

Sussex Research

Sussex Digital Humanities Lab Report 2025: celebrating 10 years

Elena Dennison, Alice Eldridge, Ben Roberts, Sharon Webb, David Weir, Judith Townend

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**SUSSEX
DIGITAL
HUMANITIES
LAB
REPORT
2025**

**CELEBRATING
10 YEARS**

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ACKNOWLEDGEMENTS

We are grateful to our constituent schools and emerging faculties for their continuing support: to the Faculty of Media, Arts and Humanities (MAH) as our home school, to the school of Engineering and Informatics for a decade of support in kind and direct, to the Schools of Education and Social Work and Law, Politics and Sociology and more recently the Faculty of Social Science. We are also deeply appreciative of the ongoing collaborations with the Division of Library, Culture and Heritage and for their support through staff time, space, and expertise.

We also thank Vice Chancellor Sasha Roseneil, Professor Keith Jones as Pro Vice-Chancellor for Research, and Professor Michael Luck, Deputy Vice-Chancellor and Provost for their support. Deep gratitude to Stephen Crossman as Finance Business partner for steering us through multiple business models with insight and kindness and in advance to Kevin Pierson and new MAH Executive Dean Cornel Sandvoss. Boundless appreciation of Matt Dimmock as outgoing Associate Dean of Research and Innovation in MAH for humanity and clear thinking and to all the MAH research team.

To all our collaborators, funders and advisors (too many to list here).

But mostly to the amazing SHL professional services team, research fellows, members and affiliates. Collaborating across and beyond disciplines is never easy – together with your inspired drive and curiosity we have made the Sussex Digital Humanities Lab a joyful and inspiring place to dream, play, and work hard!

WELCOME FROM SHL DIRECTORS

Welcome to the Sussex Digital Humanities Lab 10th Anniversary report. As we reflect on ten years of SHL Digital, we think about institutional histories, personal research journeys, and, most importantly, SHL Digital's collective endeavours.

Many people have contributed to SHL Digital's development, but the Lab would not be here today if it were not for our founding directors: Caroline Bassett, Tim Hitchcock, David Berry, Rachel Thomson, David Weir and Sally-Jane Norman. It was their vision that conceived the SHL. It was their hard work in the face of almost insuperable obstacles that led to the physical lab we know today. It was their patience and mentoring skills that nurtured faculty and staff appointed to deliver SHL Digital's research programme.

Our initial aim was to establish the University of Sussex as a significant voice in the Digital Humanities and make the humanities "fit for purpose" in a digital age. Our vision in the last five years has broadened to create a generative space for new ideas, questions, methods, critical conversations and positive change at the intersections of computing, culture, society and environment. We are currently planning our future strategy to support the University 2035 vision with its resonant themes of digital and data futures, human flourishing, and environmental sustainability.

We are enjoying growing support from contributing schools and faculties, as well as the University's central research team. We would like to thank all those involved – your ongoing enthusiasm, guidance, mentorship, and inputs are invaluable.

We hope that you enjoy reading this report and look forward to seeing you at SHL Digital events in the near future!

Alice Eldridge, Ben Roberts, Judith Townend, Sharon Webb, and David Weir.

MESSAGE FROM...



Professor Sasha Roseneil
Vice Chancellor,
University of Sussex

"It is an enormous pleasure to celebrate the tenth anniversary of Sussex Digital Humanities Lab. Over the last decade, SHL Digital has made a tremendous difference to the life of the University. As a Centre of Excellence, it makes significant contributions to our research culture through substantial external research income, publications, events and public recognition for research in digital humanities and beyond. But more profoundly, SHL Digital has succeeded in convening rich conversations between diverse disciplines and creating a new research community across the University. I would like to congratulate all members of SHL Digital who have contributed to this success and wish the Centre the best of luck in the future."

OUR PEOPLE

SHL Digital is valued as a physical and intellectual place for investigation, experimentation and critical play but first and foremost, SHL Digital is a community. It thrives through the commitments, dedication and activities of all our members. As a cross-campus Centre of Excellence, our members span the arts, media, humanities, engineering, informatics, social sciences, law, life sciences, and the Division of Library, Culture and Heritage.

