UK-Ireland Collaboration in the Digital Humanities Workshop

22nd – 23rd October 2019

Dublin, Ireland

Facilitators' Report

#DH_UKIreland

UK-Ireland Collaboration in the Digital Humanities Networking Workshop

The Arts and Humanities Research Council of the UK (AHRC) and the Irish Research Council (IRC) are collaborating on a new programme that aims to deliver a transformational impact on Digital Humanities research in the UK and Ireland. The programme will exploit complementary strengths in the Digital Humanities between world-leading centres of excellence in the UK and Ireland, leading to new partnerships and cross-disciplinary projects, building capacity, and enhancing the integration of humanities and technology in Digital Humanities development[1].

A networking workshop was convened in Dublin (22nd - 23rd October 2019) and was attended by 60 delegates (30 from the UK and 30 from ROI), whose expertise ranged from the humanities to computer science. Delegates were invited to give their input on both the ensuing call's themes and structure. This report summarises the workshop's procedures and the input from delegates. In attempting to capture the bottom-up nature of this process, the empirical richness of the gathered output has been left unedited where possible.

UK-Ireland: the value of enhanced collaboration

The UK and Ireland have been positioning themselves as global forerunners in the field of the Digital Humanities.[2] The collaborative funding programme, launched by this workshop, seeks to exploit these complementary strengths and establish new transformative international research partnerships. It is anticipated that enhanced collaboration will generate multi-level impact (academic, societal, economic), for example by fostering new partnerships with the creative industries sector, enhancing public access to and engagement with cultural heritage, creating new standards in open access, and supporting new learning, educational and professional skills.

More specifically, closer collaboration between Ireland and the UK will yield transformative step-changes in Digital Humanities scholarship including:

- The continued critical problematisation of digital humanities, its prosocial values and relevance to contemporary digital discussions of democracy, and engaged citizenship in a networked world;
- The integration of innovative technologies and interpretative methodologies such as Big Data and AI systems within the field of the humanities;
- The strengthening of world-class research capacity for interdisciplinary challenge-based research;
- A skills pipeline that produces digital humanists who are able to work across the humanities and technology sectors.

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[1] In the UK, the programme is supported by £4 million of funding secured by the AHRC through the UKRI (UK Research and Innovation) Fund for International Collaboration. The Irish component of projects will be supported by the IRC.

[2] More information on the policy context underpinning the development of the workshop can be found in Appendix 2: 'Scoping for the workshop: policy context and strategic vision'.

Executive Summary of Key Findings

As a result of the working sessions and discussions during the workshop, the following points emerged as key cross-cutting issues:

Transdisciplinarity

The importance of transdisciplinary work, within and beyond academia, was stressed. This might include collaboration in the co-design and development of initiatives with some or all of the following groups: colleagues from other disciplines, including those at early career stages; partners from cultural heritage, galleries, archives, libraries and museums; creative industries; and user communities.

Genuine Collaboration – Genuine Added Value

Collaboration between British and Irish researchers should make possible things that we could not achieve alone. There is an inherent intellectual value in collaboration itself beyond the sharing of methods or materials.

Creative Experimentation

Creative co-design, experimentation, riskiness and play are vital when developing new creative relationships. Delegates raised the importance of new teams, new approaches to research, building research capacity within and across research areas, and the ability to build new, shared, resources.

Sustainable Infrastructure

A shared infrastructure for sustainable digital preservation, with open practices by default, was regarded as foundational for our shared vision. Building a digital bridge between Ireland and the UK that adheres to the Open Science Agenda and FAIR principles is a way in which our shared commitment may be visibly sustained for the research community, and for society as a whole.

Workshop Roadmap

Who were the facilitators?[3]

- [Dr Orla Murphy, University College Cork](#)
- [Professor Claire Warwick, Durham University](#)

What were the workshop objectives?

- To convene up to 60 leading experts from both countries to explore the current environment of digital humanities, and opportunities for collaborative research between the UK and Ireland in the field;
- To identify the priority thematic areas to be taken forward by the partners, and which might be embedded in future collaborative activities/funding calls;
- To gather participants' input on some features of future funding calls, so as to align them to the needs and priorities of the UK-Irish research community;
- To provide a platform for contact and networking, aimed at fostering international (UK-Ireland) and intersectoral (AHSS-ICT) cooperation.

