We are delighted to announce an exciting opportunity to take part in a full day Digital Arts & Humanities Lab in a unique collaboration between the London Arts and Humanities Partnership (LAHP), and Berlin's Humboldt and Freie Universities' affiliated centres of excellence – EXC 2020 "Temporal Communities" and EXC "Matters of Activity".

The aim of this daylong event is to give PhD students and postdoctoral researchers in both the UK and Germany working across a wide range of arts and humanities fields a practical sense of the methods, theoretical questions and possibilities that are opened up by digital research.

Sessions are organised around explorations of practical method, a range of overview conversations, smaller seminar-sized "show and tell case-study sessions" where researchers in the field discuss what they do and how they think about digital methods in practice – and a plenary to round off the day.

This first lab will run for one full day with a further iteration planned for the Fall 2022.
Date: June 30, 2022
Time: 10am - 7.30pm BST /11 – 8:30pm CEET

Organizers: London Arts and Humanities Partnership; EXC 2020 "Temporal Communities"; EXC Matters of Activity

Participants: a maximum of 40 participants in total – 20 from the UK and 20 from Germany.

Level of experience: none required.

The signing up process is via Expressions of Interest:
To register your interest in attending, please fill out this Google Form to provide some details about your research project, indicating your level of engagement with digital methods to-date, or if you have not yet engaged in digital methods, what interests you about joining the lab. We will confirm your space via email.

If you have any questions about the Digital Arts & Humanities Lab, please contact:
dahlab2022@gmail.com

Closing date for applications: June 17, 2022.

DESCRIPTION
Our lived experience has become intensely enmeshed with the digital. With it, digital arts and humanities research has rapidly accelerated across the globe over recent years, transforming how we

think about and design our research. The Digital Humanities Lab will offer an introduction to the wide range of approaches to the digital arts and humanities, from computationally-informed analyses to projects that conduct inquiry through visual rendering. In the various sessions we will explore different examples that demonstrate how digital methods can be mobilized to expand research in the arts and humanities, as well as how they are transformed by the many research concerns to which they are applied.

The Lab's objective is to introduce students and ECR scholars, new to "digital humanities practice" to methods and questions that open up digital research through the practice of digital humanities research, examining what is possible with digital methods in relation to, and in contrast with, established traditions of humanities, arts and practice-based research.

SCHEDULE

Thursday, June 30: Digital Arts & Humanities - The Field Today

10 – 10:45am BST/11-11:45 CET
Lab Introductions – Ramona Mosse

15min break

11 - 1pm BST /12-2pm CET
Case Studies 1: Session A
Network Analysis in Literary Studies
Frank Fischer and Research Area 5, EXC 2020 Temporal Communities
In the last two decades, network analysis has found its way into literary studies. We will learn how to extract interaction data from literary texts, how to visualise and analyse them. We will address both the theoretical and practical aspects of these steps, including the implications of formalisation for the interpretation of data.

Case Studies 1: Session B
Interactive Exhibitions: The Museum between lab space and playground
Christian Stein & gamelab.berlin
Exhibitions no longer have to be merely the presentation of knowledge, the arrangement of objects and the instruction of the public. They can become interdisciplinary spaces of experience, interactive playgrounds and areas of discourse between experts from the most diverse backgrounds. With innovative concepts, contemporary exhibitions are moving into the realms of apps, virtual reality, digital games, data analysis and digital personalisation. What is possible here, what makes sense? How do you have to think differently about curation and museum research if you want to meet visitors at eye level? What skills are

needed and what are the risks? Reaching into the digital is not a wonder bag that makes everything colorful and exciting, but must be well chosen - while being also courageous, experimental and willing to break with familiar narratives and roles. In this workshop, three radically innovative digital projects in museums will first be presented, showing the experiences behind the scenes - from the communicative challenges into the museum, to developers and visitors, the application of agile methods, the decisions for technical paths and the linking of content and technology. Concrete insights into technology, creative conception in the digital, necessary skills, effort estimates and workflows will then be presented and discussed. Participants will have the opportunity to develop their own questions and ideas and gather expert opinions on possible approaches to realization.

