

Off the Tracks: Laying New Lines for Digital Humanities Scholars

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Introduction:

The emergence of digital humanities centers over the last twenty years has generated a new set of career possibilities for scholars working within the field. Many digital humanists with both an advanced degree in the humanities and strong technical expertise are now finding jobs in centers--often accepting lower salaries than they could receive in for-profit industries because they value the space these institutions provide for working at the intersection of humanistic and technical modes of inquiry.

Digital humanities centers are eager to hire such individuals as they bring not only expertise in multiple domains, but an ability to communicate technical concepts to their humanist colleagues. Unfortunately, though, once hired these hybrid scholars are often considered service professionals rather than academics with active research agendas. They are often classified as staff rather than faculty and are seen by the administration and tenured faculty not as fellow scholars, but as skilled laborers like accountants and lawyers--valuable but separate from the scholarly enterprise.

Digital humanities centers support forms of humanistic research that are rapidly changing, and that require a new infrastructure for knowledge production. Competent decision-making and implementation at such centers (at all levels) requires expertise and knowledge in topics as various as:

- algorithmic thinking
- architecture / database development
- data analysis
- design
- digital communication or publishing platforms
- encoding
- Library and Information studies
- procedural literacy
- programming
- visualization
- Public History and Museum studies
- social media networks

Often, career paths that serve the above needs in digital humanities centers are carved out differently in centers that are served by and serve different institutional contexts. Given these new kinds of work, defining jobs and responsibilities is essential so that workload decisions and paths for promotion and advancement are clear.

Consequently, this report begins a discussion concerning the nature of employment in digital humanities centers and to sketch a few possibilities for career paths for these invaluable though sometimes undervalued scholars. If digital humanities centers are to be sustainable enterprises, they must be able to retain and advance the communities that operate them. Of course, digital humanities centers (hereafter DH centers) take many different forms. Although there are as many models as there are centers, most models are situated between two poles: primarily service centers and primarily research units. Service centers, in their own publicity and web identity, tend to talk about the way in

which they support the research of others. In contrast, research centers highlight the work of the center staff and their relationship with other universities and cultural institutions.

We focus, in this study, on the scholarly staff of research centers. Unfortunately, due to their employment classification, upper administrators at their own institutions sometimes understand these scholars as “service employees.” As a result, the scholars are often ineligible for local, national, and international funding and fellowship opportunities. At some institutions they are unable to submit or officially lead grant projects. Inconsistencies in position titles across centers are in part to blame; centers must often use existing titles created earlier by their host universities. DH Centers frequently employ, for instance, a number of Assistant and Associate Directors. Elsewhere in the university those in these positions may be essentially service employees responsible for scheduling meetings, managing human resources, and creating budgets for the unit. Even among digital humanities centers the titles mean very different things from institution to institution. As a result, though we considered creating a list of uniform titles for this report, we chose instead to create a “snapshot” of current titles that readers can find in the second part of this report, “Position Descriptions at Established and Emerging Digital Humanities Centers.”

While these recommendations are not primarily concerned with digital humanities scholars who are situated in departments, we do believe these scholars face some similar issues and hope that these recommendations can be of use. For instance, it can be difficult for academic departments to evaluate digital humanities work since committees traditionally focus on the print-based scholarship a faculty member has produced. Examined in isolation, this work may not be representative of the influence or quality of the candidate’s scholarly output. As well, the collaborative nature of digital humanities work represents a paradigm that is often misunderstood by committees accustomed to reviewing monographs written by a solitary scholar. Similarly, scholars in digital humanities centers may go unrewarded for scholarship that is interdisciplinary, collaborative, multi-media, and otherwise unconventional.

Concerned with the issues surrounding professional development in digital humanities centers, twenty leaders in digital humanities centers (<http://mith.umd.edu/offthetracks/participants/>) met at the Maryland Institute for Technology in the Humanities (MITH) in January of 2011 to discuss how best to ameliorate this situation. After a day of surveying the structures and institutional contexts of the centers represented (summaries of these reports are included in Part Two of this report), the participants spent a second day in four groups: they were charged with discussing models for collaboration, career paths, acquiring institutional support, and transformation in digital humanities centers. Part one summarizes and expands upon these recommendations.

Part one: models for collaboration, career paths, acquiring institutional support, and transformation in the field

A. Collaboration

Humanities scholars work in groups within departments, scholarly journals, conferences, editorial projects, seminars, etc. but publication credit is usually given to a single author. Scientists and artists who regularly work on teams have models and some clear methods for apportioning credit for effort in collaborations. In comparison, humanities scholars and others who collaborate on complex digital research projects have few models for sharing credit where there are new roles and relationships that reflect the challenges of that collaboration.¹ Below we make some general recommendations for collaboration as well as offering a statement, “The Collaborators’ Bill of Rights.”

Recommendations

1. Discuss credit practices at the beginning of each project.
Collaborators should discuss credit at the beginning of a project, not at the end when there are outcomes that have to be signed. As distasteful as such conversations can be, collaborators should negotiate expectations when they have the choice to change their contribution rather than after the fact. These negotiations can be formalized in charters if needed (Rockwell).
2. Create thorough “credits” pages for online projects
Leaders of many major projects in the digital humanities have made an effort to recognize their collaborators. As early as the *Blake and Rossetti Archives*, an extensive “credits” page was common in digital humanities web projects. Even in light of these early good models, we find that credits pages are sometimes difficult to locate from the main page of the project. In addition, public contributors have suggested that projects might consider writing a “Collaboration Description” page that outlines how the project roles were developed and helps to theorize the role that infrastructure plays in the final product (Jim Brown and Shane Landrum)
3. Include co-authors on conference papers and articles
Many projects clearly belong to the Primary Investigator (PI) who presents the work at conferences, writes about it in published journals, and who, despite a generous credits page, is still generally seen as the “auteur” of the entire project. At the same time, there are certainly improvements that might be made to current conventions. For instance, when a conference paper or journal article simply narrates the work of a project (rather than interprets it), it might be more equitable to follow the model of the hard sciences and list as co-authors all those who directly contributed to the work. Geoffrey Rockwell notes that “there are a number of ways to acknowledge contributions other than co-authorship. One can recognize the inspiration of others in footnotes; one can have a formal acknowledgements appendix; or one can have a corporate co-author that stands in for the others as INKE does.”
4. Educate the community about the culture of contribution

¹ Some work has been done on this topic. Specifically, see Lynne Siemens with INKE Research Group, “From Writing the Grant to Working the Grant: An Exploration of Processes and Procedures in Transition”, http://conferences.uvic.ca/index.php/INKE/inke2009_october/paper/view/49/18

In general, humanities scholars need to be better educated about the different parts of digital projects. In some cases, it might be useful to follow the example of the performing arts where the reward structure has evolved to include various roles within projects. For instance, the closest analog of a PI for a Tony Award-winning play is probably the producer(s). These are individuals who have the ultimate authority to hire and fire members of the team and who are ultimately responsible to the investors (analogous to the funders) for the success or failure of a project. In some cases these producers are very visible (e.g. David Merrick, Cameron Mackintosh, or Hal Prince), but often they remain more or less anonymous to the general public—visible to most only when they collect a Tony. On the other hand, because the playwright and the director are each publicly connected to their part of the work, their contributions could garner acclaim even when the play is a box-office failure. Building such a culture around digital projects in humanities scholarship would aid in teaching humanities scholars about these roles. In the performing arts, this has in part been accomplished by public awards shows; perhaps digital humanities organizations (such as centerNet or the ACH) could fund a series of small awards for different categories of DH work (best visual design, best new algorithm, best database, etc).

5. Encourage self-promotion

Many PIs already attempt to share credit equitably, but it is also necessary for staff to promote their own work. Some staff may wish to promote their own work on a project at conferences or in journal articles, but at the very least staff should feel empowered to honestly and comprehensively describe their work on a project on their CVs or resumés. This may seem obvious, but several anecdotal examples were recounted in the meeting at MITH in which staff tended to minimize their important contributions to projects because they were not the PI of record or because their official title on a project did not adequately reflect the importance of their contribution. We recommend that project staff use their professional documents to articulate the full extent of their contribution with the understanding that these descriptions must be honest and compatible with the description their supervisor would provide if called for as a reference as part of a selection process for a job or award.

6. Support institutional policies that support non-tenure track staff

Perhaps the more pressing problem is the assumption at many universities that PIs on projects and grants are only tenure-track faculty. Such an assumption has led to ill-conceived regulations at some universities that prevent anyone but a tenure-track faculty member from being the PI of record on a grant. Many of the most innovative projects in the digital humanities have been conceived and realized by those off the tenure-track, although some have had to employ faculty members as nominal PIs to submit their application. Of course, it may make some sense to require that a PI have an established record of successful research before applying for a major grant, but it is not necessarily the case that everyone with such a record will be a faculty member. Alex Gill notes his experience as a graduate student:

I'm guessing institutions would back non-traditional PIs if the NEH or Mellon, wouldn't think it's bad joke for a graduate student to apply for a large grant. Take the NEH Startup Grant. For that grant, you can't even apply as an individual, let alone a graduate student. Sometimes I feel that some of my DH ideas can have a large impact (I'm aware I may just be deluding myself), or at least fail with enough pedagogical detritus to justify them. Alas, in order to develop them, I have to put somebody in front of me.

