



SUSSEX HUMANITIES LAB
ANNUAL REPORT 2022

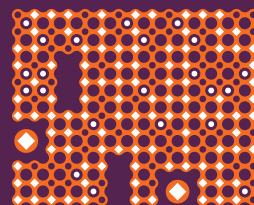


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“ The Sussex Humanities Lab has evolved into a critically engaged research hub which takes seriously the need to embed feminist, queer and anti-racist approaches to digital humanities and digital cultures. ”

Professor Kate O’Riordan

DEAN OF SCHOOL OF MEDIA, ARTS & HUMANITIES (MAH)
PROFESSOR OF DIGITAL CULTURE



SUSSEX HUMANITIES LAB

WELCOME FROM SHL DIRECTORS

Alice Eldridge

Director & Reader
in Sonic Systems

Sharon Webb

Director & Senior Lecturer
in Digital Humanities

Ben Roberts

Director & Senior Lecturer
in Digital Humanities

We would like to welcome you to the Sussex Humanities Lab's first Annual Public Report. This report shares some of the work and activities of the SHL community over the last few years despite global disruptions. It celebrates and acknowledges the immense work of our team and members and showcases The Lab as an open, flexible and agile entity, a place for play, a space for experimentation and a hybrid base for focused research.

Over the last two years The Lab has seen much change. We appointed 3 new Directors in 2021 and expanded our representation on our Core team, bringing new areas of expertise to The Lab, including cultural analytics, creative practice, digital commons, AI and gaming. We also welcomed a new Programme Manager.

As a diverse, active (sometimes too active) team there have been many highlights this year – thought provoking seminars, hands-on practical workshops, as well as our new **PhD Community Advocate Programme** and our first **SHL funded artist in residence**. For many of us, however, the highlight of the year was our **Away Day** in May 2022. Flanked by views of the sea, our first in person away day in two years allowed us to reconnect as a team, have some fun, while also thrashing out the important work of our future strategic plans (who knew a SWOT analysis would be so fun!).

The last two years has also seen The Lab engage and lead on projects that specifically centre social and environmental justice – we are particularly proud of team members (past and present) who engaged in **COP26** events and of ongoing pioneering ecoacoustic research that brings sound, technology, environment, culture and society into conversation.

This year, on the eve of his retirement, we particularly want to thank **Tim Hitchcock**. Tim was one of the founding directors of The Lab. He has played a significant role over its first eight years in the measurable success of The Lab, but perhaps more importantly, in cultivating its supportive culture and unruly yet thriving ecosystem.



NOTE FROM...

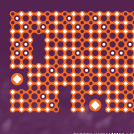


**Professor
Keith Jones**

Pro-Vice Chancellor for Research



Sussex Humanities Lab has been a tremendous success story for the University. Since its inception in 2014, SHL has built innovative links and partnerships between academic units across the University and won significant research funding. It has also helped to develop new teaching in digital methods for the arts and humanities, preparing students for the rapidly changing digital society in which we live. I would like to congratulate all members of SHL who have contributed to develop our research environment and impact associated with the REF2021 submission. The University performed very well in REF2021 as a consequence of such activities. ”



SUSSEX HUMANITIES LAB

US
UNIVERSITY
OF SUSSEX



WHAT IS THE SHL?...

The Sussex Humanities Lab is one of four flagship research programmes at the University of Sussex. SHL is concerned with the eco-socio-cultural potentials and impacts of an increasingly digital world. We experiment with digital methods in research and investigate the interactions between technology and culture, society and environment in order to imagine and create more sustainable and just futures for all.

The Lab was founded in 2014. Since then, we have been awarded in excess of £3.7 million in research grants. We have developed Digital Humanities (DH), and DH related teaching portfolios across the University, and significantly nurtured deep interdisciplinary collaboration in both domains. The Lab has grown from its roots in critical digital humanities to an expansive engagement with digital methods across creative practice, social science, sustainability and much more. We think of this as 'DH++'.



As a cross-campus research programme, SHL members span the arts, humanities, engineering, informatics, social science, life sciences, and the university library. Our research has a wide disciplinary reach, from community archives to AI, media theory to conservation technology, critical heritage to intersectional feminism, digital humanities to experimental music technology and critical making. Our mission is broad. We nurture and enable collaborative, externally-funded research projects, and develop new digital methods in teaching and research. We contribute to the research environments of the University, as well as nurturing doctoral researchers and local communities of practice.

SHL PEOPLE

We believe that collaborative research is necessary to change research cultures, environments, and praxis in order to make a real impact on real lives.

This transdisciplinary approach mirrors our ethos and values as an inclusive, transparent and community-driven collective. As a team we value The Lab as a physical and intellectual place for experimentation and critical play, as a space led by ideas served by technology. First and foremost, SHL is a community – it thrives through the commitments, dedication and activities of all our members, particularly our core team, research fellows and Professional Services support team. And for these commitments, we are grateful, especially since disruption has become a consistent element of all our lives.

ACADEMIC LEADERSHIP – DIRECTORS, EXECUTIVE AND CORE



Liam Berriman
Senior Lecturer in Childhood and Youth Studies
(Core)



Alice Eldridge
Reader in Sonic Systems
(Director)



Beatrice Fazi
Reader in Digital Humanities
(Core)



Cécile Chevalier
Senior Lecturer in Creative Practice
(Core)



Tim Hitchcock
Professor in Digital History
(SHL Executive)



Nimi Hoffmann
Lecturer in International Education and Development
(Core)



Sam Ladkin
Senior Lecturer in Creative and Critical Writing
(Core)



Ben Roberts
Senior Lecturer in Digital Humanities
(Director)



Justyna Robinson
Senior Lecturer in English Language and Linguistics
(Core)



Ivor Simpson
Lecturer in Artificial Intelligence
(Core)



Suzanne Tatham
Associate Director, Library
(SHL Executive)



Amy Waldron
Digital Development Manager, Library
(Core)



Sharon Webb
Senior Lecturer in Digital Humanities
(Director)



David Weir
Professor of Computer Science
(SHL Executive)

PROFESSIONAL SERVICES

Elena Dennison
Programme Manager

Kate Malone
Administrator

Alex Peverett
Research Technician

RESEARCH FELLOWS

Alex Butterworth
Research Fellow in Digital Publishing
and Data Visualization, EI

Ben Jackson
Research Fellow in
Digital Humanities, Library

Jo Walton
Research Fellow in Arts,
Climate and Technology, MAH

Louise Falcini
Research Fellow, SHL

Andrew Salway
Research Fellow, SHL

VISITING FELLOWS/ARTISTS IN RESIDENCE

Laurence Hill
SHL Associate Researcher
(2020 - 2023)

