



NATIONAL ENDOWMENT FOR THE

Humanities

OFFICE OF DIGITAL HUMANITIES

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Office of Digital Humanities application guidelines at <http://www.neh.gov/grants/odh/institutes-advanced-topics-in-the-digital-humanities> for instructions. Applicants are also strongly encouraged to consult with the NEH Office of Digital Humanities staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Doing Digital History: An Institute for Mid-Career American Historians

Institution: George Mason University

Project Directors: Sharon Leon and Sheila Brennan

Grant Program: Institutes for Advanced Topics in the Digital Humanities

Doing Digital History: An Institute for Mid-Career American Historians

Historians, as a group, are reluctant and anxious to engage in digital research methods and to integrate those methods and accompanying tools into their teaching. Taking a cue from the most recent Ithaka S+R report, “Supporting the Changing Research Practices of Historians,” the Roy Rosenzweig Center for History and New Media at George Mason University (RRCHNM) <chnm.gmu.edu> requests support from the National Endowment for the Humanities to host a two-week institute in 2014 to fill a much-needed gap for historians who need instruction and a professional learning community to engage with new media methods and tools, and to push forward with work on their own digital projects. In the spirit of capitalizing on our own expertise and the significant resources in the field, we will solicit our participants from the broad field of American History, without respect to subfield specialty. Building upon participants’ content specialties and interests in digital work, participants will spend two weeks asking new scholarly questions and seeing more clearly the insights that using digital tools and methods facilitate, while taking advantage of significant public domain digital collections and rich-media primary sources that are available for scholars of American History.

We anticipate attracting mid-career history faculty, public historians, and graduate students who are eager to move more deeply into the digital turn in history, who do not have a strong digital humanities community within their current institutions. During our two weeks together at George Mason University, we will:

- a Provide an opportunity for participants to closely examine the specific field of digital history within the context of the broad field of digital humanities, and to address needs and approaches that are unique to the discipline of history.
- b Teach participants to use new digital tools and methodologies to address the major topics in American History and the vast body of available digital sources. Each participant will explore ways that digital methods and tools are changing our research, interpretation, and presentation of this material.
- c Train historians not only in using digital tools and methodologies to incorporate into their own research, teaching, and writing, but also to train their colleagues, graduate and undergraduate students.
- d Enable participants to communicate their work with the larger community of historians and with a broad public audience by making use of open and dialogic platforms for scholarly publishing.

The 25 participants will leave the two-week institute with concrete digital skills; a well-formed digital project prototype; new approaches to infuse into their teaching, writing, and research; and the ability to contribute to discussions of the future of scholarly work in American history.

**Doing Digital History:
An Institute for Mid-Career American Historians**

Proposal submitted by the Roy Rosenzweig Center for History and New Media,
George Mason University

Table of Contents

Narrative	1
Budget	11
Appendices	
Appendix A: Narrative End Notes	12
Appendix B: Complete Institute Schedule	14
Appendix C: Comprehensive Bibliography	24
Appendix D: Curriculum Vitae	29
Appendix E: Letters of Commitment	48
Appendix F: Faculty and Staff Institutional Affiliation	52

Doing Digital History: An Institute for Mid-Career American Historians

Historians, as a group, are reluctant and anxious to engage in digital research methods and to integrate those methods and accompanying tools into their teaching. Taking a cue from the most recent Ithaca S+R report, “Supporting the Changing Research Practices of Historians,” the Roy Rosenzweig Center for History and New Media at George Mason University (RRCHNM) <chnm.gmu.edu> requests support from the National Endowment for the Humanities to host a two-week institute in 2014 to fill a much-needed gap for historians who need instruction and a professional learning community to engage with new media methods and tools, and to push forward with work on their own digital projects [1]. In the spirit of capitalizing on our own expertise and the significant resources in the field, we will solicit our participants from the broad field of American history, without respect to subfield specialty. Building upon participants’ content specialties and interests in digital work, participants will spend two weeks asking new scholarly questions and seeing more clearly the insights that using digital tools and methods facilitate, while taking advantage of significant public domain digital collections and rich-media primary sources that are available for scholars of American history.

We anticipate attracting mid-career history faculty, public historians, and graduate students who are eager to move more deeply into the digital turn in history, and who do not have a strong digital humanities community within their current institutions. During our two weeks together, we will:

- a Provide an opportunity for participants to closely examine the specific field of digital history within the context of the broad field of digital humanities, and to address needs and approaches that are unique to the discipline of history.
- b Teach participants to use new digital tools and methodologies to address the major topics in American history and the vast body of available digital sources. Each participant will explore ways that digital methods and tools are changing our research, interpretation, and presentation of this material.
- c Train historians not only in using digital tools and methodologies to incorporate into their own research, teaching, and writing, but also to train their colleagues, graduate and undergraduate students.
- d Enable participants to communicate their work with the larger community of historians and with a broad public audience by making use of open and dialogic platforms for scholarly publishing.

Participants will leave the two-week institute with concrete digital skills; a well-formed digital project prototype; new approaches to infuse into their teaching, writing, and research; and the ability to contribute to discussions of the future of scholarly work in American history.

1. Intellectual rationale

In the opening years of the twentieth century, nostalgic Boston Brahmin Henry Adams found himself lying in the Gallery of Machines at the 1900 Paris Great Exposition with “his historical neck broken by the sudden irruption of forces totally new”—or at least that was the way he described the tremendous disorientation he experienced in the face of the industrial age. [2] Adams found his whole worldview turned upside down by the disruption of modernity and the technological innovation that it brought. Adams’s reaction to the symbol of the dynamo and all it represented is a testament to the multifaceted shifts underway

in the years between the close of the Civil War and the opening of the “American Century”: shifts in labor and manufacturing, vast movements of peoples around the nation and around the world, renegotiation of political power, and refiguring of gender roles and racial identities. The observations contained in this key chapter of *The Education of Henry Adams* only begin to hint at the profound changes that characterized the turn of the nineteenth into the twentieth century, laying the groundwork for social, political, and cultural dynamics that continue to reverberate through the contemporary scene.