We strongly condemn, therefore, any institutional, departmental, or funding agency policy that does not permit scholarly staff to serve as PIs.

7. Encourage open and equitable intellectual property rights

Finally, whether a PI or not, most collaborators should also be allowed ownership over their work outside of the collaboration. Here again the performing arts provide a valuable model. Although some in the performing arts produce “work-for-hire” that belongs wholly to the employers, many artists retain a legal right to their own work. For instance, rights to costumes designs created for a Broadway play often belong to the designer who created them. In most universities, however, almost all work is considered “work-for-hire” with the notable exception of written work produced by a faculty member. While special permission is required even to place one's software under an open source license, faculty are conventionally allowed to retain copyright on their scholarly monographs (work that is supported and even required by their employer). It is our belief that universities wishing to encourage innovation and creativity in the 21st century should apply intellectual property regulations equally over all employees and for all kinds of work. This is not say that faculty should be shifted to a “work for hire” model but that the intellectual property regulations covering non-faculty members of the institution should be reevaluated to include provisions similar to those that cover faculty.

To summarize and disseminate the above recommendations, we provide the following “**Collaborators' Bill of Rights**”:

Collaborators' Bill of Rights

- 1) All kinds of work on a project are equally deserving of credit (though the amount of work and expression of credit may differ). And all collaborators should be empowered to take credit for their work.

- 2) The DH community should default to the most comprehensive model of attribution of credit: credit should take the form of a legible trail that articulates the nature, extent, and dates of the contribution. (Models in the sciences and the arts may be useful.)
 - a) Descriptive Papers & Project reports: Anyone who collaborated on the project should be listed as author in a fair ordering based on emerging community conventions.

b) Websites: There should be a prominent “credits” link on the main page with PIs or project leads listed first. This should include current staff as well as past staff with their dates of employment.

c) CVs: Your CV is **your** place for articulating your contribution to a collaboration. All collaborators should feel empowered to express their contributions honestly and comprehensively.

3) Universities, museums, libraries, and archives are locations of creativity and innovation. Intellectual property policies should be equally applied to all employees regardless of employment status. Credit for collaborative work should be portable and legible. Collaborators should retain access to the work of the collaboration.

4) Funders should take an aggressive stance on unfair institutional policies that undermine the principles of this bill of rights. Such policies may include inequities in intellectual property rights or the inability of certain classes of employees to serve as PIs.

B. Career Paths, Assessment, and Promotion

Success in collaborations and individual projects will probably lead to continued employment opportunities for digital humanists. There are, though, few clear paths for advancement. In many centers, advancement typically brings with it an increased load of managerial work and less time for programming, design, or analysis. This limits the time that the digital humanist can spend on his or her own scholarship and removes some of the best developers and researchers from the hands-on, experimental work that is our field’s hallmark and greatest asset.

The traditional triumvirate of research, teaching, and service that typically determines work-load and promotion in humanities departments and programs is, and should be, put under pressure by DH centers. Current career paths value this triumvirate, but according to the MLA’s 1996 report in *Profession* titled “Making Faculty Work Visible: Reinterpreting Professional Service, Teaching, and Research in the Fields of Language and Literature” these categories can be profitably reconceived under the rubrics of intellectual work and professional citizenship, which exist not in opposition but along a continuum. This re-conception of our values will allow us to apply these evaluative terms to the interspaces currently occupied by digital humanists who straddle academic units and libraries while trying to meet a diverse range of needs.

Within the context of these rubrics concerning intellectual work and professional citizenship, we are offering four possible career paths within the academy. Instead of offering titles such as Research or Software Architect, Digital Humanities Specialist, Metadata Manager, or Creative Designer (all of which are used in DH centers), we acknowledge that the appropriate response is dependent on the institutional context of the digital humanities scholar. (Please see Part two, position descriptions at established and emerging digital humanities centers, for current examples.) It should be noted that most job titles in universities are determined by the university rather than the digital humanities center. We are making these suggestions for those digital humanists who are interested in forging their own places in academic institutions, but we are also offering these as general recommendations for those who are hiring people with advanced humanities degrees to do digital work in environments where the models

we are including are impossible or undesirable. With this in mind, we hope that the paths we are suggesting represent not so much an answer, but a mindset about assessment and promotion within the context of intellectual work and professional citizenship that can be articulated in different ways according to local circumstances.

Recommendations for possible career paths:

1. **Research faculty:** Following the model of the sciences and many universities in the United Kingdom, centers could create “research faculties” eligible for all of the opportunities afforded teaching faculty (internal fellowships, sabbatical, and 9-month appointments) but with no expectation to teach regularly. It should be noted that “Research faculty” in most U.S. universities are commonly faculty hired and paid through grants or other soft money and primarily attached to a grant team. For teaching positions that are not tenure track, the job titles are often “Lecturer” or “Professor of Practice.”
2. **Tenure-track scholars:** This is a position in a department as tenure home with a focus on working in digital humanities as main research area, with memoranda of understanding between the center and the department. As discussed above, we acknowledge that there are problems with this model that are outside of the scope of these recommendations.
3. **Library faculty:** Many university libraries already have structures for evaluating non-traditional and collaborative scholarly work that resemble that produced by digital humanities centers. Indeed, many centers are now administratively located in university libraries, and so for some centers this may be the best option. At the same time, “Library faculty” is a slippery term. About a third of library faculty are tenure-track faculty (and this is recommended by the Association of College and Research Libraries); others are on faculty equivalency continuous appointments based on a step system for promotion; others are not considered faculty at all.
4. **Research active status:** In order to better delineate modes of assessment in the above positions, we are suggesting that DH centers employ “**research active status**” in their plans for assessment and promotion. Research-active digital humanists will demonstrate scholarly activity in various ways according to the intellectual work and professional citizenship model. Collaborative work means that this will be determined by collaborative, possibly co-authored, publications to which they make serious intellectual contributions. Some employees may not wish to be research active, but there should be opportunities or possibilities for becoming research-active available in a digital humanities center. The local, institutional conditions determining classification for the employee as “research active” should be defined at the time of hiring.

C. Acquiring Institutional Support

Of course, even if a center wishes to enact the changes suggested above, they will be unable to do so unless they have the support of the central university administration. In order to gain this support,

center directors must first make clear the value of digital humanities work to the larger institution. Fortunately, digital humanities centers have several rationales that campus administrators often find compelling.

Recommendations

1. DH centers can help to cultivate a culture of grant-funded work in the humanities

True interdisciplinary work will attract and require funding, whether it be research funding or tuition. Although many universities have small internal grant programs for humanities research, these programs may actually discourage external fund-seeking, even when small grants are cast as seed grants. The kind of work that can be done with small grants ordinarily includes travel and hires for an hourly student, etc. In addition, there are different models for developing this funding: (a) funds can be skimmed off the top by the provost and turned over to the project, a practice that mitigates departments funding what could look to them like a parasitic enterprise, or (b) smaller stakes from individual departments and colleges represent votes of confidence for eventual funding from the provost. It should be noted that some universities' fiscal policies discourage grant funding by repossessing any salary money that is offset by grant funds. This means that unless the fundee can get enough funding to bring in an entire new person, it's very difficult to use grant funding. DH centers may be able to negotiate special status to avoid this problem.

Beyond the obvious benefits of a productive project, the payoff for doing the extra work involved in getting larger external grants is increased visibility as well as an ability to build a group of graduate students who can learn on the job while amplifying local research projects. Ultimately, externally-funded projects produce more experienced faculty and students, more work, more results, and more publications. The idea is not that humanities scholarship ought to be self-supporting, but that DH centers can help facilitate various modes of support both within and beyond the university.

2. DH centers can provide an interdisciplinary meeting place for researchers

As more and more cultural heritage resources are digitized, the standards of evidence and argument will change, and it will be increasingly impossible to do meaningful research as a lone scholar. The role of many DH centers, whether they be service or research oriented, is collaboration. For DH centers situated in libraries, the library is an important affordance in this respect: it reports directly to the provost, it cuts across the campus, and it is generally regarded as an asset and a friend, not a competitor. In the process of collaboration, DH centers often play the role of broker, bringing arts and humanities faculty together with scientists and technologists.