DIRECTORS

Alice Eldridge

Joint Director & Professor of Sonic Systems

Ben Roberts

Joint Director & Associate Professor in Digital Humanities

Sharon Webb

Joint Director & Associate Professor in Digital Humanities

David Weir

Joint Director & Professor of Computer Science

INTERIM DIRECTOR (2024-26)

Judith Townend

Reader in Digital Society & Justice

CORE TEAM

Kevin Bacon

Collections Senior Manager, Library, Culture & Heritage

Alex Butterworth

Research Fellow in Digital Publishing & Data Visualisation

Cecile Chevalier

Associate Professor in Media Practice

Andrew Duff

Assistant Professor in Digital Media

Beatrice Fazi

Associate Professor in Digital Humanities

Hannah Field

Associate Professor in Victorian Literature

Irene Fubara-Manuel

Associate Professor in Digital Media Practice

Kate Howland

Professor of Interaction Design

Nimi Hoffman

Assistant Professor in International Education & Development

Ben Jackson

Research Fellow in Digital Humanities

Victoria Grace Richardson-Walden

Professor of Digital Memory, Culture & Heritage

Chris Kiefer

Reader in Musical Instrument Design

Sam Ladkin

Associate Professor in Creative and Critical Thinking

Bethany Logan

Associate Director, Library, Culture, and Heritage

Sandra Nelson

Assistant Professor in Media, Arts & Humanities

Justyna Robinson

Associate Professor in English Language and Linguistics

Ivor Simpson

Associate Professor in Artificial Intelligence

Amy Waldron

Digital Development Manager, Library

Jo Lindsay Walton

Research Fellow in Digital Humanities

Julie Weeds

Professor in Artificial Intelligence

PROFESSIONAL AND TECHNICAL SERVICES

Elena Dennison

Programme Manager

Kate Malone

Administration and
Communications Officer

Alex Peverett

Technical Specialist
(Digital Humanities)

Nic Seymour-Smith

Research Software Engineer

PHD COMMUNITY ADVOCATES

Gianna Goulding

PhD Candidate (Gender Studies)

Sandy Di Yu

PhD Candidate (Digital Media)

Esme Stanford-Durkin

PhD Candidate (Informatics)

Ellie Priest

PhD Candidate (History) (2022-23)

Hanna Randall

(Creative and Critical Writing)
(2022-23)

Rosie Gahnstrom

(Education and Social Work)
(2022-23)

Nathan Richards

(History) (2022-23)

TEXT ANALYSIS GROUP (TAG) RESEARCH FELLOWS

Colin Ashby

Research Fellow in Natural
Language Processing

Justin Crow

PhD Candidate TAG

Jack Pay

Research Fellow in Digital Humanities

Andy Roberston

Research Fellow in Digital Humanities

VISITING ARTISTS AND ARTISTS IN RESIDENCE

Ian Winters

(2018-24)

Sissel Marie Tonn-Peterson

(2021-22)

Kate Shields

(2021-22)

Daisy Stewart-Darling

(2023-24)



RESEARCH



SHL Digital was founded as Sussex Humanities Lab (SHL) in 2014/15 and became one of the University's Centres of Excellence in 2023. It encompasses research across the University addressing the impacts and opportunities associated with digital transformations in culture, society and environment.

SHL Digital has grown from its roots in critical DH to an expansive engagement with digital methods across creative practice, social sciences, sustainability and much more. We think of this as **DH++**. As well as shared concerns with Critical Digital Humanities, we innovate digital methods for humanities, social science and sustainability research, and bring critical thinking to information sciences and beyond. We use digital methods to investigate media, culture and society; we also explore arts, humanities and social science approaches to interpret, challenge and improve our digital and hybrid worlds. Our work includes creative coding, cultural analytics, data analysis, data-driven research, digital environmental humanities, digital media in international development, digital preservation, digitisation, digital archives, information science, infrastructure, interpretable AI, image analysis, media archaeology, music technology, and philosophy of technology.

Our current research is clustered around four areas:

CRITICAL DIGITAL HUMANITIES AND ARCHIVES...

Explores the role of Digital Humanities in addressing and intervening in societal challenges that either stem from historic bias and injustices and/or are amplified by current digital technologies. We address questions of power imbalance and power redistribution, investigating the ways in which a focus on queer, feminist and anti-racist digital humanities can subvert this.

