



### 1. *The periphery-center effect*

The surprising global expansion of DH has led to a series of discussions on previously neglected topics: the different nuances of the linguistic-cultural problem<sup>1</sup>, cross-cultural representation within the international organizations of DH<sup>2</sup>, the consequences of the English-speaking dominance in the processes of discussion and factual evaluation<sup>3</sup>, the hierarchical structure of the management and ownership of major archives and repositories<sup>4</sup>, the relationship of DH to colonial and subaltern studies<sup>5</sup>, and the need for a critical approach in connection with the social sciences and other less represented fields<sup>6</sup>. As in

\* This article is a revised version of the final chapter of the forthcoming book *The Digital Humanist. A Critical Inquiry*. The volume will be published in the first half of 2015 by New Binary Press (<http://newbinarypress.com>). I am grateful to Giorgio Guzzetta, editor of the new book series «DH in Translation», and my co-authors Teresa Numerico and Francesca Tomasi for agreeing to pre-publish this chapter in the ISPF journal. But a real acknowledgements list would be too long to manage, as for several months I had the privilege to share this document online with the international community of *dhers*. More than twenty colleagues from all over the world have helped me in improving and updating my work as well as avoid a number of inaccuracies and common missteps. The aim of the chapter was to give a concise overview of the international DH landscape, so it is inevitable to redirect the reader to the book for a more systematic discussion on the history, theory and practice of the Digital Humanities. I guess the spirit of the full book lingers here and there, but I really hope this anticipation will stimulate further discussions within our community on the problems of cultural diversity and scientific hegemony, and of course encourage all readers to know more about our “critical view” of the Digital Humanities.

<sup>1</sup> Cfr. F. Clavert, *The Digital Humanities Multicultural Revolution Did not Happen Yet*, 26.4.2013 <<http://www.clavert.net/the-digital-humanities-multicultural-revolution-did-not-happen-yet>> (5.10.2014); D. Columbia, *Postcolonial Studies, Digital Humanities, and the Politics of Language*, 31.5.2013 <<http://dhpoco.org/blog/2013/05/31/postcolonialstudies-digital-humanities-and-the-politics-of-language>> (5.10.2014); N. Shah, *Internet and Society in Asia: Challenges and Next Steps*, in «Inter-Asia Cultural Studies», 11, 2010, 1, pp. 129-135.

<sup>2</sup> D. Fiorimonte, *Towards a Cultural Critique of Digital Humanities*, in «Historical Social Research/Historische Sozialforschung», 37, 2012, 3, pp. 59-76. On the relationship between “money” and cultural representation within DH organizations see the post by Antonio Rojas Castro, *¿Global DH? Hablemos de dinero*, 27.8.2014 <<http://www.antoniorojascastro.com/global-dh-hablemos-de-dinero>> (5.10.2014).

<sup>3</sup> M. Dacos, *La stratégie du Sauna finlandais. Les frontières de Digital Humanities. Essai de Géographie politique d'une communauté scientifique*, 3.5.2013 <[https://halshs.archives-ouvertes.fr/file/index/docid/866107/filename/La\\_strategie\\_du\\_Sauna\\_finlandais\\_-\\_Les\\_frontiA\\_res\\_des\\_Digital\\_Humanities\\_en\\_2012\\_.pdf](https://halshs.archives-ouvertes.fr/file/index/docid/866107/filename/La_strategie_du_Sauna_finlandais_-_Les_frontiA_res_des_Digital_Humanities_en_2012_.pdf)> (6.10.2014).

<sup>4</sup> See A. Sáenz, *Digital Humanities or Hypercolonial Studies?*, RICT. Responsible Innovation, 2013 <<http://responsible-innovation.org.uk/torii/resource-detail/1249>> (6.10.2014).

<sup>5</sup> Cfr. M. Bailey, *All the Digital Humanists Are White, All Nerds Are Men, but Some of Us Are Brave*, in «Journal of Digital Humanities», 1, 2011, 1, <<http://journalofdigitalhumanities.org/1-1/all-the-digital-humanists-are-white-all-the-nerds-are-men-but-some-of-us-are-brave-by-moya-z-bailey>> (5.10.2014); R. Risam - A. Koh, *Open Thread: The Digital Humanities as a Historical “Refuge” from Race/Class/Gender/Sexuality/Disability?*, 2013 <<http://dhpoco.org/blog/2013/05/10/open-thread-the-digital-humanities-as-a-historical-refuge-from-raceclassgendersexuality-disability/>> (6.10.2014); S. Morais, *Theorizing the Digital Subaltern*, 2.8.2013 <<http://cis-india.org/raw/theorizing-the-digital-subaltern>> (5.10.2014).

<sup>6</sup> Cfr. #transformdh Collective, *Toward an Open Digital Humanities*, 2012 <[https://docs.google.com/document/d/1uPtB0xr793V27vHBMbZr87LY6Pe1BLxN-\\_DuJzqG-wU/edit?](https://docs.google.com/document/d/1uPtB0xr793V27vHBMbZr87LY6Pe1BLxN-_DuJzqG-wU/edit?)

other events of the global scene, the growing awareness in the way that DH is practiced in different cultural contexts is changing the traditional hierarchical relationship between the center and the periphery:

Methods that have worked effectively in one cultural setting may fail spectacularly in another (and vice versa) and certain reasoning of how things should work does not apply similarly to other frameworks. Models, surveys, truisms should be placed in context. Periphery countries can contribute by framing and stating more explicitly how and in what ways true collaboration can be achieved. I think that attitude is the keyword here<sup>7</sup>.

But are centers ready to learn from peripheries? Or are perhaps new definitions of “centers” and “peripheries” required? These tensions originate from profound global changes in the production and diffusion of knowledge<sup>8</sup>, which are challenging the instruments and hierarchies of traditional forms of evaluation (peer review, impact factor, etc.), and demanding new forms of governance for shared and participatory knowledge<sup>9</sup>. These needs are represented by