3. DH centers can help to retain senior faculty and rising stars who get involved in center projects

As evidenced in a variety of news sources (namely *The Chronicle of Higher Education* and *The*

New York Times), digital humanities work can seem like “the new frontier” in academic scholarship; it can be exciting and compelling. As a result, DH centers represent an opportunity for senior faculty to reinvent their work or to pursue previously inconceivable multidisciplinary collaborations. As well, senior and junior faculty can get grant-writing support and tips from DH centers. Taking scholars out of the practice of grant-writing often leaves them out of the scholarly work being done on a technical level. Involving them deeply in proposal-writing proffers an opportunity for both junior and senior scholars to make connections between what could seem like “mere” technical details and the humanities scholarship with which they are profoundly familiar. As well, DH centers themselves can provide experience for scholars interested in becoming involved in upper-level administration. Participating in the administration of a DH center requires that scholars manage budgets, manage people, craft a mission, generate revenue, analyze market outcomes, and deal with faculty in many different disciplines. Finally, DH centers provide for possibilities in new curriculum development, redesign, and assessment (not only with respect to learning outcomes, but also with respect to student projects: interface design, nature of use, etc.).

4. **DH centers help fund and train humanities graduate students**

Though DH centers do have very real challenges when it comes to professional development for their own employees, we should not overlook the resource they constitute for the professional development of graduate students and faculty—and in many cases, for staff working elsewhere in the university. In particular, for scholars who are looking for non-tenure track, alternative academic careers, there are many opportunities for professional development. For example, work at DH centers can include experience in librarianship and publishing. Working with humanities data often includes work with digitization, database design, metadata, interface design, and preservation. As well, libraries are increasingly becoming publishers at the same time that university presses are publishing less and less in the humanities. If the DH center is the incubator, and the library is the publisher, then it is also likely that the library will produce the final product in a way that is friendly to library collection and preservation. Further, DH centers often hire web programmers, designers, and metadata specialists with whom graduate students and staff work on projects and from whom they can learn not only library standards, but industry standards as well, and how those standards affect their work in the humanities.

D. Paths for transformation

The paths for transformation to which we have alluded above include clearer career paths and the development of a new kind of researcher whose work cuts across “research” and “service” with the ultimate goal of making non-tenure track staff jobs good jobs. Institutional bureaucracy moves slowly but there are some changes that may be effected more quickly and simply. We offer the following recommendations as suggestions for jump-starting change.

Recommendations

1. **Foster strategic thinking about the relation of DH centers to the institution:**

- Create a narrative about why DH centers are important to the life of the university. This narrative could include a mission statement contextualizing the DH center within the narrative of what is happening with the humanities that is also aligned with the institutional mission and priorities as framed in the current strategic plan.
 - Propose an NEH-funded, Advanced Institutes for DH center directors on this kind of issue
 - Investigate how to use Facilities and Administration funding streams for professional development or professional memberships. Ask about how groups on campus tap into indirect costs and gather data on what kind of funding comes back to centers and labs from indirect costs. Perhaps share this information among DH centers to increase awareness.
 - Integrate DH centers and activities with the curricular mission: “Digital across the curriculum
2. **Run a workshop for administrators.**
This workshop could be with deans of libraries at the Coalition for Networked Information (CNI), possibly in collaboration with the Taiga Forum (for Associate and Assistant University Librarians as well as Associate Deans, and Assistant Directors of research libraries).
 3. **Gather statistics about the background of students who are working at DH centers.**
It could be useful to compare this data with data about iSchool graduates and all humanities PhDs. Ideally, this study would be longitudinal with follow-up. Possible questions could concern their undergraduate or graduate major, the literacies or skill sets they acquired, and the paths they followed after their time in a DH center. An organization such as CenterNet could take leadership in this in partnership with the Council on Library and Information Resources (CLIR), the Digital Library Federation (DLF), and iSchools. As a shorter-term and informal exercise, centers could produce this information on a local level and contribute the data to CenterNet for sharing and distribution. A wonderful example of this work is the Humanities Indicators project, in particular section III: Humanities Workforce
<http://www.humanitiesindicators.org/content/hrcoIII.aspx>.
 4. **Focus on training and formation on the job and encourage people to think about these issues.**
Create a development plan for DH center staff, making as much travel, education, and professional development money available for staff as for faculty and encouraging team development in groups to facilitate expertise-sharing. Make it part of the culture to dedicate part of grant funding and other resources to this professional development by encouraging funding agencies to recognize this as an important part of overall project development.
 5. **Hold and participate in job fairs for humanities graduate students.**
PhDs need to learn how to address employers outside of academia. At the same time, many institutions may already have job fairs for alternative careers, not focused on digital humanities so it is essential that DH centers participate in these fairs.

- Prepare some guidance for individual faculty to talk to local career center to organize an "alternate careers in the humanities" event and program
- Connect with cultural heritage institutions, etc., to send representatives
- Get funding agencies such as the Andrew W. Mellon Foundation interested in funding an MLA or AHA-related activity, in the service of sustainability
- Create regional meetings (NERDS??, MADS??) in an unconference or THATCamp spirit; invite cultural institutions, other employers to come
- Focus a track at a future conference (possibly IMLS-funded) to discuss these professional development issues.

6. **Create internships for humanities graduate students.**

Shift post-doctoral and external internship programs in DH into local PhD programs. For example, the Postdoctoral Fellowship in Academic Libraries supported by the Council on Library and Information Resources and the IMLS-funded internship programs at three graduate iSchools (the University of Maryland College of Information Studies, the University of Michigan School of Information, and the University of Texas Austin School of Information) are collaborating with MITH, CDRH, and MATRIX to create a model internship program for students interested in careers in digital humanities centers and digital libraries. We suggest that centers should encourage central administration at the university to fund these kinds of programs locally and to establish deep ties between the DH centers and humanities departments.

Part two: position descriptions at established and emerging digital humanities centers

Center for Digital Scholarship and Women Writers Project, Brown University

Julia Flanders, Director, Women Writers Project within the Center for Digital Scholarship
 Founded CDS 2009; WWP 1990

[It is worth noting that the internal organization of the CDS is likely to change over the next year or two; the notes below describe the current situation and philosophy but the specific staff positions shouldn't be taken as expressing strong convictions about center organization.]

The philosophy of training and professional development at CDS and the WWP is founded on several premises:

1. It is easier to develop technical expertise on the job in someone with no technical expertise (but aptitude for learning) than it is to develop humanities expertise on the job in someone with no humanities background
2. Digital centers can't predict (more than a few years in advance) what kinds of technical skills/expertise their staff will need, but they can predict that those skills/expertise will be different from whatever it is today. Hence digital centers have to assume that their staff will be learning and developing their expertise over time, and as a result they need above all to hire people who have the aptitude for learning new skills and expertise on the job, more or less on their own.

3. Digital centers typically can't pay competitive wages in sheer monetary terms, but they can (and should) pay extremely well in terms of the opportunity to learn

Based on those premises, our staff development strategy is to create a culture in which it is assumed that people will be learning and experimenting as part of the work process. This culture is familiar within the digital humanities but less so within IT and library organizations, where evaluation practices may place greater emphasis on productivity and good performance of routine tasks than on taking intellectual risks or learning new skills. In the CDS and the WWP, as in many digital humanities centers, the philosophy of evaluation is oriented around the expectation that we are a research and experimentation group, rather than primarily a production group.

It is worth taking a brief aside on what we mean here by "research and experimentation group", especially since this aspect of our work is somewhat contested or at least oddly situated institutionally. Taken as a whole, the purpose of CDS (including the WWP) is to support and enhance digitally inflected research by faculty at Brown: to ensure that faculty have the infrastructure, staff collaborators, skills, and methodological knowledge necessary to do high-quality digital research and publication in their field. Our primary responsibility is thus to provide these things, but in support of that responsibility we need to maintain ourselves in a state to do so, and in a fast-changing field like the digital humanities, this means undertaking constant research and experimentation on systems, methods, and technologies that may be of service to faculty. In addition, since the WWP is externally funded (and has a somewhat different emphasis from the rest of the group, more outward-facing), the WWP staff have an additional requirement of research and experimentation in support of our publication of Women Writers Online and in pursuit of the various research goals stipulated by our current grant profile.

Our success as a center is thus being assessed both on our productivity (how many projects completed, how many faculty served) and also on how many new things we try and how much progress we make in developing or testing experimental systems.

Interestingly, this increase in expertise does not necessarily map onto changing staff roles or professional growth in the sense of advancement. Because of the organizational structure of CDS (which is very flat) and its institutional situation (in a library without much other digital humanities activity), there is no significant job hierarchy within which to progress professionally. Most CDS/WWP staff stay in the same job for a long time, simply because there are no other, higher-level jobs to move into. Because it is fairly difficult to change job descriptions, our job roles do not evolve formally, either: instead, we shift the nature of our work as required by whatever new demands may emerge from specific projects or research initiatives. Over time, what changes most is the kinds of projects we're working on, the kinds of tools and approaches we're using, and our overall expertise. Thus in an odd way, intellectual growth stands in for professional advancement: we mature as professionals even though an external observer might not notice any change in job descriptions or titles. For this reason, the kinds of personal development and self-guided growth mentioned above are particularly important for us to support.

Both CDS and the WWP are situated within Brown University Libraries, but the WWP was until recently situated within Computing and Information Services.