Projects in this cluster include:

BBC Connected Histories (2017-22), The Reanimating Data Project (2018-21), The Intersections, Feminism, Technology and Digital Humanities network (2020-21), Full Stack Feminism in Digital Humanities (2021-24), The Palestinian Americas: revolutionary struggle across the global south, 1947-1979 (2023-25), Queer Heritage South: Live Archive Brighton & Hove (2024-28), Landecker Digital Memory Lab (2024-29).

AI, COMPUTATIONAL SOCIETY, AND CULTURE...

Brings together humanities and social sciences researchers who are developing critical inquiries into data, automation, AI and digital media as well as researchers from engineering and informatics who are working on computational technologies, machine learning and AI applications and methodologies.

Projects in this cluster include:

Automation Anxiety (2016-17), Humanising Algorithmic Listening (2016-2017), Sussex Surveillance Group (2016-17), Digital Culture and the Limits of Computation (2017-18), ECHO Dashboard – an interactive dashboard for acoustic monitoring (2022-2026), Youth Polarization in India, Brazil and South Africa (2024-27).

CREATIVE COMPUTING AND PLAY...

A transdisciplinary research cluster that experiments with games, play, and the aesthetic possibilities of technology. We consider the game-like elements of our “real-world” structures, and the realities of our lives as playful creatures, artists, and theorists. Using experimental, playable, collaborative, innovative, meaningful play, we collaborate across the arts, technologies, and Digital Humanities.

Projects in this cluster include:

Networking Technology and the Experience of Ensemble Music-Making (2015-2016), Sonic Writing: Technologies of Musical Expression, Notation and Encoding (2016-2017), Feedback Musicianship (2021-2022), Dead Tech Library (2022-), Intelligent Instruments: Understanding 21st-Century AI Through Creative Music Technologies (2021-2026).

EXPERIMENTAL ECOLOGIES...

Creates a space to experiment with transdisciplinary methods to investigate and recalibrate human-environment relations. We aim to develop a transdisciplinary research space where arts and humanities, natural and computational sciences, traditional indigenous knowledges and everyday experiences have an equal footing in addressing key sustainability issues at human-technology-environment interfaces.

Projects in this cluster include:

Designing the Future of Cloud Emissions Data (2024), Wilding Radio (2020-), Sacha Taki – Songs and Voices of the Forest (2021-2022; 2025), Toward a Measure of Soundscape Dynamical Acoustic Complexity using Causal Analysis and AI (2023), Scoping Multieared Listening (2024-2025), The ‘Wild House’: Making connections between habitats for people and nature through an Ecology of Things [EoT] (2024-2025), RURALEX – Knowledge in Crisis (2025-2028).

SHL DIGITAL IN NUMBERS

In the last
10 years...

We delivered
142
open workshops

97
seminars
organised

168 BIDS
for external funding
submitted with
a total value of
£49,766,531

We were awarded
£11,018,199
external funding

That's more
than 1 million
per year of
existence!



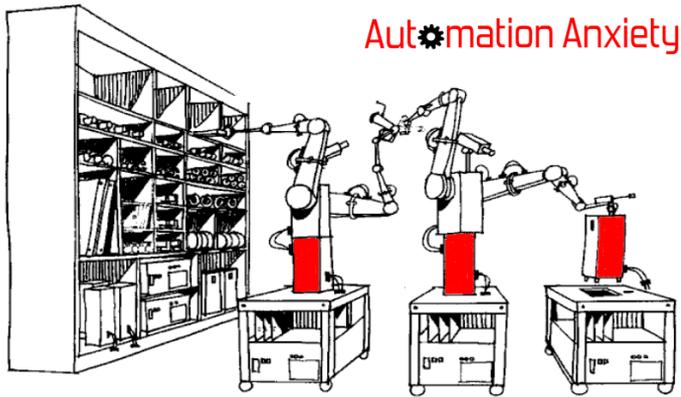
We shared our garden with **1 COLONY** of solitary bees



3,398 participants welcomed to SHL Digital events



10 YEARS OF SHL DIGITAL



Automation Anxiety

Automation Anxiety (AHRC Network)