Workshop outputs:

- The identification of priority thematic areas to be taken forward by the partners and reflected in the research networking and research grants calls.
- The identification of cross-cutting issues, to be reflected in the specifications for the funding calls and associated evaluation criteria.
- A facilitators' report summarising discussions, refining priority thematic areas and making recommendations to the partner funders (jointly produced by the two facilitators).

What was the structure of the workshop?

The workshop reflected on the inherently multi-disciplinary nature of the Digital Humanities. It was framed around the exploration of 3 thematic areas (whilst allowing scope for discussion extending across and beyond them), a call-shaping session and prioritization session in the following order:

1. Contemporary / disruptive approaches in the Digital Humanities;
2. The creative industries and cultural heritage;
3. Call shaping session;
4. The Digital Humanities and societal challenges;
5. Prioritization session.

Each thematic session was opened by a presentation from an Irish and UK expert in the related field. Participants then broke into small groups to discuss each theme, led by a pre-briefed chair.

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[3] The facilitators' biographies can be found in Appendix 3.

To maximize networking opportunities, seating was pre-assigned (and the composition of tables changed for each working session). In all instances, balance (in terms of nationality, discipline, institution and gender) was fully considered. Discussions were facilitated by the following pre-given questions:

- '*Considering the presentations, what are the particular research opportunities in this theme? What would you add?'*

- *'What is the potential for innovative, interdisciplinary approaches in this theme? What are the main barriers?'*

- *'Given existing projects and expertise within, and between, the UK and Ireland, how can the theme support novel international cooperation between the UK and Ireland in order to achieve world-leading standards?'*

After each presentation (2-3 minutes per presenter), discussion groups (6-7 delegates each) were given 40 minutes for discussion. That was followed by a plenary session, during which a delegate for each table summarised the main points that emerged. While the thematic input and the pre-given questions provided some consistent structure, nevertheless each table's discussion featured its own endogenous dynamics and, consequently, original input. To truly reflect the delegates' contribution, this report is structured as follows. The working sessions are listed out in a chronological order and, for each of them, the main points that emerged are included (preserving empirical richness) under the heading 'Contributions from the Tables'.

Theme 1: Contemporary / disruptive approaches in the Digital Humanities – 22/10/2019

Contributions from the Tables:

Centrality of human knowledge

The centrality of human knowledge and the privileging of human knowledge over that of machines was at the core of the discussion. There was a rejection of the discourse of disruption as a managerialist / Silicon Valley approach that had no value in a humanities context where the default is not commercialisation but often impactful, amongst other values, in terms of social entrepreneurship.

Contemporaneity | Disruption

Delegates considered how to create and sustain new knowledge from outside traditional, canonical epistemic biases - through creativity, critique and transdisciplinary collaboration. Key themes emerging from this session were sustainability, widening of access and creativity.

<u>Plurality</u>

There was much emphasis on plurality, on dimensionality and the fractal, on a multi and transdisciplinary approach, capturing the affordances of the digital to subvert the epistemic bias inherent in many older collections. Delegates advocated the foregrounding of new, regional, community-led, community-based, knowledge representation and production. Difference was highlighted and approaches to overcoming gaps and barriers to access explored, with questions concerning how the methods of the humanities engage with, and adapt to, heterogeneity, qualitative and creative knowledge making, and unfiltered data.

<u>Ethics, bias, analysis, critique, sustainability</u>

Ethics, access, copyright and sustainability were key concerns highlighting the need to use the affordances of the digital to allow wider access to knowledge infrastructures. Overcoming EDI barriers and physical barriers through primary digitisation still needs to happen outside major centres where epistemic bias may be encoded into canonical digitisation in earlier approaches.

<u>Creativity, practice-based work, risk, play, time</u>

Delegates considered that opportunities for a contemporary vision of knowledge (about data) including creativity, the role of art, and a practice-led agenda away from the silos of the disciplines, are vital. There was particular emphasis on the creative practice of critique, of living method and the localised empowerment of human knowledge over AI. Humanities can transform the digital and are well placed to critique, evaluate and research bias and hold critical perspectives on technologies and tools. It was noted that practice should also include sustainable curation.