authkey=CPDaqs0J> (6.10.2014); J. Honn, *Never Neutral: Critical Approaches to Digital Tools & Culture in the Humanities*, 17.10.2013 <<http://joshhonn.com/?p=1>> (6.10.2014); A. Lothian - A. Phillips, *Can Digital Humanities Mean Transformative Critique*, in «Journal of E-Media Studies», 3, 2013, 1, <http://journals.dartmouth.edu/cgi-bin/WebObjects/Journals.woa/xmlpage/4/article/425>> (6.10.2014); A. Liu, *Where is Cultural Criticism in the Digital Humanities?*, in M. Gold (ed.), *Debates in the Digital Humanities*, Minneapolis, University of Minnesota Press, 2012, pp. 490-509; A. Liu, *Why I'm In It x 2 - Antiphonal Response to Stephan Ramsay on Digital Humanities and Cultural Criticism*, 13.9.2013 <<http://liu.english.ucsb.edu/why-im-in-it-x-2-antiphonal-response-to-stephan-ramsay-on-digital-humanities-and-cultural-criticism/>> (5.10.2014); T. Presner, *Critical Theory and the Mangle of Digital Humanities*, August 2012 <[http://www.toddpresner.com/wp-content/uploads/2012/09/Presner\\_2012\\_DH\\_FINAL.pdf](http://www.toddpresner.com/wp-content/uploads/2012/09/Presner_2012_DH_FINAL.pdf)> (5.10.2014); N. Rodríguez Ortega, *Humanidades Digitales, Digital Art History y cultura artística: relaciones y desconexiones*, in P. Alsina (ed.), *Historia(s) del arte de los medios*, in «Artnodes», 13, pp. 16-25 <<http://journals.uoc.edu/ojs/index.php/artnodes/article/view/n13-rodriguez/n13-rodriguez-es>> (5.10.2014); E. Romero Frías, *Ciencias Sociales y Humanidades Digitales: una visión introductoria*, in E. Romero Frías - M. Sánchez González (eds.), *Ciencias Sociales y Humanidades Digitales. Técnicas, herramientas y experiencias de e-Research e investigación en colaboración*, in «CAC. Cuadernos Artesanos de Comunicación», 61, 2014, pp. 19-50 <<http://www.cuadernosartesanos.org/2014/cac61.pdf>> (5.10.2014); D. Vinck, *Las culturas y humanidades digitales como nuevo desafío para el desarrollo de la ciencia y la tecnología en América latina*, «Universitas Humanística», 76, 2013 <<http://revistas.javeriana.edu.co/index.php/univhumanistica/article/view/5906>> (5.10.2014); E. Yen - S. C. Lin, *Uptakes of e-Science in Asia*, in E. Yen - S. C. Lin (eds.), *Data Driven e-Science*, New York, Springer, 2011, pp. 45-50.

<sup>7</sup> I. Galina, *Is There Anybody Out There? Building a Global Digital Humanities Community* <<http://humanidadesdigitales.net/blog/2013/07/19/is-there-anybody-out-there-building-a-global-digital-humanities-community/>> (7.10.2014). An updated version of this contribution was published in 2014: Id., *Geographical and linguistic diversity in the Digital Humanities*, in «Literary and Linguistic Computing», 29, 2014, 3, pp. 307-316.

<sup>8</sup> Cfr. V. Stodden, *Open Science: Policy Implications for the Evolving Phenomenon of User-Led Scientific Innovation*, in «Journal of Science Communication», 9, March 2010, 1, <<http://jcom.sissa.it/archive/09/01/Jcom0901%282010%29A05/Jcom0901%282010%29A05.pdf>> (7.10.2014).

<sup>9</sup> Cfr. A. Lafuente - A. Alonso - J. Rodríguez, *¡Todos sabios!: ciencia ciudadana y conocimiento expandido*, Madrid, Cátedra, 2013.

initiatives like the Digital Humanities Manifesto 2.0, the THATCamp unconference network, and by projects like Postcolonial DH, DH Commons, Digital Humanities Now, Global Outlook Digital Humanities, etc. Although such studies and initiatives underline insufficiencies, inequalities and imbalances, they also bear witness to the vitality of the debate and represent a unique opportunity for DH to overturn traditional scientific practices. The next few pages attempt to provide a critical map of the main initiatives, organizations, centers and research projects scattered across various continents. It is not intended as an exhaustive panorama (various internationally or regionally focused maps can be found online<sup>10</sup>), but to introduce newcomers to the geo-cultural complexity of DH<sup>11</sup>.

## 2. *Research and teaching experiences*

Our interactions with technology require investigation beyond the mere level of its instruments. From the 1980s to the present day, the job of DH has been to show the epistemological nature of the changes in methodology. It is not really about new instruments, but about a different way of representing (and accessing) knowledge and culture through digital instruments. After more than half a century of this confluence of computer science and humanities, what is the current state of play? This question can be examined on several levels. From the researcher's point of view, the creation of digital tools, resources and now "infrastructures" for the study, preservation, and dissemination of artistic and cultural heritage has become a key driver of economic and cultural development well beyond the Western world. Including after the 2008 global economic crisis the investment in DH continued to grow in Europe and North America. In the United States, the National Endowment for the Humanities, the main financing body for research in the humanities, set up a specific section for DH projects, the Office of Digital Humanities, whose «primary mission is to help coordinate the NEH's efforts in the area of digital scholarship»<sup>12</sup>. In Canada, the Social Sciences and Humanities Research Council (SSHRC) spends about the same amount as the NEH with one tenth the researchers to support<sup>13</sup>. In Europe, the Framework Programs (FP), that unite all

<sup>10</sup> One of the most recent experiments in this sense is the *Atlas de Ciencias Sociales y Humanidades Digitales* <<http://grinugr.org/mapa/>>, created by the GrinUGR research group at the University of Granada, in Spain, and focusing on Spanish and Portuguese resources.

<sup>11</sup> For reasons of space, the area of Computational Linguistics will not be discussed here. CL has become almost a separate sector, with its own journals, conferences and associations. While drawing boundaries in DH will always seem somewhat arbitrary, we tried to conceive the discipline in the widest sense possible, as the platform for practical experimentation and the theoretical intersection of the humanities, social sciences and digital technology.

<sup>12</sup> See <<http://www.neh.gov/ODH/About/tabid/56/Default.aspx>>.

<sup>13</sup> SSHRC now includes DH topics and funding opportunities within the Digital Economy Priority area: «Digital Economy priority area supports research and related activities into the nature, impact and integration of digital technologies in all aspects of our economy, society and culture [...]. Research in the social sciences and humanities makes vital contributions to our

of the EU's research finance programs<sup>14</sup>, have shown a fluctuating interest in the cultural heritage sector, for example, by distinguishing – perhaps artificially – between applications for digital archives and libraries, from those for education and teaching (e-learning, linguistic and cultural diversity, etc.). Perhaps this is why the successes of Europe have not yet quite matched those of North America. The 7th Framework Program (2007-2013, see [http://ec.europa.eu/research/fp7/index\\_en.cfm](http://ec.europa.eu/research/fp7/index_en.cfm)), backed by 50 billion euros of funding, has simplified its eligibility criteria: now «Socio-economic sciences and the humanities» and «Information and communication technologies appear on its list of key thematic areas». Apart from the usual (and questionable) amalgamation of the so-called weak disciplines, such generalization seems to be a step backwards in comparison to the specificity of previous programs, where research areas reflected strategic choices and priorities (e.g. the Sixth FP had the themes «Citizens and governance in a knowledge-based society» and «New and Emerging Science and Technology»). Nevertheless, what stands out in the 7th FP is the prominence given to networks of excellence, to projects that integrate resources, groups, workshops and institutions to create «virtual research centers». Horizon2020, the latest EU Framework Program for Research and Innovation ([http://ec.europa.eu/research/horizon2020/index\\_en.cfm](http://ec.europa.eu/research/horizon2020/index_en.cfm)) is organized and structured in a different way. Initially the humanities and human sciences disappeared altogether. It was only after a petition signed by 6.000 professionals from the cultural heritage sector (museums, galleries, libraries, archives, etc.) that the European Parliament managed to include «Cultural Heritage» in the € 70 billion Horizon 2020 funding program, started in 2014<sup>15</sup>. In fact, the attention given to cultural heritage has always characterized the “European” version of DH.