This and THATCAMP 2016

SHL Launch in London

2015

2016

2017

2018

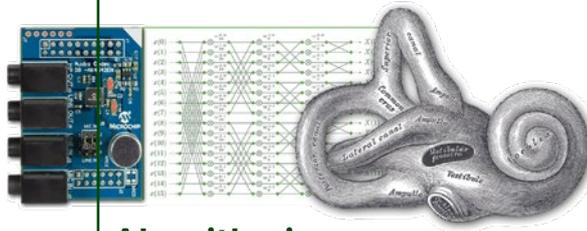
2019

2020



BBC Connected Histories (AHRC funded)

Team recruitment: Lecturers, Research Fellows, PhD students



Algorithmic Listening (AHRC Network)



Digital Blackness Conference

This and THATCAMP 2017



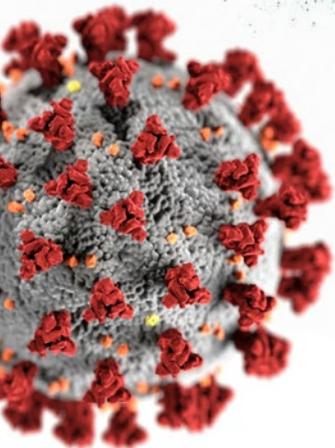
Reanimating Data (ESRC)

COVID world pandemic

Making African Connections (AHRC)



Arts and Humanities Research Council



iiL intelligent instruments LAB

Toward a Measure of Soundscape Dynamical Acoustic Complexity using Causal Analysis and AI

First Research Software Engineer recruited



Landecker Digital Memory Lab

The 'Wild House' – making connections between habitats for people and nature through an Ecology of Things [EoT]

2021

2022

2023

2024

2025



Full Stack Feminism in Digital Humanities (AHRC and IRC (Irish Research Council))



Feedback Musicianship Network

SHL becomes SHL Digital Centre of Excellence

Designing the future of Cloud Emissions Data (Innovate UK)



Innovate UK



Engineering and Physical Sciences Research Council

RURALEX Knowledge in Crisis: The Dynamics of Environmental Expertise amidst Rural Change (HERA)

BRAID – Sustainable AI futures (AHRC)

PromptPrint (ERC Starting Grant)



European Research Council
Established by the European Commission



New Management Team

THROWBACK

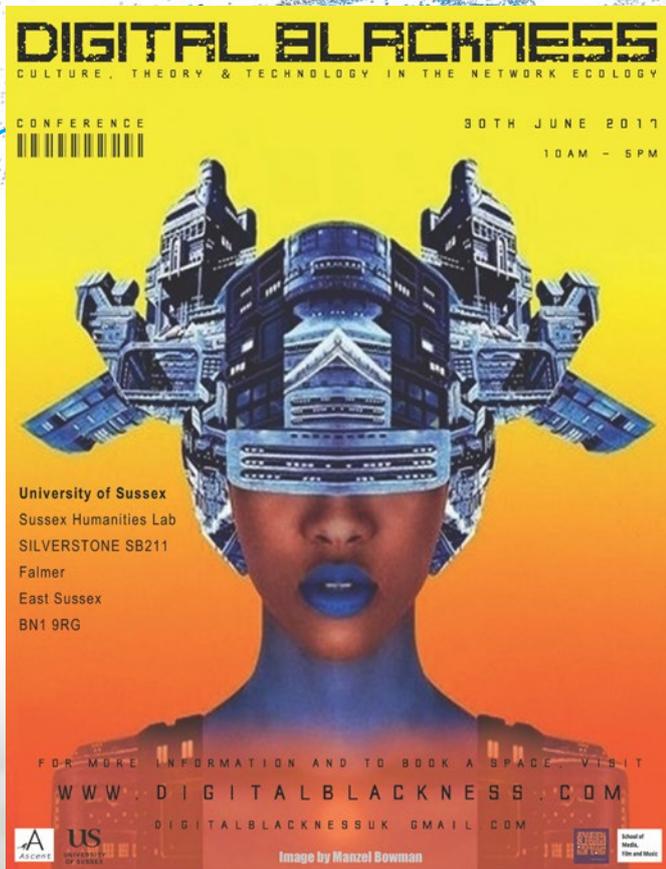
SHL THIS & THATCAMP (2016 AND 2017)

There was a moment in Digital Humanities when ThatCamps (The Humanities and Technology Camp) were all the rage! ThatCamps are planned as an “unconference”, a space in which attendees set the agenda and develop a programme based on the needs and expertise of those in the room. To set ourselves apart, in 2016 and 2017, SHL hosted two “This And ThatCamps”! Although still very much part of the ThatCamp style and ethos, we wanted to theme some elements of the programme.