<u>Citizenship - the prosocial values of the Digital Humanities</u>

There was a discussion about the promotion of a healthy internet, digital citizenship, and ways of researching how best to communicate a critical awareness of power relationships on the internet. Issues raised included crediting data, verifiability, and the centrality of the human in terms of balancing the needs of participants.

Questions raised by the delegates included: How can the Digital Humanities take steps to take the fear of tech away? How may we encourage / empower digital citizenship? How may we (re) consider archives (perhaps taking an archaeological view of data going forward)? Another issue is gated data from software systems, how may we begin to protect the digital ecosystem as it was originally built?

Theme 2: The creative industries and cultural heritage – 22/10/2019

Contributions from the Tables:

<u>Creative Industries and Cultural Heritage</u>

Delegates highlighted the need to explore and develop new and different mechanisms to create value that is public, prosocial and cross output / discipline. They also articulated an urgency in reimagining how impact and engagement happen across wider audiences and communities.

During this session, the difference between cultural heritage and the creative industries was considered. Delegates highlighted that working with the creative industries is often approached from a top-down outside exercise in value attribution, which therefore brings about challenges such as planning for a disparate industry disruption and new forms of arts and humanities research council business models. It was suggested that combining methods chosen by individuals could permanently generate NEW ways of doing transdisciplinary research.

Delegates saw distinct opportunities to generate change as an "Enlightenment II", where profound critique of pre-existing modalities with a creative, cultural, humanities lens would yield results.

Hidden resources may be released through collaborative partnerships and creative exchange. Community engagement was highlighted with a focus required on giving the time and resource to collaborate - with clearly delineated motivations for creating new partnerships. A need for funding to encourage collaboration with and within the CHI sector was mentioned, including the education / promotion of understanding of the DH with(in) CHIs through meaningful co-design and generating new models of working together that lift/ remedy skepticism. There was a genuine wish for international, cross-community, co-creativity, with an emphasis on the shared generation of new types of narratives and working with partners to set the terms of research projects.

There was some concern that funders were not allowing costs for important cultural heritage processes (e.g. digitisation for wider communities to gain access beyond canonical / normative digitisation). In this context it would be useful to valorise low-cost and potentially fruitful models for collaboration (building from the ground up in digital terms), to work more with small heritage institutions and gain access to community insight, and to embed creative practice within projects from the outset.

Call-shaping session – 22/10/2019

This session was introduced by Peter Brown (Director, IRC) and Adam Walker (Head of International Partnerships and Engagement, AHRC) outlining the planned funding opportunities and proposed structure of the two calls, specifying the fixed aspects and what was open for discussion.

Delegates were asked to engage with the following call shaping questions:

- *'What activities, which might be supported by these two calls, have the greatest potential to foster long-term UK-Irish collaboration (also beyond the determined funding periods)?'*

- *'What is the specific added value of enhanced UK-Ireland collaboration in the field of Digital Humanities, and how might the outlined networking and research grants calls most effectively realise this potential?'*

- *'When considering both of the outlined calls, what are the potential opportunities and challenges surrounding the inclusion of non-academic partners and pathways to impact?'*

The discussion in this session spanned across several issues, from sustainability to the accessibility of materials. These points were again raised in the 'prioritization session' discussion and are reflected in the report's final recommendations.

Theme 3: The digital humanities and societal challenges – 23/10/2019

Contribution from the Tables:

Training the new generation

Digital Humanities researchers are uniquely positioned to catalyse the capacity of humanities scholars to educate on critical digital literacy as a key competence, to educate any demographic, to open up education and consider how we shape our digital presence in the world.

Through their soft power, Digital Humanities and digital social science have the capacity to use hard data to develop the changing relationship between these islands. Suggestions raised by the delegates included new data informed by the history of migration, digitally retold narratives, and new forms of Digital Humanities research which is engaged, participatory, immersive and organically scalable through innovative technologies and infrastructures.

Public Impacts and Social Needs

Delegates considered how life-centered approaches to infrastructure and programmes to focus on community could be developed. For example, education against polarisation (around social media), generalised 'data for the public good' initiatives, open government, data use, and social entrepreneurship etc.

Furthermore the following questions were discussed:

- How may the humanities contribute to economic needs to develop slower-paced market structures and metrics to support company core values; and

- How may we work with data and political scientists to create a new language around these activities that is profoundly humane and prosocial?

