and recommendations were drafted. I concluded that overall, the pandemic seems to have had a positive impact on the digital strategy of art museums as it helped expanding it and challenged them into initiating new digital strategies. The pandemic has also prompted museums to re-centre their attention on their audience and has challenged them to understand how to articulate their online programme with the physical visit. It seems that both the digital and physical track can complete each other and can bring a deeper experience to the public. A question that remains however unsolved for museums at this point and concerns the sustainability of the online activities they have developed in this period, some of which will have to be adapted for the post-COVID time to come.

DIGITAL CULTURAL HERITAGE IN THE TIME OF PANDEMIC – REFLECTIONS UPON A YEAR OF LOCKDOWN

By Melissa Terras

The global COVID-19 pandemic has shown that digital content and infrastructures are increasingly essential, at a time when routine business and commercial frameworks have been disrupted or permanently destroyed, particularly in the cultural and heritage sectors (Arts Council 2020; Bakhshi 2020; Creative Scotland 2020). Yet it has also been a time of digital opportunity for Galleries, Libraries, Archives and Museums: when digital representations of culture and heritage is all that is accessible, digitised versions of artefacts and objects have shown both how essential digitisation now is, and the versatility of digitisation. Cultural Heritage is important for wellbeing (Power and Smyth 2016), and although many institutions worldwide had to restrict physical access, 86% of museums increased their online presence and/or the amount of content they were placing online (ArtFund 2020), online searches for aggregated cultural content "quadrupled" (Gaskin 2020), with emerging opportunities regarding the reframing of digitised content as an essential part of cultural memory (Kahn 2020).

In the first wave of the pandemic, we saw many institutions that "excelled at sweating assets and squeezing value" out of their previously digitised content, building upon prior labour and infrastructure (Gregory and Sadowski 2021), in the provision of online tours, the development of jigsaws, and curating different slices of their collections (Terras 2021). Crowdsourcing, such as tagging and transcription, was promoted: "If you're cooped-up and curious, use your free time to decipher handwriting, tag images, and more" (Hester 2020). Unplanned viral activities, such as recreating famous artworks at home, were encouraged by institutions (Twisted Sifter 2020). This revealed a new, complex relationship between individuals and institutions, which was often bridged by cultural heritage institution's social media provision and engagement (Burke et al 2020), which as well as providing uplifting content online, had to navigate complexities of challenging histories and contemporary social debates (Kist 2020). The increase in online activity saw many working hard behind the scenes to keep infrastructures online, at a time of great personal stress for everyone (Scott 2020). The affordances of online digital delivery make it easy to forget that digitisation of cultural heritage depends on people, and a physical relationship with an object: the restriction of access to cultural spaces brought that into focus (CamDigLib 2021). However, the resources to support digital and digitisation are not equally provided for across the heritage sector, with many smaller institutions unable to respond, reinforcing inequalities in delivery and access to opportunities. There was also a certain passivity to this provision of digital,

encouraging users to consume (rather than create or research) and, in the sudden pivot to digital, there were opportunities for the Digital Humanities community to engage with this sudden rush of digital activity, to ensure that it met the needs of the research community, rather than only being a way to keep us engaged with the content of institutions that had their doors closed.

Throughout 2020 and into 2021, we saw the closing, and reopening, and closing, and reopening of cultural heritage organisation doors, as waves of the pandemic hit. The toll that this took on both the mental and physical health of individuals (both users and providers) cannot be underestimated, and it will be a while until we understand the economic, social, physical, and psychological ramifications of the pandemic fully. It will also be a while until we understand how this changes the delivery mechanisms of cultural heritage institutions, and the relationship of the physical to the digital in these spaces (Galani and Kidd 2020). It is understood from word-of-mouth reports that usage statistics of digital resources remain high, and perhaps reflect a permanent change in the way people navigate and access heritage content (particularly in relations to library materials). However, given this is still a current issue, it will be some time before the published record (and researchers) can fully evaluate this digital shift, and plan forward to address skills gaps, provide infrastructure, and obtain and deploy resources (RLUK 2020). In addition, the GLAM sector has been hit by staffing and resourcing issues, including furloughs and layoffs (Machovec 2020). In the UK, the Museums Association has been tracking Covid-19 related redundancies in the museum sector alone: by May 2021 there had been 4,126 redundancies "directly or indirectly attributed to the pandemic" (Museums Association 2021a), suggesting that "this loss of jobs accounts for approximately 8% of all employment in museums across the UK" (Museums Association 2021b). This means that GLAM institution's ability to produce new, and also maintain existing digital content has been curtailed, and morale is low.

Individuals throughout society are exhausted. It can be noted that there hasn't been a huge response from the Digital Humanities community to the COVID-19 "digital shift" across the GLAM sector. Many researchers are, of course, themselves battling huge workloads, with four in five university and college staff struggling because of the pandemic (Hall 2021), with many initial responses to the pandemic concentrating on labour and digital pedagogy rather than research activities (Digital Humanities Now 2020). There is, however, a body of growing research into the effects the pandemic has had on the GLAM sector, and how cultural institutions can be better prepared for digital service provision for crisis situations such as COVID-19, for example the Digital Footprints and Search Pathways project as part of the UK's Towards a National Collection project (TaNC 2020). There is much ongoing work to be done in DH classes and research projects around the intersection of digitised heritage and ever-changing data and infrastructure of online platforms, particularly in regard to post- COVID-19 operationalisation. We have perhaps demonstrated a lack of capacity to respond to an innovation moment, over the past year – but that has to be ok, given the trials we have all been facing. What is clear, as we move forward to another round of societal reopening at time of writing, that the Digital Humanities community should centre aspects of digitisation, "to engage with, feedback to, and improve" the provision of digitised content which forms the bedrock of so much research in DH (Terras, Forthcoming). Those in the Digital Humanities must do what they can to support professional service colleagues across the GLAM sector who are doing their very best to provide and support online and digital audiences, and to encourage access to machine-processable versions of those collections, to facilitate our long-term research and teaching aims.

