

Digital Transformations MOOT

19 November 2012



A GUIDE TO THE DAY



Arts & Humanities
Research Council

Foreword – Professor Tim Hitchcock

“The digital and the online have quite simply changed how arts and humanities practitioners work, and the AHRC is committed to supporting that change. This Moot, this event, represents one small space where the transformations implied by these developments will actually occur.”

PROFESSOR TIM HITCHCOCK
PROFESSOR OF EIGHTEENTH-CENTURY HISTORY, UNIVERSITY OF
HERTFORDSHIRE; CO-DIRECTOR OF THE OLD BAILEY ONLINE AND CHAIR OF
THE DIGITAL TRANSFORMATIONS THEME ADVISORY GROUP



The digital and the online have quite simply changed how arts and humanities practitioners work, and the AHRC is committed to supporting that change.

This *Moot*, this event, represents one small space where the transformations implied by these developments will actually occur. It is a fragment of the Council’s programme of funding and activities under its Digital Transformations theme, and reflects the AHRC’s commitment to supporting the research community in its conversation between the shockingly new, the universal and the timeless.

The AHRC has already made some eighteen Research Development Awards under the broad umbrella of the theme, covering everything from the electronic representations of dance to the creation of a common internet archive for 1948 Palestine. Working in a responsive mode with the Arts and Humanities community, the Research Development Awards have helped us map out the wide and open landscape of innovation that already exists. And following on from these awards, the Council will make a small number of larger awards in support of projects that both reflect that diverse landscape of innovation, and which can deliver on the ‘transformations’ element of the theme’s title. Over the next few years the Council hopes to support a series of projects that fundamentally shift the boundaries of debate and normalise the roles of the digital and the new, that can ‘transform’ how we think about the Arts and Humanities.

This *Moot* sits at the pivot between these two programmes of activity, defining a space where the wild and wonderful developments supported through the Research Development Awards can be showcased,

and where new conversations can take place. It will be a success if participants come away, not just better informed, but better able to cross and re-cross that awkward boundary between the technical and the humanist; the humanist and the technical.

Professor Tim Hitchcock
Chair, Digital Transformations Advisory Group

Introduction – Professor Andrew Prescott

“We hope that the Moot will create fresh conjunctions and connections: that historians will see how digital artworks and robotics might offer new dimensions for their research; that literary scholars will see how spatial techniques might transform their reading; that digital artists will find new possibilities in historical and literary materials, that philosophers can engage with the roots of technological invention and probe new dimensions of knowledge itself.”

PROFESSOR ANDREW PRESCOTT
AHRC LEADERSHIP FELLOW FOR THE DIGITAL TRANSFORMATION THEME



When I first saw the World Wide Web at the British Library in 1994, I knew that everything I had been doing as a scholar and a librarian was about to be utterly transformed.

Since that time, we have seen profound changes in the environment of arts and humanities research. Great though these changes have been, we have barely begun to grasp the potential of digital technologies to foster and stimulate radically new types of scholarship and artistic practice. Some possible lines of future development are beginning to become apparent, in areas such as data visualization, spatial representation, ‘distant reading’ and digital annotation, while digital artists are restating our view of the relationship between materials, creator and audience, but we are still at the earliest stages of our exploration of the potential of these new technologies. We used to think that it would be possible to deal with the digital by applying a few key precepts and adhering to good project management, but the extraordinary range and complexity of digital transformations are becoming daily more evident, reminding us that there is ‘no one size fits all’ approach to the digital and digitisation. Digital transformations are pluralistic, complex and frequently paradoxical.

The purpose of this Moot is to encourage researchers of all types to engage with this diversity and to foster hands-on practical involvement with emerging technological possibilities. We also seek to encourage researchers to question and investigate the nature and scope of the transformations with which we are engaged. In the past, it has been necessary to act as evangelists for digital technologies in the face of suspicion and hostility from many scholars and artists. Now, a more pressing need is to develop a critical approach which engages with the

technology without falling prey to techno-utopianism. We hope that the Moot will create fresh conjunctions and connections: that historians will see how digital artworks and robotics might offer new dimensions for their research; that literary scholars will see how spatial techniques might transform their reading; that digital artists will find new possibilities in historical and literary materials, that philosophers can engage with the roots of technological invention and probe new dimensions of knowledge itself.

I feel very privileged to have been appointed as the AHRC’s Theme Leadership Fellow for the Digital Transformations theme. My hopes for the fellowship are very simple but perhaps impossibly optimistic. I want completely new types of scholarship and artistic practice to emerge as a result of the AHRC’s exploration of this theme. To achieve this aim, it will be necessary to make cross-connections across disciplines, research communities and sectors, and I see the fostering of such links as a central role of the Theme Leadership Fellow. As part of my work, I will be working with the AHRC to arrange various events, of which the Moot is the first. I trust it will be a very successful curtain raiser to our programme of work over the next three years.

Professor Andrew Prescott
AHRC Leadership Fellow for the Digital Transformation Theme

A word from the AHRC – Professor Mark Llewellyn

“Research and research processes change the way we think about the world. Sometimes that change is incredibly rapid, fundamentally shifting our established perspectives and challenging us in dynamic and fluid ways to reassess continually how we research and the focus of our work. Nowhere is this more apparent than in the area of the digital.”

PROFESSOR MARK LLEWELLYN
DIRECTOR OF RESEARCH, ARTS AND HUMANITIES RESEARCH COUNCIL



The Arts and Humanities Research Council (AHRC) invests around £100 million each year in the highest quality research taking place across some 50 disciplines, from postgraduate degrees through to large, multidisciplinary grants. Key to our capability in supporting the most innovative, creative and imaginative engagements with culture and the world around us is the AHRC’s engagement with researchers in setting priorities and thematic approaches to funding. In 2009 the *Future Directions for Arts and Humanities Research: A Consultation* allowed a rich assessment of the current research landscape. From that consultation emerged four broad research themes which the AHRC has been scoping over the last few years through developmental funding, advice from researchers and users of research, and a gradual refinement of the intellectual agendas featuring under each theme.

Research and research processes change the way we think about the world. Sometimes that change is incredibly rapid, fundamentally shifting our established perspectives and challenging us in dynamic and fluid ways to reassess continually how we research and the focus of our work. Nowhere is this more apparent than in the area of the digital: be it technology, resources, ways of developing, using and exploiting data, the new challenges and opportunities provided by digital thinking, or even the delivery of research itself.

Digital Transformations in the Arts and Humanities is about engaging, analysing and enriching the multiplex ways in which the shifting, adapting and invigorating role of the digital generates truly transformational approaches to how the arts and humanities operate. This Moot showcases the diverse research we’ve already

supported under the Digital Transformations theme but places that into a much broader cultural, creative and technological context. It comes at a particularly opportune moment from the AHRC’s point of view. We have recently appointed Professor Andrew Prescott as Theme Leadership Fellow and we are in the process of engaging with researchers on the development of larger scale research grants under this theme that will respond, over their funding lifetime, to challenges that may not even be anticipated at this point.

On behalf of the AHRC, I’d like to welcome you to the Moot and also encourage you to contribute to the intellectual challenges under this theme in whatever way (and through whatever means, digital or otherwise) you can.

Professor Mark Llewellyn
Director of Research, Arts and Humanities Research Council

Digital Transformations

“Arts and humanities research ...
Will be crucial to understanding the
potential, scope, limits, and impacts
of digital technologies.”



Translation Arrays: Version Variation Visualization. Image: Stephan Thiel

Digital Transformations aims to exploit the potential of digital technologies to transform research in the arts and humanities, and to ensure that arts and humanities research is at the forefront of tackling crucial issues such as intellectual property, cultural memory and identity, and communication and creativity in a digital age.

Innovation, creativity, and public interest in the arts and humanities has been at the forefront of the development of the digital age. At the same time digital innovation, the on-line revolution, the potential for an ‘infinite archive’, and associated changes to the way both people and organisations interact are opening up new opportunities and challenges for arts and humanities research.

There is huge potential to develop new ways of working to enhance access and creativity, but the digital age also raises complex questions of responsibility, identity, privacy, and data security that need to be addressed.

Engineers, computer scientists, and developers are providing the infrastructure for these changes but innovation within the arts and humanities will be essential to exploiting their potential to transform methods of organising, interpreting, and using knowledge.

Arts and humanities research perspectives on issues such as forms of knowledge and perception, modes of reproduction and dissemination, and the ways in which society as a whole communicates and uses knowledge will be crucial to understanding the potential, scope, limits, and impacts of digital technologies.

Probing these research issues will engage a broad range of partners in creative and cultural industries e.g. theatre companies, national institutions, galleries, publishing, law, and media companies.

The results of research into digital transformations will be of significant benefit to individuals, policy makers, business, cultural organisations, and researchers.

The event

“We hope that this event will give rise to new ideas, challenge preconceptions and suggest new ways of seeing and connecting.”



A ‘moot’ is an Old English term for a meeting to discuss important matters. In the next year the internet will carry more information than has previously been created by humanity in its entire history. It deserves a moot!

The discussion will range from the new opportunities offered for visualising, analysing and exploring the arts and humanities; to emerging forms of artistic and scholarly expression; and the question of how we transform scholarship using this deluge of data and technology? These are the issues at the heart of the Arts and Humanities Research Council’s strategic theme of ‘Digital Transformations’.

We hope that this event will give rise to new ideas, challenge preconceptions and suggest new ways of seeing and connecting. It will let you play with data and new materials, to witness remarkable technologies in action, to ask questions, meet new people and make fresh connections. It will provide space for you to make and break; to hack and yack. Because a moot is a discussion

and not a lecture and because this moot is about making serendipitous discoveries and connections, there is no formal programme, and what follows is a simple description of the spaces and themes that we hope will shape participants’ experience of the day.