Delegates referred to the Humanities as having intrinsic value in reframing critical problems. In particular, as a research community, we have to assert our values in nuanced ethical ways.

Key issues arising in this section included:

- How does this research define operational ethics and standards within a wider social framework, integrating ideas of trust, standards to abide by, and giving a basis from which we all operate?
- Accessibility (Budget lines for accessibility, sign language interpreters, and translators.)
- Sustainability (Making active, informed choices about what is "kept" … not just a financial imperative.)
- Privacy (as a basic human right)
- Ageism (inclusion by default)
- Linguistic issues (inclusion of minority languages)
- Encourage public deposition and citizen science - active, participatory engagement where possible and appropriate (not everything can be open)

Prioritization session – 23/10/2019

This section was structured slightly differently from the previous sessions, as the table discussions were not chaired. Participants were asked to answer a series of questions. The discussion was structured first in a convergent and after in a divergent way. During this session, word-clouds developed in the previous discussions were shown to delegates (links are included in Appendix One).

Prioritization session: Questions considered by the delegates were as follows:

A.
What does a researcher need to succeed? – Delegates were advised to consider specific skillsets (critical and analytical ability), networking, collaboration etc. rather than discussing funding only.

B.
What does an excellent, successful research project look like? What are its key components?

Contributions from Delegates:

What Future Research might look like

Delegates expressed the need to explore what research might look like in a digital future, particularly the potential for collaboration and sharing of UK and Ireland datasets subscription/ licensing / OA / Linked Open Data (LOD) and shared infrastructures. The fact that Ireland is a small country means there is potential for agility in infrastructural terms and may posit achievable solutions nationally for this. There was discussion of practice-led research as a way into this terrain which is authentically creative and not narrowly commercial, but this practice should also include curation and sustainability. Delegates also highlighted the need to build capacity so that ECRs are stakeholders, and to generate new models of the PhD (amongst new, structured

models perhaps others co-developed with CHIs and Creative Industry, again in partnerships to enable knowledge transfer).

An area of agreement was the importance of education/ pedagogy, in particular capacity building in PhD education and disrupting L & T engagement. Potential areas which needed further interdisciplinary interrogation and exploration included immersive theatre, archaeogaming and gamification. Education / skills delivered via digital means fosters digital, immersive, interactive narratives with storytelling, and provides an engaged participatory physical experience with new phenomenologies of learning and understanding. This will enable a move into the understanding of dynamic culture change that may be digitally rendered rather than rooted in historically static models (to include diversification of the publics reached / impacted).

Successful research project:

Narratives, qualitative engagement, analysis

Delegates outlined the need for cooperation and collaboration in transdisciplinary approaches that highlight the storytelling aspect of tech development via digital narratives. There should be a clear positioning of Digital Humanities as engagement with communities beyond profit making. This should involve a balancing of the development of datasets / algorithms with community concerns. Furthermore, work is needed on how to engage with policy makers and on developing the disciplinary area as a whole- forming an integral part of education at primary, secondary and tertiary level.

Funding priorities

Delegates made several observations about areas in which funders might support collaboration between the UK and Ireland in future calls. They are as follows:

Enabling collaboration beyond academia

Delegates stressed the importance of working with those outside academia, whether from cultural heritage, creative industries or user communities, at all stages of a project. However, some communities have previously been underserved because of gender, race, sexuality, language use, rural isolation and economic disadvantage. Funders should therefore consider how funding might be made available for work with a variety of communities, including the costs of collaborative events where there is little chance of any alternative funding. This might also include the model whereby a lead academic institution is able to award micro grants to partners.

However, the creation of networks, especially if new partners are to be included, may be very time consuming. Funders should therefore take this into account in the timing for, and expectations of, activities to be included in networking calls.

Practice based research

Questions of how research should be defined in digital humanities were raised. In DH, especially in collaboration with communities and cultural heritage organisations, there may be little difference between practice, research, impact and even entrepreneurship. Delegates were also concerned about the lack of funding for resource creation and digitisation projects, perhaps due to false assumptions that all necessary material is now digital. This is a significant barrier to future progress in digital research. Funders are therefore requested to apply a broad and inclusive definition of research in future calls, and to include the creation of new digital materials in the scope of future funding calls.