CDS is currently led by three people representing the heads of the three groups that were brought together to form CDS

1. *Director, Women Writers Project* (staff position): oversees the work of the WWP, including strategic planning, public outreach, general oversight; also provides expertise to CDS in areas like XML, scholarly publishing, etc.
Direct reports:
 - a. *Project Manager, WWP* (staff position): manages work flow of text encoding and license management, works on grant-funded projects and interface development, oversees and trains student encoding staff.
 - b. *Senior Programmer/Analyst, WWP* (staff position): responsible for development and maintenance of schemas, encoding tools and systems, publishing tools and systems.
 - c. *Student encoding staff* (overseen by the project manager): about 5-10 graduate and undergraduate students, responsible for transcription and encoding of WWP texts and for research on content as needed for grant-funded projects.

2. *Associate Director of CDS, Scholarly Technology Group* (staff position): oversees the work of CDS in areas pertaining to faculty research with digital technologies and methods
Direct reports:
 - a. *Senior Research Programmer* (staff position): project analysis, consultation with faculty, design and implementation of digital projects, high-level strategic planning on infrastructure for digital research projects
 - b. *Research Programmer* (staff position): project analysis, consultation with faculty, design and implementation of digital projects
 - c. *Student programming staff* (overseen by the Senior Research Programmer): responsible for programming and development of faculty research projects, web design, digitization, text encoding.

3. *Coordinator, Digital Production Services* (staff position): oversees digital production work, including digitization and metadata creation
Direct reports:
 - a. *Senior Library Associate Specialist* (staff position): responsible for all digital photography and 3-d photography
 - b. *Digital Imaging Specialist* (staff position): responsible for digitization
 - c. *Senior Library Specialist* (staff position): responsible for overseeing digitization work flow and student workers
 - d. *Student digitization staff*: responsible for routine digitization, metadata creation, content development

The Center for Digital Knowledge and Distributed Scholarship, Florida State University
Paul Marty, Associate Professor, School of Library and Information Studies, College of
Communication and Information, Florida State University

The Center's goal is to meet the needs of faculty, students, and staff engaged in knowledge creation as a distributed activity in digital environments. The creation of the Center stems from the recognition that knowledge creation in the 21st century is not limited to a single organization or individual, but instead requires new models and methods supporting the co-construction of distributed, digital knowledge. The purpose of the Center will be to encourage researchers and practitioners engaged in the study and/or creation of distributed, digital knowledge to transcend disciplinary boundaries through collaborative research combined with experiential, interdisciplinary education.

The presence of the Center on campus will have two important outcomes. First, by connecting faculty across campus who are engaged in the study and/or production of digital knowledge, the Center will build a strong base among humanities and social science researchers, and encourage scholars from different disciplines to work on boundary-spanning problems that are critically important to solve if we are to meet the needs of information producers and consumers in the 21st century. Second, by involving students as active participants in ongoing research projects, the Center will increase overall student understanding of the university's role in knowledge creation, and help students view the university not only as a place where knowledge is imparted, but as a place where knowledge is created, actively and dynamically, through the activities of distributed research teams working in digital environments.

The Center is currently in development as a joint project of the College of Communication and Information, the College of Arts and Sciences, and the University Libraries at FSU. It will be housed in a new Information Commons facility currently under development and planned for completion in 2014. Providing resources that go beyond a typical learning commons, this new facility will support the needs of students and faculty while encouraging them to become involved in information and knowledge management projects. The Information Commons is envisioned as a focal point for information generation and dissemination on campus, and the Center is expected to be instrumental in making this vision a reality, serving as a nexus for information activities in distributed, digital environments across FSU's campus and beyond.

1. *Director*
Direct reports
 - a. *Associate Director*
Direct reports
 - i. *Graduate Research Assistants*
 - b. *Executive Assistant*
2. Other:
Affiliated Faculty who will have office space in the Center and help coordinate the Center's collaborative research and interdisciplinary educational activities.

Center for History and New Media, George Mason University
Tom Scheinfeldt, Managing Director (i.e. Chief Operating Officer)
Founded 1994.

The Center for History and New Media is an almost entirely grant funded organization. Approximately 90% of CHNM's operating budget is paid with grant funds. This has a profound effect on the way CHNM is staffed. With a very few exceptions, staff positions at CHNM are contingent on continued grant funding. Nevertheless, as the amount of grant funding has grown and become more consistent and as its sources have become more diversified, we have been able approximate the conditions of a "general fund" and staff "budget lines." Instead of hiring post-docs or temporary staff to work on a particular grant funded project when it is awarded, where possible we try to hire people to fill set of generalized roles that have evolved over the years and proven themselves necessary to the successful completion of nearly any digital humanities project: designer, web developer, project manager, outreach specialist. In general, at any one time, staff are paid not from one grant, but from many grants. At any given moment, a CHNM web designer, for example, may be paid from as many as four or five different grant budgets, her funding distribution changing fairly frequently as her work on a particular project ends and work on another project begins. This makes for very complicated accounting and lots of strategic human resource decisions, but it means that we can keep people around as projects start and end and funders come and go. The result is that more than a few "temporary" staff members at CHNM have been with us for five or, in some cases, nearly ten years.

The second governing condition of staffing at CHNM is our disciplinary focus. Although in recent years CHNM has moved increasingly into interdisciplinary digital humanities work (especially in the tool building and scholarly communication work of our Research Division), organizationally, CHNM remains part of the History Department at George Mason University. Directors at CHNM are all trained historians, several with teaching responsibilities in the Department. CHNM grew directly out of the social and public history work of our founder, Roy Rosenzweig, and the bulk of our work (and budget) today remains in the areas of history education and content-focused public history. This means we tend to hire historians, often from the Mason Ph.D. and M.A. programs and self-taught in the technology, to fill staff positions.

"Digital Historian" designates mainly content work, "Technology Specialist" designates mainly technical work, "Associate" indicates full-time, and "Assistant" indicates part-time. Within those designations some people may have an additional working title such as "Gulag Project Manager" or "Omeka Technical Lead."

*Director, Chief Executive Officer** (Associate Professor in History Department)*

Direct Reports:

1. *Managing Director, Chief Operating Officer** (Research Assistant Professor in College of Humanities and Social Sciences)

Direct Reports:

- a. *Associate Director of Research* (Research Associate, i.e. faculty-track, pre-Ph.D. in History Department)

Direct reports:

- i. *Assistant Technology Specialist* (Half-time, wages staff): programmers, designers, multimedia developers
 - ii. *Associate Technology Specialists* (Full-time classified staff): programmers, designers, multimedia developers
- b. *Contractor* (Independent): THATCamp coordinator
 - c. *Webmaster* (Full-time classified staff)

Direct Reports:

- i. *Assistant Technology Specialist* (Wages staff): assistant webmaster
- d. *Office Manager* (Full-time classified staff)

Direct reports:

- i. *Administrative Assistant** (Full-time classified staff)

- 2. *Director of Education Projects** (Assistant Professor in Higher Education Program)

Direct Reports:

- a. *Assistant Digital Historians* (Half-time, wages staff): content focused
- b. *Associate Digital Historians* (Full-time classified staff): content focused
- c. *Associate Technology Specialists* (Full-time classified staff): programmers, designers, multimedia developers

- 3. *Director of Public Projects* (Research Associate Professor in History Department, pending)

Direct Reports:

- a. *Associate Director of Public Projects* (Research Assistant Professor in History Department)

Direct Reports:

- i. *Assistant Technology Specialist* (Half-time, wages staff): programmer, designer
- b. *Editor-in-Chief, Papers of the War Department** (Assistant Professor in History Department)

Direct Reports:

- i. *Assistant Digital Historians* (Half-time, wages staff): content focused
- ii. *Associate Digital Historian* (Full-time classified staff): Associate editor of PWD.
- c. *Associate Technology Specialists* (Full-time classified staff): programmers, designers, multimedia developers
- d. *Assistant Digital Historians* (Half-time, wages staff): content focused
- e. *Associate Digital Historians* (Full-time classified staff): content focused

- 4. *Director of Research Projects** (Assistant Professor in History Department)

Direct Reports:

- a. *Associate Digital Historian* (Full-time classified staff): content focused

- b. *Contractor* (Independent): Zotero lead developer
 - c. *Associate Technology Specialist* (Full-time classified staff): programmers, designers, multimedia developers
5. *Director of Digital Scholarship** (Assistant Professor in History Department)
 6. *Other: Associate Directors** (Associated History Department faculty): advisory board

** Indicates positions that are paid mainly or entirely from university (i.e. non-grant) funds. All other positions are "soft money" positions, paid by one or more grants or indirect payouts from grants.*

Center for Public History + Digital Humanities, Cleveland State University

Mark Tebeau, Co-Director

First, though, a couple words about our context: we are a second-tier state institution with an MA program in history/public history/museum studies, an undergraduate major and teaching licensure, and an active mission of public engagement.

In this context, DH training means moving beyond training Ph.D. level folks. It obviously focuses on MA generalists and undergrads majoring in history, but also includes future teachers, current teachers through active outreach, and the community more broadly. Indeed, to be able to engage public history audiences in DH requires that we train them in these techniques and ideas. It is not automatic that they understand concepts such as Crowdsourcing or web 2.0, or that these audiences are familiar with basic digital tools.