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#εμβόλιο. A QUANTITATIVE ANALYSIS OF THE VACCINATION DISCOURSE IN GREEK TWITTER

By George Mikros

Introduction

The aim of this study is to collect and analyze the first in Greece corpus of tweets containing the hashtag #εμβόλιο since the beginning of the pandemic. This study contributes to a better understanding of how social media control the dissemination of public health information and how textual behavior constructs public perceptions about critical health facts.

Methodology

Research objectives

Our primary research objective is to explore the Greek discourse in Twitter related to #εμβόλιο since the beginning of the pandemic. Although this is an ambitious aim, we restricted the initial research problem to the following separate research questions listed below:

- Are there any patterns of vocabulary change during the pandemic regarding the vaccination discourse?
- What words represent the concepts related to the vaccines discourse in Greek Twitter?
- What is the sentiment associated with vaccines discourse and how it evolved during the last year?
- Do conspiracy theories dominate the vaccines discourse?

In order to investigate these research questions, we analyzed the collected corpus using a wide array of computational and NLP methodologies belonging to the broader methodological paradigm of Distant Reading, including Sentiment Analysis, Corpus Linguistics approaches, and Network Analysis. We used the entire population of the tweets having the #εμβόλιο so that we cover every aspect of communication related to our monitored hashtag.

The corpus

The corpus compiled includes all the tweets including #εμβόλιο from 01 February 2020 till 12 April 2021. The total size was 226,232 tweets, produced by 24,627 users totaling 5,259,233 tokens and

178,805 types. We excluded all retweets so that word frequencies and the quantitative analysis of other linguistic elements won't be biased due to inflation inducted by tweets repetition.

In the compiled corpus, we applied a standard NLP text preprocessing pipeline (i.e., space normalization, lowercased, stop word removal, http links removal). Moreover, we split the corpus into monthly batches to explore the frequency evolution over time of the linguistic units. The corpus was further tokenized and converted to document-term matrix following a Bag of Words approach and keeping the 2,000 most frequent content words.

Results

Going back to our research questions, we investigated whether the Greek vaccination discourse is changing in relation to the time dimension. More specifically, we want to explore whether Twitter activity accurately represents COVID-19 evolution statistics in Greece and whether the related vocabulary changed considerably on a month-by-month basis to represent the diversified and highly mutable discussions over the specific topic. The following graph shows the relation of COVID-19 cases and deaths in Greece since the beginning of the pandemic and the number of tweets containing the #εμβόλιο (Figure 1):
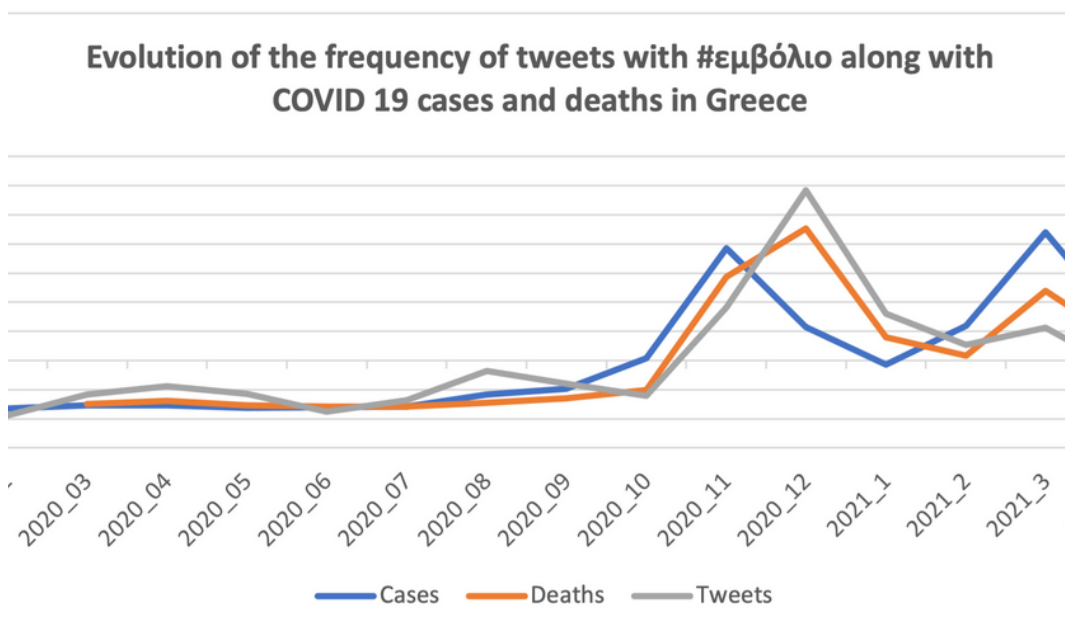

Figure 1 - Line graph of the evolution of health statistics about COVID-19 in Greece and number of tweets mentioning #εμβόλιο

Looking at Figure 1, we can see a striking correlation between the evolution of COVID-19 number of cases and deaths in Greece and Twitter activity. A linear regression modeling on these data gave a high R2 (R2= 0.81, p < 0.000), confirming the direct relation of the social media textual behavior and its link to the public health facts.