Louise Siddons
SHL Visiting Research Fellow (2022)

Sissel Marie Tonn
SHL, ACCA and Sackler Centre
for Consciousness Studies,
International Visiting
Artist-Research Fellow (2022)

Ian Winters
SHL International Visiting
Artist-Research Fellow (2021-22)

Kate Shields
SHL Artist in Residence (2022)

PHD RESEARCHERS SHL COMMUNITY ADVOCATES 2022

Ellie Priest
Media, Arts, and Humanities (MAH)

Fiona Miller
Media, Arts, and Humanities (MAH)
& Neuroscience

Rosie Gahnstrom
Education and Social Work (ESW)

Hanna Randall
Media, Arts, and Humanities (MAH)

Nathan Richards
Media, Arts, and Humanities (MAH)

FUNDED PHD RESEARCHERS ON THE LEVERHULME DOCTORAL TRAINING PROGRAMMES (From Sensation and Perception to Awareness; and Biomimetic Embodied AI)

Kieran Gibb
(Music, Informatics & Lifesciences)

Jonathan Reus
(Music & Philosophy)

Sam Bilbow
(Music, Media & Informatics)

Max Worgan
(Music)

Fiona Miller
(Music & Neuroscience)

Joshua Hargreaves
(Music & Neuroscience)

Steve Symons
(Music)

Nimi Hoffmann

Tim Hitchcock

Ivor Simpson

Amy Waldron



Carbon footprint

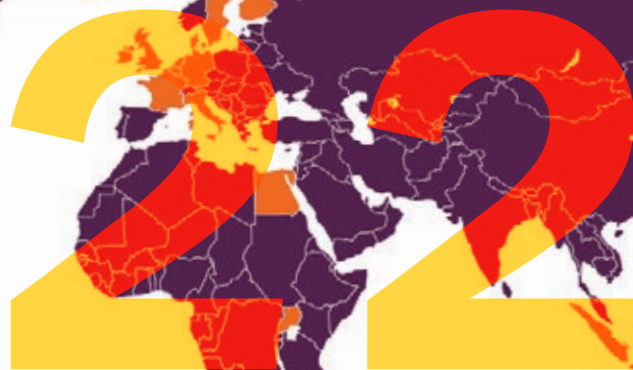
...in process!



146
BIDS

SINCE 2014

OVER
£3.7M
EXTERNAL FUNDS
WON
SINCE 2014



COUNTRIES
COLLABORATED WITH

157

PUBLICATIONS

2,550+
FOLLOWERS

07

SUNFLOWERS IN
LAB
25
GARDEN

CUPS OF
9,879
COFFEE
and biscuits

3

OMEKA ARCHIVES
LAUNCHED
2020-2022

INCLUDED IN
15 OUT OF 26
REF 2021
ENVIRONMENT
STATEMENTS

45 OPEN EVENTS

FROM 2021

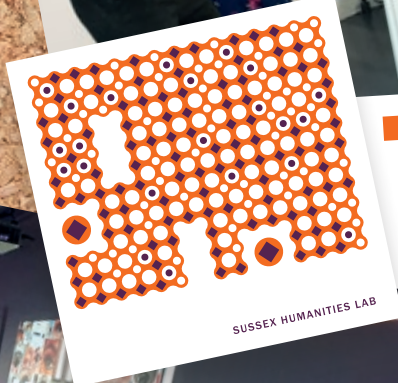
TO 2022

A vibrant collage representing the Sussex Humanities Lab community. The background is a textured corkboard with several colorful pushpins (red, green, yellow, blue) scattered across it. The collage includes the following elements:

- Top Left:** A group of five people smiling; one woman holds a small book titled "London Lyrics".
- Top Center:** A person in a white shirt working on equipment, with a pink balloon nearby.
- Top Right:** A man in a black shirt hanging from a metal rig, with another person visible in the background.
- Middle Left:** A group of people standing outside a brick building, some pointing upwards.
- Middle Center:** A presentation slide for the "Sussex Humanities Lab Inaugural Lecture, London, 2015", featuring a red patterned logo.
- Middle Right:** A large circular graphic containing seminar information:
 - SUSSEX HUMANITIES LAB
 - RESEARCH SEMINAR
 - Technology and the Humanities: Developing a Media Archaeology Lab
 - How experimental methods help create alternative approaches and new material for a history of media use
 - Annie van den Oever (University of Groningen / University of the Free State)
 - Monday 1 October, 3-5pm
 - Digital Humanities Lab Silverstone University of Sussex
 - ALL WELCOME
 - The University of Sussex logo.
- Bottom Left:** Two women standing next to a computer monitor displaying code.
- Bottom Center:** Three people sitting at a long white table in a workshop setting, with a poster for "#ladiesofmodular" in the background.
- Bottom Right:** People participating in outdoor activities, including sitting on a picnic bench and using a laptop near a pool of water.
- Far Bottom Right:** A close-up of hands interacting with a virtual reality interface.



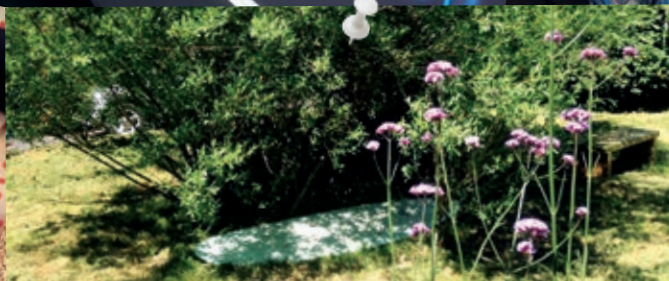
UNIVERSITY OF SUSSEX



THROWBACK



This and THATCAM
 Sussex Humanities Lab 2017
 A workshop on Rules, Regulations, Resistance,
 and their intersections with technology
 4-5 July 2017
 Register or propose a session at <http://thisand.thatcamp.org>



SUSTAINABILITY & JUSTICE

In future this will not be a separate section because we strive to embed sustainability and justice across all areas of our research, operations and teaching. Given the urgency of environmental and attendant social crises we have taken action and have focused efforts over the last two years on some key strategic documents, toolkits and publications:

The **Sussex Humanities Lab Environmental strategy** (2020) has two purposes: first, it is intended as an evolving point of reference for all SHL members, in formulating bids, planning activities, and general academic activities. Second, it is intended as a call to action that we hope will inspire our field, our partners, and our collaborators.