Like many academic disciplines, the digital humanities has developed its own shorthand and professional idioms as modes of professional discourse, which have an exclusivity that can hinder our ability to teach broader publics, whom we are training to be our constituents.

I would also note that for many of us, DH training includes training faculty and colleagues at our institutions to appreciate the import of digital humanities to their work, to teaching, and to curriculum.

As a result of our context and audiences, it is increasingly clear to us that DH programs and certificates can be valuable, but may not be an end of themselves. Indeed, there are many ways to train folks in the concepts of DH that need not involve degrees or formal certificates. These might include traditional courses within a program, professional development workshops ranging from one day to two hours, participation in a DH project (which I think might be the most effective mode of training), and/or continuing education courses. Also, working with volunteers and accepting them into projects can be a powerful venue for training, both future DH practitioners, but also project partners.

Thinking about training as being possible outside the traditional spectrum of recognized university markers (certificates and degrees) and adapting those used in museums or community education also might help us reach audiences that desperately need DH training, such as mid-level staff at cultural organizations and NGOs whose most recent training occurred more than 5 years ago. Creating

opportunities for these folks not only allows us to speak to audiences that need DH training (but can't afford additional degrees, etc.) but also speak to folks who might become our project partners and clients. In other words, by training them, we create a market for ideas.

Additionally, there is endless concern about career paths in the DH, but it seems to me that these mirror broader concerns about career paths in the humanities. What we've discovered is that many young history professionals don't see the value of DH as a field—they are making different choices, about content degrees (MA in history or English) or professional degrees (MA in library science or teaching). The former appear more suited to the generalist, the latter appear more suited for someone who wants a job. Because DH is new, not identifiable as a professional path, and not clearly superior to an MA in a technical discipline because of the 'humanities' in digital humanities, the field has somewhat less appeal as an area of study.

In this respect, our Center focuses on a kind of iterative training that involves project training, seminars, and modest exposure in multiple courses. This builds DH concepts and capacity in a sneaky way; it also highlights how DH remains embedded in larger approaches to knowledge within the disciplines. To us DH is really a multi-disciplinary mode of inquiry, one that should not always be disaggregated from the context of its practice.

Finally, I would note that outside the DH community there is a great deal of confusion about what exactly we mean by Digital Humanities. In the early stages of developing this field, including its training models, we need to take this context into account—both for our own work as scholars and practitioners but also for the good of our students, helping to carve meaningful careers out for them.

The Center for Public History + Digital Humanities is situated within the Department of History and the College of Liberal Arts & Social Sciences; we are currently forging a more formal and permanent relation to our Library.

1. *Director* (Associate Professor, History tenure track):
Direct reports:
 - a. *Technology and Projects Director* (full-time, soft-money, staff)
Direct reports:
 - iii. *Graduate Assistants* (Hist. Dept., Part-time)
2. *Co-Director* (Associate Professor, History tenure track):
Direct reports:
 - a. *Associate*: (20 hours, freelance, staff): partners in the community, usually former graduates who continue to work with CPHDH as regular volunteers in the process of their career development and involved in funded projects as short-term freelance staff. This group of key individuals changes as a result of their career and professional situations.
3. *TAH Grant Directors at Educational Service Center* (staff):
Direct reports:
 - a. *Associates* (Part-time staff)

4. *Other: Partner*, CSU Library (20 hours): Trained to specifications of projects; trained to be long-term collaborators; depends on project; varies by project. Our current partners include, among others: Western Reserve Historical Society, Ohio Historical Society, Greater Cleveland RTA, Cleveland Public Art, Neighborhood Progress Incorporated, Cultural Gardens Federation. Each organization generally has one key collaborator, for whom we provide training in aspects of the digital humanities and history. We also seek to integrate staff from partner organizations into the Center in an effort to create seamless and more efficient project management.

Center for Textual Studies and Digital Humanities, Loyola University Chicago

Steve Jones, Co-Director

Founded 2010

Intellectually, the Center for Textual Studies and Digital Humanities (CTSDH) emerged out of the English Department's area of excellence in textual studies and the appointment of Peter Shillingsburg as the first Martin J. Svaglic Chair in Textual Studies. It's committed to exploring the links between textual-studies practices and theories and emerging work in digital humanities research and teaching. The Center's work aims to reach beyond the disciplinary boundaries of the English or Computer Science departments, the two primary collaborating units. Textual studies encompasses any form of investigation of original documents--whether manuscript, print, or electronic--to establish the composition, revision, editing, printing, production, distribution, or reception of a work. So its activities include bibliography, textual criticism, scholarly editing, and book history in any field or historical period. In our own time, its focus necessarily includes digital texts and new media, and so leads directly into the set of emerging practices associated with digital humanities research, which often takes place in networked environments, involving collaborative teams drawn from different academic areas of specialization.

The CTSDH is broadly multidisciplinary. Participating faculty researchers and members of its Advisory Board range across multiple disciplines in the humanities and other schools and divisions of the university, including University Libraries, the School of Communication, and in the College of Arts and Sciences, the Departments of Classical Studies, Computer Science, English, Fine and Performing Arts, History, and Theology. A new MA in Digital Humanities begins fall 2011, with a dual-track structure for students primarily from humanities backgrounds, on the one hand, and primarily from technical backgrounds, on the other hand.

Research already underway includes the production of scholarly editions, whether born-digital or print materials, the creation of new scholarly tools for editing, sharing, and analyzing texts, tools which ideally embrace open standards and are distributed under an appropriate free/open source model. It also includes the publication of books and articles on the theories and practices of textual studies and digital humanities research. By developing digital expertise for organizing and analyzing documentary materials, and working to develop methods for representing and publishing the results online, the Center supports a range of digital humanities projects.

Our focus is on archives, documents, and media that make up our shared cultural records and forms of expression, and on how we continue to reproduce and study them in the digital age. In this way the CTSDH is concerned with fundamental ethical questions surrounding the accuracy and preservation of and public access to recorded forms of knowledge in the information age. Its focus on innovation in humanities research includes diverse cultural materials--from medieval manuscripts, to renaissance plays, to modern literature, to new media and video games. As part of its outreach as well as its research agenda, the Center sponsors regular events--conferences, visiting lectures, and workshops.

CTSDH is located in the library, but it is a separate interdisciplinary “unit” under the Dean of the College of Arts and Sciences, co-managed by English and Computer Science but not “in” either department. A new Master of Arts degree coming in Fall 2011 means CTSDH will function as a de facto “department.”

1. *Co-Director* (Computer Science Faculty)
Direct Reports:
 - a. *Graduate Research Assistant* (Part-time): Center-related research
2. *Co-Director* (English Faculty)
Direct Reports:
 - a. *Graduate Research Assistant* (Part-time): Center-related research
3. *Other: Faculty*
Direct Reports:
 - b. *Research project teams* including remote-location programmers etc. affiliated with the center.
 - c. *Receptionist/administrative assistant* (work/study student)

Digital Scholarship Commons, Emory University

Brian Croxall, CLIR Postdoctoral Fellow and Emerging Technologies Librarian

Founded 2011

DiSC is currently being planned, under a Mellon planning grant. It will be situated in the main library on campus, the Robert W. Woodruff Library. That is where the initiative is developing.

Each large-scale project will include a researcher and be assigned a project manager (i.e., the Director or Associate Director); a librarian (as resource manager who also addresses questions of copyright, resource availability, metadata, ethics, accessibility, usability, sustainability); and a research technologist.

1. *Director*
2. *Associate Director*
Direct reports:
 - a. *Research Technologist, Graphics and Web Specialist*
 - b. *Research Technologist, Database Specialist*
3. *Other:*
 - a. *Postdoctoral Fellow*

- b. *Graduate Students*
- c. *Undergraduate Students*

Humanities, Arts, Science, Technology, Advanced Collaboratory, Duke University

Cathy Davidson, Co-founder, Co-PI MacArthur Foundation Digital Media and Learning Competition
Founded 2002

HASTAC is an international network of networks with administrative headquarters at the John Hope Franklin Humanities Institute at Duke.

1. *Co-founder*: Co-PI MacArthur Foundation Digital Media and Learning Competition: primary administrative oversight of HASTAC; co-director, HASTAC/MacArthur Foundation Digital Media and Learning Competition.
2. Professor of English and John Hope Franklin Humanities Institute Professor of Interdisciplinary Studies
3. Senior Program Manager, HASTAC & Digital Media and Learning Competition
4. Project Manager, HASTAC & Digital Media and Learning Competition
5. Director of New Media Strategy, HASTAC & Digital Media and Learning Competition
6. Director of Social Networking, Digital Media and Learning Competition
7. Fiona Barnett
8. Director, HASTAC Scholars

Institute for Digital Arts and Humanities, Indiana University Bloomington (IUB)

Suzanne Lodato, Co-Director
Founded 2007

IU Bloomington's Office of the Vice Provost for Research (OVPR) founded the Institute for Digital Arts and Humanities (IDAH) in 2007. OVPR supports research and creative activity across the IUB campus and actively encourages collaboration between campus units. From the earliest days of planning IDAH, OVPR leadership sought support from several campus units – IU Libraries, the Digital Library Program of IU Libraries, University Information Technology Services (UITS), and UITS's Advanced Visualization Lab – in staffing and providing resources for the unit. The Libraries provide office and conference room space, UITS pays for new equipment purchases, and the Digital Library Program and Advanced Visualization Lab contribute staff time. IDAH is physically located in Wells Library, IU Libraries' main building.

