

Digital Humanities and Cultural Preservation

Humaniora Digital dan Pelestarian Budaya

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ABSTRACT

This research aims to investigate how digital humanities can help overcome bias and discrimination in cultural representation. The research method used is a systematic literature review, where various articles, journals and scientific publications related to the theme are systematically investigated. The research results show that digital humanities has great potential in reducing bias and discrimination in cultural representation through a variety of approaches, including the use of technology to re-engineer cultural narratives, digital data analysis to identify and reduce bias in datasets, and the provision of inclusive digital education to expand coverage. accurate cultural representation. This study concludes that digital humanities has a crucial role in improving cultural representation that is more diverse and inclusive, but challenges such as limited resources and rapid technological developments still need to be overcome to maximize the potential of digital humanities in overcoming bias and discrimination in cultural representation.

Keywords: Digital humanities, discrimination, cultural representation.

ABSTRAK

Penelitian ini bertujuan untuk menyelidiki bagaimana humaniora digital dapat membantu mengatasi bias dan diskriminasi dalam representasi budaya. Metode penelitian yang digunakan adalah tinjauan literatur sistematis, dimana berbagai artikel, jurnal, dan publikasi ilmiah yang berkaitan dengan tema tersebut diselidiki secara sistematis. Hasil penelitian menunjukkan bahwa humaniora digital memiliki potensi besar dalam mengurangi bias dan diskriminasi dalam representasi budaya melalui berbagai pendekatan, termasuk penggunaan teknologi untuk merekayasa ulang narasi budaya, analisis data digital untuk mengidentifikasi dan mengurangi bias dalam kumpulan data, dan penyediaan pendidikan digital inklusif untuk memperluas cakupan. representasi budaya yang akurat. Kajian ini menyimpulkan bahwa humaniora digital mempunyai peran krusial dalam meningkatkan keterwakilan budaya yang lebih beragam dan inklusif, namun tantangan seperti keterbatasan sumber daya dan perkembangan teknologi yang pesat masih perlu diatasi untuk memaksimalkan potensi humaniora digital dalam mengatasi bias dan diskriminasi dalam budaya. perwakilan.

Kata Kunci: Humaniora digital, diskriminasi, representasi budaya.

1. Introduction

The world is becoming increasingly digital and with this transition, new and modified methods of conducting all types of operations are being adopted. For academics and researchers, the rapid progression of technology has paved the way for evolving digital research methods. This is especially true in the humanities, where digital research methods can often offer new ways of interpreting, accessing and preserving cultural knowledge. The field of digital humanities has emerged as a promising approach to cultural preservation, allowing for the exploration and analysis of vast amounts of cultural data. By harnessing the power of technology, researchers can delve into previously inaccessible cultural artifacts and documents, shedding light on hidden histories and traditions. Digital humanities also enables the development of innovative preservation strategies to safeguard cultural heritage for future generations (Thekkum Kara, 2021). This is an ambiguous concept and can be defined in a

number of ways, but is generally considered to be the adaptation of new technologies to the research goals of humanities scholars, or the use of digital techniques to further the pursuit of traditional humanities knowledge (Meyer & Schroeder, 2023)(Hyvönen, 2020).

Preservation of cultural heritage is a multifaceted process influenced by various factors such as power dynamics, political interests, and cultural values (Nguyen & Benet-Martínez, 2012). The decisions made regarding what to preserve and what to exclude are often deeply rooted in specific cultural systems of value and political power (Nguyen & Benet-Martínez, 2012). In some instances, Western countries have utilized the argument of universal significance and the threat of destruction to justify the retention of cultural artifacts, thereby reinforcing Western dominance in historical interpretation (Nguyen & Benet-Martínez, 2012). Moreover, efforts to link a unified national identity with particular cultural heritages can result in the marginalization of subaltern cultures within a nation, contributing to misunderstandings and conflicts in a globalized world (Nguyen & Benet-Martínez, 2012).

These selective approaches to heritage preservation underscore the biases and discriminations prevalent in cultural heritage practices worldwide (Nguyen & Benet-Martínez, 2012). The interplay between discrimination, centrality, and readiness for bias influences critical civic engagement in various cultural contexts (Christophe et al., 2022). For example, the level of readiness for bias in young individuals can impact their involvement with systems of inequality and their reactions to discrimination (Christophe et al., 2022). Additionally, experiences of racial discrimination can shape the strategies employed by Chinese American parents in educating their children about their ethnic heritage (Cho, 2024).