The Sussex Humanities Lab Environmental Strategy



v1.3 May 2020

doi:10.12881/sussex.077036

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In 2021, our Green Working Group joined forces with other environmentally-aware DH groups to form the **Digital Humanities Climate Coalition**. This is a collaborative and cross-institutional initiative focused on understanding and minimising the environmental impact of DH research. Participants are based at HE institutions and DH Centres across the UK, Ireland and Northern Europe. The group recently published **A Researcher Guide to Writing a Climate Justice-Oriented Data Management Plan**.

digital humanities climate coalition

A Researcher Guide to Writing a Climate Justice Oriented Data Management Plan



- Addressing the environmental impacts of research
- Managing data sustainably
- Preparing for future funding frameworks
- Developing and sharing best practice

The Communicating Climate Risk Toolkit, co-authored by SHL research fellow Jo Walton, draws together best practice on the effective communication of climate information from across STEM, social sciences, and arts and humanities. It provides users with insights, recommendations, and tools for all forms of climate-related communication and decision-making, and identifies open problems.



A first version of **The Sustainability Educator Toolkit** was developed in 2022, working with talented research assistant Adaora Oji who has expertise in international development and degrowth. The toolkit aims to provide information and inspiration for colleagues in the Media, Arts and Humanities to embed sustainability concepts and practices across their teaching, supporting the University's sustainability strategy on Ethical Educators.

As of autumn 2022 SHL will be working more closely with our sister programme, the **Sussex Sustainability Research Programme** to co-produce research and public engagement events at the intersections of sustainability and critical technology.

“Changing climate, disappearing biodiversity, and environmental health risks are big barriers to reaching the UN’s sustainability goals, and demand rapid, but also equitable, solutions. I believe the arts, humanities and critical data science can make a big contribution to these solutions, and that’s why I’m looking forward to a close cooperation over the next years between the Sussex Sustainability Research Programme and the Sussex Humanities Lab.”

Prof. Joseph Alcamo

DIRECTOR, SUSSEX SUSTAINABILITY RESEARCH PROGRAMME (SSRP)

SHL RESEARCH

Priority Areas & Research Clusters

In 2021 we reviewed and re-evaluated SHL's research structure. In an effort to amplify voices within The Lab and to attract new external voices and contributors we launched several priority areas that reflected and highlighted our current research and the expertise of our members. These were:

CONCEPT ANALYTICS

DIGITAL SOCIETY

EXPERIMENTAL ECOLOGIES

GAMING & PLAY

COMMUNITY AND COMPUTATIONAL TECHNOLOGY

INTERSECTIONALITY

MEDIA ARCHAEOLOGY AND EXPERIMENTAL TECHNOLOGY

PHILOSOPHY OF AI

UNCERTAINTY AND INTERPRETABILITY OF AI

This proved an invaluable exercise in surfacing research expertise and much needed time to reflect on our strengths. Following this, and informed by our away-day, we have rationalised the priority areas and other significant streams of work into four **Research Clusters**:

CRITICAL DIGITAL HUMANITIES AND ARCHIVES

AI, COMPUTATIONAL SOCIETY & CULTURE

CREATIVE COMPUTING & PLAY

EXPERIMENTAL ECOLOGIES

We have identified five values that are core to all our work:

INTERSECTIONALITY

EXPERIMENTALITY

SUSTAINABILITY

OPENNESS

COMMUNITY



“The Sussex Humanities Lab has played an instrumental role in my interdisciplinary doctoral research so far, both as a space for conducting experimental music studies, but also as a forum for attending various workshops and hackathons. As a group of researchers, the SHL directors and advocates provide a positive and forward-thinking community for testing new ideas and initiatives. I encourage anyone working in the digital humanities at Sussex to get stuck in and join us; we are always looking for new and exciting avenues for collaborative research!”

Sam Bilbow

DOCTORAL RESEARCHER IN COMPUTATIONAL
ART AND AUGMENTED REALITY

Research Environment

Our active and diverse programme of events helps nurture the next generation of researchers, while also supporting colleagues to gain new digital skills and engage with cutting edge research. We have a seminar series of external speakers, open workshops in digital methods, PhD-led community events, community-led experimental creative technologies drop ins, research project events and forums. Through this we cultivate an inclusive, collaborative, generative and supportive research environment. **SHL was included in 15 of the 26 Unit Research Environment Statements the University submitted to the REF 2021.**

Doctoral training programmes and development

SHL is a part of two Leverhulme Trust funded Doctoral Training Programmes that run across the schools of Psychology, Informatics, Brighton and Sussex Medical School (BSMS), Life Sciences, and Media, Arts and Humanities: From **Sensation to Perception and Awareness** (2018-2025) and **Biomimetic Embodied Artificial Intelligence** (2020-2027). Six funded students work on ground breaking creative research at the interstices of art, technology, psychology and cultural studies.

SHL leads and collaborates on two major doctoral training programmes within the Consortium for the Humanities and the Arts South-east England (**CHASE**): **Feminist Approaches to Computational Technology Network (FACT)**, and **Aural Diversities**.

FACT investigates the way in which a feminist approach to coding and research can transform our research practice and the communities we engage in through workshops, such as **Building a feminist chat bot** (2020-22) and **Reflexive Re-Tooling: Alternative Workflows for the Feminist Researcher**.

Aural Diversities explores the aural diverse turn within arts and humanities research and beyond; lock down sessions brought in audiences across the world to share in multimodal sessions that troubled accepted norms in audio technology, sound culture and Western epistemologies and questioned the extent of human perception, our relation in and through the vibratory world, and whether hearing is ever an individual act. This year The Lab has also contributed to the **Digital Arts and Humanities Methods for Literary Research** CHASE series organised by Birkbeck.

“Working with SHL has been an invaluable way to develop the Library's technical infrastructure and offerings, especially with relation to research data and open publishing.”

Jane Harvell

DIRECTOR OF LIBRARY SERVICES
AND UNIVERSITY LIBRARIAN

Alex Peverett →



'The Sentinel Self'
by Sissel Marie Tonn

The SHL PhD advocates programme further nourishes the doctoral community at the University, creating events and meet ups such as the neurodiversity art jam, archiving and creative archiving seminars, as well as social events such as walk shops and an end of year social. We hope to continue with this programme in the coming years to nurture our doctoral community.



Our **International Visiting Artists and Regional Artist in Residence Programmes** welcome established and emerging artists to the campus to develop work in response to our mission. This year we welcomed two international artists: Danish artist **Sissel Marie Tonn** has been developing her project *The Sentinel Self* which prompts us to reconfigure our notions of 'selfhood', showing the interdependence on our microbial kin, and how environmental contaminants are a shared concern across all 'sentinels'.

US artist **Ian Winters** is developing his '*Domestic Light*' project. Funded by the International Society for the Arts, Sciences, and Technology Leonardo, Domestic Light is a network of multi-spectral colour sensors hosted in domestic window sills in each time zone around the world to document the literal colour of "home" over the period 2021 to 2022.