Programme

Mezzanine and Corridors – Registration from 9.30am (continues throughout day).

Lunch available from 12.30 – 14.00. Informal networking spaces available throughout day. Bar open from 16.00 – 18.30.

TIME	MOOT HALL QUEENHITHE SUITE	AUDITORIUM	TIME	HACK & MAKING SPACES NEWGATE SUITE & UPPER RIVER ROOM	YACK SPACE BILLINGSGATE SUITE	TIME
10.00		INTRODUCTION AND WELCOME	10.00			10.00
10.15		<ul style="list-style-type: none"> • Keynote Address Digital Affordances: what digital technology does and doesn't do. Professor John Naughton (Acting President, Wolfson College, University of Cambridge). 	10.15			
10.30		<ul style="list-style-type: none"> • Being Transformed Contributors share digital artefacts that epitomise the idea of digital transformations. Professor Andrew Prescott (King's College London) with Professor Charles Forsdick (University of Liverpool), Professor David Gauntlett (University of Westminster), Pamela Mason (AHRC), Dr Torsten Reimer (JISC), Professor Michael Wilson (University College Falmouth), Christie Walker (AHRC). 	10.30			
10.45			10.45			
11.00			11.00			11.00
11.15			11.15			11.15
11.30	<ul style="list-style-type: none"> • Live Notation: a notational interaction between a live artist and a live coder With Hester Reeve (Sheffield Hallam University) and Alex McLean (University of Leeds). 	<ul style="list-style-type: none"> • The Second Bomb: Curation and Destruction in the Digital Age Panel chaired by Professor Charlie Gere (Lancaster University) with Katrina Sluis (The Photographers' Gallery), Prof Sally Jane Norman (University of Sussex), Douglas Dodds (Victoria & Albert Museum), Simon Tanner (King's College London). 	11.30	HACK & MAKING SPACE Curated by Bronac Ferran shows diverse digital transformations among artists, libraries, museums and humanities hackers. It is devised to entertain, amuse, demo, encourage hands-on learning, stimulate and create sparks for future research.	<ul style="list-style-type: none"> • Seeing a Storm of Data compered by Dr Melissa Terras (University College London) with Professor Howard Hotson (University of Oxford), Professor Lorna Hughes (University of Wales), Dr Philip Brohan (Met Office). 	11.30
11.45			11.45			
12.00			12.00		OPEN YACK	12.00
12.15			12.15			12.15
12.30			12.30		<ul style="list-style-type: none"> • Working and Moving compered by Professor David Gauntlett (University of Westminster) with Dr Ernesto Priego (University College London), Dr Sarah-Louise Quinnell (Kings College London), Professor Sophia Lycouris (University of Edinburgh). 	12.30
12.45			12.45			
13.00				13.00		
13.15			13.15			13.15

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13.30	• The Transformation of Audiences, Ownership and Access Panel chaired by Professor Charlotte Waelde (University of Exeter) with Professor Martin Kretschmer (Bournemouth University), Dr Smita Kheria (University of Edinburgh), Professor David Gauntlett (University of Westminster), James Wallbank (Lowtech), Professor David Garcia (University of the Arts, London).		13.30			13.30
13.45			13.45			13.45
14.00			14.00		• Knowing Your Place in a World of Big Data with Professor Tim Hitchcock (University of Hertfordshire), Professor Ian Gregory (Lancaster University), Dr Maria Chatzichristodoulou (University of Hull), Jon Pengelly (Robert Gordon University).	14.00
14.15			14.15	ORAL HISTORIES Dr Julianne Nyhan (University College London) will be recording interviews throughout the day as part of the 'Hidden Histories: Computing and the Humanities c.1949–1980' project.		
14.30			14.30		OPEN YACK	14.30
14.45			14.45			14.45
15.00	• The Digital Transformations Debate Opened by Professor David De Roure (University of Oxford). Panel chaired by Professor Andrew Prescott with Dr David Berry (University of Swansea), Professor Clare Squires (University of Stirling), Dr Jahnavi Phalkey (King's College London) and Dr Sarah Cook (University of Sunderland).		15.00			• A View from the Edge compered by Professor Tim Hitchcock (University of Hertfordshire) with Adam Farquahar (British Library), Bill Thompson (BBC).
15.15				15.15		OPEN YACK
15.30			15.30			15.30
15.45			15.45			15.45
16.00			16.00			16.00
16.15		• The Gloves' demo and Q&A with Imogen Heap and team.	16.15			16.15
16.30			16.30			16.30
16.45			16.45			16.45
17.00			17.00			17.00
17.15			17.15			17.15

What's happening where

“The discussion will range from the new opportunities offered for visualising, analysing and exploring the arts and humanities; to emerging forms of artistic and scholarly expression; and the question of how we transform scholarship using this deluge of data and technology?”



In the HACK SPACE (Newgate Suite & Upper River Room)

...you can try out new technologies and methods, play with data, ask about new techniques and talk to a wide variety of people with different digital perspectives and enthusiasms. Among the activities you will find will be opportunities to:

- work with experts to explore different ways in which you can mash up, visualise and mine data (bring your own on a USB stick, CD, DVD or online, and we can play with it);
- explore new imaging technologies such as Reflection Transformation Imaging;
- witness digital art works which question issues of materiality, corporeality, audience and authorship;
- experiment with mapping and Geographic Information Systems;
- interrogate intersections between big data, visualisation and art;
- play with tools for creating maps and timelines, geocoding data and annotating web resources;
- experience 3D archaeological reconstructions;
- and get your hands on linked and open data.

In the YACK SPACE (Billingsgate Suite)

...you will have an opportunity to join in discussions about how these methods are used, for example to create visualisations of historic weather conditions or analyse landscapes. There will also be a presentation by the British Library announcing new initiatives.

The MAKING SPACE (Newgate Suite & Upper River Room)

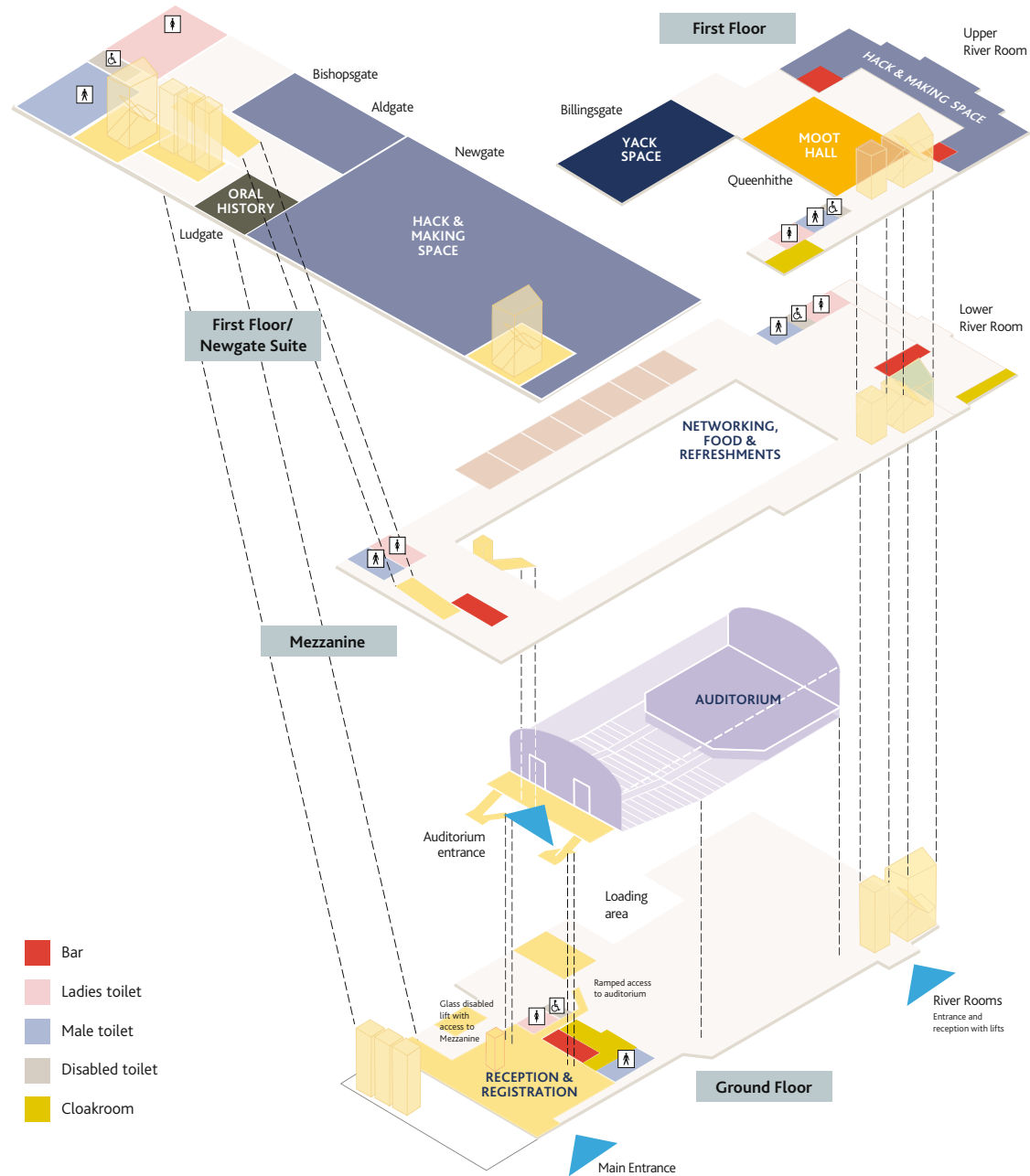
...offers more extended introductions to some of the major methods which are reshaping the arts and humanities. There will be the opportunity to:

- learn how the Arduino interactive prototyping platform can be used to create new types of electronic objects;
- find out how you can reconceive the teapot;
- explore the world of open data and open humanities;
- see 3D fabrication in action and explore digital making;
- and play with conductive inks.

