



digital arts & humanities PhD

5th ANNUAL DAH INSTITUTE

23 October 2015

Royal Irish Academy

Networks: collaborations, connection, the future

Over the past four years, the Digital Arts and Humanities structured PhD programme has facilitated innovative research in the exciting new fields of digital arts and humanities. Not only has it allowed students to explore digital 'solutions' to research 'problems', it has helped students from different disciplines to learn from each other's expertise. Up until now, this has primarily been achieved through official DAH events, such as workshops, training events and the annual Institute. Now, as the first round of PhD students reach the end of their studies, and a new crop begin their work, we want to focus on the importance of networks in the future of digital humanities research in Ireland.

The term 'network' covers a broad range of meaning. At its most basic, it refers to the connections between people, the sharing of knowledge, experiences, mutual appreciation. It also carries connotations of the technological and the virtual. In 2015 we live a significant portion of our lives online, plugged into one the biggest networks humanity has ever known. Computer programmes facilitate networks between different

entities - a software program can map the subtle variations of colour in a painting, for example.

Managing and working with data is a common factor in the sciences and the humanities. While that may seem like an obvious statement, public perception has not necessarily caught up with that fact. Digital humanities as a discipline has a unique opportunity to convey the interconnected nature of research and data management to the world.

The very nature of research itself is greatly influenced by the language and methods of ICT - the analysis of research data is a field of study in itself. The innovative research carried out by DAH students to date demonstrates the richness of the results brought about by collaboration between computer science and the humanities.

This year's Institute will focus on networks - networks between individuals, networks between disciplines, networks between research projects - anywhere where the intersection between different entities, technologies or fields of study have yielded significant results.

The Digital Arts and Humanities PhD Programme is funded under the Programme for Research in Third Level Institutions Cycle 5



An Roinn Fiontar, Trádála agus Nuálaíochta
Department of Enterprise, Trade and Innovation




Programme

Friday 23 October 2015
Meeting Room, Royal Irish Academy, Dublin 2

[Redacted]	
09.30-10.00	Registration and Coffee
[Redacted]	
10.00-10.15	Welcome to the Royal Irish Academy: Professor Mary Daly , President of RIA
[Redacted]	
10.15-10:30	Welcome to DAH and Opening Remarks: Dr Natalie Harrower , Director, Digital Repository of Ireland
[Redacted]	
10:30 - 11.15	Speaker 1: Dr Claire Bailey-Ross , University of Durham 'Connectivity and Collaboration in the Digital Humanities'
[Redacted]	

11.15-11.45	Break	
11:45-12:30	<p style="text-align: center;">Ignite Presentations by 2nd Year DAH students</p> <p style="text-align: center;">Followed by Q&A</p> <p style="text-align: center;">Chair: Clare Lanigan</p>	
	<ul style="list-style-type: none"> - Sara Kerr, Maynooth University <p style="text-align: center;">‘A corpus-based analysis of independence and dependence in the novels of Jane Austen, Maria Edgeworth and Sydney Owenson 1800-1818’</p>	
	<ul style="list-style-type: none"> - Trine Riel, National University of Ireland, Galway <p style="text-align: center;">‘Philosophy as (a) material’.</p>	
	<ul style="list-style-type: none"> - Jessica Jones, University College Cork <p style="text-align: center;">‘Curating the Self: Considerations of Death and the Digital’.</p>	
	<ul style="list-style-type: none"> - Patrick Egan, University College Cork <p style="text-align: center;">‘Tracing the the Seán Ó Riada Projects’</p>	
	<ul style="list-style-type: none"> - Yiannis Doukas, National University of Ireland, Galway 	

	<p>'A digital representation of intertextuality in Greek Imperial epic'.</p>	
	<p>- West Patrick Connolly, Trinity College Dublin</p> <p>'Defining a Place to Practice Digital Direction: A project incubator for creative and cultural enterprise in film, theatre and animation'.</p>	
12.30 - 13.00	<p>Speaker 2: Dr Michael Pierse, Queen's University Belfast</p> <p>'Crowdsourcing and public humanities: some early findings from a Translating Cultures case study'</p>	
13.00-14.00	Lunch	
14.00-14.30	<p>Speaker 3: Rebecca Grant, Digital Repository of Ireland</p> <p>'Sharing data, opening research: research data and the digital humanities'.</p>	

14:30 - 15:30	All DAH staff and students: OpenSpace Ideas Sharing Workshop Facilitated by DAH Knowledge Transfer Team
	
15.30-15.45	Break
	
15.45-16.15	Speaker 4: Dr Alexander O'Connor , Dublin City University 'Text as Networks: Using computational methods to uncover the networks in text'.
	