The 2016 event was around the theme of scale. Spread over two days it enabled a fruitful balance of doing and talking, of teaching and demonstrating, of hacking and yacking. It focused on hands-on sessions that explored methods, practice, and strategies for working with humanities data at scale, be that close up or at a distance. In this set-up attendees proposed sessions before hand, and then on the day they chose which sessions would run. Sessions that ran included: Linguistic DNA Workshop; What Programming Languages are we teaching?; Intro to R/Shiny; What linked data does DH need?; Digitising a single day; Scaling up our DH work with undergraduates.

[HTTPS://
THIS.THATCAMP.ORG](https://this.thatcamp.org)





DIGITAL BLACKNESS (2017)

The inaugural Digital Blackness UK conference was organised by the Sussex Digital Humanities Lab in association with Ascent Research, and was convened by, then, doctoral research candidate Dr. Nathan E Richards (Assistant Professor, Faculty of Arts, University of Nottingham), and Leeds University PhD student Leona Satchell-Samuel. The conference aimed to explore the various facets of digital research methods, theories and practices in relation to Black communities, culture and knowledge production. Subjects discussed on the day ranged from the innovation in digital publishing in relation to African literature, the use of technology within the Black heritage field, and the theorisation of blackness within social media environments. The conference aimed to stimulate a conversation among digital humanities researchers by building a network of scholars and practitioners.

WHERE ARE THEY NOW?

SHL Digital past directors and professional service staff are putting their talents to good use around the globe:

James Baker (Joint Director 2021-2022)

University of Southampton, Professor of Digital Humanities, Director of Southampton Digital Humanities.

Caroline Bassett (Founding Director of SHL 2015-2019)

University of Cambridge Professor of Digital Humanities and Director of Cambridge Digital Humanities (CDH).

Tim Hitchcock (SHL Director 2015-2025)

Retired to focus on research, refined woodworking and design.

Tim Jordan (SHL Director 2020)

Director of Arts and Sciences, University College London.

Ionna Maria (Technician 2016-2019)

Ukrainian documentary photographer and Humanitarian Aid.

Sally-Jane Norman (SHL Director 2015-2017)

Denis Adam Chair in Music Victoria University of Wellington, New Zealand.

Amelia Wakeford (Programme Manager 2015-2021)

Accredited Facilitator Research Collaborations and Engagement.

“The Sussex Digital Humanities Lab has a key part to play in shaping a response to rising attacks on the arts and humanities which are part of a broader assault on knowledge and on freedom. Over the past few years it has built a stellar reputation for engaged, incisive, research around many aspects of digital transformation including AI – precisely the kind of work that will be needed, more than ever, in troubled times.”

Caroline Bassett

Founding Director of the Sussex Digital Humanities Lab, now Director of Cambridge Digital Humanities

EVENTS HIGHLIGHTS

Roundtables,
Research Forum,
Seminars, SHL
week and more.

Our twice termly Research Forum is a space for Sussex researchers and potential research partners to share & develop projects and nourish our research community. At each forum we welcome three or more speakers to share projects at different stages of development: updates on current funded projects to keep the community informed; feedback

on a project in planning to provide support during bid development and submission; or brainstorming around initial seeds of ideas for future projects in order to shape research funding bids.

Our regular seminar series have included a myriad of themes and prestigious speakers. This is a small selection of them.



SHL WEEK

SHL Week is held in June every year and is part of the University of Sussex Summer of Research. SHL Week includes a weeklong exhibition showcasing work from our wide community of researchers, research symposia, lively roundtables discussions, and our annual keynote.

QUEERING BASH WORKSHOP & TALK WITH WINNIE SOON AND MARA KARAGIANNI March 2023

Winnie Soon is a Hong Kong-born artist coder and researcher interested in the cultural implications of digital infrastructure that addresses wider power asymmetries, engaging with themes such as Free and Open-Source Culture, [Coding Otherwise](#), [artistic/technical manuals](#), [digital censorship](#) and [minor technology](#). Mara Karagianni is a developer, sysadmin and artist. Their work involves computational and analogue media for publishing, [zines and print-making](#), python programming, and writing about gender and issues in FOSS. They are part of the feminist servers anarchaserver and systerserver, where they host mailing lists, a code repository, a wiki, streaming and archiving interfaces for experimental artworks and events about cyber and techno-feminism.