This is not an event for talking heads, but there will be outstanding speakers in the Auditorium and Queenhithe suite.

John Naughton, Acting President of Wolfson College Cambridge, Professor of the Public Understanding of Technology at the Open University and a columnist for The Observer will be giving a keynote lecture at the beginning of the day entitled '*Digital Affordances: what digital technology does and doesn't do*'. David de Roure of the Oxford e-Research Centre will be speaking about current digital transformations, followed by a panel discussion chaired by Andrew Prescott (King's College London). Charlie Gere (Lancaster University) will be chairing a panel discussion around curation and the digital and a session entitled 'Transformations of audiences, ownership and access' will be chaired by Charlotte Waelde (University of Exeter).

A plan of the venue



Speakers

Professor John Naughton



John Naughton is:

- Vice-President (and currently Acting President) of Wolfson College, Cambridge.
- Emeritus Professor of the Public Understanding of Technology at the Open University.

- The *Observer's* Internet columnist.
- A well-known blogger (memex.naughtons.org).
- An engineer.
- An investor in technology start-ups.
- A photographer.
- A Principal Investigator (with Sir Richard Evans and Dr David Runciman) on a five-year Leverhulme-funded project on *Conspiracy and Democracy* at CRASSH, University of Cambridge.
- An author. *A Brief History of the Future*, his book on the origins of the Internet, has become a standard on reading lists worldwide. His latest book – *From Gutenberg to Zuckerberg: what you really need to know about the Internet* – published in January by Quercus Books.

Professor Martin Kretschmer



Martin Kretschmer is Professor of Intellectual Property Law and Director of CREATE (the RCUK Centre for Copyright and New Business Models in the Creative Economy) at the

University of Glasgow (www.create.ac.uk). From 2000-2012, he was Director of the Centre for Intellectual Property Policy & Management (CIPPM) at Bournemouth University (www.cippm.org.uk). Martin says: "My stock in trade is the empirical analysis of intellectual property law. I am also interested in the genealogy of the norms governing an information society (www.copyrighthistory.org)."

Martin was educated at Freie Universität Berlin, London School of Economics (LLM) and University College London (PhD). During the 1990s, he was German Consultant Editor at BBC Worldwide.

Dr Smita Kheria



Smita is a Lecturer in Intellectual Property Law at the School of Law, University of Edinburgh. Her research interests include applicability of empirical research, particularly socio-legal

methodologies in addressing questions on copyright law and policy as to new types of creative content and exploring connections between Intellectual property law and new forms of property and culture through perspectives of creators and users. Her previous research projects include a qualitative empirical study on the perspectives of digital artists on the interaction of copyright law with their day to day creative practice and a collaborative project exploring perspectives and experience of members of open source creative communities on, amongst others issues, copyright and authorship.

James Wallbank



CEO of Access Space Network, for more than a decade James has developed and led action research exploring the impacts of creative digital engagement on personal development

and community regeneration. He has an MA in Art & Design and is a self-taught LPIC1 Engineer. James has worked with partners locally and internationally, to seed community digital engagement projects. He has consolidated Access Space Network's research profile, working on projects with Oxford E-Research Centre, Sheffield Hallam University and Sheffield University's IRiS (Interdisciplinary Research in Socio-Digital Worlds) Centre. James is experienced in working with diverse groups, including young people, adults in danger of social and economic exclusion, artists, designers, people with disabilities, professionals and technical experts. He is a frequent presenter at research conferences, universities and digital media festivals and delivers technical training for enterprises and community organisations.

Speakers

Professor David Garcia



Previously Professor of Design for Digital Cultures, research program based at Hoogschool voor de Kunst Utrecht & University of Portsmouth, Professor David Garcia is now Dean of the Graduate School -Chelsea, Camberwell and Wimbledon

(CCW), University of the Arts London.

In 1983 he co-founded Time Based Arts, which went on to become one of the premier venues for international media arts in the Netherlands. From this basis he went on to develop a series of high profile international media arts events the most significant being The Next 5 Minutes (94-2003) a series of international conferences and exhibitions on electronic communications and political culture. Recently (since 2006 as part of the Digital Cultures program) he initiated (Un)common Ground a research program consisting of structured expert meetings and publications, investigating the new role of art and design as a catalyst for collaboration across sectors and disciplines. In 2007 he edited and contributed to the Book (Un)common Ground, Creative Encounters Across Sectors and Disciplines, which was launched in Spring 2007 at the Enter Festival, Cambridge. In 2008 co-founded the Tactical Media Files on-line archive and resource connecting new forms of social production based on networks to the rise of new social movements.

Professor Charlie Gere



Charlie Gere is Professor of Media Theory and History in the Lancaster Institute for Contemporary Arts, Lancaster University. He is the author of *Digital Culture* (2002/2008),

Art, Time and Technology (2006), *Non-relational Aesthetics*, with Michael Corris (2009), and *Community without Community in Digital Culture* (2012) as well as co-editor of *White Heat Cold Technology* (2009), and *Art Practice in a Digital Culture* (2010), as well as many papers on questions of technology, media and art. In 2007 he co-curated *Feedback*, a major exhibition of new media art at Laboral in Northern Spain, and was co-curator of *FutureEverybody*, the 2012 *FutureEverything* exhibition, in Manchester.

Katrina Sluis



Katrina Sluis is an artist, writer and educator. She balances her present post as Curator (Digital Programme) at The Photographers' Gallery with her role as Senior Lecturer at

London South Bank University where she has taught since 2003. Prior to this, she taught at the University of New South Wales and freelanced in IT & Systems Administration. Her writing has been featured in journals including *Photographies*, *Philosophy of Photography* and *ArteEast*. She is presently working on contributions to *The Photographic Image in Digital Culture* (2nd ed) and *The Blackwell Companion to Photography*.

Professor Sally Jane Norman



Sally Jane Norman is a cultural theorist and practitioner whose transdisciplinary research addresses art and technology, theatre and performance. Professor of

Performance Technologies and Director of the Attenborough Centre for the Creative Arts at the University of Sussex since 2010, she was previously founding director of Culture Lab, an interdisciplinary digital research hub at Newcastle University. To promote artistic use of digital resources and the socially vital role of "creative extremophiles" (Bec), Sally Jane's work has involved EU IST Framework programmes, UK e-science initiatives, and "ek-stitutions" (Schneider) including the Studio for Electro-Instrumental Music and Sonic Acts in Amsterdam.

Speakers

Douglas Dodds



Douglas Dodds is a Senior Curator in the V&A's Word & Image Department, which holds the UK's national collection of early computer-generated art. He was the Co-Investigator in

the Computer Art and Technocultures project (2007-2010), funded by the AHRC, which examined the early history of the new medium. One of the outcomes was an exhibition at the V&A, entitled Digital Pioneers.

He is also responsible for a major project to catalogue and digitise some 750,000 prints, drawings, paintings and photographs in the Museum's collections (<http://collections.vam.ac.uk>). In 2011-12 he was the V&A/Sussex Exchange Fellow at the University of Sussex.

Simon Tanner



Simon Tanner is the Director of Digital Consultancy and Deputy Head for the Department of Digital Humanities at King's College London. He is an academic and innovator who works

with major cultural institutions across the world to assist them transform their collections and online presence, whether a small museum in the Shetlands or digitising the Dead Sea Scrolls in Israel. Simon founded the Digital Futures Academy that has had participants from over 40 countries and run in the UK, Australia and South Africa. His research interests encompass measuring impact and assessing value in the digital domain. Simon recently authored Inspiring Research, Inspiring Scholarship (www.kdcs.kcl.ac.uk/innovation/inspiring.html) and has just published his Balanced Value Impact Model (www.kdcs.kcl.ac.uk/innovation/impact.html). His twitter account is @SimonTanner.

Professor Charles Forsdick



Professor Charles Forsdick was appointed James Barrow Professor of French at the University of Liverpool in 2001 where he is currently Head of Cultures, Languages and Area

Studies. He is a strong advocate for the centrality of Modern Languages to arts and humanities research, and is a specialist in the cross-disciplinary fields of travel writing, slavery studies, postcolonial literature and colonial history. He has been a visiting professor in Paris, Barcelona and Melbourne, and was awarded a British Academy Senior Research Fellowship in 2004 and a Philip Leverhulme Prize in 2005 for his contribution to Modern Languages. He has served on the executive committees of the Association of University Professors and Heads of French and the Society for Francophone Postcolonial Studies, and is currently President of the Society for French Studies and became a Fellow of the Academy of Europe in 2011.

Professor David De Roure



David De Roure is Professor of e-Research at Oxford, Director of the multidisciplinary e-Research Centre and has a coordinating role in Digital Humanities at Oxford. He is ESRC

National Strategic Director for Digital Social Research. Focused on advancing digital scholarship, David has worked closely with multiple disciplines across the sciences, social sciences and humanities. He conducts research in computational musicology, has an extensive background in distributed computing, Web, Linked Data and social computing, and promotes new forms of scholarly communication. David is chair of the UK e-Science Forum and a champion for the Web Science Trust, and previously held the post of Professor of Computer Science at Southampton where he was closely involved in the UK e-Science programme. In 2011 he was elected as a Research Fellow at the Graduate School of Library and Information Science at the University of Illinois at Urbana-Champaign. David is a Fellow of the British Computer Society and part of the leadership team of the Digital Research Cluster at Oxford's Wolfson College.