Our first regional residency was won by local artist **Kate Shields**, who is developing their project, GUTS. GUTS is an ongoing project featuring multimedia manifestations exploring experiences living with the effects of a long term chronic health condition affecting the large intestine, Ulcerative Colitis. Kate is developing this project over the course of their residency throughout the summer, the results of which can be seen in Autumn 2022. Kate's residency has been supported by **Laurence Hill**, SHL Visiting Fellow and Digital Curator for Full Stack Feminism in Digital Humanities project.

RESEARCH PROJECT SPOTLIGHT

BBC CONNECTED HISTORIES 2017-2022



SCIENCE
MUSEUM
GROUP



AM Adam Matthew
A SAGE Publishing Company

Connected Histories of the BBC was a five-year project developed to create access to an extraordinary national resource which has hitherto been largely hidden from view: the hundreds of recorded interviews the BBC conducted over the years with its own staff. The project worked with the BBC to digitise, enrich data, and build a fully-searchable catalogue of recordings via a 'macroscope' approach as developed by Ben Jackson and Tim Hitchcock.



AHRC (£787k)

Investigators: David Hendy (PI), Tim Hitchcock, Margaretta Jolly, Alban Webb, Anna-Maria Sichani, Ben Jackson.

Partners: BBC, Science Museum Group, the British Entertainment History Project, Mass Observation, and Adam Matthew Digital.



2021-2023



Digital Humanities has a problem: it is built from inherited heteronormative, gendered, and frequently racist brick and mortar. 'Full Stack Feminism in Digital Humanities' addresses this by enhancing and diversifying public access to and engagement with digital cultural heritage and intersectional feminist methods, through the application of Full Stack Feminism and development of the open-source Full Stack Feminism toolkit. It is a two year project jointly funded by the Arts and Humanities Research Council (UK) and the Irish Research Council and is part of their 'UK-Ireland Collaboration in Digital Humanities Research Grants Call.

AHRC (£257k, UK only)

Investigators: Sussex - Sharon Webb (PI), Cécile Chevalier (Co-I), Irene Fubara-Manuel (Co-I), Laurence Hill (Digital Curator), Alex Peverett (Technician), Denice Penrose (Admin. Support). Maynooth University - Jeneen Naji (Co-PI), Kylie Jarrett (Co-I), Izzy Fox (PDRA), Orla Egan (Community Coordinator), Ranju Upadhyah (Programmer). Technological University, Dublin - Katherine Nolan (Co-I). University of Cambridge - Caroline Bassett (Consultant).

Partners: Digital Repository of Ireland, Irish Museum of Modern Art.

TOOLS OF KNOWLEDGE: MODELLING THE CREATIVE COMMUNITIES OF THE SCIENTIFIC INSTRUMENT TRADE, 1550-1914

2021-2023

Credit: Science Museum Group

Scientific knowledge has helped shape the modern world. It has responded to and facilitated global exploration and commerce, the industrial revolution and medical understanding. While popular narratives celebrate famous discoveries and scientists, they usually overlook the makers of the technologies on which they relied. Scientific instruments embodied current knowledge and practice, both enabling and constraining our understanding of the world. It is the stories of these artefacts, and of the men and women involved in the trade that produced them, during three and a half centuries, that the 'Tools of Knowledge' project will recover and share.

AHRC (£812k)

Investigators: Liba Taub (PI), Rebekah Higgitt, Joshua Nall, Alexander Butterworth, Boris Jardine.

Research Fellow: Duncan Hay.

Core Institutions: University of Cambridge, University of Sussex and National Museums Scotland.

Partners: Science Museum and Royal Museums Greenwich.

SCIENCE
MUSEUM
GROUP



National
Museums
Scotland



ROYAL
MUSEUMS
GREENWICH



UNIVERSITY OF
CAMBRIDGE

PROMOTING CLIMATE ACTION AWARENESS FOR UGANDAN YOUTH

2022



SSRP
SUSSEX SUSTAINABILITY RESEARCH PROGRAMME

This project supports the work of a team of Ugandan and UK academics, educators, and artists, to develop and test innovative climate action education materials for use in East Africa. The key deliverable is a card-based educational game exploring climate futures in a Ugandan context. A connected workshop will support knowledge exchange and networking.

Investigators: Jo Walton, Peter Newell (School of Global Studies), Dilman Dila (African Speculative Fiction Society, British Science Fiction Association and Dilstories Ltd., Uganda), Maurice Ssebisubi (Embassy of Iceland, Uganda), Bright Nkrumah (Global Change Institute at the University of the Witwatersrand, South Africa).

SACHA TAKI – TUNING INTO SONGS OF THE FOREST

2020

Indigenous cultures of the Ecuadorian Amazon are threatened by multiple crises, jeopardising their health and wellbeing as well as that of their ecosystems. This transdisciplinary project explores transdisciplinary research methods to give voice to indigenous concerns and values by integrating concepts and methods from TIK, ethnography, ecoacoustics, speculative illustration and documentary journalism.

Creative outputs of the project support the Ancestral Kichwa Population of Kawsak Sacha (PAKKS) in articulating the eco-cultural value of their soundscape - as a vessel for cultural heritage, a vector for eco-cultural conservation action, and a voice for global earth jurisprudence.

Investigators: Alice Eldridge (PI), Mika Peck (Life Sciences), Patta Scott-Villiers (IDS)

Partners: Paola Moscoso (Fundación Naturaleza y Arte), Rosa Canelos (Sacha Warmi), Didier Lacaze (Sacha Warmi) Ecuador



Sacha Warmi
FOUNDATION

SSRP
SUSSEX SUSTAINABILITY RESEARCH PROGRAMME

Darwin Aranda –
Nina Amaru Community, PAKKS

Credit: Paola Moscoso

OTHER RECENT FUNDED PROJECTS

(2020-2022)

THE REANIMATING DATA PROJECT (ESRC)

PI: Rachel Thomson (SHL)
Co-I: Sharon Webb (SHL)
Niamh Moore (University of Edinburgh)
Ester McGenney (University of Sussex)
Ali Ronan (Feminist Webs)

2018 – 2021

COMMUNICATION POWER OF POLITICIANS IN A DIGITAL AGE. CONSEQUENCES FOR PARTICIPATION AND DEMOCRACY (RC NORWAY)

PI: Kari Steen-Johnsen,
(Institute of Social Research, Oslo)
Co-Is: Andrew Salway (SHL);
Klaus Johannsen (Uni Research, Bergen);
Cristian Vaccari, (Loughborough University)

2018 – 2021

PAST PRESENCE: RESEARCH INTO IMMERSIVE STORYTELLING FOR HISTORICAL OBJECT BIOGRAPHIES (ROYAL HOLLOWAY)