16.15-16.45	4th Year Students Research Presentations: 'Reflections on coming to the close of the DAH PhD programme' Siobhan Keane Hopcraft , University College Cork Karolina Badzmierowska , Trinity College Dublin 'My DAH: Bridging the gap between art history and digital humanities'.

16.45 - 17:15

Speaker 5: **Conor McGarrigle**, Digital Artist and lecturer in the Dublin School of Creative Arts, DIT.

'Networks in Art and Technology'.

17:15 - 17:30

Closing Remarks: **Dr Charles Travis**, Research Fellow, Trinity Long Room Hub, Trinity College Dublin

17:30 - 19.00

Evening Social Event - Wine Reception at Royal Irish Academy

Abstracts

'Connectivity and Collaboration in Digital Humanities'.

Dr. Claire Bailey-Ross, Postdoctoral Research Associate in Digital Humanities, University of Durham

The Digital Arts and Humanities field is continuously evolving, not only transforming teaching and research, but indeed developing all aspects of academic life. The established boundaries between, and relationships among, scholars of technology and the Humanities are being re-imagined through dynamic networks focused around engagement, discussion, and collaboration. The result is an exciting, an inspiring, and a challenging academic landscape. But what does this mean for the early career researcher? How important is connectivity and collaboration in the future of digital humanities scholarship? This talk will begin to address these questions and will explore the nature of connectivity and collaborative work, discuss its place in the Digital Arts and Humanities, and examine its challenges and opportunities for early career researchers.

'Crowdsourcing and public humanities: some early findings from a Translating Cultures case study'.

Dr. Michael Pierse, Research Fellow at the Institute for Collaboration in the Humanities, Queen's University Belfast

Implicit in a festival about challenging stereotypes and structures of power – about expressing cultures suppressed in a fraught postcolonial context – are of course histories of networks, connections and indeed disconnections. In Belfast, a city where much of the community has felt displaced, or abandoned, historical and contemporary disconnections become fixations in which a myriad of political, cultural, epistemological and historiographical struggles arise. If the West Belfast community has been the victim of what Gayatri Chakravorty Spivak terms 'epistemic violence' – for what better term is there to describe how former British Secretary of State for Northern Ireland Peter Brooke once branded it a 'terrorist community' – it has resisted with counter-hegemonic formations. A key goal of this strategy was the facilitation of networks and connectivity that built resistance and resilience, but how might the academy best engage with such a

history – the history of Féile an Phobail – in a fraught context in which it is itself implicated; to put it bluntly, how can Queen’s – itself embedded in the politics of northern Ireland – build such a community project in collaboration with a staunchly republican community, in which history can be written with scholarly rigour and reflexivity, but also through an open and inclusive dialogue with that community?

The early findings of our Translating Cultures AHRC study are showing how the digital has significant potential in this regard; indeed, it seems apt that a festival that has thrived on crowd-funding and community participation is to be historicised through methods of a putatively democratic bent. Crowdsourcing – a digital humanities methodology increasingly popular with GLAM institutions (Galleries, Libraries, Archives and Museums) – holds particularly compelling promise for researchers working with cultures of resistance and counter-hegemonic practices. It also however presents us with a further, problematic set of questions regarding methodology and historiography. If, as Rose Holey enumerates them, the benefits of crowdsourcing include ‘savings in costs, time and staff resources’, they also include ‘improvements to access and the quality of the resource’ and ‘opportunities to engage user communities’. Crowdsourcing can grant unprecedented access to the processes of history-making, and attendant opportunities to ‘translate’ minority cultures – and cultures of resistance – beyond institutional boundaries. But what issues does such a process entail for scholarship, the academy and the community? This paper will explore these questions in relation to an evolving project, and comparative contexts globally, asking how crowdsourcing and its networked histories can connect us to a more enriched and engaged academy of the future.

‘Sharing data, opening research: research data and the digital humanities’.