Speakers

Dr David Berry



David M. Berry is Senior Lecturer in Digital Media in the Department of Political and Cultural Studies at Swansea University and visiting fellow at IMK, University of

Oslo. He is author of *Critical Theory and the Digital* (2013), *The Philosophy of Software: Code and Mediation in the Digital Age* (2011), *Copy, Rip, Burn: The Politics of Copyleft and Open Source* (2008), editor of *Understanding Digital Humanities* (2012) and *Life in Code and Software* (2012). He writes on issues around computational media, philosophy and digital technology as @berrydm on Twitter.

Professor Claire Squires



Claire Squires is Professor of Publishing Studies and Director of the Stirling Centre for International Publishing and Communication at the University of Stirling. Her publications

include *Marketing Literature: the Making of Contemporary Writing in Britain* and *Philip Pullman: Master Storyteller*, and she is co-Volume editor of the forthcoming *Cambridge History of the Book in Britain Volume 7: The Twentieth Century and Beyond*. Her research includes the AHRC Digital Transformations R&D project 'The Book Unbound: Disruption and Disintermediation in the Digital Age' (www.bookunbound.stir.ac.uk) and the NESTA/AHRC/Creative Scotland-funded CREATeS (Consortium for Research into Arts and Technology in Scotland <http://creates.stir.ac.uk>). She previously worked at Hodder Headline publishers.

Dr Jahnavi Phalkey



Jahnavi Phalkey is Lecturer in History of Science and Technology at King's College London. She has studied politics and history of science at the University of Bombay, the School of

Oriental and African Studies, and Georgia Institute of Technology, Atlanta. Her research is focused on the history of science at its intersection with the transformation of the Indian subcontinent in the twentieth century, seen especially in its effects on laboratory practice.

Dr. Sarah Cook



Dr. Sarah Cook, is a curator of contemporary art and writer. She is author (with Beryl Graham) of *Rethinking Curating: Art After New Media* (MIT Press, 2010) and co-editor (with Sara

Diamond) of an 1000-page anthology on art and technology collaboration drawn from research at the world-renowned Banff New Media Institute 1995-2005 (*Euphoria and Dystopia*, Riverside Architectural Press, 2011). Sarah Cook holds the position of Reader at the University of Sunderland where she coedits the online resource www.crumbweb.org, teaches on the MA Curating and supervises PhD students. She is also Honorary Research Fellow at the University of Liverpool in partnership with FACT.

Speakers

Professor Howard Hotson



Howard Hotson is Professor of Early Modern Intellectual History at the University of Oxford, a Fellow of St Anne's College, President of the International Society for

Intellectual History, Chair of the Steering Committee of the newly formed Council for the Defence of British Universities, and Director of the international and interdisciplinary research project, Cultures of Knowledge: An Intellectual Geography of the Seventeenth-Century Republic of Letters. As an historian, he is interested in using digital technology to master the large and complex data needed to understand the geographical distribution, structure and transformations of intellectual activity in early modern Europe. He is equally interested in using digital technology to create radically multilateral means of scholarly communication and collaboration.

Professor Lorna Hughes



Professor Lorna Hughes is the University of Wales Chair in Digital Collections, based in the National Library of Wales. She is a Senior Research Fellow at the Centre for Advanced Welsh and Celtic Studies.

Lorna leads a research programme based around the digital collections of the National Library of Wales, with a particular focus on understanding the use, value and impact of digital resources on research, teaching and public engagement. She is particularly interested in the use of ICT tools and methods for the analysis of large-scale digital collections, and in research collaborations between humanities and scientific disciplines.

She is the author of *Digitizing Collections: Strategic Issues for the Information Manager* (London: Facet, 2004), the editor of *Evaluating & Measuring the Value, Use and Impact of Digital Collections* (London: Facet, 2011), and the co-editor of *The Virtual Representation of the Past* (London: Ashgate, 2007). She was President of the Association for Computing in the Humanities (2002-6), and is Secretary of the Alliance of Digital Humanities Organizations (ADHO). She is the managing and commissioning editor of the Ashgate series, 'Digital Research in the Arts and Humanities'.

Dr Philip Brohan



Philip Brohan got a PhD in theoretical solid-state physics from Cambridge in 1993, and immediately left academia to work in industry modelling nuclear reactors. Since 2002 he has worked at

the Met Office, working out how, and why, the weather of decades and centuries ago differed from that of today. He runs the community research project oldWeather (<http://oldweather.org>).

Dr Ernesto Priego



Dr Ernesto Priego gained his PhD from University College London in 2011. He's a digital humanities and publishing researcher, writer and editor. He is the co-founder and coordinating editor of

The Comics Grid Journal of Comics Scholarship, a pioneering open access academic rapid publication project. He often blogs at HASTAC, 4Humanities, the University of Venus and the Guardian Higher Education Network.

Speakers

Dr Sarah-Louise Quinnell



Sarah-Louise Quinnell completed her PhD in Geography at King's College London in 2010. Her doctoral research harnessed the potential of digital technology to collect, analyse and

disseminate her research findings. As a result of this and being involved in a range of web-based resources to support early career researchers Sarah-Louise set up networked researcher in 2011 to support researchers looking to engage with social media to support their research and professional development. The project has grown rapidly and she now collaborates with Dr Ernesto Priego on networked researcher and they now offer consultancy and training to a range of UK HEIs and research institutions. Sarah-Louise is currently completing an MA in online and distance education with the Open University in order to give theoretical grounding to her practical skills.

Professor Sophia Lycouris



I am a practising artist with background in choreography and recent work with new technologies, video in particular and very recently robotics. In the past, I have been also a performer and a

company director. In the last nine years, I have been exploring the application of choreographic techniques on media other than the dancing/human body. With an interest in the meaning and function of space and the idea that space can be performative, I have been focusing on the exploration of the dynamics of space (in both artistic contexts such as galleries and theatres and everyday spaces) to create 'choreographic environments', vibrant and articulate environments for the viewer/user, spaces which move, oscillate, vibrate, and speak to the viewers through perceptual routes, spaces which can be shared experientially with viewers.

The majority of this work manifests itself as video installations (single screen or multi-monitor) and has an element of site-specificity, either through the use of images and sounds from sites which inspire me to create my work, or through the connections I make between my work and the ways in which I present it.

Dr Melissa Terras



Melissa Terras is Co-Director of UCL Centre for Digital Humanities and Reader in Electronic Communication in UCL's Department of Information Studies. With a background in

Classical Art History, English Literature, and Computing Science, her doctorate (University of Oxford) examined how to use advanced information engineering technologies to interpret and read Roman texts. Publications include *Image to Interpretation: Intelligent Systems to Aid Historians in the Reading of the Vindolanda Texts* (2006, Oxford University Press) and "Digital Images for the Information Professional" (2008, Ashgate). She is the general editor of *Digital Humanities Quarterly* journal, the secretary of the Association of Literary and Linguistic Computing, and on the board of the Alliance of Digital Humanities Organisations. Her research focuses on the use of computational techniques to enable research in the arts and humanities that would otherwise be impossible. You can find her on twitter @melissaterras.

Professor Ian Gregory



Ian Gregory is Professor of Digital Humanities at Lancaster University. His research concentrates on applying Geographical Information Systems (GIS) technology to

the humanities. Early in his career this concentrated primarily on quantitative historical material such as the census and he was heavily involved in the Great Britain Historical GIS project. More recently, his interests have moved to how qualitative material, particularly texts, can be used in humanities GIS. He is currently PI on the European Research Council-funded *Spatial Humanities: Texts, GIS, Places* project and previously led the *Mapping the Lakes* project. For more information see: www.lancs.ac.uk/staff/gregoryi

Speakers

Dr Maria Chatzichristodoulou



Maria Chatzichristodoulou (a.k.a. Maria X), PhD (London), is a cultural practitioner (curator, producer, performer, writer). She is Director of Postgraduate Studies and Lecturer in

Theatre and Performance at the School of Arts and New Media, University of Hull. She has taught at Goldsmiths, Birkbeck, Queen Mary, Richmond International American University, and worked as Community Officer at The Albany (London). Maria was co-founder and co-director of the international media art festival Medi@terra, and Fornos Centre for Digital Culture in Athens, Greece (1996–2002). In 2007 she initiated and co-directed the festival and symposium Intimacy: Across Visceral and Digital Performance at Goldsmiths, Laban, The Albany, Home London and online. She is co-editor of the volumes *Interfaces of Performance* (Ashgate, 2009) and *Intimacy Across Visceral and Digital Performance* (Palgrave Macmillan, 2012). Maria has lectured and published widely. Currently she is working on a Practice-as-Research project concerned with intimacy and ageing in digital times, and a monograph on networked performance and life.

Dr Adam Farquahar



Dr. Farquhar is Head of Digital Scholarship at the British Library, where he focuses on establishing services for scholars and researchers that take full advantage of the possibilities that digital collections present. Previously, he was Head of Digital Library Technology where he co-founded the Library's Digital Preservation Team (www.bl.uk/dp) and initiated its Dataset Strategy and Programme (www.bl.uk/datasets). He was Co-ordinator and Scientific Director of the EU co-funded Planets Digital Preservation project (www.planets-project.eu) and was a lead architect on the BL's Digital Library System. He is President of DataCite (www.datacite.org), an international association dedicated to making it easier to identify, cite, and reuse scientific data; founder and Chairman of the Open Planets Foundation (www.openplanetsfoundation.org); and serves on the Board of the Digital Preservation Coalition. Prior to joining the Library, he was the principle knowledge management architect for Schlumberger (1998-2003) and research scientist at the Stanford Knowledge Systems Laboratory (1993-1998). He completed his PhD in Computer Sciences at the University of Texas at Austin (1993). His work focuses on improving the ways in which people can represent, find, share, use, exploit, and preserve digitally encoded knowledge.