In the remaining cases the EU's choices reflect a global tendency: research<sup>16</sup> has entered a new phase, the digitization of processes and infrastructures<sup>17</sup>.

understanding of the opportunities and impacts of the digital economy and the demand for new knowledge in this area continues to grow» <[http://www.sshrc-crsh.gc.ca/funding-financement/programmes-programmes/priority\\_areas-domaines\\_prioritaires/digital\\_research-recherche\\_numerique-eng.aspx](http://www.sshrc-crsh.gc.ca/funding-financement/programmes-programmes/priority_areas-domaines_prioritaires/digital_research-recherche_numerique-eng.aspx)>.

<sup>14</sup> See <<http://cordis.europa.eu>>. The seventh FP includes financing for individual researchers through the European Research Council (<http://erc.europa.eu>).

<sup>15</sup> The Draft Horizon 2020 Work Program includes a specific Call on cultural heritage: «Reflective Societies: Cultural Heritage and European Identities». See: <[http://ec.europa.eu/research/horizon2020/pdf/work-programmes/societies\\_draft\\_work\\_programme.pdf](http://ec.europa.eu/research/horizon2020/pdf/work-programmes/societies_draft_work_programme.pdf)>. Other EU research programs, like the Information and Communication Technologies Policy Support Programme <[http://ec.europa.eu/cip/ict-psp/index\\_en.htm](http://ec.europa.eu/cip/ict-psp/index_en.htm)>, support ICT based projects in areas such as «Digital Libraries» or «Multilingual web and Internet evolution» etc., which are also related to DH.

<sup>16</sup> This is the case in Italy. Looking at the figures for PRIN (Research Projects of National Interest), it can be seen that informatics has grown exponentially in areas 10 (Archeology, Classics, Art History) and 11 (History, Philosophy, Education and Psychology) in the last few years, and that the most economically important projects tend to involve digital technology. The real boom was between 2004 and 2006, but the overall presence of DH in area 10 and area 11 in 2011 reached around 20% of the total amount of funding assigned.

Many institutions, in the US, Europe, Asia, Australia, etc.<sup>18</sup>, have realized that the challenge of the future will be not only structured access to content, but the transformation of research into an activity whose various phases, from source selection to experimentation and publication, will be carried out entirely online. They are called research cyber-infrastructures<sup>19</sup>, «shared distributed infrastructures» or simply eScience or eResearch<sup>20</sup>. This trans-disciplinary tendency clearly indicates that the era of simply storing and conserving electronic documents is now connected with the end-result, and that, as some hope, an era of standardization of the technologies of access, utilization and storage of resources is now beginning. In Europe this strategy has seen the emergence of consortia and networks such as CLARIN (<http://www.clarin.eu>), DARIAH (<http://dariah.eu>), NeDiMAH (<http://nedimah.eu>) and TELEARC (<http://www.noe-kaleidoscope.org/telearc>). These initiatives (especially DARIAH, NeDiMAH and CLARIN) intersect thematically with DH, but their scope is more vast and their objectives more vague.

Infrastructures and platforms that are more specifically connected with research include TAPoR (<http://portal.tapor.ca>), NINES (<http://www.nines.org>), Interedition (<http://www.interedition.eu>), TextGrid (<http://www.textgrid.de>), CENDARI (<http://www.cendari.eu>), Huma-Num (<http://www.huma-num.fr>), and Bamboo (<http://projectbamboo.org>)<sup>21</sup>. The first three of these (TAPoR is Canadian, NINES and Bamboo are American, Interedition and CENDARI are European, Huma-Num French, and TextGrid German) represent the prototype of how the humanities will work in the future: a virtual

<sup>17</sup> The EU strategic interest on Humanities infrastructures has emerged clearly since 2009. See: <<http://www.esf.org/hosting-experts/scientific-review-groups/humanities-hum/strategic-activities/research-infrastructures-in-the-humanities.html>>.

<sup>18</sup> Although we made an effort in exploring and bringing to light many less known projects, centers, etc. linguistic barriers remain a serious problem. In spite of its rich and sophisticated interdisciplinary tradition in the Humanities, very little is known for example about the Russian DH scenario. More information can be found on <[http://www.herzendigital.ru/index\\_e.htm](http://www.herzendigital.ru/index_e.htm)>. But other geographic areas and countries are added every day to the list, see for example dhBenelux <<http://dhbenelux.org>> or the Israeli group <<http://www.thedigin.org/digital-humanities-israel>>.

<sup>19</sup> One of the most convincing advocates of cyber-infrastructures is the American philologist Gregory Crane, the founder of the Perseus Digital Library (see G. Crane - B. Seales - M. Terras, *Cyberinfrastructure for Classical Philology*, in «Digital Humanities Quarterly», 3, 2009, 1 <<http://digitalhumanities.org/dhq/vol/3/1/000023/000023.html>>). See also the recent contribution by J. Van Zundert, *If You Build It, Will We Come? Large Scale Digital Infrastructures as a Dead End for Digital Humanities*, in «Historical Social Research», 37, 2012, 3, pp. 165-186.

<sup>20</sup> See, for example, <http://www.geant.net/> (Europe); <<http://digitalleadership.ca/about-digital-infrastructure>> (Canada); <<http://www.intersect.org.au>> (Australia); <<http://www.nesc.ac.uk>> (UK). The e-science scenario in Asia is outlined in Yen - Lin 2011. See also the EUAsiaGrid project: <<http://www.euasiagrid.org>>.

<sup>21</sup> For the first 18 months of the project, the two main promoters of *Bamboo*, the University of Chicago and the University of California, Berkeley, received \$ 1.4 million from the Andrew A. Mellon Foundation. Although funding for Project Bamboo has now been discontinued, it is used here as an example of projects of this type. See Q. Dombrowski - S. Dembo, *TEI and Project Bamboo*, in «Journal of the TEI», 5, June 2013 <<http://jtei.revues.org/787>> (7.10.2014).

space where sophisticated research on peer-reviewed publications can be carried out, with annotated sources, shared material and software, and the ability to publish in various formats. From these scholarly networks, it is but a small step towards a super-infrastructure for research<sup>22</sup>. That is how Bamboo and similar projects originated, by going beyond a single subject (19th century Anglophone literature in NINES) or a single methodological concern (document analysis in TAPoR, textual editions in Interedition, research infrastructure for medieval and modern history in CENDARI, exchange and sharing of data in TextGrid), and imagining a future without physical or *conceptual* barriers, by removing the differences between research, production and the diffusion of knowledge. In the next ten or fifteen years we will probably see more changes to our research and teaching system – embodied in the 19<sup>th</sup> century by Wilhelm von Humboldt's new university model<sup>23</sup> – than in the last two centuries. Certainly, not all that glitters is gold: beyond the claims of progressiveness, digital infrastructures and the related «big data» obsession are born out of the crises of educational institutions and their unsustainable costs<sup>24</sup>, and these infrastructures are seen as way of increasing collaboration while still cutting budgets.