MECHANICAL SLAVERY: FREEDOM, SUBJECTION, AUTOMATION

November 2024

In the decades following the invention of the electronic digital computing machine, slavery was used with remarkable frequency as a means of rhetorically amplifying automation's promises and threats. [Seb Franklin](#), Reader in Literature, Media and Theory at King's College London, discussed in this session the rhetorical uses of slavery with two signal features: the near-total absence of references to racialised Atlantic slavery; and the number of directions in which the analogy moved. Seb argued that mechanical slavery is more than an imprecise metaphor.

ALL CONSUMING AI: PHD COMMUNITY ADVOCATES SYMPOSIUM

June 2024

SHL Digital's PhD Community Advocate scheme is a yearly initiative intended to support and encourage the next generation of researchers. The call is open to all PhD researchers at the University. In 2024 it had a thematic focus around AI. The three successful candidates Esme Stanford-Durkin, Gianna Goulding, and Sandy Yu curated a programme of events that culminated with a symposium on "All Consuming AI: Societal & Cultural Impacts". It was a hybrid event that attracted speakers and delegates from around the UK and the world and concluded with a keynote from writer and theorist Amy Ireland on "Wholesome Software: Uncute Western AI Narratives and Their Limits". Recordings from all symposium sessions are available on our [YouTube channel](#).

AI FOR A BETTER WORLD?

December 2023

This roundtable event showcased existing and emerging work at interfaces of AI and sustainability. It invited researchers and partners to consider how recent advances in AI could be applied to local and global sustainability challenges, without amplifying existing social and environmental inequalities. Speakers included: Adam Barrett (UoS, Informatics) – Modeling the Stability of Zero-growth Economics ; Fiona Marshall (UoS, SPRU) – Deep Learning of Aerial Imagery for Sustainable Land Use Planning; and Tessa Lewin (IDS) – Natural Language Processing and Gender Justice.

MUSEUM GAMES **October 2024**

Museum Games is composed of diverse pieces – interviews, criticism, impressions, descriptions, histories, case studies, and profiles – connected together by a common thread: the collection and exhibition of video games at museums. This includes museums that specialise exclusively on games or museums dedicated to other subjects that also exhibit games. Raiford Guins, Professor & Chair of Cinema and Media Studies in the Media School and Adjunct Professor in the Luddy School of Informatics, Computing, and Engineering at Indiana University, Bloomington, presented on this topic which was part museological study & part travel log due to the extensive journeys undertaken to visit such places scattered across the world.



ON WHY TECHNOLOGY NEEDS FEMINISM(S) - [DR SHARON WEBB](#)

June 2023

In this TEDx style talk Sharon asked, why does technology need feminism(s)? Or more specifically, why does computational or digital technology need feminism(s)? The answer to this is quite simple – we cannot continue to develop our technologies in the way that we have. We cannot simply forego our responsibilities to create technologies that work for all, and not just a few, which generate capital based on exploitation and which design, code, and deploy systems that replicate old patriarchal, colonial, racist power structures and ideologies. This talk is based on research carried out by the project, Full Stack Feminism in Digital Humanities, and explores the relationship between cyber-feminism, techno-feminism, and full stack feminism through a practice and historical lens. Presented as part of Sussex Beacons series, Summer of Research at the University of Sussex 2023.

ANNUAL KEYNOTES



KEYNOTE 2023: ANTHROPOCENE IN C MAJOR

Anthropocene in C Major by **Jamie Perera** was a visceral experience of human impact on earth, felt through a live performance that turned data into sound and visuals. Over 45 minutes the audience travelled from 12,000 years ago to the present, hearing human breakthroughs from the invention of the wheel to the Industrial Revolution and beyond, but also inescapable data trends that tell of our exploitation of the planet, and each other. The performance featured a new arrangement for live electronics ensemble by University of Sussex Music students and was led by Dr Danny Bright.

Jamie Perera is an Asian mixed heritage composer, sound artist and producer from East London. His work is inspired by transformation in the Anthropocene, with themes that juxtapose nature, people, places and timescales. He combines electronic production and contemporary orchestration with field recordings, data, and video. He is the first artist to turn 12,000 years of climate data into an immersive orchestral piece with "Anthropocene In C Major".