IDAH's core staff originally worked for the Andrew W. Mellon Foundation-funded Ethnographic Video for Instruction and Analysis (EVIA, <http://www.eviada.org/>) project. They joined IDAH in 2008, initially devoting most of their efforts to completing the work for the grant project, which ended in late 2009. As the EVIA work wound down, they began to take on several grant-supported campus humanities projects. As of this writing, IDAH participates in eight active projects and provides

occasional maintenance for EVIA.[1] In addition, IDAH staff provide support for faculty fellows who are developing digital arts and humanities projects with the intention of seeking external funding.

Partially because of its roots in the EVIA project, IDAH focuses on developing digital audio and video resources. This work is supported by IU's superior technology infrastructure and staffing, as well as widespread interest in sound and moving image resources at IU Bloomington. The Archives of Traditional Music, one of the campus sponsors of the EVIA project, is internationally known for its sound and moving image holdings. A recent internal study showed that IU Bloomington owns and is responsible for more than 560,000 audio and video recordings and reels of motion picture film stored on the campus, 44 percent of which are unique or rare. The campus leadership is planning a major project to digitize these holdings, store the digital files, and make them available for researchers, teachers, and students. As this effort moves forward, IDAH's programmers will be called upon to develop software tools that will enable users to access, segment, and annotate these digital files.

Organizational structure:

1. *Co-Director* (Half-time, non-tenure track academic staff): Provides strategic leadership and direction. Co-manages all IDAH activities and promotes digital arts and humanities on and outside the campus. Manages IDAH's budget. Initiates and writes grant applications.
2. *Co-Director* (Half-time; faculty; position is currently vacant): Co-manages all IDAH activities and promotes digital arts and humanities on and outside the campus.
Direct reports:
 - a. *Associate Director* (Full-time, non-tenure track academic staff): Manages day-to-day office activities. Supervises graduate students. Some project management duties. Assists with grants application production.
Direct reports
 - i. Graduate Assistant (Half time): General office duties
 - ii. Graduate Assistant (Hourly): Supports grant-funded project
3. *Manager, Systems Development* (Full-time, professional staff): Manages systems analysts and serves as chief architect and designer for all of IDAH's software development. Consults with faculty fellows to help them develop digital projects.
Direct reports
 - i. *Systems analysts* (Full-time, professional staff): Software development.
3. *Other*:
 - a. Faculty Fellows (Faculty): working on digital projects with assistance by staff from IDAH, the Digital Library Program, and the Advanced Visualization Lab.
 - b. Contributing staff:
 - i. *Director of Library Technologies and Digital Libraries* (Digital Library Program, IU Libraries)
 - ii. *Associate Director for Digital Library Content and Services* (Digital Library Program, IU Libraries)
 - iii. *Manager* (IU Advanced Visualization Lab)

* [1] The projects in which IDAH currently participates are: *Archives of Historical and Ethnographic Yiddish Memories*, Departments of Germanic Studies and History; Jewish Studies Program; *Bamboo*, IU Libraries; *Central American and Mexican Video Archive* and *Cultural and Linguistic Archive of Mesoamerica*, Center for Latin American and Caribbean Studies; *The Chymistry of Isaac Newton*, Department of History and Philosophy of Science; *Ethnographic Video for Instruction and Analysis*, Archives of Traditional Music; *Ethnomusicology Multimedia*, Indiana University Press in partnership with Temple University Press and Kent State University Press; *Mapping Antislavery*, Department of History; and *Sound Directions*, Archives of Traditional Music .

Maryland Institute for Technology in the Humanities, University of Maryland, College Park
Neil Fraistat, Director
Founded 1999

MITH considers itself a research center and an “applied think tank.” As a result, we have staffed our center largely based on practical skills. Our permanent staff is largely organized around our continuing, project-independent, needs. For example, until our very recent hire of a software architect, we had no permanent, full-time programmer as the particular language expertise we require may differ from project to project. We do, however, have a permanent web designer and business manager as these needs remain constant. Our associate director, Doug Reside, holds a degree in Computer Science as well as a Ph.D. in English and can move fairly easily across projects to design functional requirements, write grants, and lend a hand when extra coding is necessary. Likewise, our assistant director, Dave Lester has managed several large open source development projects and has a demonstrated ability to organize teams and provide expert software project management. Finally, Associate Director Matthew Kirschenbaum and Director Neil Fraistat’s work and prominence in the traditional academic disciplines help both to establish the validity and relevance of the center’s work to the University administration and to provide a point of interface between center and the larger academic community.

Director (Faculty, English Department): Oversees MITH’s strategic and fiscal planning, personnel, facilities, grants, administrative reports, relations with other units on campus and partners off campus, curricular planning, public relations, and fund raising.

Direct reports:

1. *Associate Director* (Faculty, English Department, half-time): Strategic vision and planning in consultation with other administrators; develops collaborations with partners inside and external to the University; oversees and conducts research in content domains; writes grant applications, pursues curriculum development, manages communications and public relations, supervises and advise some interns and student employees.

Direct reports:

- a. *Graduate Research Assistant* (Part-time)
- b. *Graduate Administrative Assistant* (Part-time): Electronic Literature Organization Manager

2. *Associate Director (Staff)*: Writes grant applications, develops collaborations with partners inside and external to the University, advises and oversees Assistant Director's management of the center's technical work, oversees and conducts research in both technical and content domains.

Direct Reports

- a. *Assistant Director (Staff)*: Manages day-to-day research, development, and outreach at MITH; supervises and collaborates with non-administrative staff and interns, including technical staff, work-study students, interns, and faculty fellows; leads technical research and development; writes grant applications, and manages technical work and deliverables through the life of a grant.

Direct reports:

- i. *Bamboo Program Coordinator (Staff, grant-funded)*
 - ii. *Bamboo Software Developer (Staff, grant-funded)*
 - iii. *Software Architect (Staff)*
 - iv. *Graduate Research Assistants (Part-time)*
 - v. *Undergraduate Research Assistants (Part-time)*
 - vi. *Web Programmer (Staff)*: Develops goals and strategies for completing project requirements, provides input on project time-line and goals, researches new programming methods, develops working online interfaces, tests online interfaces for efficiency, security, and functionality, assists with setting up and managing SVN directories, assists with technical support for existing interfaces, provides input on new projects and grant applications
 - vii. *Web Designer (Staff)*: Creates wireframes and assists in developing information architecture for all MITH projects, creates visual mockups, creates and monitors branding efforts for MITH and all MITH projects, writes front-end code (html, css), provides feedback on user interface decisions, designs print materials such as brochures, business cards, powerpoint templates, etc., provides input on workflow and project management systems, assists in social media and marketing efforts for MITH and all MITH projects (writing, editing), tests for cross-browser functionality and accessibility, assists in management and setup of content management systems such as Wordpress and Drupal, provides input on new projects and grant applications (writing, editing).
3. *Business Manager (Staff)*: Manages pre- and post-award research administration; manages all finance and budget issues related to operating, foundation, and grant accounts, human resources, office facilities and management, and supervises work-study students.
- Direct reports:
- c. *Business Services Specialist (Part-time Staff)*
 - d. *Undergraduate Accounting Assistant (Part-time)*

Center for Digital Humanities, University of South Carolina
David Miller, Director

Founded 2010

The Center for Digital Humanities at South Carolina is home to three full-time staff: (1) an Associate Director, (2) an Assistant Director and Lead Programmer, and (3) a Media Arts Specialist.

The Center itself is currently in its first year as an officially recognized research Center at the University, following two years of unofficial operation in which we were charged to demonstrate our viability. We funded those first two years from multiple sources: start-up funds from the College of Arts and Sciences, a second start-up package from the Provost's office, a mix of grant funds from different projects, along with annual pledges from the Office of Information Technology, the College of Arts and Sciences, and the departments of English, Art, Philosophy, History, and Computer Science. We even got small but meaningful contributions from the Institute for Southern Studies and the Women and Gender Studies program.

This background tells you that we have survived as hunter-gatherers. We are just now submitting our request to the College for a permanent budget line. Along with this request we are submitting two further proposals, one for funds to renovate a suitable space on campus (allowing us to move out of our temporary quarters in the English Department), and another for two tenure-track hires in Digital Humanities.