Risk

Digital humanities research can make possible new collaborations and may require innovative methods, some of which may be unfamiliar to conventional academic researchers. However, these may be risky: experimental methods may fail, or collaborations prove unsuccessful. But failure itself may give rise to valuable new knowledge. Funders are therefore urged to consider how they encourage and support innovative, potentially risky research, in future calls.

Sustainability and digital preservation

Serious concerns were raised about the digital preservation of digital materials. Older projects are now becoming unusable, and organisations, whether in the GLAM sector or academia may lack funds to maintain and update resources. Digital Preservation already forms part of data management plans, and funders are urged to stress its importance in upcoming calls. However, funders might also consider the future monitoring of the long-term availability of digital resources, and consider what sanctions might be appropriate for non-compliance.

Collaboration between the UK and Ireland might also provide opportunities to share good practice in digital preservation at a national scale. Workshop participants expressed dismay that the UK no longer has a national digital repository for the arts and humanities. By contrast, Ireland's National Digital Repository offers a more efficient solution for data presentation than the establishment and maintenance of numerous individual repositories in the UK. Such national infrastructure is especially helpful for small institutions or for community organisations which may not have the capacity to support data management. As a result, while the Irish Research Council may wish to mandate national deposit of outputs from these funding calls, a parallel national mandation would not be possible for the AHRC. Funders are therefore urged to consider how the digital preservation of digital outputs in the humanities may be ensured at a national level.

Open data

The importance of open data and open code and allowing the opportunity for others to reuse digital materials was stressed repeatedly. Funders should therefore insist that all resources created in future calls are made open, unless a clear justification of why this may not be possible, is given, for example due to concerns about personal data or commercial competitiveness.

Equality and diversity

Funders are urged to adopt a proactive approach to ensuring that equality and diversity are supported in future calls. They should respect good practice in EDI, in terms of evaluating the membership of research teams, and reviewer training. However, they might also consider making eligible the costs of care for dependent children, older people or those with serious illnesses, when an individual is travelling.

Environmental considerations

Delegates were concerned about possible environmental consequences of research in this area. This is especially the case where networking activities are proposed. Funders are urged to support lower carbon modes of transport, such as ferries and trains, which may result in longer total journey times and the need to stay overnight, and thus higher total costs than flights or car journeys. Funding guidelines should also stress that network participants may collaborate using digital methods, or make fewer, longer visits to other participants, to minimise travel. The cost of carbon offsetting should also be considered. Any such changes should be brought to the attention of reviewers evaluating value for money. These considerations should become a normal part of funders' working practices.

Facilitators' reflections and recommendations

Independent from the AHRC and IRC, the facilitators have put forward the following recommendations for the development of future activities under the UK-Ireland Digital Humanities programme. The recommendations are based on the outputs from the workshop's discussions:

- Funders should apply a broad and inclusive definition of research, including the creation of new digital materials, in future calls.

- All resources created in future calls should be made open unless a clear justification of why this may not be possible is given.

- Funders should also consider exploring how the preservation of digital outputs in the humanities may be ensured at a national level. When applicable, funders should mandate national deposit of materials created by those funded by this scheme.

- A shared infrastructure for sustainable digital preservation is vital to our vision. Building a digital bridge between Ireland and the UK that adheres to the Open Science Agenda and FAIR principles would allow our shared commitment to be visibly sustained, to benefit the research community and society as a whole.

- Funders should take into account the environmental impact of digital research, especially of travel for networking activities, and support low carbon travel and digital alternatives to physical meetings.

- Funders should adopt a proactive approach to equality, diversity and inclusion in future calls.

Irish and UK Contacts

All relevant information is published on AHRC and IRC websites.

AHRC: https://ahrc.ukri.org/funding/apply-for-funding/current-opportunities/uk-ireland-collaboration-in-the-digital-humanities-networking-call/"

IRC: http://research.ie/funding/uk-ireland-collaboration-in-the-digital-humanities-networking-call/?f=principal-investigator-led

UK applicants should contact AHRC at fic@ahrc.ukri.org or telephone: 01793 416060 (available Monday to Friday 8:30-16:30).