But projects old or new, of the first or second phase, cannot develop without a proper use of human resources. Here the situation becomes more complex, since, while it is relatively easy to show that new infrastructures are necessary (or even inevitable), it is much more difficult to create spaces within academic institutions to develop the necessary training skills to implement this scenario. This gap between research and training opportunities is the most serious danger for the humanities at present. Without a new generation of digitally-trained colleagues, humanists will not only be at the mercy of computer scientists, engineers and technicians, but also, more importantly, will risk not being able to understand from the inside the actual mechanisms of knowledge production<sup>25</sup>. Of course «going tech» is not the easy answer to a historical par-

<sup>22</sup> See also the recent EINFRA-9-2015 call: <<http://ec.europa.eu/research/participants/portal/desktop/en/opportunities/h2020/topics/2144-einfra-9-2015.html>>.

<sup>23</sup> Cfr. H. Röhrs, *The Classical Idea of the University. Its Origin and Significance as Conceived by Humboldt*, in H. Röhrs (ed.), *Tradition and Reform of the University under an International Perspective*, New York, Peter Lang, 1987, pp. 13-27. See also T. Nybom, *The Humboldt Legacy: Reflections on the Past, Present, and Future of the European University*, in «Higher Education Policy», 16, 2003, pp. 141-59.

<sup>24</sup> One has only to think of the paradoxical situation where universities are forced to pay for thousands of journal subscriptions – to a cartel of multinational publishers – to read the research published by their own staff. This situation has been exposed, among others, by Timothy Gowers, the mathematician who created the initiative <<http://thecostofknowledge.com>>.

<sup>25</sup> In France, concerning history, there have been articles urging for better training in computing for historians: J.P. Genet, *La formation informatique des historiens en France: une urgence*, in «Mémoire vive», 9, 1993, pp. 4-8; É. Ruiz - F. Heimburger, *Faire de l'histoire à l'ère numérique: retours d'expériences*, in «Revue d'histoire moderne et contemporaine», 58, 2011, 4bis, pp. 70-89. But no progress has really been made since 1993. And there is no agreement on the content of this training. This information has been provided by Frédéric Clavert via the online commented version of this paper.

adigm shift. As argued by Wendy Chun, equipping humanities students with technical skills does not seem to be the answer either for the job market or for the future of the humanities:

Speaking partly as a former engineer, this promise strikes me as bull: knowing gis (geographic information systems) or basic statistics or basic scripting (or even server-side scripting) is not going to make English majors competitive with engineers or cs (computer science) geeks trained here or increasingly abroad. (\*Straight up programming jobs are becoming increasingly less lucrative.\*). [...]. *So, the blind embrace of DH* (\*think here of Stanley Fish's *The Old Order Changeth*\*) allows us to believe that this time (once again) graduate students will get jobs. *It allows us to believe that the problem facing our students and our profession is a lack of technical savvy rather than an economic system that undermines the future of our students*.<sup>26</sup>

Nonetheless the success of DH teaching programs throughout the world is evident. The overall situation in terms of teaching has evolved variously in different countries over the last four or five years. When in 2003, Willard McCarty could count a dozen teaching programs in total between the US and Europe (<http://www.allc.org/imhc>), today it is impossible to cope with the dizzying proliferations of initiatives<sup>27</sup>. After a few years of stagnation, there has been a growth in the number of specialist courses, summer schools, Masters and Doctorates in the US, Canada, Europe, and now also Asia<sup>28</sup>. Less bureaucracy and a less centralized degree structure usually allows Anglophone countries to put together postgraduate courses with more freedom, but these courses have, compared to many of their European counterparts, rather high fees<sup>29</sup>. Especially in UK the answer for a number of institutions was to link teaching, research and consultancy services<sup>30</sup>, as in the King's College DH Department (<http://www.kcl.ac.uk/artshums/depts/ddh>) or the Digital Humanities at Oxford Group (<http://digital.humanities.ox.ac.uk>). However, it is hard to see a

<sup>26</sup> W. H. K. Chun - L. M. Rhody, *Working the Digital Humanities: Uncovering Shadows between the Dark and the Light*, in «Differences. A Journal of Feminist Cultural Studies», 25, 2014, 1, pp. 1-25.

<sup>27</sup> Besides Centernet's map see the GO::DH and Around DH in 80 Days survey <<http://www.globaloutlookdh.org/working-groups/491-2>>, and also the Digital Humanities Now Registry <<http://digitalhumanitiesnow.org/submit-your-work>> and the Mapa HD <<http://mapahd.org>>.

<sup>28</sup> K. Azali, *Digital Humanities in Asia. Talk by Harold Thwaites*, 13, June 2013 <<http://kathleenazali.c2o-library.net/2013/06/digital-humanities-in-asia>> (7.10.2014).

<sup>29</sup> As an example, full-time students' fees for a one-year long postgraduate course in *Informatica del Testo* at the University of Arezzo (Italy) are € 2.800 (for all kind of students, national or international); although fees in many UK, US and Canadian programs depend of the number of courses taken by students, full-time Canadian students fees at the University of Alberta for a Winter/Fall term are around \$CAN 5.217 (this includes about \$CAN 2.500 of non-instructional fees). Fees for international students are about 40% higher.

<sup>30</sup> See what AHRC (UK Arts and Humanities Research Council) Digital Transformations fellow Andrew Prescott writes: «Big problem is that we haven't had good postdoc structures in DH: over-reliance on broken project-funded centre model», <<https://twitter.com/Ajprescott>>.



similar model being adopted in the rest of the world, especially in Europe, for two main reasons. First, there is the well-known rigidity of continental academic structures, where interdisciplinary courses are still difficult to set up and unprofitable for traditional academic careers. Secondly, with some exceptions, the project-funded center model does not seem to appeal to many traditional humanities departments. A research model linked to external entities and companies certainly entails a certain risk (for example, there may be a greater focus on practical application than on research) but it is undoubtedly true that interaction with private and public sector partners who work (as in the case of King's) in the cultural sector (museums, foundations, archives, libraries, creative industry, etc.) can help form new disciplines and resources, and so reinforce the central role of academia<sup>31</sup>.