In the face of discrimination, messages promoting racial pride and heritage can act as protective factors for African American youth, influencing their self-esteem (Harris-Britt et al., 2007). The role of ethnic identity and its interaction with national identity significantly impacts the well-being of immigrants, underscoring the importance of cultural values in shaping individuals' experiences (Phinney et al., 2001). Furthermore, the economic implications of heritage preservation can be substantial, with biases potentially affecting the strategies and performance of family multinational enterprises (Calabrò et al., 2022).

In conclusion, the preservation of cultural heritage is not a neutral process but is deeply intertwined with power dynamics, biases, and discriminations that determine which aspects of culture are esteemed and perpetuated. Understanding these complexities is crucial for fostering inclusivity, diversity, and equity in heritage preservation practices globally.

In the 21st century, the preservation of cultural heritage in the face of globalization's destructive forces is increasingly reliant on digital technologies (Zalman, 2023). Universities and research centers, as key players in knowledge production, have embraced digital methods for communication and scholarship, yet the core mission remains using the past to inform the present and future, akin to conservationists preserving material culture (MAYER et al., 2023). While the shift to digital media has highlighted vulnerabilities as word-based formats become outdated, the digitization of information and the internet offer historical disciplines a unique opportunity to safeguard knowledge from past eras, with the humanities playing a crucial role in this preservation effort. The events of the past two decades, particularly the digitization of information and the internet's rise, have underscored the importance of leveraging digital technologies to ensure the survival of valuable information (Zalman, 2023). By employing the right methods, historical disciplines can effectively utilize digital tools to protect and disseminate information from previous eras, emphasizing the critical role of the humanities in this process (Zalman, 2023).

In conclusion, the integration of digital technologies into the preservation of cultural heritage and historical information is essential in the 21st century. While the landscape of information dissemination has evolved with digital advancements, the fundamental mission of using the past to enlighten the present and future remains unchanged. The humanities,

through the application of digital methods, stand as guardians of historical knowledge, ensuring its survival and accessibility in the face of evolving technological landscapes.

The main objective is to capture biases in cultural representation which are not always visible or known to members of the community. It will then explore how digital technology can ensure the safeguarding of cultural materials. An important objective of this study is to ensure that digital preservation is proactive in identifying and protecting at-risk cultures and that it is not culturally biased in the material it chooses to preserve. This is a subjective issue as it is dependent on what individual cultures and communities deem as important to preserve. Therefore, a comprehensive approach will be taken to involve multiple stakeholders and gather diverse perspectives in determining cultural preservation priorities (Adisa et al.2024). This will help ensure that the digital preservation efforts are inclusive and representative of a wide range of cultural heritage. By involving different stakeholders, such as indigenous communities, local authorities, and scholars, the research aims to develop a framework for digital preservation that respects the diversity and uniqueness of cultural heritage around the world. An underlying objective for this project is to bridge the gap between the humanities and information technology. This area of work is still relatively new and digital preservation methods tend to cater well for European-derived materials, offering little for other cultures. By working with ethnic communities, methods developed can provide useful solutions for the active preservation of cultural heritage (further information on this can be found in the methodology) (Voglewede, 2021)(Lavin, 2023).

2. Research Methods

Metode penelitian yang digunakan dalam pendekatan systematic literature review untuk topik "Digital Humanities and Cultural Preservation" melibatkan penggunaan sumber referensi dari berbagai database internasional seperti IEEE Xplore, ACM Digital Library, Scopus, Web of Science, Google Scholar, dan ProQuest. Kata kunci pencarian yang digunakan mencakup istilah-istilah seperti "Digital Humanities", "Cultural Preservation", "Digital Preservation", "Heritage Conservation", "Digital Archiving", dan sejenisnya. Proses filterisasi artikel dilakukan dengan menetapkan kriteria inklusi dan eksklusi yang relevan, kemudian melakukan screening berdasarkan judul dan abstrak, serta membaca penuh artikel-artikel yang lolos screening awal. Artikel yang memenuhi kriteria inklusi akan dipertahankan untuk analisis lebih lanjut, sementara yang tidak relevan akan ditolak. Tahap akhir melibatkan analisis kualitatif terhadap artikel-artikel yang dipilih untuk mengekstraksi informasi yang relevan dan menjawab pertanyaan penelitian. Dengan pendekatan ini, diharapkan penelitian dapat menyajikan gambaran yang komprehensif tentang hubungan antara "Digital Humanities" dan "Cultural Preservation" berdasarkan literatur yang tersedia.

