Ca' Foscari
University
of Venice
**Department
of Humanities**

Università
Ca'Foscari
Venezia
**Dipartimento di Studi Linguistici
e Culturali Comparati**

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Venice Centre for
Digital and Public
Humanities

Venice Summer School in Digital and Public Humanities

Venice, 8-12 July 2024

The Venice Summer School in Digital and Public Humanities provides advanced and in-depth training in theories, technologies and methods applied to historical monuments, artefacts and texts. Focussing on cultural, archaeological, historical, literary, and artistic materials from Venetian sites and cultural heritage institutions, participants will engage in debates about digital cultural heritage and public humanities while enhancing their competences and skills in digitising materials and sources and in modelling, analysing and visualising multimedia humanities data.

The summer school takes place at historical sites and cultural venues across the city of Venice and its surroundings. Each day is dedicated to a specific academic field: archaeology, history, art history and textual scholarship. Teaching formats include lectures, hands-on workshops, guided tours and experimental performances. Lessons are planned and delivered by local experts and invited specialists. All classes will be taught in English. The programme includes "Meet the Expert" sessions for discussing the participants' individual research projects with domain experts.

Call for Applications (open until 15 April 2024): https://www.unive.it/pag/39288/

FULL PROGRAMME

=== DAY ONE ===
Monday 8 July, 9:30-17:30

Welcome and Introduction

Area 1: Digital and Public Archaeology
Gazing Upon Venice: an Eye-Tracking Experiment

In the field of digital and public archaeology the interplay between digital tools and methodologies for research and public engagement can enhance the way knowledge is produced, shared and used. This neurohumanities experiment can reveal insights into participants' visual preferences, providing valuable information for urban design or visual content presentation.

Location: Ca' Foscari, Venice
- 9:30-10:30 **Opening Keynote:** Maurizio Forte (Duke University)

Location: Venice, historical centre
- 11:00-13:00 Federico Bernardini, Elisa Corrò, Nevio Danelon, Grazia Solenne, Polina Kudyavteseva, Beatrice Maggian (Ca' Foscari): Outdoor activity: data acquisition. During this phase, the eye-tracking device records the subject's eye movements while observing the panorama, capturing details on visual focus and the duration of observation on specific points of interest.

Location: Ca' Foscari, Venice
- 14:00-17:30 Data processing and analysis in the laboratory. Gaze patterns are examined to identify areas of higher interest or attraction in the panorama. The data processing session contributes to a deep understanding of the visual perception of Venice from a unique vantage point.

=== DAY TWO ===
Tuesday 9 July, 9:30-18:30

Area 2: Digital and Public Textual Scholarship
The Shape of Knowledge: Editing Paul Klee's Sketchbooks

This day is dedicated to digitising, analysing and publishing text and documents of writers, artists and poets connected to the cultural heritage of Venice. Essential tasks, methods and technologies of the editorial process will be illustrated by and applied to the sketchbooks of Paul Klee.
Location: Ca' Foscari, Venice
- 9:30-10:00 Franz Fischer (Ca' Foscari): Introduction to Digital Textual Scholarship: Editing Written Heritage
- 10:00-11:00 Federico Boschetti (CNR-ILC): Capturing the Text: Imaging Technologies and Artificial Intelligence
- 11:30-13:00 Tiziana Mancinelli (IISG/Ca' Foscari), Franz Fischer (Ca' Foscari): Text Encoding and Prompt Engineering
- 14:00-15:30 Daniele Fusi (Ca' Foscari/University of Stuttgart), Paolo Monella (La Sapienza): Linking the Data: Artists, Artworks and the Semantic Web

- 16:00-17:30 Marina Buzzoni, Paola Peratello, Chiara de Bastiani (Ca' Foscari): Publishing the Edition: Tools and Technologies for Text Visualisation
- 17:30-18:30 **Aperitivo Talk:** Peter Robinson (University of Saskatchewan): Texts in Multiple Versions: Variants, Pedigrees and Phylogenetics