We further analyzed our monthly-based sub-corpora to detect patterns of systematic vocabulary

change across each month. We visualized the tweets' linguistic network using vocabulary similarity (2,000 most frequent words of the corpus) by converting the word frequencies to a matrix of cosine distances between tweets. The figure below (Figure 2) shows that the colors represent the different months the tweets were posted. The visualization was further enhanced using the Force Atlas2 algorithm in Gephi:
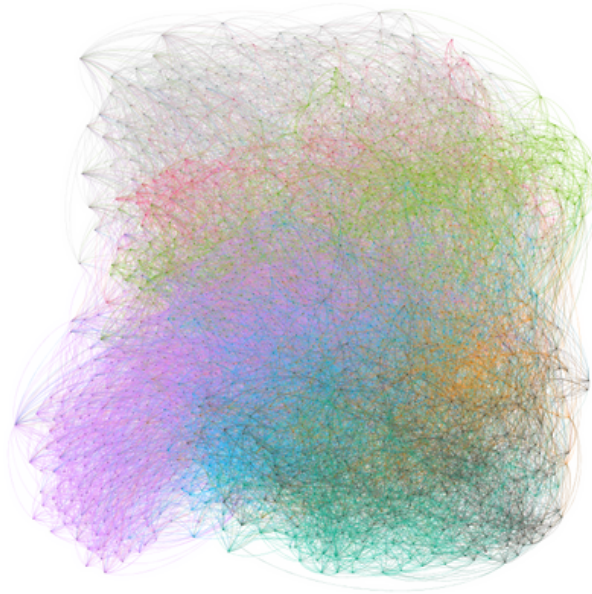
Figure 2 - Linguistic similarity network of the 2,000 most frequent words in the corpus with different months represented by different colors.

As it is evident, each monthly tweets activity represents a rather distinct discourse subspace. Although the time unit (month) is somewhat arbitrary, we can see a clear time-dependent separation of the vocabulary used in the collected tweets. Combining this information with the previous time-related observations (see Figure 1), we can conclude that vaccination discourse in Greek Twitter is highly interactive and sensitive to real-time information reflecting real-world changes.

Another interesting aspect of the Greek vaccine Twitter discourse investigation is the tracking of conspiracy theories and their evolution over time. For this reason, we plotted the frequency of two well-known words related to common conspiracy theories associated with the COVID-19 vaccines, i.e., Bill Gates and τσιπ (chip) (Figure 3):
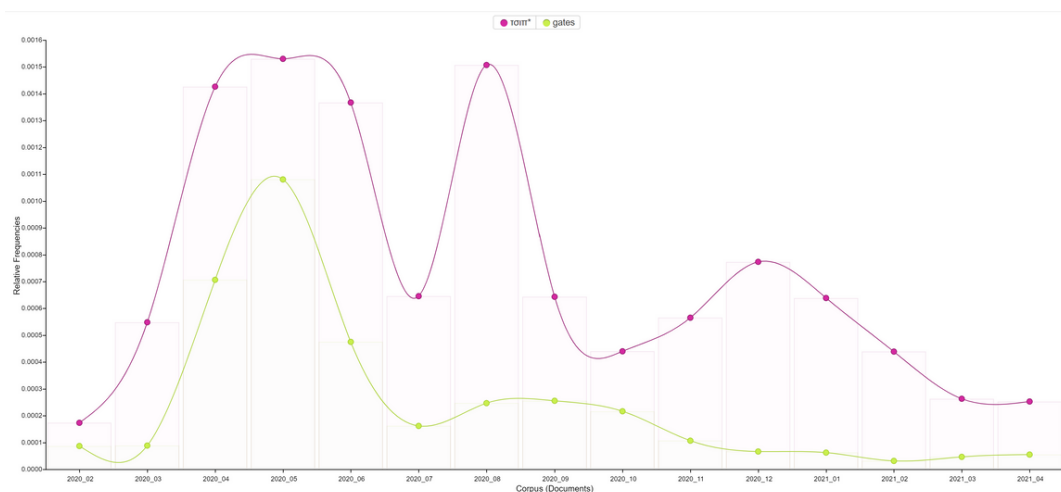
Figure 3 - Plot graph of the words frequency evolution related to conspiracy theories from the pandemic's beginning.

Figure 3 shows that conspiracy theories were started to be part of the vaccination discourse very early since the beginning of the pandemic. However, it seems that after October 2020, these discussions were significantly restricted, and they faded out without any signs of a rebound.