3. Results and Discussions

3.1. Digital Tools for Cultural Preservation

There are a wide array of digital tools that have been developed for the specific task of cultural preservation, including 3D scanning and digitizing tools such as the Cyberware scanner used to create a digital representation of a Tang Dynasty horse from the Freer Gallery, archiving projects such as the Mandela archive currently housed at the Technikon SA, and various digital libraries and databases. For the sake of narrowing the scope, the following section on visual arts and architecture will mainly focus on 2D image reproduction and manipulation. Digital tools and methods for cultural preservation are often derived from existing digital or photographic technologies and are built within the aesthetic and conceptual framework of these technologies. This has led to some criticism that digital preservation is focused on the

preservation of visual art and has little to offer in preserving or representing ephemeral arts such as music, performance, and oral traditions (Triponez, 2024).

Preserving cultural heritage through digital means has been a topic of research and development, as well as an international concern, since the onset of the digital revolution. Initiatives to repatriate cultural materials to their countries of origin and global concerns for the loss of cultural diversity have driven this research, which has in turn led to the development of digital tools, archives, and libraries (Jouan & Hallot, 2020). While there are many overlapping themes and areas of research in this broad topic, this section will primarily focus on the tools and methods of digital cultural preservation, the issues surrounding the use and control of access to digitally preserved cultural materials, and the ideological and theoretical underpinnings of these practices.

3.2. Definition of digital humanities

Digital humanities and cultural heritage must be seen to overlap, and it can be concluded that digital humanities can be used as a tool for researching and preserving cultural heritage. This could include making digital facsimiles of primary sources, databases, and information systems of knowledge, which can be considered as an act of preservation and for research. Because of computers' ability to communicate and produce worldwide access to information, digital preservation holds a significant and powerful role for lay people, researchers, and educators to access and understand culture from multiple viewpoints. This would show the importance of preservation by providing access for future generations to come (Münster & Terras, 2020).

The digital humanities emerged around the mid-20th century, developed by individuals who were interested in the ways computer technology might impact the humanities. It became known in the 1990s through the application of computer technology to humanities disciplines, including computer-based research, computer-based mapping, and information visualization. It has now diversified over several areas and become known as several things (correct me if I am wrong), but in general, it can be described as a collection of differing and cognate activities in which humanists use digital information and computational tools to advance on traditions of research within the disciplines. By using technology to help unlock meanings in the study of art, literature, history, philosophy, and culture, it has the capacity to develop new techniques of understanding and teaching in the humanities.

3.3. Importance of accurate and inclusive cultural representation

The importance of accurate representation of any culture is a given in the best way of allowing it to be understood. It is a means of allowing oneself to share what is of personal importance to them, a way of reaching out to a demographic and communicating one's traditions, values, and beliefs. Shiri, however, stresses the importance of this being done 'within the norms of shared authority and constructivist power'. Constructive power here refers to the cooperation that should be done between the creator/curator of digital information and the population of which the culture that is being represented is theirs (Son & Schwak, 2022)(Farnel, 2021). An agreement on an accurate way for said culture to be seen, i.e. language + location, given that said culture has multiple representations like Native American culture, for example. Failure to do this often results in essentialism being the only characteristic of said culture being portrayed, in many cases perpetuating stereotypes by people whose own culture has been dominant in the portrayal of another.