Irish applicants should contact the IRC at digital.humanities@research.ie or telephone: +0353 1 2315000 (available Monday to Friday 9:00-17:30).

Appendix 1

Each working session's main points were summarised by the facilitators, who noted key words and concepts. During the prioritization session (October 23rd, 2019) the following word-clouds, based on the outputs from the sessions, were shown to delegates.

Call proposals – word cloud: https://voyant-tools.org/?corpus=4fb22b90843a4449307be618dfbbd567

Theme 1: https://voyant-tools.org/?corpus=bb22319619ab98447e3898a554c764b1

Theme 2: Responses live:
https://voyanttools.org/?corpus=61c0c6a32aaf86258350d3c341c102e7

Full theme: creative texts: https://voyant-tools.org/?corpus=f5311d94b9f29e2686e8e3c77768dbe8

Full theme contemporary disruption: https://voyant-tools.org/?corpus=99d3562009f096b8cc49b70b57be950f

Appendix 2 - Scoping for the workshop: policy context and strategic vision

Given the growth of fields such as critical digital studies, machine learning, data science and artificial intelligence, Digital Humanities represents a transformative and rapidly developing field in both Ireland and the UK. It uses information and communication technologies to preserve artefacts, to make them more accessible to researchers and the public, and to analyse and mine their information in new and previously impossible ways. Due to different patterns of funding and different disciplinary alignments, Digital Humanities in both countries has evolved in contrasting but complementary ways.

In the UK, there has been significant investment in digitization projects (with a much larger corpus of digitized material than in Ireland). Due to the fact that much of this funding has come from the AHRC however, these projects often do not have the same interdisciplinary infrastructure or access to cross-disciplinary collaborations with Information and Communications Technology that exist in Ireland, where funding has come from the Irish Research Council. Digital Humanities capacity in Ireland has also been more closely aligned with EU frameworks, including DARIAH, whereas the UK infrastructure has mainly been constructed through national frameworks such as AHDS and JISC.

Recent policy developments in the field of the Digital Humanities in the UK reflect the increased attention given to the relationship between contemporary/emerging technologies and the role/value of the cultural and creative sectors. They also allude to how research and investment in the Digital Humanities can meet societal challenges and governmental priorities. The UK Government's Culture White Paper and UKRI's Infrastructure Roadmap provide two examples of this.

In the 2016 [Culture White Paper,](#) the Department for Digital, Culture, Media and Sport set out its ambition that it wanted to 'make the UK one of the world's leading countries for digitised public collections content'. They noted that they wanted 'users to enjoy a seamless experience online, and have the chance to access particular collections in depth as well as search across all collections'. Following the Culture White Paper, in March 2019, the Collections Trust published '[Mapping digitised collections in England](#)'. The scoping report explored the feasibility of an aggregator supporting the cultural heritage sector and its audiences.

In March 2019, UKRI published its Infrastructure Roadmap Progress Report. Digital Humanities was recognised as a growth area on the basis that: 'ever growing and evolving digital collections, data-driven research programmes, and digital partnerships provide us with huge opportunities to rethink what constitutes arts, humanities and social science research'. New research opportunities were identified as including 'born-digital' archives, the datafication of text, image and sound, the preservation of different formats, artificial intelligence, concept and entity recognition, and virtualisation. The report noted how 'research in this domain can help us unpick and interrogate technological, ethical, linguistic, ethnographic, legal, privacy and rights issues'. It concluded that 'Digital technology has changed the way we collect, map and represent research

findings, collections, populations, buildings and environments. It has changed the way we can connect with researchers and other audiences on a global scale'.

This collaboration between the IRC and UKRI in Digital Humanities is in agreement with fundamental Irish research practices. Innovation 2020 (the national strategy for research and development, science and technology) has stressed the importance of research that seeks to address societal challenges. The intended focus is on contributing to solving complex problems rather than on adding to the knowledge base of a defined discipline. Interdisciplinary research, together with dynamic knowledge transfer between researchers and other sectors, enables a rich, nuanced understanding of human problems and facilitates the achievement of grand societal missions. The importance of inter-disciplinary research and incorporating the 'human factor' is noted in the second pillar "Innovation in enterprise". As highlighted in the fourth pillar "Innovation for social progress and the economy", there is a commitment to promote innovation in the digital society.