Feminism Confronts Ai

FRIDAY 28 JUNE 4-5PM | ARTS A1
FREE EVENT

Sussex Digital Humanities Lab
Annual Keynote 2024
by Professor Judy Wajcman

Scan the QR code for tickets and more information



KEYNOTE 2024: FEMINISM CONFRONTS AI: THE GENDER RELATIONS OF DIGITALISATION

Feminism Confronts AI: The Gender Relations of Digitalisation by Professor Judy Wajcman examined the gender relations of digitalisation, with a particular focus on AI as the most contemporary feature of this. There is increasing recognition that technologies are both a reflection and crystallisation of society, but Professor Wajcman argued that there is still insufficient focus on the ways in which gendered power relations are embedded in technoscience.

Professor Judy Wajcman is Emeritus Professor of Sociology at the London School of Economics. Until 2022, she held the Anthony Giddens Chair in Sociology. She is a Fellow at The Alan Turing Institute, where she leads the Women in Data Science and Artificial Intelligence research project. She has been a Visiting Professor at the Oxford Internet Institute and is a member of the AI100 Standing Committee.

KEYNOTE 2025: REIMAGINING TECHNOLOGY THROUGH ROOTED INNOVATION BY JOYCELYN LONGDON

What does the future of technology look like amidst ecological and cultural breakdown? How we might come to see technology as a generational practice of craft, learning from those who have come before us, and those whose technologies are grounded in reciprocal relationships with the environment, in order to build the worlds of the future? In this talk, **Joycelyn Longdon** presented the concept of "Rooted Innovation" and explored how we might reimagine and redefine technology, beyond a tool for extraction and domination, but as a generational practice of craft.

Joycelyn Longdon is an award-winning environmental justice researcher and educator. Her PhD research at the University of Cambridge centres on the design of justice-led conservation technologies for monitoring biodiversity with local forest communities in Ghana. Joycelyn was 2022's winner of the Emerging Designer London Design Medal, was featured in British Vogue's December 2023 'Forces for Change' Issue and is a and is a TEDx Alumni. Most recently, she has been listed as one of Pique Action and Harvard Chan C-CHANGE's 2024 Climate Creators to Watch and as one of Country and Town House's Future Icons Power People 2024.



Image credit: Jasper Attlee

SEED FUNDED PROJECTS

Our annual call for proposals has sown the seeds of emerging ideas and has nurtured the development of teams and networks around innovative research questions, methodologies, and approaches. Here is a selection of projects we have funded over the last three years:

MOTHERS UNCOVERED

Lead: Rachel Thomson (Social Work & Social Care, University of Sussex)
Team: Rebecca Taylor (University of Southampton), Ester McGenney (Independent consultant), Maggie Gordon Walker (Mothers Uncovered), and Sue Sharpe (archive owner).

Mothers Uncovered built on the ESRC funded Reanimating Data project (2018-22) where Rachel and team explore possibilities, barriers, and what is next for fragile data sets. The working mothers' data set was collected in 1979 by researcher Sue Sharpe as part of a book project 'Double Identity: The Lives of Working Mothers' published by Pelican in 1984, an at-risk collection of 100+ interviews with women in a diverse range of occupations carried out across the UK.

ROOTED (PHASE 1): CONNECTING WITH LOCAL FOOD SYSTEMS

Lead: Perpetua Kirby and Rebecca Webb (Education, UoS)

Team: John Thompson and Jim Jackson (IDS), Christopher Sandom (Life Sciences, UoS), Michael Jonik (English, UoS), and Jo Walton (English, UoS).

This project explored how games and play can engage stakeholders in sustainability and farming, and foster understanding, empathy, and collaboration. Within this overall research question, the scoping phase funded by SHL Digital asked about the practical, real-world challenges that local farms face in fulfilling their sustainability ambitions.

DEVELOPING A TARGETED CHATBOT INTERVENTION FOR LONELINESS AND SOCIAL ISOLATION.

Lead: Justyna Robinson (Linguistics, UoS)
Team: Faith Matcham (Psychology, UoS), Kirsty Pattrick (The Keep), and Rhys Sandow and Sandra Young (Concept Analytics Lab, UoS).

This project focused on understanding behaviours and linguistic markers associated with feelings and emotions of loneliness to develop a chatbot interface as a possible solution for loneliness and social isolation.