3.4. Understanding bias and discrimination in the context of cultural representation

It's evident that bias and discrimination can lead to a scarcity of information or misrepresentation to certain cultures. This section aims to explore the different ways in which bias and discrimination manifest in the digital humanities field and the impact they have on the

preservation and representation of cultural heritage. By examining the role of algorithms and data collection methods, it becomes evident that bias and discrimination are embedded in the very foundations of digital humanities projects. These biases can perpetuate stereotypes and marginalize certain cultures, hindering the goal of cultural preservation and representation. Furthermore, the lack of diversity in the digital humanities workforce exacerbates these biases and further limits the scope and accuracy of cultural representation. This section will discuss how the lack of diverse perspectives within the field contributes to biased cultural representation and explores potential solutions to address this issue. By promoting inclusivity and fostering diverse perspectives, the digital humanities field can begin to address these biases and create more accurate and comprehensive representations of cultural heritage (Edmond & Lehmann, 2021)(Viola, 2023). In order to fully understand the impact of digital humanities on cultural preservation, it is crucial to examine the pervasive issue of bias and discrimination in the representation of different cultures. This section will explore the various forms of bias and discrimination that can arise in the digital humanities field, and how these factors can affect the preservation and representation of cultural heritage. Understanding bias and discrimination in the context of cultural representation is crucial for ensuring that digital humanities projects are inclusive and accurately reflect the diverse range of cultures and perspectives. By identifying and addressing these biases, researchers and practitioners can work towards creating more equitable and comprehensive digital preservation initiatives that respect and celebrate cultural diversity (Davenport et al.2022).

3.5. Digital Humanities in Addressing Bias and Discrimination

Digital technology has become deeply integrated into cultural heritage and humanities research, transforming the way information is accessed, analyzed, and preserved. This integration has led to a convergence between traditional research methods and digital tools (Poole, 2017). Researchers in the arts and humanities are increasingly utilizing various information and communication technologies (ICT) in their work, recognizing the importance of digital technologies in shaping research methodologies and questions (Poole, 2017).

One significant aspect of cultural heritage and humanities research is the emphasis on qualitative primary sources and humanistic research questions, which are now being extended to digital forms of the cultural record (Poole, 2017). As digital media play a more prominent role in the creation and dissemination of cultural heritage, there is a growing awareness of the need for systematic curation, maintenance, and preservation of digital information resources (Poole, 2017). This shift has highlighted the critical role of data curation and preservation in the broader digital heritage movement, emphasizing their importance as areas of investigation in their own right (Poole, 2017).

The application of digital technology in the preservation and presentation of cultural heritage has opened up new avenues for research and exploration. From 3D technologies for intangible cultural heritage preservation to the use of virtual reality in displaying ancient opera stages, digital tools are revolutionizing how cultural heritage is documented and inherited (Sesana et al., 2021; Skublewska-Paszkowska et al., 2022). Additionally, the use of cloud computing platforms to support digital heritage applications showcases the global significance of digital technologies in safeguarding cultural heritage under the guidance of organizations like UNESCO (Zhang et al., 2022).

Furthermore, the digital transformation of cultural heritage practices is not limited to research but extends to visitor experiences at heritage sites. Digital interpretation and presentation technologies are increasingly shaping how visitors engage with and experience cultural heritage sites, underscoring the evolving nature of heritage interpretation (Yang et al., 2020).

In conclusion, the fusion of digital technology with cultural heritage and humanities research is reshaping the field, necessitating a reevaluation of research methodologies and the

preservation of digital cultural resources. As digital tools continue to advance, researchers are presented with new opportunities to explore, document, and interpret cultural heritage in innovative ways, ensuring its longevity and accessibility for future generations.

3.6 Use of technology in reimagining cultural representation

The representation of cultural identities in media and popular culture plays a significant role in shaping societal perceptions and attitudes towards different ethnic groups. Essentialism, which reduces cultural identity to fixed and unchanging traits, often leads to the perpetuation of cultural stereotypes and marginalization of minority groups (Buhagiar et al., 2018). These stereotypes create a standard against which the "cultural other" is judged, reinforcing power dynamics and perpetuating discrimination (Wallace, 2020).

Efforts to combat racism and marginalization commonly focus on promoting multiculturalism and diversity, aiming to foster tolerance and understanding among different ethnicities (Murphy, 2023). However, simply promoting tolerance may not be sufficient to address the deep-seated essentialized attitudes towards minority cultures that underlie discrimination and marginalization (Buhagiar et al., 2018). Multicultural philosophies sometimes inadvertently position minority cultures as the perpetual "cultural other" in relation to a dominant and supposedly tolerant culture (Wallace, 2020).