Canada seems to reflect a mixed institutional approach to DH (half American-style, half European), but thanks also to its more flexible academic environment<sup>32</sup> the investment in DH has been growing steadily. Geoffrey Rockwell in 2009 has surveyed around thirty courses, from undergraduate level to graduate level (Master's and Doctorate) in which the digital humanities feature<sup>33</sup>. The most interesting are perhaps: 1) the Master's in Humanities Computing at the University of Alberta (<http://www.huco.ualberta.ca>); 2) Bachelor of Fine Arts (BFA) in New Media at the University of Lethbridge; 3) an interdisciplinary degree in Communication, Culture and Information Technology at the University of Toronto (<http://www.utm.utoronto.ca/>); 4) the Digital Humanities Summer Institute (<http://www.dhsi.org/>) organized by the University of Victoria.<sup>34</sup>

The United States are in a privileged position from many points of view. The flexibility of the American university system has allowed courses in computer science for the humanities since the early 1970s. «Computers and the Humanities», between the 70s and 80s, published periodic reports on teaching

<sup>31</sup> The successes of the former Centre for Computing in the Humanities (now the Department of DH) must be recognized, notwithstanding the somewhat triumphalist way that they were presented: «At any one time CCH is engaged in over 30 major research projects, and since 2000 has been involved in generating over 17 million GBP in research income [...]. The exceptional stature of the department at home and abroad has been recognized officially in the 2008 Research Assessment Exercise (RAE). The panel judged 35% of our research to be “world-leading” (4\*) – the highest in the sector. 65% was judged to be “world-leading” or “internationally excellent” (3\*)».

<sup>32</sup> D. P. O'Donnell, *The True North Strong and Hegemonic: or, Why Do Canadians Seem to Run DH*, 8 March 2013 <<http://people.uleth.ca/~daniel.odonnell/Blog/the-true-north-strong-and-hegemonic-or-why-do-canadians-seem-to-run-dh>> (7.10.2014).

<sup>33</sup> Rockwell's report, including research centers, associations, resources, etc. can be found here: <[http://tapor.ualberta.ca/taporwiki/index.php/The\\_Academic\\_Capacity\\_of\\_the\\_Digital\\_Humanities\\_in\\_Canada](http://tapor.ualberta.ca/taporwiki/index.php/The_Academic_Capacity_of_the_Digital_Humanities_in_Canada)>.

<sup>34</sup> As noticed earlier, it is becoming increasingly difficult to follow all the new programs coming out every year. In 2013 the University of Western Ontario launched a minor in DH with faculty from several departments and faculties (<http://www.uwo.ca/arts/digitalhumanities>) and Carleton University in Ottawa also has an MA (<http://graduate.carleton.ca/programs/digital-humanities-master>).

and a quick perusal shows that in 1972 about twenty-five American universities and colleges were offering courses on *computing* for students in the humanities<sup>35</sup>. Until a few years ago, the teaching on offer, at least as far as graduate courses were concerned, appeared undersized relative to the quantity and quality of the resources, projects and research centers present in the country<sup>36</sup>. But in the last three to four years there has been a notable increase, and the majority of graduate courses appears to be advancing on three main fronts: “genuine” or explicit Digital Humanities (sometimes associated with Cultural Heritage), New Media or equivalent (e.g. MIT’s Comparative Media Studies: <<http://cmsw.mit.edu>>) and Conservation and Library Studies, as in the case of graduate degrees offered by a number of library and information science programs (see <[www.ischools.org](http://www.ischools.org)>). Lisa Spiro started in 2010 a comprehensive Zotero collection focused on DH undergraduate, masters, and PhD programs, which shows the impressive range of DH-related teaching on offer in the US<sup>37</sup>.

Europe has seen a strong growth in the digital humanities at the institutional level. The recent spread of the Anglo-American term DH has succeeded, paradoxically, in unifying the various experiences of individual countries, and projects the semblance of a trans-European vision to the outside world. However, as in other cases, it is likely that the strong influence exerted by central and northern Europe is due to the German “engine”. As seems clear from the survey conducted in 2012 by DARIAH Germany and the Center of eHumanities in Cologne, Germany is the country that has invested most heavily in a relatively short time: there are now more signs that public universities in Germany have active courses and teaching programs in DH<sup>38</sup>.

The digital humanities teaching programs (*Digitale Geisteswissenschaften*) are expanding across the board, especially at the level of modules offered in single departments and faculties (*Studiengänge*). Examination of the content of all the programs on offer gives the impression that the major driving forces behind DH in Germany are the information and library sciences. This is a characteristic also found in other contexts: after the pioneering phase comes the rearrangement of disciplines and fields of interest which, at least in western countries, ends up focusing on two economically important sectors: library and information science and, as already mentioned, cultural heritage.

<sup>35</sup> J. R. Allen, *The development of computers courses for Humanities*, in «Computers and the Humanities», VIII, 1974, 3, pp. 291-295.

<sup>36</sup> D. M. Zorich, *A Survey of Digital Humanities Centers in the United States*, Washington (DC), Council on Library and Information Resources, November 2008 <<http://www.clir.org/pubs/abstract/pub143abst.html>> (7.10.2014).

<sup>37</sup> See <[https://www.zotero.org/groups/digital\\_humanities\\_education/items/collectionKey/M3E8EB5R](https://www.zotero.org/groups/digital_humanities_education/items/collectionKey/M3E8EB5R)>. Courses and degrees in *Digital Writing, Multimedia Composition, Rhetoric*, etc., are probably not included in Spiro’s collection.

<sup>38</sup> Cfr. <<http://www.cceh.uni-koeln.de/Dokumente/BroschuereWeb.pdf>>. The *Cologne Center for eHumanities* has listed the initiatives throughout Germany: <<http://www.cceh.uni-koeln.de/node/11>>. See also the publications of the European network DARIAH, where the situations in Germany, Ireland, Greece and Slovenia are recorded (<http://www.dariah.eu>).

In the French and German-speaking world the recent contribution of Switzerland stands out, with the interdisciplinary groups at Lausanne and Berne, who organized, among other things, the DH2014 conference and their first DH summer school (<http://www.dhsummerschool.ch>). One of the peculiarities of the Swiss case is especially the collaboration between the social sciences, humanities and computer science (<http://dhlausanne.ch>). A similar strategy guides the debate on *humanités numériques* (or *humanités digitales*) in the French-speaking world<sup>39</sup>, led for the most part initially by social scientists<sup>40</sup>, unlike in the UK, US, Italy or Spain, where the birth of DH was led by philologists, literary and linguistic scholars. In France the digital humanities are led by initiatives of international scope such as the *Centre pour l'édition électronique* of the CNRS (<http://cleo.openedition.org>)<sup>41</sup>. As far as regards teaching, there are various graduate programs (at Masters level) at French universities, which, although rarely adopting the label of digital humanities, are nevertheless associated with DH. The courses on offer are various and one of the more prominent aspects appears to be the guiding role of information technology in respect to the digitization of cultural heritage, rather than the opposite: humanists who become technologists, as happened in other countries. According to Florence Clavaud, author of the first French census, «most of these courses are young, they only have a few years of existence [...]. The offer is multifaceted and various, but scarce, which means that all the disciplines in the field of humanities are not covered»<sup>42</sup>. The growing interest in DH in the French-speaking world is testified by the *Carte des digital humanities francophones*, an interactive map of research-centers and teaching courses created by Stéphane Lamassé and Georges-Xavier Blary<sup>43</sup>. Among all the European countries France – perhaps especially by virtue of its recent interest – is one where the actors involved appear to be more aware of how each definition and practice of DH depends on various historical-cultural contexts:

Au cœur du débat sur les humanités numériques, il y a une question récurrente, et même permanente: celle de la définition. Les *digital humanities* désignent-elles en propre certaines pratiques, des méthodes, une discipline? De l'aveu de certains praticiens, le terme constitue une sorte de «signifiant flottant». La communauté propose des réponses à cette question, mais il me semble problématique d'unifier le domaine hors

<sup>39</sup> P. Mounier, (ed.), *Read/Write. Book 2. Une introduction aux humanités numériques*, Marseille, OpenEdition Press, 2012 <<http://books.openedition.org/oepp/240>> (8.10.2014).