Bill Thompson



New media pioneer Bill Thompson has been working in, on and around the Internet since 1984 and currently spends his time thinking, writing and speaking about

the digital world we are in the midst of building.

During the 1990's he was Internet Ambassador for PIPEX, the UK's first commercial ISP where he developed websites for Comic Relief, the Edinburgh Fringe and Anne Campbell MP, before moving to Guardian Newspapers as head of new media. He established the paper's first website in 1994 and was responsible for many online projects including Eurosoccer.com in 1996. He is currently working with the Archive Development group at the BBC on finding ways to make the BBC Archive more accessible.

Bill appears each week on Click (formerly 'Digital Planet') on BBC World Service radio writes a monthly column for Focus magazine and makes occasional contributions to other publications and programmes both on and off-line.

Cameron Craddock



Cameron Craddock is a Senior Lecturer and Programme Leader in Communication Design at Gray's School of Art, Robert Gordon University,

Aberdeen. His research activity has focussed on socially oriented design initiatives; exploring the role of the designer in reducing crime and anti-social behaviour whilst encouraging wellness, health promotion and social integration. Cameron is the co-founder of Streetsport.org www.streetsport.org, a 'diversionary tactics' and 'social innovation' initiative that enables and facilitates strong collective partnerships between academics, industry, local authorities and activity agencies. The initiative has had a measurable impact and in some instances demonstrates a 50% reduction in complaints of youth anti-social behaviour in Aberdeen City.

Speakers

Professor Charlotte Waelde (University of Exeter)



Charlotte Waelde joined Exeter Law School in 2010. She is Professor of Intellectual Property Law. Previously she was a member of the Law School at Edinburgh University where she took her Ph.D and was appointed Professor of Intellectual

Property Law in 2008. She was Associate Dean for Innovation and Teaching in the College of Humanities and Social Sciences from 2007-2010. Professor Waelde was a founder member and a co-director of the AHRC Research Centre in Intellectual Property and Technology Law (SCRIPT) at Edinburgh University which was one of only a handful of centres that was refunded by the AHRC for a second term of five years in 2007 (to 2012).

Professor Waelde's research and teaching focus on intellectual property and internet law and the intersection between the two. Her work is necessarily international in nature, but also has strong comparative, European and domestic influences appropriate to the subject areas. Professor Waelde's focus is on the interface between intellectual property law and changing technologies, the changes in the law wrought by those technologies, and the impact that those changes have on the way that the law is both perceived and used by the affected communities. Her work explores ways in which the law may be better calibrated to meet the needs of stakeholders.

Professor David Gauntlett



David Gauntlett is Professor of Media and Communications, and Co-Director of the Communications and Media Research Institute, at the University of Westminster, UK. His

research concerns the disruptive potential of digital media in everyday life. He is the author of several books, including *Creative Explorations* (2007) and *Making is Connecting: The social meaning of creativity, from DIY and knitting to YouTube and Web 2.0* (2011). He has produced the website Theory.org.uk for 15 years, and made several popular YouTube videos. He has conducted collaborative research with a number of the world's leading creative organisations, including the BBC, Lego, and Tate.

Professor Mike Wilson (University of Falmouth)



Mike Wilson is Professor of Drama and Dean of Research and the Graduate School at University College Falmouth. He is also a member of the AHRC Peer

Review College and a member of the Programme Advisory Boards for the RCUK's programme on the Digital Economy (led by EPSRC) and the AHRC's programme on Digital Transformations.

His main research interests lie in the field of popular and vernacular performance and he has published extensively on Storytelling, Grand-Guignol and Brecht and his collaborators. In particular, his work on storytelling has led him to work on the interface between storytelling and digital technology and the way in which the internet has enabled the telling and sharing of 'extraordinary' stories of the everyday experiences of people.

Dr Torsten Reimer (JISC)



Dr Torsten Reimer is programme manager at JISC. As part of JISC's Innovation group he works with the academic sector to develop and support

innovative ideas and practices in digital research, including areas like digital infrastructure (such as grid and cloud computing), research methods (from text analytics to visualisation) and policy development. Before joining JISC, Torsten has worked in digital research and technology for organisations like the Department of Digital Humanities at King's College London, the Digitisation Centre at the Bavarian State Library in Munich, the IT and the History departments at the University of Munich and an international software company. Torsten has a Ph.D. in modern history.

Performances

'The Gloves' demo and Q&A with Imogen Heap and team

• Auditorium 16.15-17.15

The Gloves are a cutting edge experimental gestural music system being created for Imogen Heap's studio and stage work. Developed by Imogen and her team, The Gloves use gestural vocabularies, motion data-capture systems, and software interfaces to map motion to music. Motivated by the desire to liberate performers from traditional gear, buttons, faders, and laptops, the designers strive to create a system that allows a more direct connection between performer and audience through intuitive gestures.

Imogen Heap and her team will give an in-depth tour of The Gloves and their functionality, including details of its many subsystems. Imogen will then perform 'Me the Machine', a single off her upcoming album that was written and is performed entirely with The Gloves.



Imogen Heap



Imogen Heap is a British musician considered by some the epitome of a digital diva. Her talent spans from song writing to elaborate, live multi-instrumental improvisations, building on a unique voice, classical training and unusual tech-savviness. Self-produced, independent, engaged, she blurs the boundaries

between pure artforms and creative entrepreneurship and uses her knowledge of the web and social networking to communicate and collaborate with her loyal following in pioneering ways.

She is an accomplished performer having toured the world with 4 albums, including *Ellipse* (2009) which earned her Grammy and Ivor Novello awards. After 15 years of diversified career experiences, she enjoys exploring how her 'musical ecosystem' can have a positive impact by getting involved in creative projects that think big and outside the box.

Seb Madgwick

Seb Madgwick is the director of the popular sensors company x-io.co.uk Technologies, making inertial measurement units (IMU). He is a PhD student in the Mechanical Engineering Department at the University of Bristol. His passion is in understanding how and why things work and then to use that knowledge to make new and better things.

Dr Thomas Mitchell

Dr Mitchell is a computer scientist, researcher and electronic musician lecturing computer music at the University of the West of England. His interests cover many aspects of adaptive sound design and interactive music performance/composition.

Dr Adam Stark

Dr Stark is the co-founder of the interactive arts technology studio Codasign and a post-doctoral researcher at the Centre for Digital Music at Queen Mary University of London. He is interested in new ways to create music through interactive technology. In particular, he wants to make electronic music performative and engaging to watch on stage.

Dr Kelly Snook

Dr Snook is Imogen Heap's studio and technology manager. Dr Snook has a PhD in Aeronautics and Astronautics from Stanford University and spent 18 years as a NASA researcher and manager. She is keen to combine her general interests in music, technology, science and engineering with her passion for making things.

Performances

Live Notation: a notational interaction between a live artist and a live coder

• *Queenhithe Suite 11.15 – 12.00*

A live, notational interaction between a live artist (Hester Reeve) and a live coder (Alex McLean). Hester and Alex will develop their own systems of notation during the performance, one via the body and physical mark making, the other through digital code.



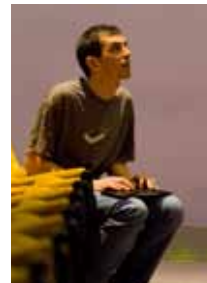
Hester Reeve



Hester Reeve navigates her complex relationship as an artist with the world through her conceptual persona HRH.the. Her practice incorporates the artist's body-agency, drawing, writing, lens based media, forms of philosophical dialogue and explores at its heart issues of individual identity politics

and rituals of meaning making between abstract concepts and physical matter. Public showings include former Randolph Street Gallery Chicago, LIVE Biennale Vancouver, Women's Library Gallery London and most recently Arnolfini Bristol. Hester is also Senior Lecturer in Fine Art at Sheffield Hallam University.

Alex McLean



Alex McLean is a Research Fellow in Human/Technology Interaction at ICSRIM (Interdisciplinary Centre for Scientific Research in Music), University of Leeds. His current research interests surround the use of programming languages in live interaction, including programming languages augmented with visual

and tangible language elements. Within the AHRC Digital Transformations theme, Alex collaborates with Hester Reeve on the Live Notation project, approaching philosophical aspects of liveness from the joint perspectives of live performance art and live coding.

Alex is founder member of the Live Coding movement, and performs solely through live use of interactive programming languages. He has performed widely over the past 12 years as one third of Slub (<http://slub.org>) and one half of Silicone Bake (<http://siliconebake.lurk.org>), including at major arts venues (e.g. Tate Modern, Institute of Contemporary Arts, Arnolfini) and festivals (e.g. Sonar, Transmediale, Ars Electronica, STRP, Sonic Acts).

Alex is active across the digital arts, for example as organiser of monthly Dorkbot events in Sheffield and London, and recently chaired the first International Conference on Live Interfaces (<http://lipam.lurk.org>). He coordinates much of the activities of TOPLAP, the organisation for the promotion of live algorithm programming (<http://toplapp.org>), and is currently guest editing a special issue of the Computer Music Journal on the topic with Nick Collins and Julian Rohrer. He collaborates with artist EunJoo-Shin, on works exploring non-vocal communication through installation art (<http://comms.me>).