It is quite possible that in the first decades of the twenty-first century that many historians feel a renewed sympathy for Adams’s sense of disorientation and disruption as he stood in the Gallery of Machines, aware that “another totally new education” appeared before him. [3] This time the source of disorientation and disruption, however, isn’t the dynamo, but rather the methods of digital scholarship. In the two decades since the launch of the first mainstream web browser, we have witnessed a dramatic increase in access to source materials, and in the development of digital tools that facilitate analysis and disseminate interpretation in ways that historians could not have predicted in the early 1990s. This shift is slowly changing the way that historians relate to their research and to their audiences. Access and dissemination, however, are only part of the scholarly digital revolution. The rise of a community of scholars across a range of disciplines who identify themselves as digital humanists has resulted in a blossoming of intellectual work that holds the promise of fundamentally transforming the questions that scholars can ask of historical sources. This work has been pushed forward by both builders and thinkers in and outside of tenure-track settings. Digital projects in text-mining, mapping, and crowdsourcing have attracted the attention of mainstream press from the *New York Times* to *The Atlantic Monthly*, and from major academic periodicals including the *Chronicle of Higher Education* and *Inside Higher Ed*. [4]

Furthermore, one need only look at the coverage of academic conferences over the last several years to realize that digital humanities is on the agenda of most scholarly societies. In his first presidential column, incoming President of the American Historical Association (AHA) William Cronon pledged to encourage “the AHA and its members to think systematically about the digital transformation of our discipline,” and this commitment is apparent at the AHA and other history conferences.[5] At the AHA’s 2012 meeting, an unprecedented two dozen sessions dealt with various aspects of digital history research, methods, tools, and teaching and that surge of interest continued into 2013. The National Council on Public History, Organization of American Historians, and Association for State and Local History have been integrating digital approaches into their conferences for the past several years. Digital history projects are earning awards, many created by RRCHNM, for the quality of their historical scholarship, approaches to teaching historical thinking skills, and ability to reach new and non-scholarly audiences with high-quality history. [6] These trends suggest that more and more scholars are making sophisticated use of digital methods in their historical work.

No Historian Left Behind

Even with this validation of digital history work, the field can seem impenetrable for scholars who have little existing background with technology, little support in their own departments and institutions, and do not know where to turn for training. Those, who for the majority of their careers have been focusing on traditional forms of scholarship and publication, may feel lost in conversations about text-mining, data visualizations, and the many new platforms for scholarly communication. Also, they may find themselves at a disadvantage when their students come to them for advice on pursuing projects that incorporate significant

digital work. These scholars may be top thinkers in their fields, but they are in the uncomfortable position of being novices in the realm of digital tools and methodologies.

Most historians need not look far beyond their own departments to see a huge gap between those trained and practicing in digital work and those who are not. Unsurprisingly, a survey conducted by the AHA indicates that the vast majority of history faculty are neither engaging with digital tools for analysis nor are they using digital platforms to disseminate in-progress or completed work. [7] A larger study released in December 2012 by Ithaka S+R, “Supporting the Changing Research Practices of Historians,” confirms those findings, and emphasizes that there is a lack of training opportunities for practicing historians and for graduate students. The responses from graduate students about their lack of mentoring and preparation in new forms of digital scholarship suggests that the majority of mid-career faculty are not prepared to help their students cope with the abundance of digital sources now available and the range of tools and platforms that are transforming both analytical methodology and scholarly communication. [8]

This lack of mentoring and guidance for graduate students does not automatically suggest negligence on the part of their advisors. Rather, the barriers to entry in digital for mid-career historians are real. Without a support system and concentrated training opportunities, busy faculty can only get so far on their own. Some of the challenges to engaging with digital tools and approaches are outlined by Jack Dougherty and Kristen Nawrotzki in their introduction to *Writing History for the Digital Age*:

Beyond the personal, historians’ willingness to engage in digital history hinges, too, on (perceived) material, technological, and temporal constraints. By definition, digital history utilizes different tools, differently, than most historians are used to. It has its own vocabulary and requires different skills sets (emphasizing, for example, curation as opposed to detective work). [9]

Others have observed that even when historians are willing to jump in to learn new tools, vocabularies, and methods they face barriers including lack of time, money for training, or even technical support at their institution to guide them in this process.[10]

An additional disconnect remains in history departments that are wary to support digital work, and are skeptical of their ability to assess this work of their peers, particularly that from newer scholars, appearing in the form of blogs, digital archives, online exhibitions, code, text-mining, and data visualizations. Whereas the Modern Language Association has released guidelines on evaluating digital scholarship, neither the AHA nor the Organization of American Historians has made similar statements yet. The most recent issue of the *Journal of Digital Humanities* addresses this problem in an effort to generate some standards for evaluation, but still no good guidance exists for history departments filled with digital skeptics. [11] Historians at all professional levels need to be willing and able to adapt to these new forms of scholarly communications because the landscape is changing as we speak. Experiments in digital history publishing are moving forward quickly. For example, the forthcoming *American History Now* journal (part of the *Press/Forward* initiative <pressforward.org/our-publications/> at RRCHNM) will offer a new format for historical scholarship adapted to the possibilities of the online environment, and it will not be long before other experiments appear on the horizon.

In sum, a gap in professional development threatens to leave an entire generation of historians unprepared to mentor their graduate students, evaluate the work of their colleagues, and reach out to new audiences with vital new work. We, and other digital humanities professionals, often hear from professors,

public historians, and graduate students who see that digital history projects are on the rise and want to get involved that they have no idea where to turn for assistance or training that will apply to their work as historians.[12] One way to continue to ensure that historians, at various points in their career trajectory, can engage in the issues of digital work is to offer training, such as an NEH-sponsored summer institute. By focusing on the disciplinary questions that set the practice of history apart from other academic fields—change over time, the importance of multiple perspectives, and multiple causation—*Doing Digital History*—will provide historians with skills and approaches that enhance their ability to create scholarship in the contemporary environment.

2. Institutional Profile

Founded in 1994, the Roy Rosenzweig Center for History and New Media has taken the lead in preparing scholars to do digital history on all of these fronts. As a subsidiary of the George Mason University's History and Art History Department, RRCHNM has been training graduate students through both a core sequence of required courses and graduate research assistantships for over a decade. Mason's history doctoral program became the first in the nation to require that all students complete two graduate digital history courses to earn a PhD. Similarly, from 2002 to 2006, RRCHNM offered week-long workshops on doing digital history for historians of science and technology under the aegis of the *Exploring and Collecting of History Online—Science, Technology, and Industry* project <echo.gmu.edu>, funded by the Alfred P. Sloan Foundation. Team members from RRCHNM's popular *Zotero* research management tool and widely-adopted *Omeka* web publishing platform regularly give workshops and tutorials teaching scholars, students, and public history professionals how to use these specific tools and integrate them into their own work. Through funding from the Andrew Mellon Foundation, RRCHNM has launched a franchise of THATCamp unconferences <thatcamp.org> that frequently offer participants a very low-cost, low-pressure way to learn new digital skills in short workshop sessions.