PIs: Jo Walton (SHL) and
Alex Butterworth (SHL)

2020

DIGITAL ROMANCE 2.0 (BROOK)

PI: Rachel Thomson (SHL)

2021

FEEDBACK MUSICIANSHIP NETWORK (AHRC)

PI: Chris Kiefer (SHL)
Co-I: Dan Overholt (Alborg University)

2021 – 2022

THE INVISIBLE WOMEN – DEVELOPING A FEMINIST APPROACH TO FILM ARCHIVE METADATA AND CATALOGUING (AHRC-IRC)

PIs: Keith Mark Johnston, (University of East Anglia)
and Sarah Arnold, (Maynooth University)

Co-Is: Sharon Webb (SHL),
Lorna Richardson (UEA),
Kasandra O'Connell (Irish Film Archives)

2021 – 2023

**TOWARD A MEASURE
OF SOUNDSCAPE
DYNAMICAL ACOUSTIC
COMPLEXITY USING
CAUSAL ANALYSIS AND AI
(UKAN+/EPSRC)**

PI: Alice Eldridge (SHL)
Co-Is: Adam Barret (SHL), Chris Kiefer (SHL),
Anil Seth (EngInf, Sussex)
and Ivor Simpson (SHL)

2022 – 2023

**MAKING AFRICAN
CONNECTIONS:
DECOLONIAL FUTURES
FOR COLONIAL
COLLECTIONS
(AHRC)**

PI: Jo Ann McGregor (Sussex)
Co-I: James Baker
(former SHL member)

2019 – 2021

**CAPTURING
THE PAST (AHRC)**

PI: Tim Hitchcock (SHL)
Co-I: Ben Jackson,
Louise Falcini (SHL)

2021-2022

**SMALL BILLS AND
PETTY FINANCE:
CO-CREATING THE HISTORY
OF THE OLD POOR LAW
(AHRC)**

PI: Alannah Tomkins (Keele)
Co-I: Tim Hitchcock (SHL)
Research Fellow: Louise Falcini (SHL)
Research Associate: Peter Collinge (Keele)

2021 – 2022

**LEGACIES OF
CATALOGUE
DESCRIPTIONS AND
CURATORIAL VOICE:
OPPORTUNITIES FOR
DIGITAL SCHOLARSHIP
(AHRC)**

PI: James Baker
(former SHL member)
Co-I: Andrew Salway (SHL)

2020 – 2022

**INTERSECTIONS:
FEMINISM,
TECHNOLOGY AND
DIGITAL HUMANITIES
(AHRC-IRC)**

PI: Caroline Bassett
(University of Cambridge, former SHL Director)
Co-I: Dr Sharon Webb (SHL)
Co-I: Dr Cécile Chevalier (SHL)

2020 – 2021

**ACOUCENE:
TOWARDS A SILENT SPRING?
MODELING AND PROJECTING THE
IMPACTS OF THE ANTHROPOCENE ON
SOUNDSCAPES WITH BIRDS AS AN
ACOUSTIC ECOLOGICAL INDICATOR
(FRB & CESAB)**

PIs: Jean-Yves Barnagaud – EPHE (France)
Solène Croci – CNRS (France)
Participants: Alice Eldridge (SHL)
plus 9 European experts

2022 – 2025

INTERNATIONAL AND NATIONAL EVENTS HIGHLIGHTS

WHAT IS DIGITAL THEORY?

5 & 6 May 2022

This was a two-day international symposium co-organised by **Beatrice Fazi** (MAH) and Leif Weatherby (New York University). The event was hosted by the Digital Theory Lab at New York University and co-sponsored by SHL. Building on both computer and data science and the history of theory in the humanities, the symposium investigated 'digital theory': what is it, what should it be, and what is its future?

FULL STACK FEMINISM, ART, INTERSECTIONALITY, & THE DIGITAL

June 2022

Full Stack Feminism in Digital Humanities (FSF) partnered with the Irish Museum of Modern Art (IMMA), hosted a discussion that explored intersectional feminist thinking and digital practices. As part of the collaborative actions of the FSF project, this talk brought together artists to discuss concerns across gender, race and class, structures of power and oppression and digital technologies. Speakers included El Putnam, Day Magee, and FSF team member, Jeneen Naji (Maynooth University).

UKAN+ MONITORING UK BIODIVERSITY SYMPOSIUM

15 & 16 June 2022

This two day workshop that brought academics, industry, government and non-governmental organisations together to discuss and establish guidelines on acoustic methods for long-term biodiversity monitoring in the UK. Co-hosted by Alice Eldridge and held at Manchester Metropolitan University it was funded by the UK acoustic network plus with support from SHL and SSRP, Manchester Metropolitan University (MMU) and Bristol University.

DEAD TECH SOCIAL

20 June 2022

Whisky Chow



Hosted at the Attenborough Centre for the Creative Arts, Dead Tech Social was a social gathering to vocalise and visualise cultural shared imaginaries, and two workshops. One historicised and demonstrated various video synthesis technologies and aesthetics. The other, **Queer Imaginaries**, was designed by and for individuals who identify as queer, trans and intersex people of colour (QTIPOC) and explored narratives in which QTIPOC individuals are placed front and centre. Led and organised by Irene Fubara-Manuel (MAH) and Farah Way (artist), the workshop was designed to critically explore the infrastructures of imagined worlds and question who they serve.

SEED FUNDED PROJECTS

In 2022 we ran our first SHL open call. The objective was to enable and nurture cross-university multidisciplinary teams to develop medium to large scale research at techno-eco-socio-cultural interfaces. We received a wide range of high quality proposals, and funded five pilot projects:

EARTH LAW AND EARTH ARTS

PI: Bonnie Holligan (Law, Politics and Sociology), Co-I: Jo Walton (MAH)

ROBOT OPERA

PI: Evelyn Ficarra, Co-I: Chris Kiefer (MAH)

THE BIG REVEAL

PI: Tim Hopkins (MAH),
Co-I: David Weir (Engineering & Informatics)

HARNESSING DIGITAL CITIZEN-SCIENCE DATA FOR POLLINATOR CONSERVATION

PI: Andy Philippides (Engineering & Informatics),
Co-Is: Dave Goulson and Maria Clara Castellanos (Life Sciences)

THE MATERIAL KNOWLEDGE OF TREES: AI, LIBRARIES, AND IMMERSIVE MEDIA

PI: Emile Deveraux (MAH), Co-I: Alice Corble (University of Sussex Library)

Robot Opera



Earth Law and Earth Arts event (2022)



SHL IN THE WORLD ↗

An important part of our mission is to develop links with research centres working in similar areas across the world.