Investing in Our Culture, Language and Heritage 2018 – 2027 which forms part of the Project Ireland 2040 plan, is a ten-year plan setting out the Government's commitment for capital investment of almost €1.2 billion in Ireland's culture, language and heritage. It was noted that 'digitisation is an opportunity to showcase Ireland's growing reputation as a centre for the innovative use of digital technology'.

The Digital Repository of Ireland (DRI) is a national trusted digital repository for Ireland's social and cultural data which takes the form of an online, open digital repository for content from the humanities, social sciences and cultural domains. Following the launch of the DRI in 2015, Mr Damien English, TD, Minister for Skills, Research and Innovation said: "Together the partners involved in this project have created a valuable resource which will serve to safeguard Ireland's rich social and cultural data, benefitting research, education and the public at large." Since then, a Core Trust Seal was awarded in 2018. Subsequent development, such as the DRI's hosting of the Arts and Culture in Education Research Repository, supported by the Department of Education and Skills (DES), showcases cultural and creative work to catalyse further Open Innovation in the sector and beyond.

DARIAH (Digital Research Infrastructure for Arts and Humanities) Ireland (DARIAH-IE) strives to foster and strengthen excellence in digital arts and humanities research and scholarship in Ireland. Through the promotion of digital arts and humanities projects, tools and best practices, DARIAH-IE works to ensure the sustainability of existing knowledge and the development and discovery of new ideas. As one of the 15 founding member countries of the pan-European Digital Research Infrastructure for the Arts and Humanities (DARIAH-EU), DARIAH-IE is a part of a larger, trans-national research community committed to open access information and freely shared results and innovations. Peer review of tools and projects provides a benchmark that encourages excellence nationally and through a shared outlook with international partners, including the UK. The affordances of the digital showcase an integrated, networked, international reciprocity of expertise.

Setting a benchmark for excellence in education and training, Ireland's only BA degree in Digital Humanities and Information Technology is based in University College Cork (UCC). The BA in Digital Humanities and Information Technology is a platform for employment of future experts by national and international innovative companies.

Appendix 3 – Facilitators' Biographies

[Dr Orla Murphy](#) (University College Cork)

Orla is head of the Department of Digital Humanities, School of English and Digital Humanities, University College Cork, Ireland.

EU Roles:
National Coordinator of DARIAH-IE; the Digital Research Infrastructure for the Arts and Humanities.
Irish National Representative on the Scientific Committee of CoST-EU; Co-operation in Science and Technology.
Irish National Representative on the SSH SWG Social Science and Humanities Special Working Group of ESFRI the European Strategy Forum on Research Infrastructures.

National Roles:
Board Member DRI the Digital Repository of Ireland
Co Chair ACERR The Arts and Culture in Education Research Repository

University Roles:
Chair - E-Learning sub Committee University College Cork.
Deputy chair - Teaching and Learning Committee, University College Cork.

Orla specialises in the concept of knowledge representation, specifically 'textuality' and the impact of text technologies on the world, from Socrates to XR, with a particular focus on the Digital Humanities. Her research explores the integration of emerging digital technologies (with)in the humanities in scholarship and in pedagogy. She has co designed and developed a series of innovative degrees where her teaching and publications reflect corresponding interests in Anglo-Saxon language and culture; insular art and culture; movement of ideas from the Mediterranean world in the early medieval period; epigraphy; palaeography; codicology and textual transmission from orality to cyberculture.

[Professor Claire Warwick](#) (Durham University)

Claire Warwick is a Professor of Digital Humanities in the Department of English at Durham University, where she was Pro-Vice-Chancellor: Research from 2014-2019. She was previously Head of UCL Department of Information Studies, Director of the UCL Centre for Digital Humanities, and Vice-Dean: Research of the Faculty of Arts and Humanities. Her PhD, from Cambridge, was in English Literature, followed by a postdoctoral position at Oxford University's Humanities Computing Unit and Faculty of English. Her research is concerned with the use of digital resources, including social media, in the humanities and cultural heritage; in digital reading; and in how physical and digital information spaces are used. She has been a member of several advisory boards for digital projects and of external research reviews, most recently chairing the

arts and humanities panel at the University of Helsinki. She is a panel member and mentor for UKRI Future Leaders Fellowships.