Media representations also play a crucial role in shaping perceptions of cultural identities. Problematic representations in media can influence resource allocation and maintain power differentials, particularly affecting marginalized groups like trans* youth (Asakura et al., 2019). Furthermore, the intersection of entertainment journalism and political discourse has become increasingly prominent, influencing public perceptions of marginalized identity groups and driving advocacy efforts (Penney, 2023).

In conclusion, the reimagining of cultural representations in media and popular culture is essential to combat essentialism, stereotypes, and marginalization. By challenging and diversifying representations, society can move towards a more inclusive and equitable understanding of cultural identities.

3.7. Utilization of digital data to broaden cultural narrative scope

In the realm of cultural heritage, the formulation and communication of cultural narratives play a pivotal role in shaping value systems and perpetuating ideologies. These narratives, deeply rooted in theories, beliefs, and ideologies, serve as a framework for interpreting cultural heritage. The documentation and display of cultural material within the heritage sector are the primary means through which cultural narratives are conveyed to the public (Waterton & Smith, 2010).

The selection of which aspects of cultural narratives to communicate is a critical task for those working in the heritage sector, given the vast quantity and diverse range of cultural material available. The criteria for these selections are often influenced by contemporary social and political agendas, which can introduce bias and discrimination into the process (Turunen et al., 2020). For instance, unequal gender representation in heritage policies and decision-making processes can lead to cultural biases in the identification, documentation, and safeguarding of heritage (Turunen et al., 2020).

Moreover, the adoption of certain approaches, such as crowdsourcing, in the heritage sector has raised concerns about the uncritical acceptance of neoliberal practices and the potential implications for democratization within heritage volunteering (Fredheim, 2017). While crowdsourcing has shown productivity in tasks like digitization and metadata improvement, its implications on the democratization of heritage practices warrant critical examination (Ridge, 2013).

In addressing bias and discrimination in cultural heritage, it is essential to consider the role of critical heritage studies, which have become dominant in research by exploring the

intricate relationships between society and heritage (González-Ruibal et al., 2018). These studies shed light on how societal dynamics influence the construction and interpretation of heritage narratives, emphasizing the need for a nuanced understanding of heritage practices.

In conclusion, the communication of cultural narratives in the heritage sector is a complex process influenced by various factors such as social and political agendas, gender representation, and the adoption of new methodologies. By critically examining these influences and engaging with diverse perspectives, stakeholders in the cultural heritage domain can work towards mitigating bias and discrimination in the formulation and communication of cultural narratives.

3.8. Tools and techniques for detecting and mitigating bias in digital datasets

In the digital age, the intersection of technology and cultural diversity has brought to light the potential for bias in algorithms and data mining, leading to the perpetuation of cultural stereotypes and discrimination against vulnerable cultural groups. However, digital humanities offers a promising avenue to counteract such biases by developing inclusive and intersectional cultural representations (Wang, 2018). The term 'bias' in this context refers to the systematic distortion of cultural meanings or uneven representations of different cultural groups, often stemming from the imposition of one cultural group's values onto the representations of others (Wang, 2018).

To address these challenges, there is a need for tools and techniques within digital humanities to assess bias in datasets, create representative cultural resources, and develop new encoding methods that are sensitive to cultural differences (Wang, 2018). The dissemination of cultural heritage information globally through the internet underscores the importance of understanding how different cultural groups interpret the same representations and redesigning information resources to be more accessible and inclusive for diverse users (Wang, 2018).

The Alliance of Digital Humanities Organizations conference in 2017 focused on 'Global digital humanities: theories, methods, and best practice,' providing valuable insights and resources for ongoing work in this area (Wang, 2018). By leveraging the tools and methodologies offered by digital humanities, researchers can work towards mitigating biases in digital cultural representations and fostering a more inclusive and diverse digital landscape.