Contributors

1. Makers' Guild & Tinkerspace

Contacts:

- Fiddian Warman
- Daniel Charney
- Kirsten Campbell-Howes
- Paul Harter

Makers' Guild is a membership organisation for makers of all flavours. Exemplars showcased include the Minecraft to 3DPrinter software Printcraft, technology artisans Lost Values and Formlabs' Stereo Lithography printers. Daniel Charney & Fiddian Warman will also discuss unfolding plans for the Brixton Tinkerspace.

2. body>data>space

Contacts:

- Ghislaine Boddington
- Michael Takeo Magruder
- Joseph Hyde (Bath Spa University)
- Marie Proffit

Weaving the human body into the digital domain - body>data>space creates innovative connections between performance, architecture, virtual worlds and new media, producing immersive experiences converging tele-presence, connectivity, motion capture and the body. We work internationally to share and extend future scenarios of virtual/physical blended space.

me and my shadow, Joseph Hyde with Phill Tew 2011-12

Telepresence/motion capture portals simultaneously active in 4 cities, enabled participants to interact with each other, project their full bodies into a joint virtual world and sculpt 3D shapes.

'me and my shadow' commissioned by MADE, a co-operation project between centre des arts d'Enghien-les-Bains (Paris, France), body>data>space (UK), Transcultures (Belgium) and boDig (Turkey), Funded by the EU Culture programme with UK co-producers National Theatre in association with Bath

Spa University. Supported using public funding by the Arts Council of England.

Visions of Our Communal Dreams

Contacts:

- Ghislaine Boddington
- Michael Takeo Magruder
- Joseph Hyde (Bath Spa University)
- Marie Proffit

Visions of Our Communal Dreams, Michael Takeo Magruder with Drew Baker, Erik Fleming and David Steele, 2011-12

A virtual/physical art installation exploring issues of hybridity, embodiment and collective creativity in the Avatar Age.

Visions of Our Communal Dreams, commissioned for the Robots & Avatars project by body>data>space and the National Theatre in association with FACT, Liverpool; KIBLA, Maribor; and the Department of Digital Humanities, King's College London. Funded by the EU Culture Programme with additional support from King's College London's Creative Futures Fund. Supported using public funding by the Arts Council of England.

3. RCA Information Experience Design

Contacts:

- Kevin Walker (RCA)
- John Fass (RCA)
- Brock Craft

The RCA Space Program will present an experiment in idea networking. Grounded in research on cognitive architecture and information theory, we will send messages through the noisy channels of social space, aiming to create algorithms for social interaction. At our Moot Point, the Mootbot will mediate the physical and digital.

4. Designing With Data

Contacts:

- Chris Speed (University of Edinburgh)
- Jane MacDonald (University of Edinburgh)
- Duncan Shingleton

Four simple projects demonstrate ways of designing with different forms of data. Data. The iPhone apps: Take Me I'm Yours / Comob Net / Tales of Things / Walking Through Time, all offer playful digital disruptions of geographic, historical, social and material networks.

Contributors

5. Timestreams, Active Ingredient

Contacts:

- Rachel Jacobs
- Jess Blum (University of Nottingham)

Timestreams

Active Ingredient is a collaboration with Horizon, University of Nottingham, Carlo Buontempo Climate Scientist at Hadley Centre, UK MET office and British Brazilian artist Silvia Leal exploring the relationships between energy and climate change.

Timestreamed Inflatibles

Natali Tubenchlak & Hugo Richard in collaboration with Active Ingredient.

6. Accept Cookies, LMU

Contacts:

- Ben Dalton

We are making edible cookies from digital cookies. Have you noticed websites asking more about cookies recently? What information can browser fingerprint characteristics like these give away about online activity? What big data archives are being fed as people use the web? Bring your laptop along for a browser check-up.

7. British Museum

Contacts:

- Dominic Oldman
- Dave Hogan
- Daniel Pett
- J Mahmud
- T Stapleford

Video footage of a new virtual autopsy system using CAT scan data. Also, demonstrations of the Portable Antiquities web site (www.finds.org) and previews of components from the ResearchSpace project (www.researchspace.org) will be available. Additionally, example applications and devices from the Museum's Samsung Digital Discovery Centre.

8. emoto - FutureEverything/CX

Contacts:

- Drew Hemmett (Lancaster University)
- Joel Porter (Lancaster University)
- Lara Salinas (Lancaster University)
- Maria Alejandra (Lancaster University)
- Lujan Escalante (Lancaster University)

A data art project that captured and visualized the online emotional response to the London 2012 Olympics. It featured a real-time web-based visualisation and a "data sculpture" archive of the collective response to the games. Created by Moritz Stefaner, Drew Hemmett, Studio NAND. A FutureEverything project for London 2012 Festival.

9. DARIAH and EHRI

Contacts:

- Sally Chambers
- Mike Bryant (KCL)
- Tobias Blanke (KCL)

DARIAH, the Digital Research Infrastructure for the Arts and Humanities, aims to enhance and support digitally-enabled research and teaching across the humanities and arts. We bring together digital technologies, tools and services from our members across Europe. We will demonstrate these technologies, encouraging participants to interact and experiment with them.

10. CoDE Research Institute

Contacts:

- Rob Toulson
- Richard Hoadley
- Shreepali Patel

The Cultures of the Digital Economy Research Institute (CoDE) at Anglia Ruskin University, Cambridge engage in research that bridges arts and humanities with science and technology. In particular CoDE are working on projects involving music technology, digital artworks, creative communication, serious gaming and mobile applications.

11. FACT

Contacts:

- Clara Cassian
- Roger McKinley
- Kiel Gilleade

artplayer.tv

A free to use, online video platform for the arts, aimed at showcasing and redeploying video content produced by UK arts organisations.

ARTSENSE

European Research project enhancing the visitor experience in a gallery/museum setting using wearable technology and biosensing to adapt content to the user's engagement with the artefact.

12. Bare Conductive

Contacts:

- Matt Johnson
- Bibi Nelson
- Becky Pilditch

Bare Conductive Ltd will be on hand to demonstrate its unique electrically conductive paint. Attendees will have a chance to play with demonstrators and speak with the founders about the potential of this exciting technology.

Contributors

13. RunCoCo, University of Oxford

Contacts:

- *Ylva Berglund*

RunCoCo: How to Run a Community Collection online offers advice, training, and support to those looking for new ways of working with the public for impact, outreach, and engagement. We work with local, national, and international projects using IT, social media, and crowdsourcing to create and enhance digital collections.

14. RCUK Digital Economy PATINA Project

Contacts:

- *Graeme Earl*
- *Ema Findley*
- *Peter Bennett*

The PATINA project explores intersections between digital, physical and personal research space and their implications for the design of research spaces. Working with interaction technologies, which provide the means to capture, record and replay researchers' activities, it investigates supporting intuitive archiving, sharing and publication of interactions with research objects.

15. Digital Humanities @sotonDH

Contacts:

- *Graeme Earl*
- *Hembo Pagi (University of Southampton)*
- *Gareth Beale (University of Southampton)*
- *Ben Mawson (University of Southampton)*
- *Iyad Assaf*

The @sotonDH hub acts as a focal point for Digital Humanities research and teaching at University of Southampton. This stand will provide an overview of our work including an opportunity to image any interesting objects you bring along, and music that you can walk inside.

16. Web Science Doctoral Training Centre

Contacts:

- *Graeme Earl*
- *Javier Pereda*
- *Nicola Beale*
- *Terhi Nurmikko*

The Web Science team invites you to come and try out our innovative interfaces with the Web, including a tangible user interfaces to engage with cultural heritage collections online through gaming, and replicas of cuneiform tablets showing how the Web links digital abstraction of archaeological data with digital surrogates and physical objects.

17. Embodiments Ingham & Aldworth

Contacts:

- *Karen Ingham (Swansea Metropolitan University)*
- *Tom Smith*

How do we define notions of the 'self' in an age of increasing disembodiment and digitization? Advances in extraordinary digitized medical imaging technologies are rapidly redefining the philosophical tensions between mind, body and identity. 'Between' is an exhibition and public engagement project that explores this complex terrain.

18. Enlightenment Intertextuality

Contacts:

- *Glenn Roe (University of Oxford)*

This project examines how text-mining applications – in this case sequence alignment algorithms – can facilitate the discovery and comparison of intertextual relationships (borrowings, citations, plagiarism, allusion, etc.) over large 18th-century digital collections; expanding our understanding of the international scope and breadth of the circulation of ideas during the Age of Enlightenment.

19. Bodleian Printed Image-Match

Contacts:

- *Giles Bergel*
- *Alexandra Franklin*

The Integrating Broadside Ballads project at the Bodleian Library, Oxford will demonstrate a system developed at Oxford for matching woodcut illustrations on early printed broadside ballads. Image-match can identify copies of a whole printed sheet, recycled woodblocks, copies and even reused elements of woodblocks. The technology has broad further applications.

20. Conversational Kiosk

Contacts:

- *Sandra Pauletto*

Conversational Kiosk is a digital installation by the Voice Expressivity & Emotion Working Group of the EPSRC Creative Speech Technology Network (<http://crestnetwork.org.uk/index.php>).

A digital entity talks to you using a synthesized voice. It will listen to what you have to say and respond expressing its own thoughts.