During the 2010 NEH-ODH-funded *One Week | One Tool* summer institute <oneweekonetool.org>, staff at RRCHNM mentored participants in building an open-source digital tool for humanities scholarship, from inception to launch, in one week. That approach was so successful that we are pleased that the NEH funded *Another Week | Another Tool* to do that again this summer. Our extensive experience in incorporating that hands-on approach to teaching digital history, and project development and management led the Institute for Museum and Library Services to ask for our assistance in producing the WebWise 2012 and 2013 conferences as lead cooperators. The 2013 conference <imslwebwise.gov> moved from a single track of plenary speakers to a fully hands-on approach that emphasized sound project development and collaborative work. This shift is at the heart of RRCHNM's approach to digital history and professional development.

Moreover, the historians and staff at the Center have created and collaborated on dozens of digital history projects since 1994, including dozens of free educational projects and open-source tools such as *Zotero* and *Omeka*. RRCHNM has earned major funding and awards from the National Endowment for the Humanities, U.S. Department of Education, Library of Congress, Institute of Museum and Library Services, National Science Foundation, National Historic Publications and Records Commission, Google, and the Mellon, Sloan, Hewlett, Rockefeller, Delmas, and Kellogg foundations. Our staff of more than forty people (including thirteen with doctoral degrees) includes those skilled in all aspects of digital history—database architecture, software engineering, web development and design, preservation, and archiving. Collectively this

has made RRCHNM one of the most experienced digital humanities centers in the US, perfectly positioned to help mid-career American historians move more deeply into digital work.

George Mason University offers an ideal setting for the institute. For the two weeks, participants will live in-residence at George Mason University and stay at the recently-opened Mason Inn which sits on the edge of the Fairfax, Virginia campus. Participants will have an easy walk across campus to RRCHNM for the daily sessions. We will reserve a block of rooms at a reasonable group rate and there is no charge for parking. Participants in three RRCHNM-run conferences have stayed at the Inn and thoroughly enjoyed their accommodations, free access to a Mason fitness facility, and the availability of an on-site bar, restaurant, and patio for guests. Participants will have access to all facilities on the Mason campus during their stay, including the Fenwick and Johnson Center Libraries. If participants wish to visit Washington, DC, there is a shuttle that travels between campus and the Vienna stop on the Metro's Orange line. Fairfax City buses (CUE) also travel to the Metro and sections of Fairfax City. Other amenities are within walking distance of the hotel, including restaurants in Old Town Fairfax, a grocery store, and a Dunkin Donuts.

3. Curriculum and Work Plan

During the summer of 2014, 25 participants will come to George Mason University for two weeks to work with faculty and staff from RRCHNM and the History and Art History Department on using digital methods and tools to shed new light on United States history. Though those weeks will mark our face-face interaction, our work will begin prior to the institute and continue after its conclusion. Before the institute begins, we will launch a website using the popular blogging software, WordPress, that will serve as the primary resource and platform for the participants during and after residency at the institute. Prior to arriving, participants will consult the site not only for travel and logistic information but also for a detailed schedule of our work and readings so that they can get a head start on the materials. We will post the full curriculum, including the daily schedule of readings and exercises, with separate pages for complete bibliographies and links to digital sources in American history. During the institute, the website will become a place of conversation and exchange, where participants will engage with the reflections of their fellow cohort members since we will aggregate the reflections of individual participant blogs in this central location. Conducting the work of the institute using the open and dialogic WordPress platform will serve to achieve our goal of enabling participants to communicate with a community of historians and other audiences, in ways that are already familiar to digital humanities scholars.

The day-to-day work of the summer institute will follow a consistent schedule pattern comprised of two morning blocks and two afternoon blocks (*See Appendix B for a detailed schedule*). In the morning, we will begin with the exploration of the literature, historiographical questions, and digital resources related to the methodological focus for the day. Next, in the second morning session, we will offer instruction on the use of a particular digital tool or method that will enable the participants to put the new methodological approach into practice with their own work. We will break for lunch, with an occasional presentation from an historian or humanities scholar about their own work with digital tools and methods. We will return in the afternoon to a lab setting, where participants will complete a set of exercises designed to train them in the skills for the day, using historical materials from the rich array of open access American history sources. Finally, in the second afternoon session, participants will have time in the lab to implement the digital skills and methods from the day with their own project prototype.

Institute Content

Our core readings for the institute will fall along two tracks: materials on the theory and practice of digital history, and recent work on core historical questions for Americanists. We will bring these two tracks together by the strategic integration of primary materials from digital repositories that will allow participants to practice their newly acquired digital skills while exploring issues in American history (*See Appendix C for a full bibliography*).

We will read the latest digital history and humanities scholarship and discuss the implications for Americanists conducting research, teaching, and doing public history work. We will combine readings with instruction on digital methods and tools that fall into five key areas of practice: 1) conducting research using digital collections, repositories, and tools; 2) engaging in analysis using text-mining tools and distant reading; 3) doing spatial analysis using mapping and visualization tools; 4) integrating digital methods and tools into teaching ; and 5) producing scholarship and engaging the community using digital platforms. To achieve these goals we will provide participants with hands-on instruction that takes advantage of the many digital tools available for free and easy use, including Zotero, WordPress.com, Omeka.net, Drupal Gardens, Scalar, Google Maps, N-Grams, Fusion Tables, GeoCommons, Viewshare, ManyEyes, Wordle, Paper Machines, and the Voyant Tools. We will support this hands-on learning with key readings from the theory and methods of digital history.

Before focusing on the disciplinary concerns of historians, we will begin the Institute with an overview of the broad approaches that encompass digital humanities work by reading the introduction to Matthew K. Gold's edited collection, *Debates in the Digital Humanities*. Then, we will turn to the place of history in the digital humanities with the recent Ithaka S+R report and the *Journal of American History's* interchange, "The Promise of Digital History" (September, 2008). From there, we will take Daniel Cohen and Roy Rosenzweig's *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web* (2005) as the introductory text to our work in digital history. The first of its kind, *Digital History* represents the foundational guide for new work in the field.

We will also engage the issues raised for the practice of historical scholarship by the availability of vast digital archives using a classic essay from Roy Rosenzweig, "Scarcity or Abundance: Preserving the Past in a Digital Era" (2003), and with Jack Dougherty's and Kristen Nawrotzki edited collection, *Writing History in the Digital Age* (2011), which offers the most recent reflections from historians using digital methods. Moving beyond textual sources, we will pay careful attention to advances in oral history work, and sound and multimedia studies, drawing on Fiona Cameron and Sarah Kenderdine's edited collection, *Theorizing Digital Cultural Heritage* and the materials available from MATRIX's *Oral History in the Digital Age* <<http://ohda.matrix.msu.edu/>>.