Rebecca Grant, Digital Archivist, Digital Repository of Ireland

Research data publication and reuse is becoming increasingly relevant to humanities scholars. Institutional policy, funder policy and journal policy may compel a DH researcher to curate and publish the data which supports their research. Although research data management can prove challenging in a humanities context, it can also provide benefits and opportunities to researchers. This session will identify some of the key concepts and common practices in research data management for the digital humanities.

'Text As Networks'.

Dr. Alexander O'Connor, Lecturer in Computer Science, Dublin City University

A large proportion of the world's knowledge, especially scholarly knowledge is written into documents of all sorts: papers, articles, manuals, guides, books or pamphlets. In the world of Computers & Data, this 'free text' is referred to as unstructured data, and is often viewed with trepidation and suspicion. Lying in wait between the tokens are complex networks at different interpretative levels, from grammatical patterns, to events linking people, places and times.

This talk will discuss some of the ways that humanities scholars can use computational methods to uncover the networks in text, and to put them to use.

'Networks in Art and Technology'.

Conor McGarrigle, Digital Artist and Lecturer in Fine Art in the Dublin School of Creative Arts, Dublin Institute of Technology

In this talk I examine the traditional role that networks have played in art and technology practices. Beginning with celebrated initiatives such as Experiments in Art and Technology (E.A.T.) and the LACMA Art and Technology program of the 1960s, I argue that networked collaborations have always been pivotal in the fostering of critically engaged art and technology practices.

Coming from a background in 1990s net art I will, through examples from my own practice, trace how ideas of the network have evolved from the DIY ethos of net art to contemporary data driven work. However I suggest that even as data driven networks are entangled in all aspects of everyday life the barriers to artistic engagement have become all but insurmountable. This I propose calls for new networks, alliances and collaborations to be built in order to sustain continued critical art and technology practices.

Speakers' Bios

Dr. Claire Bailey-Ross is a Post-Doctoral Research Associate in digital humanities at Durham University. Her role explores all aspects of digital humanities research with special emphasis on the following areas: the study of the use of digital resources in the humanities and cultural heritage, especially in museums and archaeology; the use of social media applications in such areas; the study of digital reading behaviour; and the application of big data analysis techniques to historical and literary text.

Claire's personal research focuses on the impact of digital technologies and techniques on engagement and user experience in cultural heritage institutions.

Dr. Michael Piersé's interests lie in the fields of Irish literary and cultural studies, most particularly drama and fiction of working-class experience. His work includes research on Seán O'Casey, Brendan Behan and Dermot Bolger, and generally on cultural representations of class in Irish life. He has almost a decade's experience of teaching Communications and English in further education in Dublin and is a former newspaper editor with Belfast Media Group.

Dr. Piersé's fellowship with the Institute for Collaborative in the Humanities at Queen's University Belfast focuses on representations of the lives of working-class people in the North of Ireland throughout the twentieth century. It aims to explore the class politics of everyday life through its manifestation in various forms of cultural production — such as poetry, drama, fiction, song, memoir and film.

Dr. Alexander O'Connor's main research interest is content analysis for personalisation—software that fits the user's specific needs and preferences. He has worked with technologies like Linked Open Data, Topic Modelling, Adaptive Hypermedia, Web Services & Web Applications. He has applied this work to Technology-enhanced Learning, Customer Care, and Digital Humanities. He is a Lecturer in Computer Science in Dublin City University.

Rebecca Grant is the Digital Repository of Ireland's Digital Archivist, based at the Royal Irish Academy. She is a professional archivist with a background in the humanities, and

has worked at organisations including NCAD's Visual Resources Centre and the IFI Irish Film Archive.

She contributes to policy development for the Repository, covering areas including copyright, rights management and licensing of digital content; data citation and persistent identifiers; standardised metadata generation, content description and the implementation of controlled vocabularies; and the application of Linked Data technologies to humanities and social science collections.

She also works with external partners to deliver leveraged projects, and these include the National Library of Ireland, INSIGHT@ NUI Galway, Radio Teilifis Eireann, the University of Limerick, Dublin City University and the Department of Arts, Heritage and the Gaeltacht of the Irish Government.