Contributors

21. Old Maps and the Spatial Turn

Contacts:

- *Humphrey Southall (University of Portsmouth)*
- *Leif Isaksen (University of Southampton)*
- *Kate Jones (University of Portsmouth)*
- *Kimberly Kowal ((British Library)*

There has been much recent attention given to the humanities' "spatial turn", but in practice this has meant linking historical travel writing to modern GIS data, or old photos to Google Maps. Meanwhile, cartographic history has focused on the history of map-making, not of places. We present projects and technologies all working to embed historical maps from major collections in modern digital scholarship, and to exploit the unique power of maps to grab the public's attention:

Old Maps Online (Portsmouth/British Library/National Library of Scotland/Klokan Technologies) is a global search portal which is itself a map, not a form: www.oldmapsonline.org

BL Georeferencer (British Library/Klokan) successfully crowd-sources the geo-referencing of old maps, and moot attendees should themselves be able to contribute: www.bl.uk/maps

BombSight (Portsmouth/National Archives) is mapping London's WW2 bomb census using mobile technology. You will be able to explore the area around the Mermaid, overlaying documentary context: www.bombsight.org

Pelagios (Open University, University of Southampton, Austrian Institute of Technology), is linking together online resources about the ancient world using common references to places in the Pleiades gazetteer of the ancient world. <http://pelagios-project.blogspot.com>

YAMA (Yet Another Map Annotator; AIT/Southampton) enables users to capture the mass of textual information embedded within historic maps, and so contribute to historical gazetteer construction: http://rsimon.github.com/toponym_identification

Georeferencer Metadata Hub (Klokan) enables maps held by libraries in image servers like Zoomify to be incorporated into geospatial mash-ups, translating from the Open Geospatial Consortium's standard API to proprietary access protocols: www.klokantech.com

22. Creative Exchange

Contacts:

- *Nick Taylor (University of Newcastle)*
- *Jon Hook (University of Newcastle)*
- *Tom Bartindale*

The Creative Exchange is bringing together pioneering companies and the best academic thinkers. Together we will create new products, experiences and business opportunities that empower anyone, anywhere to access, explore and create with the newly accessible collections of media, public information and data trails that form the digital public space.

23. Digital Media Kingston

Contacts:

- *Karen Cham (Kingston University)*
- *Darrel Greenhill (Kingston University)*
- *Christian Mornard (Kingston University)*

DMK is an interdisciplinary project at Kingston University that aims to transcend the inherited boundaries between the arts and sciences and education and industry to ensure creative expression, theoretical analysis, scientific rigour and technological innovation underpin our research lead innovation that can drive the market place.

24. The Open Knowledge Foundation

Contacts:

- *Sam Leon (Open Knowledge Foundation)*

The Open Knowledge Foundation is a not-for-profit organisation dedicated to promoting the digital commons. We build tools and communities to develop, share and use open knowledge.

Our work in the cultural domain promotes open access to research and digital cultural heritage.

25. Digital Scholarship @ British Library

Contacts:

- *Nora McGregor*
- *Rossitza Atanassova*
- *Adam Farquhar*

The British Library holds over 150 million items dating as far back as 2000 BC with rapidly growing digital collections including newspapers, books, maps, manuscripts, sound and moving images, websites, and more. We are passionate about working with researchers to make use of our digital collection to create new knowledge.

Contributors

26. EACT, Creative Economy Hub

Contacts:

- *Jon Dovey (Watershed)*
- *Matt Davenport*
- *Charlotte Crofts*

Re-spatializing the archive

Fresh from the REACT Heritage Sandbox, examples of academic research on innovative mobile platforms. This session will open up mapping the cultural layers of space and place and introduce experience design. This workshop is for anyone interested in transforming cultural history and site-specific archives for mobile devices.

27. MeYouandUs

Contacts:

- *Alastair Eilbeck*
- *James Bailey*

MeYouandUs are new media artists James Bailey and Alastair Eilbeck. Their practice focuses heavily on intervention in public spaces to produce artwork that has an open framework making participation integral to its success. The artists' roles are to develop mechanisms, which allow the participants to produce 'the work'.

28. Chi-TEK and MzTEK

Contacts:

- *Sophie McDonald*
- *Emilie Giles*

Chi-TEK, a play on the acronym for Computer-Human Interaction, is a showcase of technologically modified teapots by internationally acclaimed women interaction designers and artists. Chi-TEK, with the support of ACE Grants for the Arts, is a celebration of the talent and innovation women bring to arts and technology.

29. 3D Printing Research CFPR UWE

Contacts:

- *David Huson (UWE)*
- *Peter Walters (UWE)*
- *Katie Vaughan (UWE)*

To demonstrate the research undertaken at the University of the West of England in our AHRC funded projects we will have live demonstrations of 3D Scanning and 3D printing, videos of our 3D printed ceramic process and samples of 3D printed artworks, 3D printed ceramics and 3D printed soft robotics.

30. Choreographic Language Agent

Contacts:

- *Nick Rothwell*

CLA development was supported by Portland Green Cultural Projects.

Luke Church's research was supported by Kodak.

Nick Rothwell's work was supported in part by a Digital Futures in Dance residency at Dance Digital.

Collaborators:

- *Wayne McGregor | Random Dance*
- *R-Research*
- *OpenEndedGroup*
- *Crucible/Computer Lab, University of Cambridge*

31. KCL: Bring Your Own Data

Contacts:

- *Faith Lawrence (KCL)*
- *Alaistair Gill (KCL)*
- *Tim Watts (KCL)*
- *Philip Gooch (KCL)*
- *Raffaele Vigiante (KCL)*

The large data sets which are becoming increasingly available can be mashed up, visualised, linked and integrated in many different ways, offering new means of exploring research data. On this stall, digital humanities practitioners from King's College London will demonstrate and discuss techniques to explore datasets and will help you investigate data that you bring along.

32. Aestheticodes, HORIZON

Contacts:

- *Steve Benford (University of Nottingham)*
- *Tony Quinn*
- *Richard Mortier (University of Nottingham)*

Aestheticodes enables designers to create aesthetically rich decorative patterns that contain visual codes that can be recognised by computers. These might patterns might decorate a wide variety of everyday objects enabling us to interact with them using devices such as mobile phones and tablets.

Contributors

33. Making the Digital Physical

Contacts:

- Paul Coulton (Lancaster University)
- Dan Burnett (Lancaster University)
- Jeremy Davenport (Lancaster University)
- Hannah Stewart (Lancaster University)

Two interactive projects providing examples of the CX theme for making the digital physical. The first is an air hockey game using 3D printed physical game pieces as controllers the second is an ambient display made out of nine mobile phones and controlled by a multimodal sensor ball.

34. Dr Julianne Nyhan, Oral Histories



Dr Julianne Nyhan is lecturer in Digital Information Studies in the Department of Information Studies, University College

London. Her research interests include the history of computing in the Humanities and most aspects digital humanities with special emphasis on meta-markup languages and digital lexicography. She has published widely in Digital Humanities, most recently she has co-edited *Digital Humanities in Practice* (Facet 2012 www.facetpublishing.co.uk/title.php?id=7661) and is at work on another collection for Ashgate. Among other things, she is Communications Editor of *Interdisciplinary Science Reviews*, a member of the European Science Foundation's expert working group on Research Infrastructures in the Humanities and European Liaison manager of the UCL Centre for Digital Humanities. She is also PI of the 'Hidden Histories: Computing and the Humanities c.1949–1980' project.

Description of Hidden Histories project & activities at moot

The origin of the field now known as Digital Humanities (DH) is usually traced back to at least 1949, when Fr Roberto Busa, an Italian, Jesuit priest, began work on an *index variorum* of some 11 million words of medieval Latin in the works of St Thomas Aquinas and related authors. However, relatively little is known about the history of the field. The 'Hidden Histories: Computing and the Humanities c.1949–1980' project is seeking to make an important contribution towards addressing this problem. Using an oral history methodology, the project is conducting oral history interviews with members of the Digital Humanities community. The interviews focus especially on the social, intellectual and cultural conditions that shaped those scholars and their early experiences of the field. A number of oral history interviews are at press in *Digital Humanities Quarterly* and will be available shortly. Further oral history interviews will be carried out during the Digital Transformations Moot. It is hoped these interviews will not only extend the wealth of information, reflections and memories that the project has already gathered but that they will also contribute towards an oral history record of the Moot itself.

35. danceroom Spectroscopy

Contacts:

- Tom Mitchell
- Laura Kriefman
- Phill Tew

danceroom Spectroscopy (dS) is an incredibly accessible installation that gives people the chance to see how their energy fields interact with the otherwise invisible atomic world. Fusing 3d imaging and rigorous quantum mechanics, dS brings together gaming, science, dance, art and people.

Contributors

36. Snows of Yesteryear

Contacts

- *Lorna Hughes*
- *Cerys Jones*

This project explores the ways that extreme weather events are remembered, in order to understand how communities have experienced, responded to and survived extreme events through resilience and adaptability.

37. Playing Shakespeare, London Knowledge Lab

Contact:

- *Andrew Burn, Institute of Education*

We developed an authoring tool for young people to make computer games based on Macbeth, in a collaboration with Shakespeare's Globe. 13 year-old students demonstrated their games at the Globe in July. The project proposes new approaches to literature and drama through games, and new approaches to game design.

38. King's Visualisation Lab

Contacts

- *Martin Blazeby (King's College London)*

The visualisation team at King's College London specialises in visual representation for archaeology, historic buildings, cultural heritage organisations, and academic research. Martin Blazeby from the team will demonstrate some of the reconstructions undertaken by the team and discuss the techniques used.