Next, we will turn to two key approaches in digital history work: visualizations, and geospatial analysis. Both of these approaches offer new ways of reading and visualizing historical sources. To support this work, we will read, David Staley's *Computers, Visualization, History* (2002) and Lev Manovich's article "Database as a Genre of New Media," *AI & Society*. Spatial history has been blossoming in research centers around the country, such as Stanford University's Spatial History Project, the University of Virginia's Scholars' Lab, and the University of Nebraska-Lincoln's Center for Digital Research in the Humanities. We will draw on Stanford's Richard White's "What is Spatial History" and UNL's William Thomas's *The Iron Way: Railroads, the Civil War, and the Making of Modern America* (2011), which explicitly employ digital techniques to

introduce the possibilities for historical geospatial work. We will also examine new forms of digital history scholarship rooted in these methods, such as the NEH-funded projects *Visualizing Emancipation* and *Mapping the Republic of Letters*.

Furthermore, we will offer different approaches to digitally-enabled teaching and learning with selections from the edited collection, *Learning through Digital Media: Experiments in Technology and Pedagogy* (2011), and T. Mills Kelly's forthcoming book, *Teaching History in the Digital Age* (Summer 2013). Finally, we will turn to Kathleen Fitzpatrick's *Planned Obsolescence: Publishing, Technology, and the Future of the Academy* (2011), which will offer a place to begin a discussion of the changing nature of scholarly communication, and the future of history on the web.

To complement the digital history literature in the curriculum, we will draw primary sources from significant digital repositories to connect the content themes of the institute with the digital tools and methods taught each day. To conduct our research online we will begin by introducing collections from major repositories, such as Library of Congress's *American Memory* and *Chronicle America*; many collections from the National Archives and Records Administration; University of North Carolina's *Documenting the American South*; Duke University's, *Emergence of American Advertising*, *California Digital Library*, Harvard University's *Open Collections Program*; and New York Public Library's *Digital Gallery*, J. Carter Brown Library's *Archive of Early American Images*, and the *Early Americas Digital Archive* from the University of Maryland. Historical sources printed prior to 1923 will be most accessible, and available in full text form through HathiTrust, Project Gutenberg, and Google Books providing us with excellent material for text-mining together with selections of digitized personal papers and writings from prominent figures in American History. Data from US Census records and map collections, such as Sanborn Fire Insurance maps, Birdseye views, and Ellis Island ship passenger records will help participants create data sets to use for creating visualizations in different formats.

4. Participants

We seek applications from historians who have had very limited or no training in using digital methods and tools, or in computing, and who lack a supportive digital community at their home institutions. Potential applicants may have experimented with a digital tool, but have not been able to move far beyond experimental stages and are unsure how to discuss or advise on doing digital work. Participants should demonstrate significant experience, coursework, teaching, and/or scholarly work in American history. We seek a geographically and institutionally diverse cohort of scholars, graduate students, and public historians with different life experiences currently working at liberal arts colleges, historically black colleges and universities, research universities, community colleges, and public history organizations. The selection committee will consist of the two project directors (Brennan and Leon), and Michael O'Malley, an institute faculty member and affiliated faculty at RRCHNM from the GMU History and Art History Department.

RRCHNM has a proven track record of promoting and circulating information about digital projects, resources, and conferences to diverse audiences and we will harness those existing audience connections to attract applicants for this institute. We will announce the institute on the RRCHNM institutional blog, and on other RRCHNM-sponsored, widely-read, professional blogs. These blogs have proven to be a very effective means for rapidly disseminating news to those interested in digital history projects. Equally important, we will make use of the vast opportunities for electronic social networking available to us. To reach historians that do not live on Twitter or subscribe to blogs, we will post a call for applications in the Announcements section of H-Net, and to lists related to our topical focus, such as H-Afro-Am, H-Women, H-Fedhist, and H-Ethnic.

To reach public historians and independent scholars, we will post to H-Public. And to attract graduate students, we will post to H-Grad and the HASTAC (Humanities, Arts, Science, and Technology Advanced Collaboratory) message board.

5. Impact and Evaluation

Each participant will also set up their own blog and use that space to journal their experiences as they work through the challenges and rewards of learning new skills and methods. Blogs may also serve as a space for participants to puzzle through the ways that their understanding of content and their own historical practices are being challenged and transformed by the new approaches they encounter through the course of the two-week institute. Participants will be required to read and comment on each other's blog posts periodically throughout the institute. We will address questions and issues raised in blog posts the following morning as a group. By addressing blog posts and integrating them into the discussions each day, we want to model how our participants might eventually incorporate this approach and form of scholarly writing into their classes. This exercise gives participants time to practice a new—to them—style of peer-to-peer communication, which also encourages them to write each day. Participants will leave the institute with a lengthy public record of the work they engaged in and accomplished through the summer institute. An established blog will also serve as a place for participants to continue working through the details of their digital project, while seeking advice, suggestions, and encouragement from their institute cohort.

Additionally, each participant will spend the two weeks working on her own proof of concept project using these digital methods and tools. Each participant will arrive at the institute with a proposed a project for digital exploration. We do not expect participants to arrive with fully-formed project plans, but rather we expect those plans to develop through the course of our two weeks together. Our afternoon sessions of exercises and hands-on project work will be essential to this development, and the co-directors will advise and assist participants through this process. Working each day with newly introduced tools, the historians will have the opportunity to ask new questions and come to new insights about thematically related primary materials from the period. By the final day of the summer institute, each participant will have created a proof of concept digital project that highlights the skills that they have acquired during the institute.

Our two weeks of face-to-face instruction and interaction will not mark the end of the institute's work. Rather, lead faculty and institute participants will engage in asynchronous communications through the project website. Co-Directors Leon and Brennan will follow each participant's blog for the year following the institute and will offer encouragement and assistance as necessary. Within the grant period, the co-directors along with at least one additional faculty member will host two Google Hangout virtual meetings during the fall semester of 2014. These gatherings will encourage the cohort to stay connected with one another and assume the roles of a traditional writing work group. We will encourage participants to reunite at the Organization of American Historians annual meeting in April 2015, where the co-directors lead a roundtable discussion with participants about their experiences with digital history at the Institute and beyond. Institute faculty will advise participants through the end of the grant period. After the grant ends, Brennan and Leon will continue offering encouragement, and will also suggest that participants begin to share their acquired knowledge of skills and approaches to digital history with their colleagues and community. This may include giving a workshop at a department gathering or by engaging with the local digital humanities community by attending a regional THATCamp or some other digital-themed conference.