<sup>40</sup> M. Wiewiorka, *L'impératif numérique*, Paris, CNRS, 2013.

<sup>41</sup> Discussions for the creation of a Francophone DH Association started in October 2013 at ThatCamp Saint-Malo (see <http://thatcamp35.hypotheses.org/>) and led to the birth of *Humanistica* on July 8<sup>th</sup> 2014 (see <http://www.humanistica.eu>). It is interesting to note that the *Humanistica* was the name given to a prospect «European» association during ThatCamp Florence in 2011, and after its failure the Francophone founders reused it for their association.

<sup>42</sup> F. Clavaud, *Digital Humanities as University Degree: a Brief Overview of the Situation in France*, 3 June 2012 <<http://siacre.enc.sorbonne.fr/~fclavaud/presentation/DH2012-DHDegrees-France-FClavaud.pdf>> (8.10.2014).

<sup>43</sup> See <http://pireh.univ-paris1.fr/DHfrancophone/index.php>.

de références à une école, à une pensée ou à un contexte précis. Une bonne réponse serait historique et tiendrait compte des stratégies institutionnelles<sup>44</sup>.

Teaching of information science in the disciplines of linguistics and philology began in Spain during the Nineties, thanks to the contribution of pioneers like Francisco Marcos Marín<sup>45</sup>. But apart from some important initiatives in the second half of the 2000s (for example, the Masters distance course in Digital Humanities at the University of Castilla – La Mancha, which was available until the end of 2010), the teaching of DH has not yet succeeded in developing a structure at university level, although recently there have been several exceptions, among them the *Máster en Humanidades Digitales* at the Autonomous University of Barcelona, launched in the autumn of 2013<sup>46</sup>. Also in the Spanish case, it appears clear (as also in the birth of the national association, see § 3) that DH is related to the philological-literary disciplines.

In Italy, the growth in courses and degrees that emerged in the 1990s has suffered a setback in the latest of many reforms<sup>47</sup>. Perhaps uniquely in Europe, the reform of universities in the nineties made the teaching of information technology obligatory in all the humanistic disciplines (a course of at least 30 hours in the first year). This requirement paved the way for the teaching of digital humanities at many universities (Turin, Bologna, Milan, Florence, Pisa, Venice, Rome, Naples, etc.), allowing the Italian community, which had been active since the pioneering years of Father Busa, to develop a structure, centered around various centers, laboratories and degrees. Unfortunately, few of these are now left (one is still offered by the University of Pisa), although some are currently becoming Masters and specialization courses.

Although it is difficult to make a selection, due to the differing cultural characteristics and didactic objectives that they reflect, the following teaching

<sup>44</sup> A. Berra, *Faire des humanités numériques*, in P. Mounier (ed.), *Read/Write. Book 2*, cit., pp. 25-43 <<http://books.openedition.org/oepp/238>> (8.10.2014).

<sup>45</sup> Cfr. F. Marcos Marín, *Computer-Assisted Philology: Towards a Unified Edition of Osp. Libro de Alexandre*, in *Proceedings of the E(uropean) L(anguage) S(ervices) Conference on Natural-Language Applications*, section 16, Copenhagen, IBM Denmark, 1985; F. Marcos Marín, *El comentario filológico con apoyo informático*, Madrid, Editorial Síntesis, 1996.

<sup>46</sup> See <[http://www.uab.cat/web/postgrado/master-en-humanidades-digitales/datos-basicos-1206597472083.html/param1-3202\\_es/param2-2006](http://www.uab.cat/web/postgrado/master-en-humanidades-digitales/datos-basicos-1206597472083.html/param1-3202_es/param2-2006)>. José Manuel Lucía Megías (J. M. Lucía Megías, *La Informática Humanística: notas volanderas desde el ámbito hispánico*, in «Incipit», 23, 2003, pp. 91-114) offered the first historical account of the Spanish DH scenario. For an update see now: Id., *Elogio del texto digital. Claves para interpretar el nuevo paradigma*, Madrid, Fórcola, 2012; A. Rojas Castro, *El mapa y el territorio. Una aproximación histórico-bibliográfica a la emergencia de las Humanidades Digitales en España*, in «Caracteres. Estudios culturales y críticos de la esfera digital», II, 2013, 2, pp. 10-52 <<http://revistacaracteres.net/revista/vol2n2noviembre2013/elmapa-y-el-territorio>> (7.10.2014); E. González-Blanco, *Actualidad de las Humanidades Digitales y un ejemplo de ensamblaje poético en la red: ReMetCa*, in «Cuadernos Hispanoamericanos», 761, 2013, pp. 53-67.

<sup>47</sup> One contribution to the discussion on teaching in the DH is in A. Cristofori, *Informatica umanistica e obiettivi didattici*, in «Comunicare storia», 1, 2005 <[http://www.storicamente.org/04\\_comunicare/archivio\\_1.htm](http://www.storicamente.org/04_comunicare/archivio_1.htm)> (7.10.2014). A survey of IU courses in Italy was conducted by Raul Mordenti in 2003: <[http://infolet.it/files/2009/09/mordenti\\_2003.pdf](http://infolet.it/files/2009/09/mordenti_2003.pdf)> (7.10.2014). Many of these have disappeared since the 2005-2011 Italian University reforms.

programs reflect the variety on offer around the globe: 1) the pan-Irish Digital Arts and Humanities (DAH) PhD program (<http://dahphd.ie>); 2) Cologne University's *Historisch-Kulturwissenschaftliche Informationsverarbeitung* program (roughly translated as “Informatics for Social Sciences”), has an undergraduate degree, at Masters and Doctoral level, founded by Manfred Thaller, one of the pioneers of German DH (<http://www.hki.uni-koeln.de>); 3) three Masters and a Doctorate offered by the Humanities Advanced Technology and Information Institute at the University of Glasgow (<http://www.gla.ac.uk/subjects/informationstudies>); 4) the Master in *Informatica del Testo ed Edizione Elettronica* at the University of Siena-Arezzo (<http://www.infotext.unisi.it>); 5) the Post-graduate Diploma in Digital Humanities and Cultural Informatics of the School of Cultural Texts and Records at Jadavpur University, India (<http://sctrdhi.wordpress.com>); 6) The Master in Digital heritage. Cultural Communication through Digital Technologies at La Sapienza University in Rome (<http://www.mdh.uniroma1.it/master>); 7) The French *École nationale de Chartes* offers a Master's in *Technologies numériques appliquées à l'histoire* (<http://www.enc.sorbonne.fr/master-technologies-numeriques-appliquees-l-histoire>); 8) The Master in *Literatura en la Era Digital* at the University of Barcelona, Spain (<http://www.il3.ub.edu/es/master/master-literatura-era-digital.html>).