The last research question we tackled is related to the emotions expressed in our corpus. More specifically, we are interested in analyzing our corpus to the six standard emotions suggested by Paul Ekman (Ekman, 1992) (anger, fear, happiness, sadness, and surprise) and how these are evolving in time since the beginning of the pandemic. The calculation of Ekman's emotion categories was conducted using the dictionaries adapted for Greek from Tsakalidis et al. (2018) and can be seen in the following graph (Figure 4):
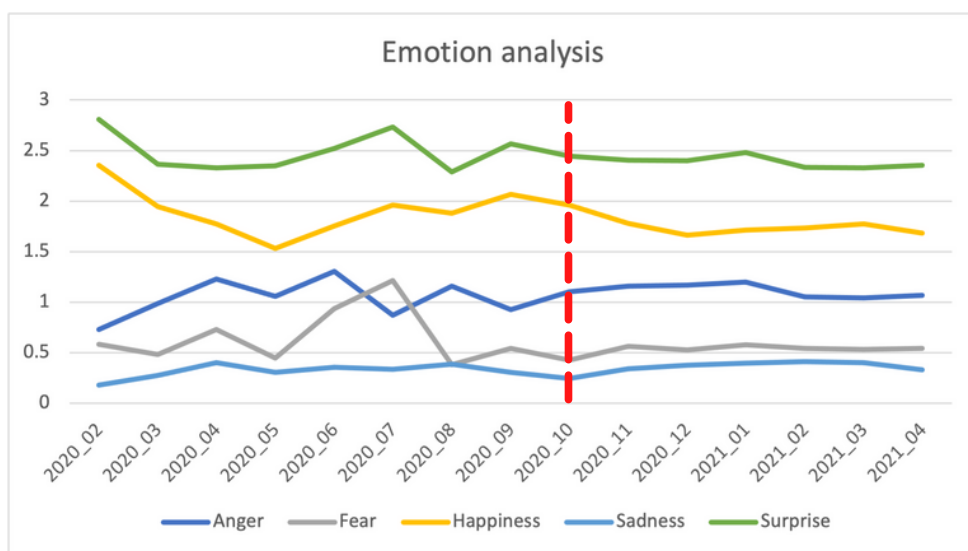
Figure 4 - Emotions evolution in the Greek Twitter vaccination discourse since the beginning of the pandemic.

Figure 4 displays the evolution of Ekman's emotion categories in tweets containing #εμβόλιο since the beginning of the pandemic. It is evident that in the first 2 months of the pandemic, a steep decrease of the positive emotions (happiness and surprise) occurred combined with a rapid increase of negative emotions (anger, fear, and sadness). However, more striking is the overall picture of the evolution of emotions. The above graph shows two different periods in the examined corpus. The first period is from the beginning of the pandemic till October 2020, in which we can observe turbulence of emotions which is characteristic of the confusion that existed in the discussions about the vaccines and their efficiency. A second period is also visible after October 2020 (marked by a red dotted vertical line), in which the tweets discussing vaccines display highly normalized emotional trajectories. This observation is in line with other studies (Lwin et al., 2020) that have detected similar trends and support the argument that social groups have started to adapt psychologically to the COVID-19 era, and they are developing counter-strategies to balance out the social anxiety produced by the pandemic.

Conclusion

We analyzed all tweets posted since 01 February 2020 containing the #εμβόλιο. The main takeaways are:

- The discourse about vaccines in Greek Twitter has evolved following the country's developments (both political and scientific).
- The Twitter discussions follow closely public health statistics.
- Conspiracy theories mentions are fading out.
- Negative sentiments in the discourse have started to be stabilizing after the first turbulent 8 months.

Overall, the network of conversations around vaccines in Greek Twitter is highly decentralized, fragmented, and loosely connected. But these same properties can hinder the successful dissemination of public health information. Monitoring and analyzing Social Media interactions in health-related conversations can help the health agencies understand who is mediating the discussion regarding critical public health issues and what they can do to fight the emerging disinformation waves.

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ADVENTURES IN COVID CORPUS BUILDING

By Quinn Dombrowski

Thank you so much for having me – virtually and asynchronously. If I'm not having a bout of insomnia, I'm currently asleep in California as you're watching this. This year I've learned that my energy is finite for giving talks at 5 AM. I really miss jet lag by comparison.

A year ago, before the DH Goes Viral workshop, I was putting together parody covers of the "Baby-Sitters Club" books, related to COVID-19. It was part of the Data-Sitters Club project I'd started in fall 2019 with a group of friends, and we'd recently expanded to looking at the books in translation.

Which turned out to be the PERFECT OUTLET for retail therapy during the pandemic.

The problem was, international shipping was a complete nightmare. COVID corpus building has to be a team sport.

Lee Skallerup Bessette, in the Washington DC area, emailed a bookstore in Montreal and asked to buy all their Quebecois Baby-Sitters Club translations. I ordered some of the new Quebecois graphic novels, and had them mailed to Katia Bowers in Vancouver, BC in Canada. I found some Belgian French translations with cheap shipping, and had them sent to me in Berkeley – and, in lamenting our lack of Belgian cultural expertise in a talk on the project, we met Isabelle Gribomont, who's become our Belgian data-sitter. Her father, in Belgium, even scanned a Dutch translation I had shipped to his house.

When one of my students, Maria Masucco, had to go to her in-laws in Genoa, Italy during fall quarter, she was kind enough to let me borrow some suitcase space for a bunch of Italian translations. And now she'll be joining us to look at those books once they're OCR'd. I managed to find a few German translations, but they were held up for months due to a lack of shipping containers leaving the country. But they eventually made it – giving me an excuse to reconnect with Cosima Wagner about joining a Stanford grad student, Courtney Hodrick, as a German Data-Sitter.