Finally, we plan to maintain the institute's website beyond the grant period as a free and publicly-available digital history curriculum for anyone interested in teaching a digital history course. Using the *Anthologize* plugin (created during the NEH-funded *One Week | One Tool* Institute for the Advanced Topics in the Humanities), we will also generate ePubs and PDFs of the schedule, and make them available for download, in effect, publishing a full digital history curriculum funded by the NEH.

6. Staff, Faculty, and Consultants

We will draw upon the rich resources of both the Rosenzweig Center for History and New Media and the George Mason University History and Art History Department to provide faculty and staff for *Doing Digital History*. To this base we will add a number of carefully chosen historians who are experts in doing geospatial work, computational analysis of texts, multimedia work and visualizations, and advanced digital pedagogy. This cohort of scholars provides the necessary blend of expertise on both digital history skills and methods, and the key questions of scholarship on American history, the scholarship of teaching and learning, and public history (*See Appendix D for Curriculum Vitae and Appendix E for Letters of Commitment*).

Principal Faculty:

Sharon M. Leon (Co-PI, Associate Professor of History and Director of Public Projects RRCHNM, GMU) will be responsible for the overall intellectual direction of the institute. She will join Brennan in providing instruction on basic digital skills, web publishing platforms, and image annotation tools. Together, they will also provide the instruction and guidance for the afternoon “hands-on” activities, and the time for applying new skills to individual projects. After the institute ends, Leon will lead the Google Hangout with *Doing Digital History* alumni, and co-write the white paper with Brennan.

Sheila A. Brennan (Co-PI, Research Assistant Professor and Associate Director of Public Projects, RRCHNM, GMU) will be responsible for the overall intellectual direction of the institute. She will join Leon in providing instruction on basic digital skills, web publishing platforms, and image annotation tools. Together, they will also provide the instruction and guidance for the afternoon “hands-on” activities, and the time for applying new skills to individual projects. After the institute ends, Brennan will answer email and phone inquiries from *Doing Digital History* alumni, and co-write the white paper with Leon.

Fred Gibbs (Assistant Professor of History and Director of Digital Scholarship, RRCHNM, GMU) will lead a session on using text-mining tools to analyze large corpora of digitized materials.

Jeff McClurken (Associate Professor of History and American Studies, University of Mary Washington): will lead two days of discussion on digitally-enabled pedagogy for survey courses and for advanced undergraduates and graduate students.

Scott Nesbit (Associate Director of the Digital Scholarship Lab, University of Richmond) will lead a discussion of his work on *Visualizing Emancipation* and doing large-scale spatial history.

Michael O'Malley (Associate Professor of History and Associate Director, RRCHNM, GMU) will lead a session on working with non-textual digital sources.

Trevor Owens (Digital Archivist, Library of Congress) will co-lead a session on creating and interpreting visualizations in historical analysis, including an introduction to the Library of Congress's data visualization tool, ViewShare.

Elena Razgolova (Associate Professor of History and Director, Digital History Lab, Concordia University) will lead a session on incorporating sound into research and teaching as sources for understanding the past.

Joan Fragazy Troyano (Research Assistant Professor, RRCHNM, GMU and Managing Editor, *Press/Forward*) will lead a discussion on current initiatives in scholarly publishing as part of her duties with the *Press/Forward* initiative (funded by the Sloan Foundation).

Lunchtime Talks: **Steve Barnes** (Associate Professor of History, GMU) will discuss his experiences as principle scholar and investigator of the NEH-funded public project *Gulag: Many Days, Many Lives* <gulaghistory.org>, and the group blog he leads, *Russian History Blog* <russianhistoryblog.org>.

Support Staff: **Kim Nguyen** (Web Designer and Developer RRCHNM) will design and build the core website for the summer institute. **TBA Project Assistants** (2) will be hired on wages for the summer of 2014 to support the work of the summer institute.

Appendix A: Narrative End Notes

Doing Digital History: An Institute for Mid-Career American Historians

Narrative End Notes

- [1] Roger C. Schonfeld and Jennifer Rutner, "Supporting the Changing Research Practices of Historians," report, Ithaka S+R, December 2012, available at <http://www.sr.ithaka.org/research-publications/supporting-changing-research-practices-historians>.
- [2] Henry Adams, *The Education of Henry Adams*, reprint edited by Henry Cabot Lodge (Boston: Massachusetts Historical Society, 1918), 382, available at: <http://www.gutenberg.org/ebooks/2044>.
- [3] Adams, *The Education of Henry Adams*, 383.
- [4] See for example Patricia Cohen's Humanities 2.0 series at the *New York Times*, available at http://topics.nytimes.com/top/features/books/series/humanities_20/index.html; Alexis Madrigal, "Academics Build Blog-to-eBook Publishing Tool in One Week," *The Atlantic*, August 3, 2010, available at <http://www.theatlantic.com/technology/archive/2010/08/academics-build-blog-to-ebook-publishing-tool-in-one-week/60852/>; Steve Kolowich, "The Promise of the Digital Humanities," *Inside Higher Ed*, September 28, 2011, available at http://www.insidehighered.com/news/2011/09/28/national_endowment_for_the_humanities_celebrates_digital_humanities_projects; and Kathleen Fitzpatrick, "The Humanities, Done Digitally," *The Chronicle of Higher Education*, May 8, 2011, available at <http://chronicle.com/article/The-Humanities-Done-Digitally/127382/>.
- [5] William Cronon, "The Public Practice of History in and for a Digital Age," *Perspectives in History Online*, January 2012. Available at <http://www.historians.org/Perspectives/issues/2012/1201/The-Public-Practice-of-History-in-and-for-a-Digital-Age.cfm>
- [6] James Harvey Robinson Prize of the American Historical Association awarded to the Roy Rosenzweig Center for History and New Media in 1994 (*Who Built America*, CD-ROM), 2005 (*US History Matters*), 2007 (*World History Matters*), and 2009 (*Historical Thinking Matters*); Outstanding Public History Project Award of the National Council on Public History, 2010 (*Bracero History Archive*); Award of Merit for Leadership in History from the American Association of State and Local History 2007, *Hurricane Digital Memory Bank*.
- [7] Robert B. Townsend, "How Is New Media Reshaping the Work of Historians?," *Perspectives Online* 48, no. 8 (2010). Available at: <http://www.historians.org/Perspectives/issues/2010/1011/1011pro2.cfm>.
- [8] Schonfeld and Rutner, "Supporting the Changing Research Practices of Historians."
- [9] Jack Dougherty, and Kristen Nawrotzki. "Writing History in the Digital Age." *Writing History in the Digital Age*, May 22, 2011. Available at <http://writinghistory.trincoll.edu/>.
- [10] Erin Belle, Barriers to Institutional Digital History, May 2009. Available at <http://jeffersonsnewspaper.org/2009/barriers-to-institutional-digital-history/>.
- [11] "Guidelines for Evaluating Work with Digital Media in the Modern Languages," *Modern Language Association*. Available at http://www.mla.org/guidelines_evaluation_digital; *Journal of Digital Humanities*, 1, no. 4 (Fall 2012), available at: <http://journalofdigitalhumanities.org/1-4>.
- [12] Julie Meloni, "Project Develop Self-Paced Open Access DH Curriculum for Mid-Career Scholars Otherwise Untrained," May 19, 2010, *THATCamp* 2010 blog. Available at <http://chnm2010.thatcamp.org/05/19/project-develop-self-paced-open-access-dh-curriculum-for-mid-career-scholars-otherwise-untrained>.