The positions of our staff have changed as the Center has grown. The A.D. was initially a post-doctoral fellow; when that appointment expired, we cobbled together funds for a Research Assistant Professor position (non-tenurable) that is renewable for at least a second year. Our other two staff have been on year-to-year appointments funded by one-time money. Our Media Arts specialist started working for us as a student in our first year, and stayed on after graduation to take the full time position.

We have from the start been concerned with the professional development of our staff. Our lead programmer came to us with an M.A. in Computer Science; we encouraged her to enter the Ph.D. program here while working for us, and have covered her tuition charges out of Center funds. But much of what we can do for staff is contingent upon which way the budgetary winds blow.

So far we have had more success than I would have anticipated in a season of economic doom. If we can sustain this success, my goals for our staffing will be to fund all full-time positions out of recurring money, to add to the number of positions as our portfolio of projects grows, and to stay alert for ways in which staff members can advance in their careers.

CDH is situated within the College of Arts & Sciences. Its space and administrative support are currently provided by the English Department.

The lab is open to students working with PIs on sponsored projects, e.g. a doctoral student in Computer Science working on image registration. CDH co-sponsors graduate RAs with some units, e.g. Library & Information Science and the Composition program.

Director (Faculty, English Department): Represents the Center to its Campus Advisory Board and to University Administration; has final approval over budget; conducts weekly meetings with staff.

Direct reports:

1. *Associate Director* (Faculty, Research Assistant Professor, appointed to the Center and affiliated with History): Manages budget and personnel, project development, grant-writing.

Direct Reports

a. *Assistant Director, Lead Programmer* (Staff): manages technical work on all projects; supervises lab and work of student programmers.

Direct reports

i. *Media Arts specialist*: staff. Primary duties: graphics, web design.

ii. *Graduate Research Assistants*

iii. *Undergraduate Research Assistants*

The Scholar's Lab (Digital Research & Scholarship Department), University of Virginia Library

Bethany Nowviskie, Director

Founded 2006 (precursor centers -- Etext, GeoStat, & Rescomp -- founded mid-1990s)

The Scholars' Lab is administratively part of the UVA Library and was created as a joint investment by UVA Library and ITC, the University's central IT division. This was by virtue of the three centers that melded to form the SLab: Etext, GeoStat (both from the Library), and ITC's Research Computing Support Center. The Director reports to the Associate University Librarian for Production and Technology who reports to UVA's University Librarian.

The Scholars' Lab is a place where faculty and advanced students in the humanities and social sciences can explore digital resources, find expert help, and collaborate on innovative research projects. We also host events, such as workshops, talks, and roundtables, and we sponsor a graduate student fellowship in the digital humanities. We've invested perhaps more heavily in graduate student scholarship in the past year or two than in new collaborations with faculty -- with, we think, much better results for capturing the interest of faculty and grads alike in SLab activities.

Another generally unadvertised part of our strategy is to make "library-embeddedness" meaningful for us as a digital humanities center, and not merely an accident of institutional history. We therefore engage a good deal with UVA Library departments dedicated to repository and digitization services, and access and discovery. Several projects originating in Scholars' Lab R&D have gone on to play a major role in our general library infrastructure. (An example of this is Blacklight, a Ruby-on-Rails interface to library catalog records and digital collections, which went on to spark the Stanford-UVA-DuraSpace-Hull "Hydra" project.)

All faculty and staff in DRS are granted at least 20% of their time to pursue research and development projects of their own choosing and can draw on standard travel and professional development funding of \$2800, plus supplemental funding from grants and discretionary budgets. UVA policies state that only faculty (including Library faculty) can serve as PI on grants. In cases where we have wanted staff to direct, our practice has been to list them as a second PI on formal paperwork.

Scholars' Lab positions:

Director, Digital Research & Scholarship (Library Faculty): Oversees digital scholarship activities related to UVA Library, with special emphasis on digital humanities and social sciences. Also serves as Associate Director of the Scholarly Communication Institute.

Direct reports:

1. *Administrative Assistant* (Staff): Assistant to the Director, provides general administrative assistance and event planning; does general accounting for staff and students and grant management; coordinates student schedules, and executes special projects as requested.

Direct reports:

a. Undergraduate Administrative Assistants (x6 or so, part-time): provide general walk-in assistance to Library patrons in GIS, stats, and text-based DH. (Report to Admin Assistant for timesheet accounting only -- for duties, these students report to the Head of Outreach & Consulting or other staffers as assigned)

2. *Social Sciences Data Librarian* (Library Faculty, w/ joint appointment as Research Associate Professor of Politics): analyzing data services, planning training and outreach and advising on the migration of legacy resources to new platforms; some grant-writing; also serves as institutional representative to ICPSR. (*This position will eventually report to the Head of Outreach & Consulting.*)

3. *Head of Research and Development* (Library Faculty): Responsible for leading a group of developers who collaborate with faculty on projects, advise our grad fellows as needed, and execute the Slab's own independent projects (such as Neatline, Omeka plugins, or our GIS portal). Also serves as a connector to ITC, the central IT division, and to Library IT Services (LITS), who each maintain some systems; maintains some development servers and supervises student programmers.

Direct reports:

a. *Web Applications Developer* (Staff): Works on faculty and SLab projects as assigned.

b. *Senior Software Developer* (Staff): Works on faculty and SLab projects as assigned, creates information architecture; analyzes needs and open source options for building (e.g.) a GIS infrastructure for UVA.

c. *Training and Documentation Specialist* (Staff): Creates documentation both for end users and assists developers with documenting (less often at the code level than in creating docs for sysadmins); promotes SLab events, develops SLab web presence, makes promotional materials, etc.

4. *Head of Scholars' Lab/Head of Consultation and Outreach* (Library Faculty): Responsible for smooth operation of public services out of SLab; serves as liaison to the Public Services units in the Library; oversees subject- and methodology-specific experts and consultative services; serves as mentor while overseeing Grad Fellows' program.

Direct reports:

a. *GIS Specialists x2* (Library Faculty): teach ongoing training workshops, assist with walk-in consults, do one-off class visits to teach GIS methods and manage and build GIS collections here; oversee GIS student interns and teach grad/undergrad courses in GIS in departments like Environmental Science.

5. *UX Architect* (Library Faculty): serves as liaison between R&D and SLab consultative services, focusing on interface and design/UX issues related to internal projects and to faculty collaborations as assigned.

Digital Humanities Observatory, Royal Irish Academy

Susan Schreibman, Director

The Digital Humanities Observatory (DHO) is an all-island digital humanities collaboratory working with Humanities Serving Irish Society (HSIS), national, European, and international partners to further e-scholarship. The mission of this national collaboration is to serve three ends: 1.) the creation of an infrastructure (DHO) to be managed by the Royal Irish Academy; 2.) the enhancement of the teaching and learning experience of research students in humanities in Ireland's Higher Education Institutions by linking it to novel pedagogic actions stemming principally from the work of the DHO; 3.) better coordination of humanities research on the island of Ireland.

The Royal Irish Academy (RIA) has extensive experience in large-scale collaborative research, and expertise in its dissemination. Its research teams, publications division and library have developed strengths in digital humanities. Using its established position as a policy forum and neutral body, RIA will take central responsibility for planning, operating and managing the DHO to support HSIS research. The DHO deals with all regions on the island of Ireland uniformly in conjunction with HSIS partners.

The DHO is a knowledge resource providing outreach and education on a broad range of digital humanities topics. It provides data management, curation, and discovery services supporting the long-term access to, and greater exploitation of, digital resources in the creation of new models, methodologies and paradigms for 21st century scholarship. DHO staff are experts in a variety of humanities subject areas

Director (Staff): Responsible for establishing, servicing and providing leadership for this shared on-line national data service for the humanities, including the coordination of distributed networks and the delivery of a digital data archive that is predicated on establishing and promoting shared standards for digitization and archiving across varying data modalities; manages the recruitment of specialist and

support staff and establishes the physical infrastructure; provides both academic and administrative leadership for the DHO and takes the lead in developing partnerships for research and teaching emphasizing technological innovation and new research methodologies; develops a network of national and international partnerships and sources new funding opportunities.