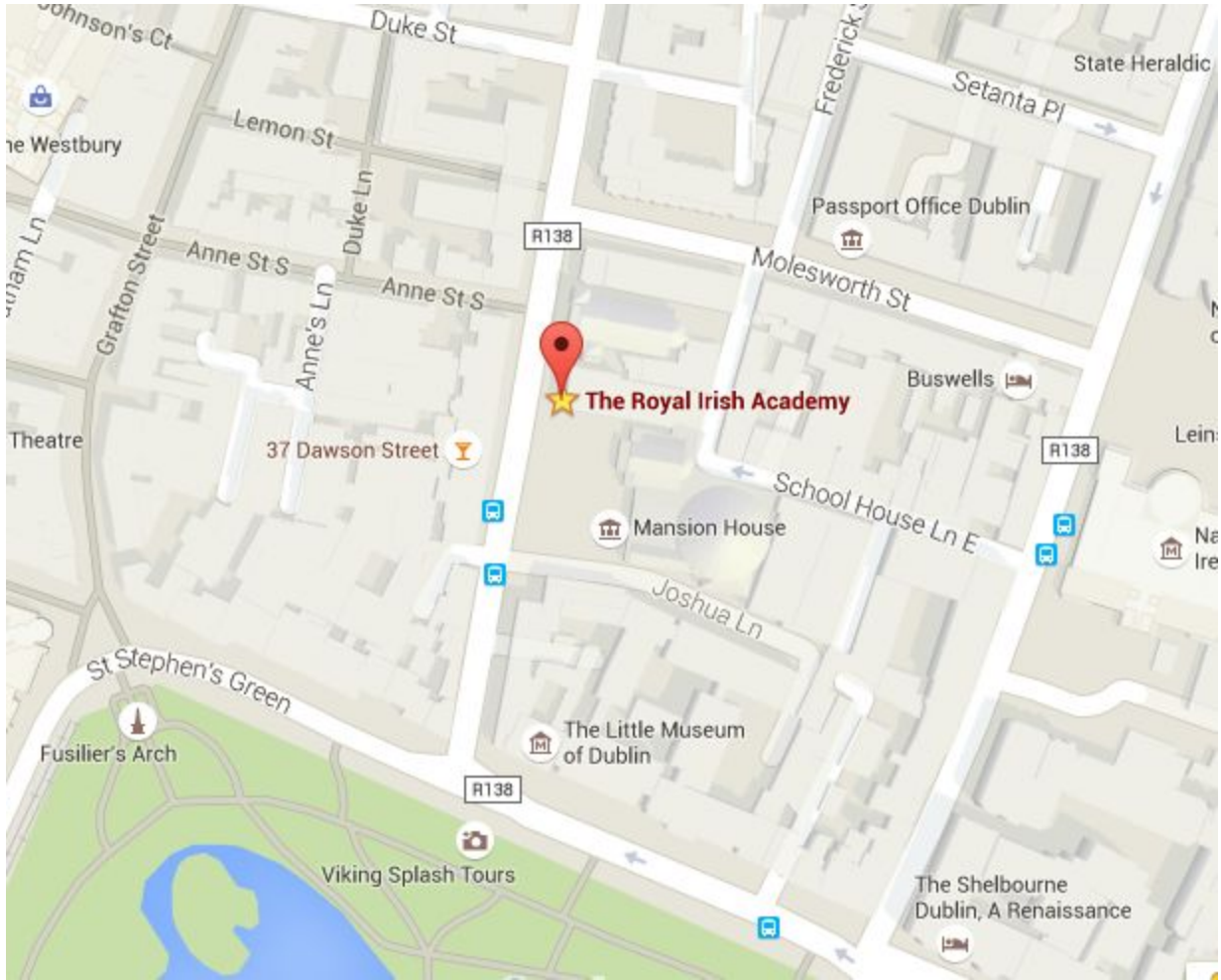
Rebecca is the Chair of the Steering Committee for the Irish Archives Resource project, a Committee member of the Archives and Records Association (Ireland) and a Council Member of the Royal Society of Antiquaries (Ireland).

She is currently a part-time Doctoral Student at the School of History and Archives in University College Dublin. Her research topic is "Managing and Archiving Research Data", supervised by Dr. Julie Brooks.

Conor McGarrigle is an artist, researcher, educator and lecturer in Fine Art in the Dublin School of Creative Arts at DIT.

Conor holds a PhD from the Dublin Institute of Technology, a MFA from the National College of Art and Design Dublin, a BSc from University College Dublin and was an Irish Government funded Research Scholar at GradCAM Dublin from 2008-2012. Conor recently returned to Ireland to take up his position in DIT after three years working as Assistant Professor in Emergent Digital Practices at the University of Denver.

Royal Irish Academy Location



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