Appendix B: Institute Schedule

Doing Digital History: An Institute for Mid-Career American Historians

Summer 2014 Proposed Schedule

(Find a full bibliography for all readings listed in Appendix C)

Week 1

Monday: Introductions

Instructors: Sheila Brennan and Sharon Leon

Readings:

- Introduction and Chapter 1, Dan Cohen and Roy Rosenzweig, *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web* (2005).
- Introduction and Part I, Matt K. Gold, editor, *Debates in Digital Humanities* (2012).
- Roger C. Schonfeld, Jennifer Rutner, “Supporting the Changing Research Practices of Historians” (2012).
- “Interchange: The Promise of Digital History,” *Journal of American History* (2008).
- “Creating Your Web Presence: A Primer for Academics,” *Profhacker* (February 14, 2011).

Activities:

MORNING:

- Opening comments and introductions
- Introduction to the digital humanities and digital history community
- Overview of different disciplinary approaches in digital humanities and discussion of importance of disciplinary grounding

AFTERNOON:

- Introduction to digital scholarship and communication platforms
- *Project Planning:* Sharing of project ideas
- *Hands-on Session:* Create a blog (using wordpress.com) to journal the institute and create a space to discuss their new works in progress

Tuesday: Surveying Major American History Digital Collections Finding, Organizing, and Analyzing Sources

Instructors: Sharon Leon and Sheila Brennan

Readings:

- Roy Rosenzweig, “Scarcity or Abundance? Preserving the Past in a Digital Era,” *American Historical Review* 108, 3 (June 2003): 735-762; available in *ClioWired* (2011).
- Tim Sherratt, “It’s all about the Stuff: Collections, Interfaces, Power and People,” *Discontents* (November 2011).

Activities:

MORNING:

- Discuss readings and blog posts
- Survey major digital American history collections
- Digital History Methods: Research/search, discovery, saving, and annotating sources found in major collections using Zotero, Dropbox, SpiderOak

AFTERNOON:

- *Hands-on Session 1:* Scavenger hunt for digital sources
- *Hands-on Session 2:* Examine sources in one digital repository, *Chronicling America*, Participants will find sources and compare metadata, stability data, and ability to extract, save, and manipulate individual records by comparing major repositories, including eBay, Emergence of Advertising, Smithsonian Collections Search, and Chronicling America.
- *Project Planning:* Identify relevant digital repositories and consider ways to create an intentional archive of sources.

Wednesday: Building Digital Collections

Instructors: Sheila Brennan and Sharon Leon

Readings:

- Cohen and Rosenzweig, “Becoming Digital” and “Owning the Past” in *Digital History*
- *Writing History in the Digital Age*: Part I: Re-Visioning Historical Writing
- “Site Planning Tips,” *Omeka* Documentation

Activities:

MORNING:

- Discussion of readings and blog posts
- Digital History Methods: Planning effective digital history websites with and introduction of common software-as-service platforms

AFTERNOON

- *Hands-on Session 1*: Review of a selection of digital history websites using the *Journal of American History* website review criteria
- *Hands-on Session 2*: Sign-up for and create initial sites on Omeka.net, Drupal Gardens, and WikiSpaces.
- *Project Planning*: Consider the strengths and weaknesses of the platforms for needs of individual projects.

Thursday: Working with Non-Textual Sources

Instructors: Sheila Brennan, Sharon Leon, Michael O’Malley, and Elena Razlogova

Readings:

- Selections from Fiona Cameron and Sarah Kenderdine, eds., *Theorizing Digital Cultural Heritage* (2007)
- Essays and tutorials from *Oral History in the Digital Age*

Activities:

MORNING:

- Discuss readings and blog posts

- Introduction to major collections with non-textual sources and discuss approaches to incorporating images, objects, and multimedia into digital historical narratives.
- Digital History Methods: Collection, display, and annotation of images, material culture images, audio, and video using different web-based platforms, such as SoundCloud and OHMS. Creating narratives use multimedia sources with Scalar.

AFTERNOON:

- *Hands-on Session 1:* Annotate images in Flickr Commons or upload an image using Speaking Image (University of Chicago) and embed annotated image in own blog or website.
- *Hands-on Session 2* Build a short digital narrative using Scalar.
- *Project Planning:* Consider the ways that digital history site platforms accommodate non-textual sources. Assess resources available at home institution, and willingness to work with different platforms.

Friday: Introduction to Visualization

Instructors: Sharon Leon, Sheila Brennan, and Trevor Owens

Readings:

- Fred Gibbs and Trevor Owens, “Building Better Digital Humanities Tools: Toward broader audiences and user-centered designs,” *Digital Humanities Quarterly* 6:2 (2012).
- Lev Manovich’s article “Database as a Genre of New Media,” *AI & Society*
- Excerpts from David Staley, *Computers, Visualizations, and History* (2002)

Activities:

MORNING:

- Discuss readings and blog posts
- Digital History Methods: Visualizing texts using Wordle, Many Eyes, and Paper Machines plugin for Zotero to see patterns not visible through traditional reading; Visualizing datasets using Viewshare and Cytoscape.

AFTERNOON:

- *Hands-on Session 1:* Read and compare text of speeches from major figures in American History using Wordle create a word cloud to illustrate the speeches and compare what is revealed in rhetoric
- *Hands-on Session 2:* Using Zotero library, create a small library and create different visualizations using Paper Machines.
- *Hands-on Session 3:* Select from a set of pre-created data sets to combine and remix in ViewShare and Cytoscape to then embed in participant's website or blog
- *Project Planning:* Consider how visualizations might be incorporated into individual projects.