So far there's only been one Russian Baby-Sitters Club translation, which I got as an ebook, but that hasn't deterred Masha Gorshkova, a grad student at Stanford. She's comparing it to earlier translations of Sweet Valley High, another girls series.

A bunch of Dutch translations were hanging out in a used bookstore in the UK, so those went to Anouk Lang – for the reading delight of Elizabeth Honig, an art history professor I met at UC Berkeley.

My former coworker, Javier de la Rosa, was kind enough to accept lots of packages full of Spanish and Catalan translations and mail them to me in Berkeley – in exchange for a box of Cadbury

Creme Eggs, Doritos, taco seasoning, and other snacks he missed from California. Jennifer Isasi is now our Spanish Data-Sitter, and through Twitter serendipity – and with an introduction from Shawn Graham – I met Ona Bantjes-Rafols, a Catalan translator from a family of Catalan translators, and the perfect person to be looking at those translations.

When I reached out to Joanna Byszuk about the Polish translations – which she'd read in the 90's as a child – she was on it, managing to secure both the original and recent translations through a combination of used bookstores and the recently-reopened libraries. There's no better email to wake up to than book scans, and I'm excited to have her on the team as our Polish Data-Sitter.

In this last year, I've managed to OCR most of these book scans by now, and compile a massive parallel corpus with over 220 translations of works of super-low prestige literature. But even though it's a cliché, I think there's some truth in the trope that the real corpus is the friends we made along the way. I've rarely left my house this year, and I truly miss the opportunity to see old friends and make new ones in person. But it's hard to imagine that we'll go back to having the same freedom to travel anytime soon. I'm lucky to have had the opportunity before the pandemic, but what about today's grad students and other early-career scholars?

For those of us who already have connections, I think it's worth thinking about how we can share them. How can we draw people into networks originally forged in person? What if we started DH projects with an equal eye towards a research question and building a community? And not just the usual "invite all your best friends to a grant-funded clique", but specifically, trying to bring in people who you know less well. There's some risk involved, but I think there's a lot of reward, both for you and for the field as a whole. Because we can't count on the old ways coming back. It's time to face the future and get creative. Thank you.
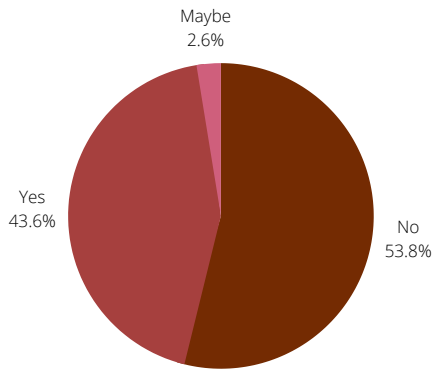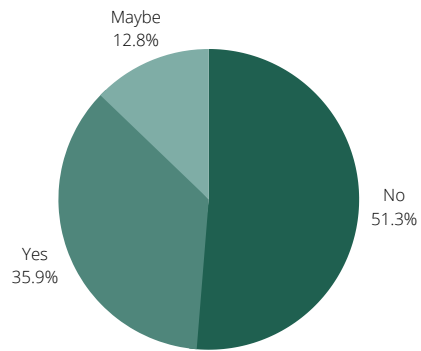
DH GOES VIRAL: MONITORING THE IMPACT

QUESTIONNAIRE RESPONSES

Did you have to abandon/cancel a project/research endeavour **due to** the pandemic?

Maybe
2.6%

Yes
43.6%

No
53.8%
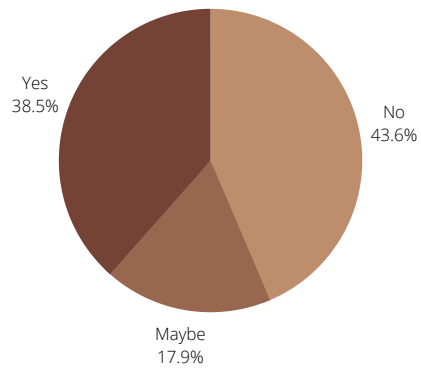
Did any new project/research endeavour emerge **due to** the pandemic?

Maybe
12.8%

No
51.3%

Yes
35.9%

Did any new project/research endeavour emerge **during** the pandemic?

Maybe
10.3%

Yes
51.3%

No
38.5%
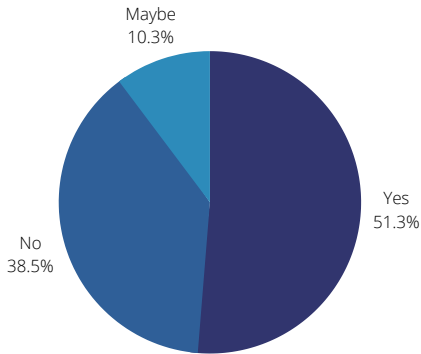
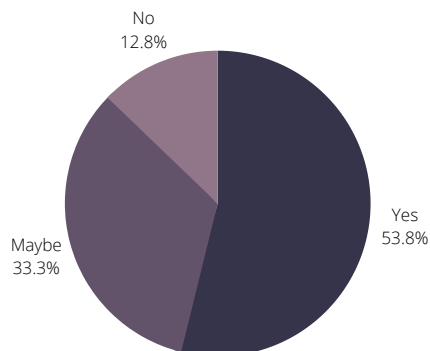### Have your research pursuits changed due to the pandemic? Has COVID-19 become a parameter/part of your new research topic(s)?