This allows us to locate partners for international consortium bids and to be fully engaged in the wider academic communities that investigate digital methods in culture, society and the environment. These include:



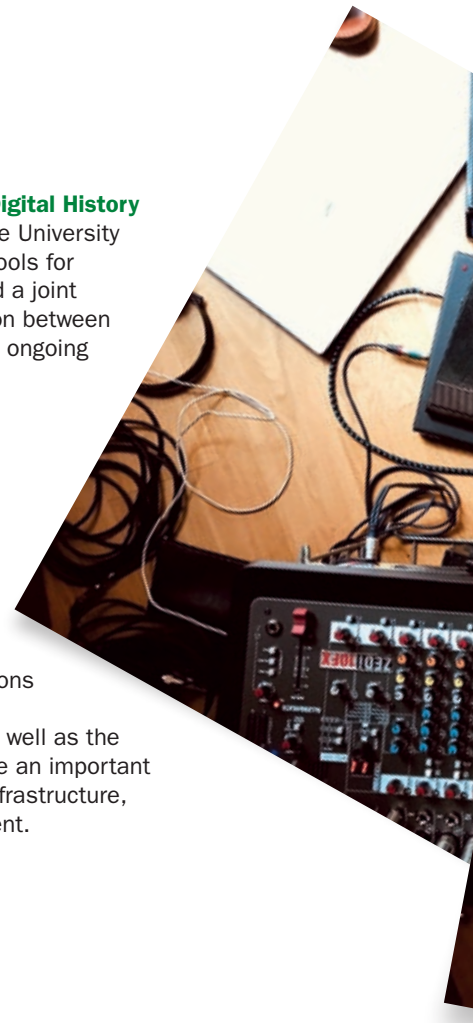
Centre for Digital and Social Research at Umeå University (DIGSUM), an interdisciplinary academic research centre for the study of the relationship between digital technology and society at Umeå University. Simon Lindgren (DIGSUM) was an SHL visiting fellow (2018) and contributed to our workshop and seminar programmes. In 2021-22 we worked with DIGSUM and Cambridge Digital Humanities on a €1.5m bid to Collaboration of Humanities and Social Sciences in Europe (CHANSE) addressing digital disenchantment.



The **Luxembourg Centre for Contemporary and Digital History (C2DH)**, an interdisciplinary research centre at the University of Luxembourg focusing on digital methods and tools for historical research and teaching. In 2021 we held a joint networking event with C2DH to foster collaboration between the two research centres, and are participating in ongoing collaborative events and work.



The **Digital Repository of Ireland** with whom we hosted and chaired the international conference Digital Preservation in Arts, Humanities, and Social Science (2017). Since then our collaborations have continued. DRI are named partners on the AHRC-IRC funded project, Full Stack Feminism, as well as the IFTe Network grant (2020-21). DRI continues to be an important partner in terms of The Lab's work on research infrastructure, digital preservation and research data management.



iiL intelligent instruments LAB

Intelligent Instruments Lab, an interdisciplinary research lab in Iceland that investigates the role of artificial intelligence in new musical instruments with the aim of understanding ourselves as users of intelligent technologies. It is funded by Thor Magnusson's ERC INTENT project which SHL are dissemination partners on. Our collaborations enrich our ongoing research in Experimental Music Technologies.

International Research Networks

Over the last two years The Lab hosted two AHRC networks: **Intersections, Feminism, Technology & Digital Humanities network** (IFTe, 2020-21) (Sharon Webb and Cécile Chevalier with the University of Cambridge, and Maynooth University (Ireland), **Feedback Musicianship** (Chris Kiefer and Dan Overholt - Aalborg University, Denmark)



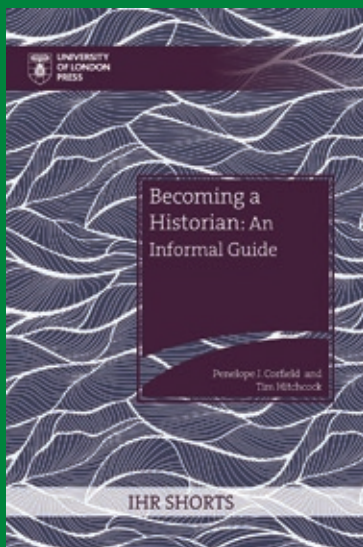
Chris Kiefer and Alice Eldridge's Feedback Cell



Credit: Alice Eldridge

PUBLICATIONS...

A selection of articles, books and chapters, reports, and editorials from 2020 and 2022. For full citation details please see our website.



BECOMING A HISTORIAN: AN INFORMAL GUIDE

Penelope J Corfield and Tim Hitchcock (2022)

COMPUTER MUSICKING AS ETHICO-ONTO-EPISTEMIC PLAYGROUND: ON THE JOY OF DEVELOPING COMPLEXITY LITERACY AND LEARNING TO LET OTHERS BE

Alice Eldridge (2022)

PROVIDING FOR THE POOR: THE OLD POOR LAW, 1750-1834

Peter Collinge and Louise Falcini (2022)

ADVANCES IN ECOACOUSTICS (SPECIAL ISSUE IN FRONTIERS IN ECOLOGY EVOLUTION – POPULATION, COMMUNITY, AND ECOSYSTEM DYNAMICS)

Almo Farina, Alice Eldridge, Susan Fuller and Gianni Pavan (2022)

SHARE YOUR VALUES! COMMUNITY-DRIVEN EMBEDDING OF ETHICS IN RESEARCH

Nicolas E Gold, Raul Masu, Cecile Chevalier and Fabio Morreale (2022)

TOWARDS LIGHTWEIGHT ARCHITECTURES FOR EMBEDDED MACHINE LEARNING IN MUSICAL INSTRUMENTS

Kiefer, Chris (2022)

SPECULATIVE FICTION AND POST-CAPITALIST SPECULATIVE ECONOMIES: BLUEPRINTS AND CRITIQUES

Jo Lindsay Walton (2022)

SHOSHANA ZUBOFF IN 50 KEY FIGURES IN CYBERPUNK CULTURE

Jo Lindsay Walton (2022)

BITCOIN AND STONE MONEY: ANGLOPHONE USE OF YAPSESE ECONOMIC CULTURES, 1910-2020

Jo Lindsay Walton (2022)

PRESERVING QUEER VOICES

Sharon Webb (2022)