1. *The Programme Manager* (Staff): Responsible for managing various DHO events, conferences and an annual Summer School; works closely with the DHO Director to ensure the smooth operation of the day-to-day running and administration of the DHO, including making travel and calendar arrangements; coordinates budgetary matters of the DHO; liaises with a broad range of individuals within the Academy as well as Academy partners in co-coordinating the development of the DHO; assists in writing grant and funding proposals.
2. *Digital Humanities Specialists* (Staff): Promote and support the use of advanced computing techniques as applied to the humanities. This is accomplished primarily through three methods: 1) advanced consultations with partners; 2) developing, coordinating, and teaching seminars, workshops, symposia, and summer school; 3) adopting standards and disseminating information about their usage via documentation, templates, and training materials; bring specific skills to the DHO team such as text encoding, database development, imaging, and audio and moving image expertise; assist in the development of a technical framework to support a shared repository for research, as well serve as a primary point of contact for projects; assist in development efforts including the preparation of funding applications, as well as promote the work of the DHO via professional activities such as conference presentations, articles, and poster sessions.
3. *The Metadata Manager* (Staff): promotes and supports the use of advanced computing techniques as applied to the humanities. This will be accomplished primarily through three methods: 1) advanced consultations to with partners; 2) developing, coordinating, and teaching seminars, workshops, symposia, and summer school; 3) adopting standards and disseminating information about their usage via documentation, templates, and training materials; researches, evaluates, and interprets developments in metadata standards to recommend and design appropriate metadata schema to facilitate the use of collections; catalogues materials using a variety of metadata schema; plays a crucial role in the development of a technical framework to support a shared repository for research; assists in development efforts including the preparation of funding applications, as well as promote the work of the DHO via professional activities such as conference presentations, articles, and poster sessions.
4. *IT Projects Manager* (Staff): Responsible for the provision of technical foresight and project management for a variety of DHO partner projects from various institutions created for inclusion in a federated Fedora Commons Repository; looks after the development, implementation, management and maintenance of web applications, including the Drupal-based DHO portal, research database [DRAPier], and the Fedora Commons Repository; responsible for the day-to-day management and technical foresight of the IT functions of the DHO including: delivery of network, operational and technical services of the DHO and a certain level of software development for DHO applications.

Direct Reports:

- a. *The Web Developer* (Staff): develops advanced computing applications to support the humanities; plays a key role in the implementation of a shared digital repository; responsibilities include designing, developing, and maintaining highly interactive web interfaces for digital content creation, repository deposit, content discovery, computational analysis, data visualization, and related humanities research tools; provides development, support, and maintenance of the DHO web site and content management system.
- b. *The Software Developer* (Staff): specializes in the design and implementation of information systems for Humanities and Social Sciences throughout Ireland using traditional database approaches and heterogeneous systems (e.g. XML-based repositories with third-party search infrastructure); uses data mining to process large datasets and extract patterns using mainly machine learning algorithms (decision trees/forests, neural nets, etc.).

Center for Digital Research in the Humanities (CDRH), University of Nebraska-Lincoln
Katherine Walter, Co-Director, and Professor and Chair, Digital Initiatives & Special Collections
Designated an official Center in 2004 by act of the Board of Regents and confirmed by the Nebraska Post-Secondary Education Commission in 2005; in existence since 1998 under a different name.

The strategic focus of staffing in the Center for Digital Research in the Humanities (CDRH) at the University of Nebraska-Lincoln has been to create a combination of faculty lines in multiple academic departments (Libraries, English, and History, so far) and to create staff positions within the Center itself. Establishing faculty lines in the departments makes the work of the Center very visible to the specific faculties and it emphasizes the importance that CDRH places on the "humanities" side of "digital humanities." Moreover, it is University policy that tenure homes are in departments rather than in centers, so this is a practical approach as well as a philosophical one. Co-directors of the CDRH hold academic positions as full professors in the UNL Libraries and English respectively, and the staff positions in the Center report to the co-director from the UNL Libraries--either directly or indirectly, as do all Center-related faculty hired into positions within the Libraries. Center faculty in Arts & Sciences report to their respective department chairs, and memos of understanding between the departments and the Center concerning responsibilities of the faculty to the Center are mandatory under University policy. With one exception, all faculty lines associated with the CDRH are tenure track, and (to date) faculty have been successful in moving through the tenure and promotion process.

The Center for Digital Research in the Humanities is a joint initiative of the University of Nebraska-Lincoln Libraries and the UNL College of Arts and Sciences. The co-directors report to two deans, the Dean of Libraries and the Dean of Arts & Sciences. Faculty positions have tenure homes in Arts & Sciences or the Libraries. Note: Faculty report directly to chairs in their tenure home departments.

1. *Co-Director* (Faculty: Professor and Chair, Digital Initiatives & Special Collections or DISC in the UNL Libraries) With the co-director from Arts & Sciences, responsible for strategic planning and general oversight of the CDRH. The co-director from the Libraries prepares the annual budget with

the approval of the Dean of Libraries and the Dean of Arts & Sciences, and if applicable, the appropriate financial administrator of PoE funds in the Senior Vice Chancellor of Academic Affairs Office; does fundraising; provides overall coordination for the various programs and space under the purview of the Center; encourages associated faculty to undertake studies and activities that are consistent with the purposes of the Center, and as feasible, assist in obtaining funding for these studies and activities; serves ex officio to all Center committees; selects staff members and evaluates their performance; is responsible for evaluating faculty and support staff in the Libraries; responsible for providing input on evaluations of digital humanities faculty in humanities departments or input at time of tenure or promotion review; reports on the activities of the Center to the Dean of Libraries and the Dean of Arts and Sciences; assumes, upon consultation with the Deans, such other responsibilities as are consistent with the purposes of the Center.

Direct Reports:

- a. *Administrative Assistant* (Staff member on Libraries funding) Keeps the calendar of the co-director from the Libraries, schedules meetings and phone conferences; takes minutes of meetings; designs publicity, etc.
- b. *Metadata Encoding Specialist* (CDRH funded and administratively part of the Libraries): Responsible for encoding exts using a variety of metadata schemes in XML. Provides assistance in understanding encoding, ranging from theories of encoding to training individuals. Responsible for hiring, training and supervising student assistants. Develops templates to assist students in encoding.
- c. *Postdoctoral Fellows* (CDRH funded): Fellowships are filled based on availability of funding. The positions may be funded by particular endowment funds or through funds created for the position through pooled resources or through grants. Usually report to the CDRH co-director from the Libraries.
- d. Faculty (Libraries-funded, 2 tenured Associate Professors, appointments in DISC): have research projects, mostly grant-funded, and all teach digital humanities either as part of their ongoing responsibilities or in some other capacity, whether courses in English or History relating to digital humanities or independent study in Digital Initiatives & Special Collections or contributing to classes taught by other CDRH professors. Apportionments vary with research ranging from 25% to 40%.
- e. *Associate Research Professor* (endowment funding, appointment in DISC): Serves as the Senior Associate Editor of the *Walt Whitman Archive* and contributes to other projects in the Center. Because this individual reports also to the editors of the *Walt Whitman Archive*, the Co-Director from Arts & Sciences contributes to his evaluation. Apportionment: 90% research; 5% teaching; 5% service.
- f. *Digital Resources Designer* (CDRH funded and administratively are part of the Libraries): Designs, develops, and updates open source digital resources in CDRH for humanities research purposes. Must work closely with the Programmer/Analysts. Functional supervision of design students.
- g. *Programmer/Analyst II* (CDRH funded and administratively part of the Libraries): Responsible for server-side programming, building web applications intended to operate in a UNIX system. Back-end programming or application skills such as relational databases, XML

- programming or processing, and scripting. Communicates with sys admin about systems issues for CDRH work. Functional supervision of programming student(s). Programmer reports to one of the Associate Professors in the CDRH (Libraries faculty).
2. *Co-Director* (Faculty, English, Professor with an endowed University Professorship position): With other co-director, responsible for strategic planning and general oversight of CDRH; encourages associated faculty to undertake studies and activities that are consistent with the purposes of the Center, and as feasible, assists in obtaining funding for these studies and activities; prepares agenda for CDRH meetings, chairs these meetings; makes appointments to standing and ad hoc committees of the Center; serves ex officio to all Center committees; responsible for providing input on evaluations of dh faculty in humanities departments or input at time of tenure or promotion review; with the co-director from the Libraries, reports on the activities of the Center to the Dean of Libraries and the Dean of Arts and Sciences; assumes, upon consultation with the Deans, such other responsibilities as are consistent with the purposes of the Center.
 3. *Professor* (History, Chair of the department of History with an endowed academic chairship provided as match toward CDRH Program of Excellence funding): Has digital research projects with CDRH.
 4. *Associate Professor* (English): Teaches digital humanities courses and has digital humanities research projects with CDRH. Reports to Chair of English. Apportionment: 50% teaching; 40% research; 10% service.
 5. *Assistant Professors* (English and History): These individuals teach digital humanities courses and have digital humanities research or editing projects with CDRH. Report to chairs of English and History respectively. Apportionment: 50% research; 40% teaching; 10% service.
 6. *Adjunct Positions* (Part-time): Professor and director of computing operations and research services (CORS) in the Libraries; a programmer/analyst III (funded 0.5 FTE by CDRH); and a systems administrator. Adjunct positions are administratively in CORS.
 7. *Student Assistants* (Part-time): undergraduate students perform scanning, ocr, locating problems in programming codes or scripts, and some basic encoding or simple web design; graduate students (including graduate research assistants) perform higher level work, such as in-depth encoding under supervision of the metadata encoding specialist, mapping using GIS, proofing of online texts against original source documents, etc.
 8. *Graduate Interns*. Typically, CDRH hosts 3-4 per year, either paid through grant monies or unpaid. Typically the arrangements are made cooperatively between two or more universities. The co-director from the Libraries may negotiate to place interns with various faculty in CDRH or with faculty fellows of CDRH.

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