Yes
38.5%

No
43.6%

Maybe
17.9%

Have you noticed any shifts of your non-digital humanities colleagues towards more digitally-enabled research due to the pandemic?

No
12.8%

Maybe
15.4%

Yes
71.8%
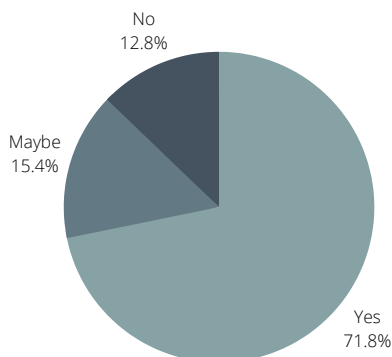
Do you think that the pandemic will strengthen DH as a discipline?

No
12.8%

Maybe
33.3%

Yes
53.8%

If you could summon the things you learnt during this pandemic in **three phrases**, what would they be?

#1

Zoom, zoom and zoom

#2

1. More effort to make teams work, 2. Always be kind to others as you have no idea what they're going through, 3. Presence is important and distance cannot be substituted by digital platforms.

#3

The new digitalized scenario could attract new audiences that would have previously been intimidated by physical access to cultural institutions or more generally feel marginalized.

#4

1. The potential of digital events now appears huge, but we have to improve the formats. Anyway, they don't help build a network. 2. Working from home/remotely seemed to open up possibilities to improve the balance between our professional and private life, but in the end most of us are struggling with this. 3. Working from home/remotely can be a damage to junior researchers/professionals as it limits non-formal learning from senior colleagues.

#5

Don't Eat donuts constantly, it won't end well. Zoom calls rot your brain. Avoid as many optional online meetings as possible. Step away from the computer occasionally.

#6

1) Current technology can make most in-person meetings redundant. 2) Online learning in most courses worked the same or even better than in-person teaching. 3) Spending more time at your home does not mean you have more time for your research.

#7

Empathy, votes matter, take a long view of things.

#8

We now all live at work, rather than work from home

#9

How to better separate work life and home life while working from home;

#10

The pandemic has exposed underlying faultlines in academia / cultural heritage (around issues of productivity, funding, etc.), as well as hastened the shift towards everyday digital activity. Because of the former, the transition to the latter hasn't been as effective or as beneficial as it could have been.

#11

a. We don't need offices. Work can be done as effectively (or even more) remotely, b. There is never enough digital content. We need more and better digitization, c. Going all digital can sometimes be ineffective (e.g. e-education) and/or exhausting. Zoom fatigue is real.

#12

Teleconferencing, working all day long, working with kids literally on my head

#13

Virtual events: One can attend more interesting presentations and discussions. Vice versa: small and interesting events, which would have had only a very small number of attendees get more attention and became much more fruitful than the large events. Similar positive effects happen in the area of project development. Office presence is overrated.

#14

communicate more efficiently + that virtual meetings can only partly substitute face-to-face meetings + I always wanted to have the right for home office, but I didn't know that the lack of separation between life and work is also problematic

#15

1. I appreciated the value of good digital resources. 2. The availability of open access material is expanding. 3. Access to physical libraries and archives remains irreplaceable.

#16

1. Life sucks. 2. Books don't. 3. Neither do dogs.

#17

(Psychological) resilience, work is not the most important and joyfull thing, and travelling for conferences and trainings is an essential part of being a researcher!

#18

Keep mics muted ;-)

#19

everyone is exhausted, collaboration is essential, networking is different

#20

Everything is political; money makes the world go round or stop; culture and research are affected by both

#21

I work faster at home so shorter hours including skipping commute, DH librarians facilitating projects are overstretched and less able to help

#22

Remote processes, events and methods will be a staying aspect for research collaboration and education. Work-life balance needs to be more closely attended to in the post-pandemic era. Face to face meetings and collaboration is essential to effect epistemic change.

#23

1) My working group functions better, when we meet in person on a regular basis (no idea yet what frequency exactly is needed, but 18 months is too long). 2) Some of my best and most productive collaborations are the result of conversations in the coffee break of some meeting/conference. Didn't work like that for me in online meetings. (not 3 phrases, sorry)

#24

International research has become much easier during the pandemic because we all use virtual conference tools now. Employers now accept work from home easily. But we all miss personal contacts with our colleagues and chats during true coffee breaks.

#25

work together at the same time on a report

#26

I miss seminars, but love attending online events around the world. It is easier to potter at home when you are used to potter at home. I need a new laptop.

#27

More workload, impossible to lecture to 150 students via zoom, Greek universities (and a lot of colleagues) were not prepared

#28

New skills in everything in digital

#29

urgent human issues (eg War, justice, poverty) are more important than routine work; we have to undo the damage to the less favored of the current global system; DHumanities should have a grammar correction to Digital Humanity

#30

patient, patient, patient

#31

Everything can change in a moment. You should always be flexible and adaptive if you want to survive. Keeping an open mind to new challenges.