=== DAY THREE ===
Wednesday 10 July, 10:15-18:30

Area 3: Digital and Public History
Walking in the Past. Exploring History through Screens and Mobile Phones

The day will revolve around two different but connected topics: the presentation of history to the public in museums and exhibitions, and the presence of history in public spaces. In both cases the digital and public methodologies will be strictly connected. In the morning we will take a tour of a very recent and innovative museum of Italian contemporary history and in the afternoon we will put to the test a brand new locative app which aims at discovering early modern Venice, created under the aegis of VeDPH. Two innovative ways of exploring Italian history through the lenses of the new technologies and by means of hands-on activities, immersion, and interaction.

Location: M9 Museum of the 20th century, Mestre
- 10:15-10:45 Stefano Dall'Aglio (Ca' Foscari): Introduction
- 10:45-12.45 Livio Karrer (M9): Guided tour of M9 Museum

Location: Ca' Foscari, Venice
- 14:30-17:00 Fabrizio Nevola (University of Exeter): Urban Space, Geolocated Apps and Public History: a practical demonstration of Hidden Venice
- 17:30-18:30 **Keynote lecture:** Fabrizio Nevola: Making the Renaissance public: digital approaches to urban history

=== DAY FOUR===
Thursday 11 July, 9:00-18:30

Area 4: Digital and Public Art History
A museum with a view. A framework to enrich and describe images

The activity involves describing, according to the IIIF standards, both the environment and the artworks of one of the most important contemporary art historical collections in Venice, the Peggy Guggenheim Museum. Participants are requested to take panoramic pictures of the museum, focusing on the specificity of the place and including the artefacts collected in each room. Starting from the

artworks present in each of the museum spaces, the students will compose the string for an image API and a Manifest within the IIIF framework.

The goals of the day are to investigate the modality of acquisition and reuse of images in their environment; to learn how to enrich image metadata with descriptions also relevant to the place where they have been taken; to become acquainted with the policies of circulating and reusing of images in different contexts. To this end, the visit to the Biennale Art Exhibition will also be linked to this strand, to stimulate the students in testing the way to observe and acquire images that they have practised the day before.

Location: Peggy Guggenheim Museum, Venice

- 9:00-9:30 Stefania De Vincentis, Paolo Berti (Ca' Foscari): Introduction
- 9:30-10:30 Guided tour of the museum's collection and image acquisition
- 11:00-12:00 Tiziana Mancinelli (IISG/Ca' Foscari): Guidelines for image acquisition and reuse in museum space
- 12:00-13:00 Martin Critelli (CNR-ILC): Introduction to IIIF framework and standards

Location: VeDPH Lab, Ca' Foscari, Venice

- 14:30-15:30 Tiziana Mancinelli (IISG/Ca' Foscari): Introduction to the basic IIIF APIs and functionalities with the presentation of case studies and ongoing projects
- 15:30-17:30 Martin Critelli (CNR-ILC): IIIF Workshop based on the morning image acquisition. Creating an Image API string, building a Manifest, and describing resources
- 17:30-18:30 Presentation and discussion of the results

=== DAY FIVE===
Friday 12 July, 9:00-18:00

Location: Lions at the Arsenale, Venice
- 9:00-9:30 Paola Peratello (Ca' Foscari): The Lion, the Varangians, and the Runes

Location: La Biennale Arte 2024, Arsenale, Venice.
- 10:00-12:00 Paolo Berti, Stefania De Vincentis (Ca'Foscari): Tour of the 60th Biennale, International Art Exhibition "FOREIGNERS EVERYWHERE"
- 14:00-16:00 Experiential workshop "Media Art Migrants"
- 17:00-18:00 **Closing Keynote**: Carolina Fernández-Castrillo (University Carlos III of Madrid): Media Artivism: Towards Postdigital Rebellion

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