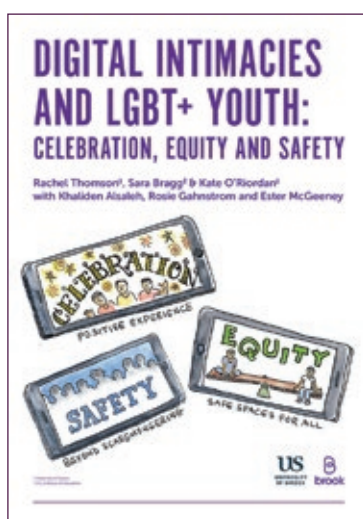
BEYOND HUMAN: DEEP LEARNING, EXPLAINABILITY AND REPRESENTATION

M Beatrice Fazi (2021)

EXPLORATIONS IN THE INDETERMINACY OF COMPUTATION: AN INTERVIEW WITH M. BEATRICE FAZI

David Beer and M Beatrice Fazi (2021)





INTRODUCTION: ALGORITHMIC THOUGHT

M Beatrice Fazi (2021)

SELF-RESONATING VIBROTACTILE FEEDBACK INSTRUMENTS: MAKING, PLAYING, CONCEPTUALISING

Alice Eldridge, Chris Kiefer, Dan Overholt and Halldor A Ulfarsson (2021)

ECOACOUSTICS AND MULTISPECIES SEMIOSIS: NAMING, SEMANTICS, SEMIOTIC CHARACTERISTICS, AND COMPETENCIES

Almo Farina, Alice Eldridge and Peng Li (2021)

N-EARED LISTENING: TRANSDISCIPLINARY ECOACOUSTICS AT HUMAN-ENVIRONMENT INTERFACES

Alice Eldridge (2021)

LISTENING TO ECOSYSTEMS AS COMPLEX ADAPTIVE SYSTEMS: TOWARD ACOUSTIC EARLY WARNING SIGNALS

Alice Eldridge (2021)

DIGITAL INTIMACIES AND LGBT+ YOUTH: CELEBRATION, EQUITY AND SAFETY

Rachel Thomson, Sara Bragg, Kate O'Riordan, Khalid Asaleh,
Rosie Gahnstrom and Ester McGeeney (2021)

CURATORIAL LABOUR, VOICE, AND LEGACY: MARY DOROTHY GEORGE AND THE CATALOGUE OF POLITICAL AND PERSONAL SATIRES, 1930-1954

James Baker and Andrew Salway (2020)

BUILDING CONNECTIONS: CREATIVE BUSINESS AND SUSSEX HUMANITIES LAB

Laurence Hill and Sharon Webb (2020)

SOUNDING TIME: EXPLORATIONS OF AUDIO TIME-LAPSE AND TEMPORAL LAYERING IN INTERDISCIPLINARY COLLABORATION

Evelyn Ficarra (2020)

WHAT'S IN A NAME: THE POLITICS OF QUEER ON CAMPUS

Kate O'Riordan and Sharon Webb (2020)

WONDER BODIES, COMPUTATIONAL PROSTHESIS, AND AUTOMATED CREATIVITY: WHAT IS EXPRESSING WHO?

Cecile Chevalier (2020)

SHL INAUGURAL ANNUAL LECTURE ↗

The Worlds of the Dead Reimagined,
by Professor Tim Hitchcock

“ Tim has pioneered the field of digital history, developing internationally renowned data collections. While at Sussex he has been a wonderful mentor and teacher, and a ‘super competent’ colleague. ”

Dr Iain McDaniel
JOINT HEAD OF HISTORY

In the summer of 2022 we held our first SHL Public Annual Lecture. We celebrated Professor Tim Hitchcock’s work and his contribution to SHL with the professorial lecture ‘**The Worlds of the Dead Reimagined: Close reading, humanist understandings and the challenge of data science**’.

In the creation of a new digital version of the archive – of print and image, maps, space and place – we have turned all the objects of study that pre-occupy the humanities into data. Each word can now be mapped, each building reconstructed in three dimensions, and each image projected onto the space it purports to depict. The boundaries between types of data have collapsed, and we are challenged to rethink how we understand the worlds of the dead. At the same time, how we organise that data has itself changed out of all recognition.



We have moved beyond the human conceit of universal order that preoccupied post Enlightenment thinking, and replaced it with dynamic systems that designate meaning on the fly. This lecture asked, how these developments have changed the humanist project? And how we can bridge the divide between humanistic close reading of inherited data, and data science’s dependence on data at scale?

The event was attended by friends and colleagues from across the country and was followed by a lively gathering in the SHL garden. A former director of The Lab, Tim has been a crucial cog at the very heart of SHL. His inspiration and spirit will stay with us for many years to come (plus he has promised to haunt the corridors after his retirement).

From all of us in SHL: thank you Tim, and enjoy your retirement!



“Birds often adapt their songs in noisy environments in order to be heard – as the communication bandwidth for birds and other species narrows. I pondered on the many information networks we currently engage with and chose to play with the almost obsolete form of radio communication, morse code.”

Kathy Hinde

'Chirp & Drift'
by Kathy Hinde

SHL IN THE COMMUNITY

SHL actively develops collaborative initiatives and projects with local communities and partners through co-production and creative knowledge exchange.



We were pleased to be a node in the inaugural **Sound Art Brighton Festival**. Working with Brighton University we supported a European sonic-arts student exchange programme, hosted a micro-listening field recording workshop by Jez Riley French for staff, students and local artists in Newhaven, and co-presented internationally renowned artist, Kathy Hinde's magical *Chirp & Drift* on the University campus.

SHL helped to develop the **Queer Heritage South digital archive** with the community heritage group, Queer in Brighton. The development of this digital archive, based on the open source publishing platform Omeka, was developed in collaboration with SHL Research Fellows based in TAG Lab (in Informatics and Engineering). This work represents an important element of our community engagement programme.

“Queer Heritage South / Queer in Brighton continues a fruitful collaboration with SHL, working mainly on the development of our new digital museum space (queerheritagesouth.co.uk). We have also participated in a recent DIY Digitisation workshop with SHL researcher Louise Falcini. We have exciting plans in the works with SHL for future community digitisation sessions and exhibition projects. October 2022 will see the return of our LGBTQIA+ History Club sessions delivered in person at Royal Pavilion and Museums Trust which always prove popular with SHL students and staff.”

David Sheppard

PROJECT DIRECTOR, QUEER HERITAGE SOUTH

TEACHING AND PEDAGOGY

SHL cultivates interdisciplinary teaching in digital methods, culture and society across our supporting schools and disciplines.

We have made major contributions to the creation of new degrees and modules in MAH disciplines including English, History, Media and Music as well as teaching in Education & Social Work and Informatics. Our digital skills seminars in History were awarded the Royal Historical Society's Prize for Innovation in Teaching (2019). Highlights include:


BA DIGITAL MEDIA AND CULTURE

In 2021-22 we welcomed our first cohort of students for the degree BA Digital Media and Culture. This degree is a critical, theoretical and practice-based course that develops knowledge and skills in relation to cutting-edge technology, critical debates and computational methods for investigating and researching the digital world. Our first year students are already excited about creative audio visual coding.

