



Digital History Project: What Makes It Work
Center for Urban History of East-Central Europe
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6 Akad. Bohomoltsia str.

Organizers:

Center for Urban History (Lviv, Ukraine)

Center for Governance and Culture in Europe at the University of St. Gallen (Switzerland)

The high acceleration rate of changes in digital technologies makes it appear constantly outdated. There is an ongoing update of the processing capacity of devices, interfaces, programming languages, and file formats. At the same time, there is no common agreement on treating the updated version as new, whereas fundamental way of interaction between human and technology stays within the same framework. Thus, when humanities projects are trying to find innovative approaches to using digital tools they have to deal with something constantly outdated but not conceptually new in comparison to its previous solutions.

This raises a question of how the interest to digital history projects is generated, who is involved, and who initiates this process? Is computational method considered as a possibility for shaping different technological frameworks for knowledge production in digital humanities projects? Or is it a primary necessity to be up to date with the most recent technology? Can we separate those two aspects or should we look at interdisciplinary nature of those relations?

This, in turn, leads humanities to a question of what goals are set for digital projects? And what is the approach to evaluate its success and efficiency? What makes it work? When are such projects sufficiently digital? What is research and what is a finding in the digital history project? How can we value and evaluate experiments of applying technologies to humanities? What is the role of interface? When do we consider user experience and visitor statistics as ultimate result? Is digital history project completed once it's published?

Needs and goals, therefore, define configuration of actors and sets of expertise relevant for digital history projects. Collective nature and institutional role, its maintenance, interdisciplinary approach, technical framework and visual language, digital skills of authors and audiences – these are going to be the topics for discussion during the seminar *Digital History Project. What Makes It Work*.

The workshop *Digital History Project: What Makes It Work* is part of Digital History Seminars (DHS) of the Center for Urban History (www.lvivcenter.org). It aims at considering relevance of local capacities and needs to the global trends in using new forms of media, data visualization and geo-instrumentation in Humanities and Social Studies, with particular emphasis on Urban Studies.

DECEMBER 7, FRIDAY, CENTER FOR URBAN HISTORY

Interdisciplinarity

1. Coordination (10:00-11:30)

Translating Collections:

An Insight on Curating a Historical Multilayered Digital Exhibition on the Great War

Sandra Camarda ([Centre for Contemporary and Digital History](#), University of Luxembourg)

The talk will offer an insight on the development process behind the digital platform [Éischte Weltkrich](#): Remembering the Great War in Luxembourg, highlighting the challenges associated with bridging between multiple museum institutions and stakeholders and the issues translating analogue collections into their digital equivalents. A multilayered structure, along with novel strategies in digital storytelling, will suggest an approach for engaging diverse audiences, encouraging exploration, and creating meaningful learning experiences.

Lviv Interactive: Mapping Experiences of Digital Mapping

Taras Nazaruk ([Center for Urban History](#))

[Lviv Interactive](#) as a project of mapping history of the city is developing as a project in the making with over 10 years of its own history. At the same time, it is not just a history of published research materials focusing on urban studies. It is also a history of accumulated experiences of mapping historical research, interdisciplinary cooperation, and using digital tools. The presentation intends to offer a critical reflection of the available experiences such as the role of interdisciplinary cooperation, possibilities and limitations of digital formats, key role of experiments in making digital history projects.

From Data to Information: Understanding Relations

2. Research (12:00-13:30)

Anthropos – Topos – Tropos: from Hyperbook to Imaginary Map

Danylo Ilnytskyi, Viktor Martyniuk

(Ukrainian Catholic University, Institute of Ukrainian Studies of the Academy of Sciences)

The presentation will discuss an influence of intellectual environment on choosing research method, on the "Anthropos – Topos – Tropos" method as a key to universal approach in humanities research, as well as strengths and weaknesses of non-linear story.

Mapping Great War in Kyiv

Olena Betlii, Anna Isaeva, Daryna Podgornova

(National University "Kyiv Mohyla Academy", Center for Urban History)

The project's aim is to show the city life through Great War lenses. During our presentation we will discuss the challenges we face while elaborating our research strategy, choosing perspectives from which Kyiv as a home front city can be explained at the most inspiring way. The other issue we would like to address concerns mapping method as an instrument which help a historian to tell her/his stories about the cities better.

Humanities and Making Sense of Relations (Shaping Knowledge)

3. Programming and Visualization (14:30-16:00)

WW1.lu, In Front of and Behind the Scenes.

Storytelling and Data Curation for “Pop-up” Collections

Daniele Guido ([Centre for Contemporary and Digital History](#), University of Luxembourg)

The process of creating a digital history project to work with and publish digitized archival resources is not as linear as it may seem at first sight. It is so not only in terms of digital formats, copyrights, translations, different archival practices, metadata, content management; but also in terms of interdependencies between the researchers involved, the translators, the designers and the developers, each of them having their specific needs and requirements about data, data modeling, curation, and publication practices. We would like to share our approach for the ww1 project, the problems we encountered and the socio-technical solutions we came up with: from preparing the resources metadata for the publication on the web to writing a mise en scene of the historical resources.

Designerly Approaches to Digital Humanities Projects

Giorgio Uboldi ([Calib.ro](#), design studio)

The presentation aims at deepening the relationships between designers, humanities scholars, and computer scientists through the presentation of some projects and tools developed to explore humanistic data and support scholarly activities.

Turning Knowledge Into 'Understand Patterns'

4. Educational (16:00-17:30)

Historical Informatics and Digital History for History Students at the University

Yevhen Zakharchenko (Historical Informatics Training Laboratory, Karazin Kharkiv National University)

The report is about the activities of the Historical Informatics Training Laboratory at the School of History of V. N. Karazin Kharkiv National University. It focuses on how historical informatics and digital history for Bachelor-students are presented; which approaches and practices they are studying; which academic forms help them acquire skills in these areas; and on possible projects and prospects for the further implementation of digital history in the educational process at History Departments.

LIVE (through) the 1990s.

An Attempt to Understand How to Create Digital Education Platform

Khrystyna Boyko ([Center for Urban History](#))

[LIVE \(through\) the 1990s](#) – an education platform for teachers and school children based on the Lviv Interactive project, designed and built by students in collaboration with researchers, designer, programmers, and translators. The presentation aims at sharing experiences of testing the “learning through doing” method, possibilities of digital humanities, using gamification for nonlinear storytelling. We would share our challenges of doing the project, discuss the key goals and objectives for developing a digital educational platform, how to find the language available and useful for target audience to build a communication space between different educational stakeholders.

Public Lecture (18:30)

Center for Urban History, conference room

**Remembering the Great War in Luxembourg:
Engaging Multiple Audiences Through Public History Digital Projects**

Sandra Camarda (Centre for Contemporary and Digital History, University of Luxembourg)

Overwritten by the dramatic events of the Second World War, the complex and ambiguous history of Luxembourg during WW1 has suffered from a general indifference and disregard from both historians and local population.

The initiatives for the Great War centennial have offered an unprecedented chance to re-engage with this period both at an academic and at a political level.

Born as a collaboration between the University of Luxembourg and the Ministry of State, the digital exhibition project *Éischte Weltkrich: Remembering the Great War in Luxembourg*, addresses multiple audiences in the rediscovery of an era still largely unexplored and neglected.