There are also some Masters courses in Europe that universities have combined to create, aimed at developing the skills needed for the digitization of cultural heritage, such as the Masters in European Heritage, Digital Media and the Information Society (<http://www.uc.pt/en/fluc/euromachs>). Finally, one of the most promising recent research and training initiatives is the European network DiXiT (Digital Scholarly Edition Initial Training Network – <http://dixit.uni-koeln.de>), funded under Marie Curie Actions within the European Commission's 7th Framework Program. The principal aim of the network is to offer young researchers from any country a coordinated training and research program in the multi-disciplinary skills, technologies, theories, and methods of digital scholarly editing.

### 3. Associations, Publications and Centers

This section, apart from outlining the panorama of international associations, will discuss some of the main examples of research centers, publications and groups in the world. The objective is not to be exhaustive, but to seek to map the complexity, diversity and richness of the DH phenomenon. Over the past few years international associations have sought to coordinate their efforts. Currently, the American Association for Computers and the Humanities (ACH), the European Association for Digital Humanities (EADH, formerly Association for Literary and Linguistic Computing), the Canadian Society for Digital Humanities/Société canadienne des humanités numérique

(CSDH/SCHN)<sup>48</sup>, the Australasian Association for Digital Humanities (aaDH), and the Japanese Association for Digital Humanities (JADH) have united under the umbrella of ADHO (Alliance of Digital Humanities Organizations). After a debate lasting several years, the Italian *Associazione per l'Informatica Umanistica e la Cultura Digitale* (<http://www.umanisticadigitale.it>) was founded in 2010, and the Spanish *Humanidades Digitales Hispánicas* followed in 2012 (<http://www.humanidadesdigitales.org>). The *Red de Humanidades Digitales* (<http://humanidadesdigitales.net>) was founded in Mexico in 2011 with a regional ambition, and a German-speaking association was also created in 2012 (<http://www.dig-hum.de/>). The latest additions, including the Francophone association to which reference was made above, are the Portuguese-speaking *Associação das Humanidades Digitais* (<http://humanidadesdigitais.org>), founded at São Paulo by a group of Brazilian and Portuguese researchers, and the *Asociación Argentina de Humanidades Digitales*<sup>49</sup>. ADHO is made up of «regional chapters» and, following the close of «Computers and the Humanities, Literary and Linguistic Computing», the historic journal founded in 1973, became the main academic journal published on behalf of both the EADH and ADHO<sup>50</sup>. The ADHO umbrella also coordinates the most important annual conference in the field, *Digital Humanities*, and supports such initiatives as the online peer-reviewed journal «Digital Humanities Quarterly» (<http://www.digitalhumanities.org/dhq>) and two introductory collections of essays published by Blackwells: the *Companion to Digital Humanities* and the *Companion to Digital Literary Studies*<sup>51</sup>. To these can be added four purely online journals: «Journal of the Digital Humanities» (<http://journalofdigitalhumanities.org>), «Digital Medievalist» (<http://www.digitalmedievalist.org>), «Informatica Umanistica» (<http://www.ledonline.it/informatica-umanistica>), and «Humanist Studies & the Digital Age» (<http://journals.oregondigital.org/hsda>). To this group may also be added the Spanish «Caracteres. Estudios culturales y críticos de la esfera digital» (<http://revistacaracteres.net>), founded in 2011, which represents a new wave of online publications reflecting the need to go beyond “classical” DH labels.

All these institutions reflect the rich diversity of the field, but there remains the problem of the over-representation of the Anglophone sphere in terms of people, associations and resources<sup>52</sup>. Currently, the ADHO steering committee is composed of nine voting members of which seven come from Anglophone

<sup>48</sup> SDH-SEMI publishes the online «Digital Studies / Le champ numérique» (<http://www.digitalstudies.org>).

<sup>49</sup> Cfr. <<http://buenosaires2013.thatcamp.org/2013/09/04/convocatoria-reunion-asociacion-argentina-de-humanidades-digitales>>.

<sup>50</sup> LLC has recently acquired a more appealing and sub-title: «The Journal of Digital Scholarship in the Humanities».

<sup>51</sup> Available for free respectively at: <<http://www.digitalhumanities.org/companion/>> and <<http://www.digitalhumanities.org/companionDLS/>>.

<sup>52</sup> Cfr. D. Fiormonte, *Towards a cultural critique*, cit., pp. 62-67.

institutions<sup>53</sup>. But, as already pointed out, the entire geography of DH is changing: the creation of numerous local associations and those sharing a common cultural background (Spain, France, Brazil, Argentina, Mexico, etc.) will force a reconsideration of the geographical and cultural axes of DH, starting with EADH and also ADHO. It is evident that regional or national associations reflect cultural and juridical practices that cannot be fully implemented within ADHO or EADH. The DH2014 Code of conduct declares that «ADHO works actively toward the creation of a more diverse, welcoming, and inclusive global community of digital humanities scholars and practitioners»<sup>54</sup>. However it is not clear how ADHO could foster diversity while keeping a governance structure largely dominated by Anglophone organizations and cultural practices. The founders (based in the US, Canada, Australia, Japan, and Europe) decide who can become a member, and the procedure for applying. For example, if the applicant was a German, Italian or Spanish association they would need to negotiate their participation through EADH. But what if the applicant was from Mexico, Russia or India? Could ADHO survive in a multipolar and multicultural world if it really wants to keep the «brand» of DH firmly in the hands of its six founding members? It is probable that in future it will be necessary to create a supranational organization based on the principle of «one head, one vote», as in many other similar aggregations and networks. Such an organism will have to renounce the supremacy of the proprietary lingua franca (English), at least in its formal activities, and to seriously tackle the problem of gender representation. The more DH becomes a global phenomenon, the greater the need to have a democratic organization that genuinely represents all the cultures and languages of its members.

As for EADH/ALLC, what in the past would be considered virtues (i.e., its geographic and cultural boundaries), in the present global scenario turn out to be limits. Some of its weak points are the pyramidal governance structure, deriving from the former ALLC, and the problem that its tradition does not reflect the current varieties of digital scholarship (although in this it is not alone, considering Europe's under-representation in historical-social research). This is connected with the LLC journal itself, traditionally focused on the literary-linguistic disciplines and textual scholarship. However, these are just details that confront the fact that today there is probably not much point in characterizing DH on the basis of those old aggregations. Rather it is necessary to have the courage to broaden the discussion, by asking ourselves what kind of future we imagine for our cultural heritage, for our languages and the collection of written traces that we leave each day on the Net, and which already constitute part of our identity and our memory.