Week 2

Monday: Introduction to Text and Data Mining

Instructors: Fred Gibbs, Sharon Leon, and Sheila Brennan

Readings:

- "Searching for the Victorians," *Dan Cohen's Digital Humanities Blog*, October 4, 2010
- Review, *Criminal Intent*
- Review, *Mapping the Republic of Letters*

Activities:

MORNING:

- Discuss readings and blog posts
- Digital History Methods: Close and distant reading through application of text and data mining techniques using corpora of texts to find patterns and to visualize those patterns using Bookworm, NGrams, and Voyant tools

AFTERNOON:

- *Hands-on Session 1:* Use Bookworm and NGrams to search and identify rhetorical trends in literature found in Google Books and the Open Library
- *Hands-on Session 2:* Using Voyant, participants will compare a body of writings
- *Project Planning:* Consideration of how distant reading might apply to individual projects.

Tuesday: Spatial History

Instructors: Sheila Brennan, Sharon Leon, and Scott Nesbit

Readings:

- Richard White, “What is Spatial History?” Stanford University Spatial History Project (2010).
- William Thomas, *The Iron Way: Railroads, the Civil War, and the Making of Modern America* (2011) [selections].
- Scott Nesbit, *Visualizing Emancipation*

Activities:

MORNING:

- Discuss readings and blog posts
- Digital History Methods: Mapping and visualizing change over time using Google Maps and creating datasets for use in Google Fusion Tables

AFTERNOON:

- *Hands-on Session 1:* Create a Google Map that plots multiple locations using US Census and latitude and longitude data
- *Hands-on Session 2:* Upload data created in first session to use in Google Fusion Tables to generate different types of map views

Wednesday: Community Sourcing, Sharing Historical Authority

Instructors: Sheila Brennan, Sharon Leon, Mike O'Malley, and Jeff McClurken

Readings:

- Selections from Bill Adair, Benjamin Filene, and Laura Koloski, eds. *Letting Go?: Sharing Historical Authority in a User-Generated World*, 2011.
- Fiona Romeo and Lucinda Blaser, "Bringing Citizen Scientists and Historians Together," conference paper, Museums and the Web (2011)
- *Writing History in the Digital Age*: Part II, Wisdom of the Crowd

Activities:

MORNING:

- Discuss readings and blog posts
- Digital History Methods: Collaboration and crowdsourcing public history projects, with undergraduates and subject enthusiasts.

Lunch talk: Steve Barnes will discuss the process of creating and publishing digital archive and exhibition featuring his original research for the NEH-funded *Gulag: Many Days, Many Lives* <gulaghistory.org>project.

AFTERNOON

- *Hands-on Session 1:* Participants contribute to a current public history project that incorporates crowdsourcing methods for building collections and transcribing documents, such as *Papers of the War Department* to transcribe a document, *HistoryPin* to share and geolocate an historical photograph, or tag ingredients from the New York Public Library's *What's on the Menu* project
- *Hands-on Session 2:* Participants will develop a crowdsourcing activity for a US survey class.
- *Project Planning:* Participants will think about collaboration and establishing different types of partnerships, including ways to invite non-scholarly audiences into their assist with source annotating or gathering for individual projects.

Thursday: Teaching, Graduate Training

Instructors: Sheila Brennan and Sharon Leon, Jeff McClurken

Readings:

- Selections from the edited collection *Learning through Digital Media: Experiments in Technology and Pedagogy* (2011)
- T. Mills Kelly's forthcoming book, *Teaching History in the Digital Age* (Summer 2013).
- *Writing History in the Digital Age*, Part 3: Practice What You Teach (and Teach What You Practice):

Activities:

MORNING:

- Discuss readings and blog posts
- Digital History Methods: Digitally-enabled pedagogy for undergraduate and graduate students.

AFTERNOON:

- *Hands-on Activity 1:* Design an in-class exercise and an assignment to include in a history course.
- *Hands-on Activity 2:* Plan a short workshop for colleagues to teach with new skills learned during the Institute.

Friday: Scholarly Communication, Graduate Education, Professionalization

Instructors: Sharon Leon, Sheila Brennan, and Joan Troyano

Readings:

- Kathleen Fitzpatrick, *Planned Obsolescence: Publishing, Technology, and the Future of the Academy* (2011) (open-access version).
- William Thomas, "Writing a Digital History Article from Scratch: An Account," University of Nebraska-Lincoln (December 2007).

- Review *Journal of Digital Humanities*

Activities:

MORNING:

- Digital History Methods: Digital publications, scholarly communications, open peer review by examining WordPress platform with Comment Press and Anthologize plugins

AFTERNOON:

- Individual Project Prototype Presentations
- Closing Thoughts

Appendix C: Comprehensive Bibliography

Comprehensive Institute Bibliography

Digital Humanities Readings

Adair, Bill, Benjamin Filene, and Laura Koloski, eds. *Letting Go?: Sharing Historical Authority in a User-Generated World*. Philadelphia: Pew Center for Arts & Heritage, 2011.

Cameron, Fiona, and Sarah Kenderdine, eds. *Theorizing Digital Cultural Heritage: A Critical Discourse*. Cambridge: MIT Press, 2007.

Cohen, Daniel J., and Roy Rosenzweig. *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web*. Philadelphia, PA: University of Pennsylvania Press, 2005.
<http://chnm.gmu.edu/digitalhistory/>.

_____. "Searching for the Victorians," *Dan Cohen's Digital Humanities Blog*, October 4, 2010,
<http://www.dancohen.org/2010/10/04/searching-for-the-victorians/>

Dougherty, Jack, and Kristen Nawrotzki, ed. *Writing History in the Digital Age*, May 22, 2011.
<http://writinghistory.trincoll.edu/>.

Eldelstein, Dan, Paula Findlen, Nicole Coleman. *Mapping the Republic of Letters*. 2010.
<https://republicofletters.stanford.edu/>

Fitzpatrick, Kathleen. *Planned Obsolescence: Publishing, Technology, and the Future of the Academy*. New York: NYU Press, 2011. Open access version,
<http://mediacommons.futureofthebook.org/mcpres/plannedobsolescence/>

Gibbs, Fred and Trevor Owens, "Building Better Digital Humanities Tools: Toward Broader Audiences and User-Centered Designs," *Digital Humanities Quarterly* (forthcoming)

Gold, Matthew K., ed. *Debates in the Digital Humanities*. Minneapolis: University of Minnesota Press, 2012. Open access version available, <http://dhdebates.gc.cuny.edu/>

"Interchange: The Promise of Digital History," *Journal of American History* (2008).
<http://www.journalofamericanhistory.org/issues/952/interchange/index.html>

Journal of Digital Humanities, <http://journalofdigitalhumanities.org>

Kelly, T.Mills. *Teaching History in the Digital Age*. Ann Arbor: University of Michigan Press, (Summer 2013).