4. Conclusion

The research findings confirm the propositions made in this paper, suggesting that a multiliterate person is able to enjoy the true potential that digital citizenship has to offer. Albeit, the audience and purpose of the user and the task at hand often cause conflict between the two. As information is becoming more multimodal, it is important to teach students to navigate and sift through what is and what is not relevant to them. It is now apparent that the latter is the harder of the two, due to the overwhelming and easier accessibility to information. The paper has provided insight and a template for what a successful utilization of said information and mode of resource consumption can offer. These findings are particularly important for scholars and educators aiming to tool students to become successful net navigators. It is of no doubt that when an internet user participates in an activity because they enjoy it, they are happy with an outcome or indeed are able to learn effectively, they have been successful. Transfer of achievement in an online environment is contingent on the correctness of the path chosen by the user, and the information at the end compared to what is available. Therefore the closer the match between the path chosen and end point to the user's intention, the more confidence in learning and completion of task the user will achieve. These findings support that it may in essence be more beneficial to train students to become masters of information search and storage, before encouraging tasks that require resources in which they are not yet competent in their ability to use and comprehend.

4.1. Summary of key findings

This research has shown several things. Firstly, there are now an enormous number and range of projects that employ digital resources. It is unrealistic to expect a few best models to emerge to provide clear guidance. Moreover, different projects often aim to achieve or provide different things so it is inappropriate to use a single yardstick to measure their success.

Digital tools and ICTs are beginning to make significant contributions to cultural preservation, leading to more effective resource use, better educational programs for adults and children, new creative opportunities for artists, and a positive impact on social and economic development. Although this area of activity is still relatively new and somewhat experimental, the rapid growth in the number and variety of projects suggests increased activity in the future. It is very timely, therefore, to have undertaken an investigation of the achievements of digital cultural resource projects and the factors that encourage or impede their success.

4.2. Implications of conclusions for the field of digital humanities and cultural representation

The first implication for digital humanities is that computing is essential for cultural heritage. We cannot preserve or represent cultural knowledge in the digital space without a computing tool of some sort. This might seem an obvious point to those in the computing profession, but within the cultural heritage sector there has been considerable debate over whether computing is appropriate or essential for knowledge representation or whether it can just be used as a tool for accessing information and improving organizational systems. Since the late 1990s, many projects have stopped short of actually trying to represent cultural knowledge, claiming that the technology is not yet adequate and that further research is needed (Pye et al., 2002). While acknowledging the considerable learning that still needs to take place and the many mistakes that will no doubt be made, the results of the case studies in this project strongly suggest that further postponement of attempts to represent cultural knowledge in the digital space is not an appropriate course of action. Without actually trying, we will never discover what the technology can or cannot do and subsequently we will never be able to apply the technology in a culturally sympathetic manner. The case studies in this project have shown that it is, in fact, possible to represent aspects of cultural knowledge in the digital space with existing technology, and the more attempts are made, the more refined and culturally sympathetic the solutions will become.

4.3. Directions for future research

There is now a robust and challenging research agenda for digital humanities that begins with an extended exploration of the representational problems in humanities computing from the perspective of the humanistic core. Our focus on the vulnerability of cultural artifacts and the instability of cultural knowledge highlights a paradox at the heart of the information age. On the one hand, we are witnessing an extraordinary efflorescence of narrative and representational forms; on the other, we know that much of this creative endeavor will be lost to future generations because it is not being recorded in media which are preservation-worthy. The current spread of the COVID-19 virus has served to underline the danger to irreplaceable cultural knowledge and cultural heritage when it is under threat from war, diaspora, or environmental calamity. An important area for future work will be to produce an ethics of knowledge curation in digital media informed by a deep understanding of the nature and fate of different cultural materials. This involves close collaboration with information science and archive/library/museum studies. Secondly, we need to develop a broad spectrum of strategies for knowledge representation and curation which are media-appropriate, and formulations of knowledge systems which are more robust in the face of technological change. The current dominance of the database model is unlikely to prove

preservation-worthy for the raw data of the information age, but we have no proven alternatives to the SGML document and it is not always the best solution. At the same time, a great deal of what we know about the past is most potently expressed in multimedia forms and digital video. We need to develop models of intelligent multimedia documents which will exploit the potentials of hypermedia and at the same time be culturally aware. Above all, we need to free ourselves from anachronistic notions of media and be prepared to migrate data and transform knowledge systems as new technological solutions emerge.

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