EVERYDAY DIGITAL: LIFECOURSE, GENERATION AND EXPERTISE

This module is run by SHL colleagues in the School of Education and Social Work, in collaboration with colleagues across social work, childhood studies, education, media studies and history. The module introduces students to critical approaches for understanding our everyday relationships with digital technology. Relationships with technology through different temporal lenses are explored, including the everyday, the lifecourse, generations and media history. Students are encouraged to think critically about how social inequalities are mediated by, and reproduced within, relationships with digital technologies, for example across generations or within different moments of the lifecourse (e.g. pregnancy, schooling, elder care etc.) Such inequalities are also examined through their intersections with other structural and historical inequalities (e.g. LGBTQ+, racialised minorities etc.) Student essays have covered a variety of topics in the module's first few years, including on health and fitness tracking apps, BDSM online communities, and the Zoomification of higher education.





Chris Kiefer working out the finer details of the technology behind Listening Mirrors 2.0 (Cécile Chevalier & Chris Kiefer), a sound art installation and evolving instrument that warps and blurs the boundaries between real and imagined realities.

listeningmirrors.net

“The interdisciplinary research and teaching initiatives that SHL has instigated bring vital critical perspectives to our mainstream informatics and engineering approaches, invigorating technical research to address contemporary issues.”

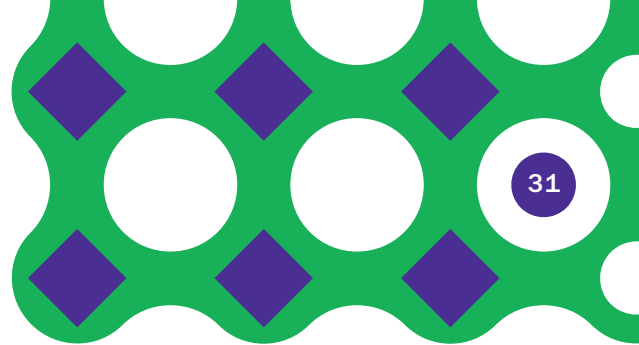
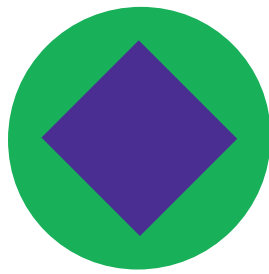
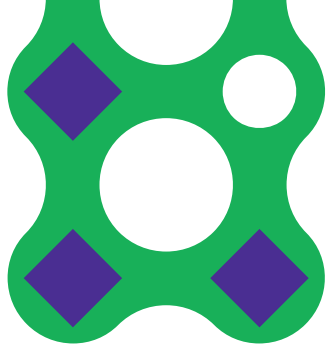
Prof. Ian Wakeman

HEAD OF SCHOOL ENGINEERING
AND INFORMATICS



TECHNO-FEMINISM HISTORY AND PRACTICE

This module is taught across masters degrees in MAH and Informatics and ran for the first time in 2021-2022. It looks at the historical, cultural and societal processes which underpin contemporary issues related to computational bias (e.g. ethnicity, gender, gender identity and sexuality, class, etc.). Through a feminist lens, students explore how these biases affect contemporary computational systems, tools, and practice. They identify feminist methods and practice to critique existing computational practice and representation, whilst prototyping new feminist interventions. Technofeminism is a mix of history, theory, and creative coding. Students create a portfolio of work that includes an essay and a creative coding work.



MSC DATA SCIENCE PROJECTS

In order to develop deeper multidisciplinary teaching and research across campus, we are piloting a co-supervision scheme. Working with colleagues in Engineering and Informatics, faculty in Media, Arts, Humanities or Social Sciences co-supervise final data science MSc projects.

This creates a unique opportunity for students to work at critical intersections of technology, culture, society and environment and for staff to develop research collaborations.

This year projects include: Machine Storytelling and Embedded Bias; AI for Ecoacoustics and Interpretability; Data-based Analysis of the 1666 Plague; and Patterns of Deaths Around Rivers in the 18th Century.

GAMES AND PLAYABLE MEDIA

A new BA Game Design & Playable Media is being designed by staff across MAH and Informatics for launch in Autumn 2024. Led by a pedagogical ethos based on experimental, critical thinking, and student empowerment, the degree draws from faculty expertise across digital media programming, digital media cultural theory, creative coding, music production, and critical and creative practice. This initiative is led by Sam Ladkin and Jo Walton.

“Working with SHL has enriched our research environment and has contributed to the development of new teaching and pedagogical approaches across the School of Education and Social Work.”

Prof. Simon Thompson

HEAD OF SCHOOL EDUCATION AND SOCIAL WORK



Nurture multi- and interdisciplinary research projects at techno-eco-socio-cultural interfaces.

EXPAND interdisciplinary research

Increase our contribution to the curriculum

PLANS FOR THE FUTURE...↩

In 2022 we will launch our incubator programme to develop and support wider creative and critical research at the intersections of technology, culture, society and environment.

Additionally, we are developing new research capacities through a new Research Software Engineer role to support ongoing Lab projects and to provide proof of concept support for colleagues across The Lab and partnered schools. We continue to develop our seminar and open workshop series and look forward to continuing with our 2nd Annual Public Lecture in 2023, as well as our new Lab Symposium which will highlight work of our Lab and various seed funded projects and collaborations. Autumn 2022 will also launch our 2022 Artist in Residence public exhibition at the Lighthouse Brighton.



Formalise our relationships and partnerships with other Research Programmes and the MAH Institute

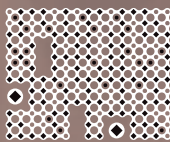
**INCREASE OUR
VISIBILITY &
CLARITY WITHIN
THE SCHOOL,
UNIVERSITY,
NATIONALLY
INTERNATIONALLY**

Consolidate and extend our involvement with PhD training and community development in our host schools

Consolidate our open research infrastructure

ACKNOWLEDGMENTS

We wish to thank our constituent schools for their continuing support of The Lab. Our gratitude to the School of Media Arts and Humanities (MAH) which is our home school, the School of Engineering and Informatics (EngInf), School of Education and Social Work (ESW), and the University Library. We also thank Professor Keith Jones, Pro Vice-chancellor for Research, former Provost Rachel Mills, and new and outgoing University Vice Chancellors Professors Sasha Rosnail and David Maguire. Huge thanks and respect to all the SHL team, members, and affiliates. Without their contributions and tireless support the Sussex Humanities Lab would not be the successful story that it is today.



SUSSEX HUMANITIES LAB

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