Manovich, Lev. "Database as a Genre of New Media," *AI & Society*,
http://time.arts.ucla.edu/AI_Society/manovich.html

Nesbit, Scott. *Visualizing Emancipation*, 2012. <http://dsl.richmond.edu/emancipation/>

Oral History in the Digital Age, <http://ohda.matrix.msu.edu/>

Prof Hacker Team. "Creating Your Web Presence: An Academic Profile." *Profhacker*. February 14, 2011: <http://chronicle.com/blogs/profhacker/creating-your-web-presence-a-primer-for-academics/30458>

Romeo, F., and L. Blaser. "Bringing Citizen Scientists and Historians Together." In J. Trant and D. Bearman (eds). *Museums and the Web 2011: Proceedings*. Toronto: Archives & Museum Informatics. Published March 31, 2011. Consulted February 21, 2012. http://conference.archimuse.com/mw2011/papers/bringing_citizen_scientists_historians_together

Rosenzweig, Roy. *Clio Wired: The Future of the Past in the Digital Age*. New York: Columbia University Press, 2011.

Schonfeld, Roger C. and Jennifer Rutner. "Supporting the Changing Research Practices of Historians." New York: Ithaka S+R, December 2012. <http://www.sr.ithaka.org/research-publications/supporting-changing-research-practices-historians>

Sherratt, Tim. "It's all about the Stuff: Collections, Interfaces, Power and People." *Discontents*. November 2011. <http://discontents.com.au/it's-all-about-the-stuff-collections-interfaces-power-and-people/>

Sholtz, Trevor, ed. *Learning Through Digital Media: Experiments in Technology and Pedagogy*. MediaCommons, 2011. Open Access edition: <http://learningthroughdigitalmedia.net/>

Staley, David J. *Computers, Visualization, and History: How New Technology Will Transform Our Understanding of the Past*. M.E. Sharpe, 2002.

Thomas, William. "Writing a Digital History Article from Scratch: An Account." University of Nebraska-Lincoln (December 2007). <http://digitalhistory.unl.edu/essays/thomasessay.php>

White, Richard. *What Is Spatial History?* Spatial History Project. Palo Alto: Stanford University, February 2010. <http://www.stanford.edu/group/spatialhistory/cgi-bin/site/pub.php?id=29>.

Primary Source Repositories

Archives of American Art, Digital Research Collections: <http://www.aaa.si.edu/collections>

Brown University, *Archive of Early American Images*: <http://www.brown.edu/academics/libraries/john-carter-brown/jcb-online/image-collections/archive-early-american-images>

Brown University and University of Tulsa, *Modernists Journals Project*: <http://dl.lib.brown.edu/mjp/index.html>

California Digital Library, Online Archive of California: <http://www.oac.cdlib.org/>

Chicago History Museum, *Haymarket Affair* Digital Collection:
<http://www.chicagohistory.org/hadc/intro.html>

_____. *Encyclopedia of Chicago*, Historical Sources:
<http://encyclopedia.chicagohistory.org/pages/700008.html?histA>

Denver Public Library, Western History collection: <http://digital.denverlibrary.org/cdm/>

Dickenson State University, Theodore Roosevelt Center Digital Library:
<http://www.theodorerooseveltcenter.org/>

Duke University, *Emergence of American Advertising, 1850-1920*:
<http://library.duke.edu/digitalcollections/ea/>

Harvard University Library, Open Collections Program: <http://ocp.hul.harvard.edu/>

Flickr, *The Commons*: <http://www.flickr.com/commons>

Google Books: <http://books.google.com>

Hathi Trust, Digital Library: <http://www.hathitrust.org/>

Henry Ford Museum, Online Collections: <http://collections.thehenryford.org/>

History Cooperative, *Booker T. Washington Papers*:
<http://www.historycooperative.org.mutex.gmu.edu/btw/index.html>

Library of Congress, *American Memory* Collections: <http://memory.loc.gov>

_____, *Chronicling America, Historic American Newspapers*: <http://chroniclingamerica.loc.gov/>

National Archives and Records Administration, Digital Research collections:
<http://www.archives.gov/research/>

New York Public Library, Digital Collections:
<http://digitalgallery.nypl.org/nypldigital/explore/>

_____. *What's on the Menu*: <http://menus.nypl.org/>

New York University, *Public Writings and Speeches of Margaret Sanger, 1911-1960*:
<http://www.nyu.edu/projects/sanger/webedition/app/>

Newberry Library, Pullman Digital Collection:
http://collections.carli.illinois.edu/cdm4/index_nby_pullman.php?CISOROOT=/nby_pullman

Phillips Collection, *Jacob Lawrence, the Migration Series*:

http://www.phillipscollection.org/migration_series/index.cfm

Project Gutenberg: <http://www.gutenberg.org/>

Proquest, Library of Congress Digital Sanborn Maps: <http://sanborn.umi.com/>

_____, American Periodical Series:

<http://www.proquest.com/en/US/catalogs/databases/detail/aps.shtml>

Smithsonian Institution, *Collections Search Center*: <http://collections.si.edu/search/>

Stanford University, *Shaping the West*:

<http://www.stanford.edu/group/spatialhistory/cgi-bin/site/project.php?id=997>

United States Census Records, Internet Archive: http://www.archive.org/details/us_census

University of Illinois-Chicago, *Urban Experiences in Chicago: Hull House and its Neighbors*

<http://www.uic.edu/jaddams/hull/urbanexp/contents.htm>

_____, Century of Progress World's Fair, Chicago, 1933-34,

http://collections.carli.illinois.edu/cdm4/item_viewer_colls.php?CISOROOT=/carli_colls&CISOPTR=34&CISOBOX=1&REC=1

University of Maryland, *Early Americas Digital Archive*: <http://www.mith2.umd.edu/eada/>

_____, *Samuel Gompers Papers Project*, <http://www.history.umd.edu/Gompers/>

University of Massachusetts, *DuBois Central*: <http://www.library.umass.edu/spcoll/dubois/>

University of North Carolina, *Documenting the American South*: <http://docsouth.unc.edu/>

University of Pennsylvania, *Mapping DuBois*: <http://www.mappingdubois.org/>