The Digital Humanities and some of the questions that are going through us in the present.

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What makes a student of History or of another discipline of the Humanities to look, in addition to the sources present in archives and libraries, or even testimonies given by subjects of history relevant to the research, on script lists and programming languages such as R or Python in order to produce knowledge in their respective area?

Necessity? Innovation? Shortage of sources and resources? Changes in the formation of your respective area? All questions are answered in the same affirmative manner. And here I will try to briefly explain them.

The first point, necessary, is to understand that the Digital Humanities try to represent/perform another way, more updated with our material and info-communicational culture, academic practices, research and, above all, pedagogical — as we can check the well-known article "What is Digital Humanities and what's it doing in English Departments?", by Matthew Kirschenbaum (2010). It is, therefore, a growing need of those who, in the field of applied human, social and social sciences — understood here as Humanities —, face more and more social phenomena and research objects that are born digital.

In this same context, it is through necessity that innovation is present. The formulation of new means of organizing information and knowledge; their respective recovery and access enable the contemporary researcher to have greater technical and critical competence to deal with originally digital research sources. After all, when we produce around 2.5 petabytes (quintillion bytes) of data per day worldwide, it becomes evident that the production and compulsory circulation of digital sources in the web space is today something without any similarity in the social history of knowledge *a la* Peter Burke (2003, 2012). Paradoxically, there is still room for the statement that, on the one hand, there is a scarcity of sources and resources, because at the end of the day, communication between social subjects and institutions is increasingly adopting digital mediation.

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The paper document becomes progressively less present and, therefore, it is not surprising that gradually less will be collected in the public archives for future historians to extract what today algorithms pass ahead in what concerns the actions of collection, separation, concentration and processing of data in "information in a different way than that initially put in its original production place" (PIMENTA, 2017, p.19).

However, efforts related to the training of new Humanities researchers, towards transdisciplinary practices and dialogue with disciplinary sectors of computing, for example, have been carried out by those who today are identified as digital humanists. Of course, it is worth mentioning the hard work in having technological resources and investments in this role for the production of humanistic knowledge in the Global South and, especially in Brazil, of scientific negativism and Fake News. Despite agreeing with the common sense that there is nothing "new under the sun", with regard to the neglect of policies to promote research in areas such as the Humanities; it is in digital output that we change the scene and remain in the struggle to understand social phenomena. By the resource of producing new forms of information visibility; analysis of sources - whether data or information, but always in great volume - and new forms of reading and writing where images and interconnected data constitute new forms of communication between peers and of publicizing/disseminating science.

There is a "community of practices" (ALVES, 2016) that "flourishes" as digital methods and all sorts of resources now for research, now for teaching, have been changing the way we disseminate, communicate and analyze research where the social, political, cultural factor, among others, are crossed by the digital when not only understood through its uses.

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