This, of course, is an issue that is not restricted to DH, and it would be unjust to accuse those working in the subject of complacency: in fact, initiatives like GO::DH (<http://www.globaloutlookdh.org>) show that a sensitivity to cul-

<sup>53</sup> See <<http://adho.org/administration/steering>>.

<sup>54</sup> See <<http://dh2014.org/more/general-information/code-of-conduct>>.

tural and linguistic diversity is growing within the DH international community. However, it must be remembered that in the field of the humanities, the creation of methodologies and technological standards is never neutral with respect to linguistic and cultural differences.

Since 2010 centers of research and laboratories that use the term Digital Humanities have multiplied almost everywhere in the world. Each of these initiatives reflect the institutional strategies and cultural identities of the countries or geographical areas where they are found, and also the traditional links with the historical development of the discipline, and the tensions inherent in a broadening of the traditional confines of DH. Alongside national hubs like the Digital Humanities Lab of Denmark (<http://dighumlab.dk>), eHumanities of the Royal Dutch Academy (<http://ehumanities.nl>)<sup>55</sup>, the *Laboratoire de cultures et humanités digitales* at Lausanne (<http://www.unil.ch/ladhul>) or DigiLab (<http://digilab.uniroma1.it>) in Italy, there are also models that combine in an innovative way teaching with research, such as the CulturePlex Lab at Western Ontario (<http://www.cultureplex.ca>), the Digital Humanities Initiative at Hamilton College (<http://www.dhinitiative.org>) or mono-disciplinary centers like the Centre for Digital Philosophy at the University of Western Ontario or the Institute for Textual Scholarship and Electronic Editing at the University of Birmingham (<http://www.birmingham.ac.uk/research/activity/itsee>). Increasingly sections dedicated to DH can be found within already consolidated departments, as in the case of the Spanish MediaLab USAL at the University of Salamanca (<http://medialab.usal.es/blog/humanidades-digitales>). In Asia, expertise is linked to traditional DH, as in the Digital Humanities Center for Japanese Art and Cultures (<http://www.arc.ritsumei.ac.jp/aboutus.html>), but more often there are spaces and groups that intersect various sectors like the Centre for Creative Content and Digital Innovation at University of Malaya (<http://www.3cdium.com>), or the Centre for Internet and Society at Bangalore (<http://cis-india.org>). Finally, one should mention the increasingly crammed realm of virtual study and discussion spaces, which, as in the case of HASTAC (<http://www.hastac.org>), focus on the aggregation of scholars and disciplines across traditional boundaries.

The 2008 *Survey of Digital Humanities Centers in the United States*<sup>56</sup>, listed 32 centers of Humanities Computing in the US that meet their criteria, but according to CenterNet network (<http://digitalhumanities.org/centernet>) there are about 73 centers today<sup>57</sup>. At present, there is no exhaustive and reliable sur-

<sup>55</sup> See <<http://www.uvasci.org/current-institute/readings/dhc-survey-final-report-2008>>.

<sup>56</sup> See <<http://www.clir.org/pubs/abstract/reports/pub143>>.

<sup>57</sup> CenterNet brings together around a hundred of the most well-known centers of study around the world. Their website briefly describes the activities of each of the participating centers with links to their homepages. CenterNet has recently launched CHAIN (Coalition of Humanities and Arts Infrastructures and Networks) that gathers, among others, ADHO, DARIAH, Bamboo and TextGrid. CHAIN's main aim is to ensure that the various forces designing the future «digital research infrastructure[s] for the Humanities» are coordinated in their efforts; but the agreement signed in London on October 27, 2009 can be also seen as another step towards the reinforcement of the Anglophone hegemony.



vey that documents the complete global situation in Digital Humanities. For example, there are currently only five Italian centers and initiatives included in CenterNet's list. Many are excluded because CenterNet compiles its list directly from centers expressing an interest, but also because it is not always simple to demarcate the borders of the discipline (besides not all DHers work in a "center"). A newcomer to this scenario is the THATCamp un-conference series (<http://thatcamp.org/>), which is becoming a good opportunity for peripheral communities to share alternative views of what the digital humanities are or could be<sup>58</sup>. But after all, every survey or mapping (as Bowker and Star<sup>59</sup> have shown for other fields) ends up by reflecting the focus of its creators and not the variegated multi-polar galaxy that more truly reflects the nature of the discipline.

In conclusion, one final example suggests a possible model for the future: the Center for New Humanities launched by Rutgers University in January 2008<sup>60</sup>. The Rutgers project probably goes beyond what has been said here so far. The Writers House at New Brunswick is not just a new way of thinking about an informatics lab or a study room. The House is organized as a center for the production and sharing of multimedia content, where the idea of the classroom disappears, along with the concept of lectures and teachers. Here the teacher does not *transmit* knowledge accumulated according to the sender-receiver model and the students do not simply study, but *produce*. This is another of the big differences introduced by information technology: the use of productivity tools, often subject to continuous updating, puts student and teacher on an equal footing, and often allows the student to find solutions to problems as yet unimagined by the teacher. Places like these put up for debate the entire university system, as conceived in 19th century Europe. Accustomed as they are to building their authority on the layers of analyses of cultural objects and their meanings as produced by history, humanists can only wonder about their future.

<sup>58</sup> A quick look at 2011-12 THATCamps shows that out of 35 THATCamps listed on the website 24 took place in USA. The trend is confirmed in 2014: 9 out of 12 took place in USA.

<sup>59</sup> G. Y. Bowker - S. Leigh Star, *Sorting Things out. Classification and Its Consequences*, Cambridge, (MA), MIT Press, 1999.

<sup>60</sup> See <<http://www.youtube.com/watch?v=z65V2yK0XxM>>.



**Domenico Fiormonte**

Università di Roma Tre  
domenico.fiormonte@uniroma3.it

**– Digital Humanities from a global perspective**

Citation standard:

FIORMONTE, Domenico. Digital Humanities from a global perspective. *Laboratorio dell'ISPF*. 2014, vol. XI. DOI: 10.12862/ispf14L203.

Online: 31.10.2014

Full issue online: 18.12.2014

**ABSTRACT**

Although suffering from a lack of academic recognition, Digital Humanities is an interdisciplinary field that is rapidly expanding across the globe. In this article we review critically the geo-linguistic landscape of DH, its current trends and hegemonic forces, and describe the most relevant national and local initiatives, research centers, and teaching experiences.

**KEYWORDS**

Global Digital Humanities; DH geo-linguistic diversity; Digital multiculturalism

**SOMMARIO**

*Le Digital Humanities in una prospettiva globale.* Le Digital Humanities sono un campo di ricerca interdisciplinare che, pur soffrendo la mancanza di un formale riconoscimento accademico, si sta espandendo in tutto il mondo. Questo articolo esamina criticamente lo scenario geolinguistico delle DH e le sue attuali tendenze ed egemonie, passando poi a descrivere le più importanti iniziative, centri di ricerca e programmi di insegnamento a livello dei singoli paesi e realtà locali.

**PAROLE CHIAVE**

Digital Humanities globali; Diversità geo-linguistica; Multiculturalismo digitale