Digital Transformations Theme Advisory Group

- **Professor Tim Hitchcock**
(University of Hertfordshire) Chair of the Digital Transformations Theme Advisory Group
- **Professor Andrew Prescott**
(King's College London) Digital Transformations Theme Leadership Fellow
- **Professor Steve Benford**
(University of Nottingham)
- **Professor Simon Biggs**
(Edinburgh College of Art)
- **Professor David Gauntlett**
(University of Westminster)
- **John Howkins**
(The Creative Economy)
- **Dr Torsten Reimer**
(JISC)
- **Professor Charlotte Waelde**
(University of Exeter)
- **Professor Mike Wilson**
(University of Falmouth)

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- **Becky Gammon**
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Theme Advisory Group

Professor Andrew Prescott (King's College London)

AHRC Theme Leadership Fellow for Digital Transformations

Andrew Prescott was from 1979-2000 a Curator in the Department of Manuscripts at the British Library, where he acted as British Library co-ordinator for a number of digital projects, including most notably Electronic Beowulf, edited by Kevin S Kiernan of the University of Kentucky. From 2000-2007 he was Director of the Centre for Research into Freemasonry in the Humanities Research Institute at the University of Sheffield. He has also worked at the University of Wales Lampeter and University of Glasgow. He has served on the advisory boards of many digital humanities projects in Britain and America.

Professor Tim Hitchcock (University of Hertfordshire)

Chair of the AHRC Digital Transformations Theme Advisory Group

Tim Hitchcock has spent the last twenty years helping to create a 'new history from below' which puts the experiences and agency of the poor and of working people at the heart of our understanding of the history of eighteenth-century Britain. He has authored or edited ten books on the histories of poverty, gender and sexuality.

With Professor Robert Shoemaker of the University of Sheffield (in collaboration with the Humanities Research Institute at Sheffield, and the Higher Education Digitisation Service at Hertfordshire) he has also created an on-line and entirely searchable edition of the Old Bailey Sessions Proceedings, 1674 to 1834 (www.oldbaileyonline.org). This comprises some 52,000,000 words of text, and represents the largest body of published material detailing the lives of non-elite people ever produced.

Professor Charlotte Waelde (University of Exeter)

Charlotte Waelde joined Exeter Law School in 2010. She is Professor of Intellectual Property Law. Previously she was a member of the Law School at Edinburgh University where she took her Ph.D and was appointed Professor of Intellectual Property Law in 2008. She was Associate Dean for Innovation and Teaching in the College of Humanities and Social Sciences from 2007-2010. Professor Waelde was a founder member and a co-director of the AHRC Research Centre in Intellectual Property and Technology Law (SCRIPT) at Edinburgh University which was one of only a handful of centres that was refunded by the AHRC for a second term of five years in 2007(to 2012).

Professor Waelde's research and teaching focus on intellectual property and internet law

and the intersection between the two. Her work is necessarily international in nature, but also has strong comparative, European and domestic influences appropriate to the subject areas. Professor Waelde's focus is on the interface between intellectual property law and changing technologies, the changes in the law wrought by those technologies, and the impact that those changes have on the way that the law is both perceived and used by the affected communities. Her work explores ways in which the law may be better calibrated to meet the needs of stakeholders.

Professor David Gauntlett

David Gauntlett is Professor of Media and Communications, and Co-Director of the Communications and Media Research Institute, at the University of Westminster, UK. His research concerns the disruptive potential of digital media in everyday life. He is the author of several books, including *Creative Explorations* (2007) and *Making is Connecting: The social meaning of creativity, from DIY and knitting to YouTube and Web 2.0* (2011). He has produced the website Theory.org.uk for 15 years, and made several popular YouTube videos. He has conducted collaborative research with a number of the world's leading creative organisations, including the BBC, Lego, and Tate.

Professor Steve Benford (University of Nottingham)

I am Professor of Collaborative Computing and Head of the School of Computer Science at The University of Nottingham. I am also a member of the Mixed Reality Laboratory and of Horizon.

My research addresses advanced interaction and communication technologies for rich and dynamic social interaction. Specific areas of interest include: mixed reality, augmented reality, virtual reality, physical interfaces, distributed systems and their application to entertainment and education.

I have co-authored the book *Performing Mixed Reality* with Gabriella Giannachi (published by MIT Press). The book documents the emerging field of mixed reality performance, including the works of Blast Theory and other artists, and introduces our theory of trajectories to explain them alongside general extended user experiences

Professor Simon Biggs (University of Edinburgh)

Simon Biggs is a media artist, writer and curator with interests in digital poetics, affective, interactive and performance environments, interdisciplinary research

Theme Advisory Group

and co-creation. His work has been presented internationally, including Tate Modern, Pompidou, Academy de Kunst, Maxxi, Macau Arts Museum, Walker Art Center, Art Gallery of New South Wales. He has spoken at numerous conferences and universities, including ISEA, ePoetry, SLSA, ELO, and Cambridge, Brown, Cornell, UC Davis, UC Santa Barbara, Paris8, Sorbonne, Bergen Universities. Publications include *Remediating the Social* (ed, 2012), *Autopoeisis* (with James Leach, 2004), *Great Wall of China* (1999), *Halo* (1998), *Magnet* (1997), *Book of Shadows* (1996). He is Professor of Interdisciplinary Arts, University of Edinburgh. <http://www.littlepig.org.uk>

Professor Mike Wilson (University of Falmouth)

Mike Wilson is Professor of Drama and Dean of Research and the Graduate School at University College Falmouth. He is also a member of the AHRC Peer Review College and a member of the Programme Advisory Boards for the RCUK's programme on the Digital Economy (led by EPSRC) and the AHRC's programme on Digital Transformations.

His main research interests lie in the field of popular and vernacular performance and he has published extensively on Storytelling, Grand-Guignol and Brecht

and his collaborators. In particular, his work on storytelling has led him to work on the interface between storytelling and digital technology and the way in which the internet has enabled the telling and sharing of 'extraordinary' stories of the everyday experiences of people.

He is currently the Principal Investigator on three AHRC-funded projects: 'ASPECT', looking at the use of storytelling and technology to reframe the public debate around climate change, in partnership with DECC; 'Taking the Field', a Knowledge Transfer Partnership with the MCC, using technology to collect and disseminate the stories and oral histories of grassroots cricket communities in the UK and Sri Lanka; and 'The University of the Village', a Connected Communities project in collaboration with the Universities of Surrey and Glamorgan and BT, exploring the use of Superfast Broadband to link universities and rural communities.

Dr Torsten Reimer (JISC)

Dr Torsten Reimer is programme manager at JISC. As part of JISC's Innovation group he works with the academic sector to develop and support innovative ideas and practices in digital research, including areas like digital infrastructure (such as grid and cloud computing), research methods (from text analytics to visualisation) and policy development. Before joining JISC, Torsten has worked in digital research and technology for

organisations like the Department of Digital Humanities at King's College London, the Digitisation Centre at the Bavarian State Library in Munich, the IT and the History departments at the University of Munich and an international software company. Torsten has a Ph.D. in modern history.

John Howkins (The Creative Economy)

John Howkins first published his ideas on creativity and innovation in 'The Creative Economy' in 2001, revised 2007. His following book, 'Creative Ecologies: Where Thinking is a Proper Job' was published in 2010.

He is Chairman of BOP Consulting and has advised global corporations, international organisations, governments, and individuals. He has worked in over 30 countries including Australia, Canada, China, France, Greece, India, Italy, Japan, Poland, Singapore, UK and USA.

One of his major interests is the use of intellectual property laws to support the creative economy. He was the Director of the Adelphi Charter on Creativity, Innovation and Intellectual Property. He devised the London Intellectual Property Advisory Service now called Own It. He organised special forums in London and Shanghai in 2010 to mark the 300th anniversary of the world's first copyright law.

He is Visiting Professor, City University, London, England, and Vice Dean and Visiting Professor, the Shanghai School of Creativity, Shanghai Theatre Academy, China.

Acknowledgements



The AHRC would like to thank the following people for helping to make the Digital Transformations Moot possible:

- The speakers, performers and contributors
- Bronac Ferran
- Professor Andrew Prescott (Digital Transformations Theme Leadership Fellow)
King's College London
- Professor Tim Hitchcock (Chair)
University of Hertfordshire
- The members of the Digital Transformations Theme Advisory Group
- Kirsty Pitkin
Event Amplifier

Useful information



Communicate

Get in touch

We have set up the **Digital Transformations Moot Crowdvine site**, found here:

www.digitrans.crowdvine.com

This is an event network where delegates can network and discuss issues around Digital Transformations before, during and after the event. It is easy to register on Crowdvine, so we hope to see the community grow on Crowdvine soon.

Twitter

For those of you who use Twitter, we wanted to remind you that the hashtag for the Moot is **#digitrans** and our Twitter accounts are **@AHRC DigiTrans** and **@AHRC Press**

Wifi

Login: digitrans1

Password: mootling

Livestreaming

The event will be live-streamed. Please tell your colleagues that they can watch at <http://digitrans.crowdvine.com/pages/watch-live> and on the AHRC website at <http://www.ahrc.ac.uk/watchthemootlive>

The Venue

The Mermaid Conference Centre is located on the North bank of the River Thames at Blackfriars, with fantastic views of the Tate Modern, Shakespeare's Globe and The Shard. Near the Mermaid, you will also find the New Exchange Shopping Centre, St Paul's Cathedral, the Millennium Bridge and plenty of pubs and bars in Blackfriars and St Paul's.

A map can be found here:

www.the-mermaid.co.uk/location

Transport links are excellent. The nearest tube stops are:

- **Blackfriars** – newly opened tube and train station, with direct services from Luton and Brighton. Simply turn right as you leave the Blackfriars North exit, and it is just a two minute walk.
- **Mansion House** – on the District/Circle line, it is a short 6 minute walk to the venue.
- **St Paul's** – on the Central line, it is approximately a four minute walk.