#32

colaboration, innovation, creativity, flexibility

CONTRIBUTORS

ELTON BARKER

The Open University

Elton Barker is Professor of Greek Literature and Culture at The Open University. With a particular interest in non-modern representations of space, since 2008 he has been developing digital methods and annotation tools for the study of place in historical documents. A founding member of the humanities Linked Open Data initiative Pelagios, in 2019 he helped establish the Pelagios Network as an open association of equal and interdependent partners for developing the ecosystem of online resources about places. ORCID: 0000-0001-9517-1176.

AGIATIS BENARDOU

DCU/IMSI, Athena RC & Athens University of Economics and Business

Agiatis Benardou is Senior Researcher at the Digital Curation Unit, Athena RC and Postodoctoral Fellow at the Department of Informatics, Athens University of Economics and Business. She has held posts as Research Associate at the Departments of Information Science and Critical Studies, University of Glasgow, and Visiting Scholar at the Department of Near Eastern Studies, UC Berkeley. Agiatis has served as Teaching Fellow in Digital Curation at the Department of Media and Culture, Panteion University, and is co-ordinating a course on Applications of Digital Methods in the Humanities at the Department of Informatics, AUEB. She has carried out extensive research as PI, WPL and project member in the context of various EU and national initiatives.

SARA DI GIORGIO

Central institute for the Union Catalogue of the Italian libraries (ICCU)

Since 2004, she collaborates with ICCU in developing CulturaItalia, the portal of the Italian culture, as well as many European projects for cultural heritage digitalization, on-line access and digital preservation. From 2018 to 2020 she was elected member of the Europeana Council and Europeana Governing Board. She's project manager of inDICEs (Measuring the impact of DIgital CulturE), funded by Horizon 2020 programme, that is developing an online Open Observatory to provide tools and recommendations to empower cultural heritage institutions to fully understand the social and economic impact of digitisation and innovate the reuse of cultural assets. She's involved in the EOSC-Pillar project for the coordination and harmonization of National Initiatives and Research Infrastructures in Italy, Germany, Austria and Belgium and to strengthen their participation in the European Open Science Cloud (EOSC).

VICKY DRITSOU

DCU/IMSI, Athena RC & Athens University of Economics and Business

Vicky Dritsou is a Research Associate at the Digital Curation Unit, Athena RC, and a Postdoctoral Researcher at the Department of Informatics, Athens University of Economics and Business. She serves as a Teaching Fellow in Systems Modeling and Knowledge Organization at the same university. Having a scientific background in Informatics, she has participated in many research and development projects as a semantic web technologies expert, both national and

international. Her research interests include semantic databases and information access, graph databases, knowledge representation and management systems, conceptual modelling.

QUINN DOMBROWSKI
Stanford University

Quinn Dombrowski is the Academic Technology Specialist in the Division of Literatures, Cultures, and Languages, and in the Library, at Stanford University. Prior to coming to Stanford in 2018, Quinn's many DH adventures included supporting the high-performance computing cluster at UC Berkeley and working on the program staff of Project Bamboo, a failed DH cyberinfrastructure initiative. Quinn has supported numerous non-English DH projects, taught courses on non-English DH, started a Textile Makerspace, explored trends in multilingual Harry Potter fanfic, and started the Data-Sitters Club, a feminist DH pedagogy and research group.

ACHILLE FELICETTI
PIN, University of Florence, Italy

Achille Felicetti is a researcher at PIN, the Prato agency for research and training of the University of Florence. He is a metadata and standards expert and the coordinator of various teams working on the creation of semantic enabled archives and semantic tools for interoperability exchange and management of Cultural Heritage and Scientific documentation.

KATERINA GARDIKAS
National and Kapodistrian University of Athens

Katerina Gardikas is associate professor in Modern Greek History. She worked as a researcher at the Centre for Modern Greek Research of the Hellenic National Research Foundation and taught at the Democritus University of Thrace and the Aristotle University of Thessaloniki. She taught at the University of Athens since 2001 and retired in 2016. Her research interests include the social history of health, spatial history and the history of state building.

VICKY GARNETT
DARIAH-EU & Trinity College Dublin

Vicky Garnett is the Training and Education Officer for DARIAH-EU where, among many other things, she manages the DARIAH-Campus platform. Previously she has worked on European projects including the PARTHENOS Project in which she coordinated and edited the PARTHENOS Training Suite and several of the training resources included on it. She was also involved in the Europeana eCloud project, and DigCurV.

MARIA ILVANIDOU
DCU/IMSI, Athena RC & Athens University of Economics and Business

Maria Ilvanidou is Scientific Associate at DCU/IMSI, Athena RC and Athens University of Economic and Business. She is the community manager of the APOLLONIS infrastructure (i.e., the Greek CLARIAH). Previously she has worked as a digital humanities specialist at the Ministry of Culture, the National Research Foundation, the Academy of Athens, the University of Crete, and the Foundation of Research and Technology in Greece. Her research interests include digital archaeology, spatial humanities, documentation standards, conceptual modelling, cultural heritage management and communication.