1 hour lunch break

2:00– 3:00pm BST /3:00 -4:45pm CET
Input Session I: Keynote Lecture
From Digital Humanities to Transmedia Arts: Where does technology meet the humanities?
Magda Romanska (Emerson College/ metalab@Harvard)

3:00– 4:00pm BST /4:00 -5:00pm CET
Input Session II: Current Debates
Introduction to Justice, Ethics and Feminist approaches to Data and Digitality
Lindsey Drury (EXC Temporal Communities, FU Berlin)

This session provides a quick overview of recent scholarship on data justice and data feminism, including Indigenous-centred approaches. Within it, I address Open Science standards, research design, and some of the pressing issues in current protocols and institutional structures relevant to Digital Humanities efforts. How can we think through the ethics of data collection? How do research communities participate in the problematics of big data? What are some of the issues that arise for research projects (from data modelling, design and visualization to project funding and implementation)? What does data justice look like? We will focus on some initial resources that have been pivotal to centring justice-oriented approaches within the Digital Humanities, querying how these can be put to use in the individual research projects of early-career researchers.

15min break

4:15pm – 6:15pm BST /5:15 -7:15 CET
Case studies 2: Session A
Dance Data, Embodied Knowledge, and Historical Inquiry
Kate Elswit (Royal Central School of Speech and Drama)
Dunham's Data: Katherine Dunham and Digital Methods for Dance Historical Inquiry (AHRC 2018-2022, co-directed by Kate Elswit and Harmony Bench) is devoted to the questions and problems that make the

analysis and visualization of data meaningful for dance historical inquiry, through the case study of choreographer Katherine Dunham. This case study will be structured around the award-winning project's three core datasets, with focus on the kinds of embodied histories that may surface from the archives through a process of intentional data curation and visualization, and how dance-based knowledge practices might inform critical approaches to bodies and data across disciplines.

Case studies 2: Session B
Digital Humanities or Humanizing the Digital?
Annette Jael Lehmann/Kim Albrecht:

The case study will introduce, exemplify and critically examine a collaborative project between Freie Universität Berlin, the Kestner Society, and the metaLAB (at) Harvard, researching the impact of Post Studio Concepts and Feminist Practices at CalArts 1970-77. The project "Tacit Knowledge. Post Studio/Feminism – CalArts (1970–77)" was linked to an exhibition called "Where Art Might Happen: The Early Years of CalArts" at the Kestner Gesellschaft and Kunsthaus Graz. In addition, it leads to a publication at Spector books. We will explore the structure of our research complex, its questions, positions, and the role of digital technology within it. In addition, the session will elaborate specifically on the data and visualization practices of the project, providing a hands-on introduction to the use of online data in a historical context and introducing a critical method of countermapping these structures.

15min break

6:30pm – 7:30pm /7:30 -8:30pm
Participant Roundtable
Final Participant Feedback & Discussion Session, moderated by Tony Fisher & Ramona Mosse

BIOS PARTICIPANTS

Kim Albrecht visualizes cultural, technological, and scientific forms of knowledge. His diagrams unfold and question the structures of representation and explore the aesthetics of technology and society. Kim is a principal researcher at metaLAB (at) Harvard, director of metaLAB (at) FU Berlin, and holds a Ph. D. from the University of Potsdam in media theory. As a design researcher, Kim Albrecht explores the boundaries of visual knowledge in the post-digital age. Working and living in Berlin, Kim exhibited, among others, at Harvard Art Museums, MIT List Visual Arts Center, Four Domes Pavilion Wrocław, Ars Electronica Center, Cooper Hewitt, Cube design museum, ZKM Center for Art and Media Karlsruhe, Kaestner Gesellschaft, The Wrong Biennial, Istanbul Contemporary Art Museum, and Kunsthaus Graz.

Lindsey Drury is a postdoctoral researcher at EXC 2020 "Temporal Communities" within Research Area 5, "Building Digital Communities". She is an early modernist and dance historian and works to develop a data-rich critical colonial history of popular and scholarly-historical ideas about dance.