ALBA IROLLO
Europeana Foundation

Alba Irollo is in charge of Europeana Research at the Europeana Foundation, The Hague, which oversees Europeana, the European Commission's initiative for Digital Cultural Heritage. Europeana Research's area embraces the interconnections between Digital Cultural Heritage and Digital Humanities. Before joining the EF, she gained wide-ranging experience in the field of cultural policy at the European Commission in Brussels. Inter alia, she worked on the preparatory phase of the European Year of Cultural Heritage (2018). She holds a PhD in History of Art and, besides being busy with cultural policy, conducts research in the field of Heritage and Museum Studies.

JUSTINE LE FLOCH
Uppsala University and Groningen University

Justine Le Floch is a Master's student in the Erasmus Mundus Joint Master Degree in Euroculture: Cultures, Societies and Politics in a Global Context at Uppsala University and Groningen University. Her Master's thesis is entitled "How to make Museums fit for crisis? The Response of European Art Museums to the COVID-19 Global Pandemic", conducted under the supervision of Pr. Anna Foka, Associate Senior Lecturer in Digital Humanities and Director for the Centre for Digital Humanities at Uppsala University, and Pr. Margriet van der Waal, Associate Professor Euroculture.

CARLO MEGHINI
CNR-ISTI

Carlo Meghini is prime researcher at CNR-ISTI in the area of Conceptual Modelling, Digital Libraries and Digital Preservation. He graduated in Computer Science at the University of Pisa, Italy, in 1979 with a research thesis on distributed databases. He has participated in several EC funded research actions in the areas of information systems, digital libraries and digital preservation.

GEORGE MIKROS
Hamad Bin Khalifa University, Qatar & University of Massachusetts, Boston, USA

George Mikros is currently a Professor at the MA Program of Digital Humanities at the Department of Middle Eastern Studies at the Hamad Bin Khalifa University in Qatar. Since 1999 and till 2019, he has been a Professor of Computational and Quantitative Linguistics at the University of Athens, Greece. He is the Director of the Computational Stylistics lab. Since 2013 he is also Adj. Professor at the Department of Applied Linguistics at the University of Massachusetts, Boston, USA. Prof. Mikros has authored 5 monographs and more than 80 papers published in peer-reviewed journals, conference proceedings, and edited volumes. Since 2007 he has been elected as a Member of the Council of the International Association of Quantitative Linguistics (IQLA). In the period 2018-2021, he served as its President.

ELIZA PAPAKI
DARIAH-EU

Joined DARIAH-EU as Outreach and Communications Officer in 2018 and is based at the Trinity Long Room Hub, Trinity College Dublin. A postgraduate of Public History and Cultural Heritage from Trinity College Dublin, Eliza has previously worked with Maynooth University and the Digital Curation Unit, Athena RC on EU-funded projects on Digital Humanities, dealing with collecting and documenting User Requirements, suggesting and implementing best practices in outreach and engagement between diverse academic communities and user groups.

SOFIA PAPASTAMKOU
Luxembourg Centre for Contemporary and Digital History, University of Luxembourg

Sofia Papastamkou holds a PhD in history of international relations from the University Paris 1-Sorbonne and has further specialized on digital technologies applied to history at the Ecole nationale des chartes. Sofia has previously worked as research engineer for the Centre national de la recherche scientifique in France. She is currently post-doctoral researcher/research associate assigned to the C²DH, University of Luxembourg.

LORNA RICHARDSON
University of East Anglia

Lorna-Jane Richardson is Lecturer in Digital Humanities in the School of Art, Media & American Studies, and her main research interests are in the fields of public and community archaeology, digital cultural heritage, digital public engagement and digital research methods, especially those using social media.

SUSAN SCHREIBMAN
Maastricht University

Susan Schreibman is Professor of Digital Arts and Culture. She works at the intersections of computationally-based teaching and research in the interplay of the digital archive, cultural innovation, and participatory engagement design, processes and projects. A focus of her research is in the design, critical, and interpretative analysis of systems that remediate publication modalities and manuscript culture from the analogue world, while developing new born-digital paradigms. Her areas of specialisation include Digital Humanities, Media Studies, Literary Modernism, and Irish Cultural Studies.

MELISSA TERRAS
University of Edinburgh

Melissa Terras is Professor of Digital Cultural Heritage at the University of Edinburgh, UK, leading digital aspects of research as Director of the Edinburgh Centre for Data, Culture and Society, and is Director of Research in the Edinburgh Futures Institute. Her research interest is the digitisation of cultural heritage, including advanced digitisation techniques, usage of large-scale digitisation, and the mining and analysis of digitised content. She previously directed UCL Centre for Digital Humanities in UCL Department of Information Studies, where she was employed from 2003-2017. She is a Fellow of the Alan Turing Institute, and Expert Advisor to the Department of Digital, Culture, Media and Sport. You can generally find her on twitter @melissaterras.

GIANNIS TSAKONAS
Library & Information Center, University of Patras

Giannis Tsakonas holds a BA in Librarianship from the Department of Archives and Library Sciences, Ionian University, Greece and a PhD in Information Science from the same Department. Currently, he works as Acting Director in the Library & Information Center, University of Patras, Greece. Since July 2016, he is member of the Executive Board of LIBER (Ligue des Bibliothèques Européennes de Recherche - Association of European Research Libraries), chairing also its Innovative Scholarly Communication Steering Committee, and a member of the Board of Directors of the Consortium of Hellenic Academic Libraries.

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EVERYTHING
CAN CHANGE IN
A MOMENT

QUESTIONNAIRE RESPONSE #31

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