Kate Elswit is author of the award-winning books *Watching Weimar Dance* (2014) and *Theatre & Dance* (2018). For the past decade, she has been collaborating with Harmony Bench on projects to bring dance history and the digital humanities into conversation, including the AHRC-funded projects *Visceral Histories, Visual Arguments: Dance-Based Approaches to Data* (2022-25) and *Dunham's Data: Katherine Dunham and Digital Methods for Dance Historical Inquiry* (2018-22), which won the 2021 ATHE-ASTR Award for Excellence in Digital Theatre and Performance Scholarship. She received her PhD from the University of Cambridge, and is now Reader in Theatre and Performance and Head of Digital Research at the Royal Central School of Speech and Drama, University of London. www.kateelswit.org

Frank Fischer is Professor of Digital Humanities at Freie Universität Berlin. He holds a Master's Degree in Computer Science and German Studies from Leipzig University and received his PhD from the University of Jena with a study on revenge drama in the Enlightenment. From 2017 to 2021 he was director of DARIAH-EU, the pan-European digital research infrastructure for the Arts and Humanities. He is founder and editor-in-chief of DraCor (https://dracor.org/), a multilingual platform dedicated to digital research on European drama.

Tony Fisher is Reader in Theatre and Philosophy at the Royal Central School of Speech and Drama and Head of Research Strategy and Projects, as well as Deputy Director of the London Arts and Humanities Partnership (LAHP) responsible for training and cohort development. His books include *Theatre and Governance in Britain 1500-1900: Democracy, Disorder and the State* (2017), *Foucault's Theatres* – edited with Kelina Gotman (2020) and, forthcoming in 2022, with Manchester University Press, *The Aesthetic Exception: Essays on Art, Theatre and Politics*.

Annette Jael Lehmann is Professor for Culture and Media at the Institute for Theater Studies at the Freie Universität Berlin. She has a strong inter- and cross-disciplinary focus in research and practice-based collaborations with various institutions in academia, art, and culture. In 2015, she was awarded a Senior Research and Teaching Stay at the Hebrew University of Jerusalem, Israel and, in 2016-2017, was Global Humanities Senior Fellow at the Mahindra Humanities Center at Harvard University, Cambridge, USA. She is currently Principal Investigator (PI) at the Einstein Center Digital Future (ECDF) in Berlin. Since 2019, she has been working as Principal Researcher (PR) in Research Area 2, 'Travelling Matters', within the 'Temporal Communities: Doing Literature in a Global Perspective' Excellence Cluster (EXC) 2020 at the Freie Universität Berlin. In 2019, she became Principle Investigator at the Friedrich Schlegel Graduiertenschule für Literaturwissenschaftliche Studien. Since October 2019, she is Head of the Seminar für Kultur- und Medienmanagement at the Institute for Theater Studies, FU Berlin. She is a senior affiliate *at metaLAB(a)Harvard* and the Berkman Klein Center, Harvard University.

Ramona Mosse is a Lecturer in Theatre Studies and currently the PI of the *Viral Theatres*-Project, funded by the VolkswagenFoundation and based at the Excellence Cluster "Temporal Communities: Doing Literature in a Global Perspective" at the Freie Universität Berlin. She is a former fellow of the International Research Cluster Interweaving Performance Cultures at the FU Berlin and has taught also at Bard College Berlin, the Goethe University Frankfurt/Main, Barnard College and Columbia University,

New York. Her research is focussed on the crossings between digital and environmental humanities in a theatre and performance context.

Magda Romanska is a Principal at Harvard metaLAB, and Professor of Theatre at Emerson College in Boston, MA, a Research Associate at the Center for European Studies and Davis Center for Russian and Eurasian Studies at Harvard University, and the Chair of Transmedia Arts Seminar at Harvard University Mahindra Humanities Center, where she curates a series of lectures on transmediality.
Her research focuses on the intersection of theatre and transmedia, including multiplatform dramaturgy, human/AI interaction in performance, and posthuman theatre and performance. She is also the Founder, Executive Director, and Editor-in-Chief of TheTheatreTimes.com, the largest global digital theatre portal.

Christian Stein is based at the Excellence Cluster "Matters of Activity: Image - Space - Material", Humboldt University Berlin. As co-founder of gamelab.berlin, he explores gaming as a cultural technology and devises gaming prototypes and VR-applications for exhibition contexts. In the Excellence Cluster, he works on realizing forms of interactivity in which objects and humans have equal agency.