AI PERFORM!

Lead: Evelyn Ficarra (Music, UoS)
Team: Tim Hopkins (University of Sussex), Dr. Elizabeth Jochum (University of Aalborg), Lore Lixenberg (opera singer).

This project asked how we can integrate approaches and methodologies from AI, Robotics, and Music Technologies to create a form of embodied AI that is capable of performing and interacting creatively with humans. In this project, Evelyn and team integrated research approaches from these three areas to create a robot called Dexter from scratch and then work collaboratively in the three-day creative technologies workshop *AI Perform!* to test Dexter's capabilities.

"Without the Sussex Digital Humanities Lab, the Landecker Digital Memory Lab would not exist. Amongst the many opportunities it offers, it is a great incubator for digital humanities projects, supporting scholars like myself – who are critically engaged with the digital but lack the more practical skills related to digital humanities – to confidently write large-scale successful grants."

Viki Richardson-Walden
Director, Landecker Digital Memory Lab

ELECTRONIC BELIEVERS

Lead: Simon Bowes (Informatics, UoS)
Team: Adam Rowstoski (Informatics, UoS).

Using both conceptual analysis and experimental philosophy, this project developed a framework for evaluating epistemic & agential attributions to AIs, intended as a theoretical companion to engineering efforts to create machines capable of expert-level behaviour in areas such as language production and reasoning.

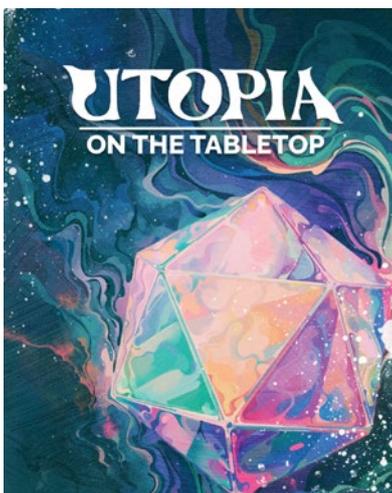
SHL DIGITAL IN THE WORLD

Collaboration with global centres for research and practice that share our concerns and values is core to our mission.

UTOPIA ON THE TABLETOP

PI: Jo Walton (English, UoS)
Co-I: Suzanne Tatham (Library, UoS).

Supported by Sussex Open Practice Group, Utopia on the Tabletop is a collection of scintillating interventions and essays about tabletop roleplaying games and their relation to utopian theory and practice. It explores Tabletop Role Playing Games in their intersections with utopianism, and how might the utopianism of storytelling and play intersect with the utopianism of (post-) digital affordances. The collection launched in 2023. It is a collaboration with the Faculty of Media, Arts, and Humanities (MAH) new poetry and poetics imprint Both Are Worse.



WHAT IS DIGITAL THEORY?

A Digital Theory Lab on 5-6 May 2022 at New York University.

Everything is said to be digital now, but we possess very little in the way of a qualitative theory of the digital condition. Building on both computer and data science and the history of theory in the humanities, this symposium was a conversation of “digital theory”, what it is, what it should be, and what is its future. Core member Beatrice Fazi lead on this event which was co-sponsored by SHL Digital.

INTERSECTIONAL FEMINIST REVOLUTIONS IN DIGITAL HUMANITIES

Approaches, Histories, and Methods, Panel Discussion at DH2023 in Graz, Austria.

How can digital humanities (DH) be reimaged through the lens of intersectional feminism? What would it mean to embed feminist thinking into the very code, infrastructure, and practices that shape our digital worlds? At DH2023, the Full Stack Feminism in Digital Humanities team – featuring SHL Digital’s Cécile Chevalier, Irene Fubara-Manuel, and Sharon Webb – explored these questions, highlighting feminist design, storytelling, and critical (con) fabulation as inclusive, community-driven methods for embedding feminist values into digital infrastructures, tools, and research practices.

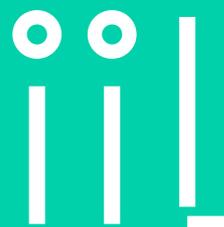


CAMP FR

Since 2022 our transdisciplinary work in ecoacoustics has become an annual feature in the schedule of acclaimed international artists residency programme CAMP. Nestled in the French Pyrenees, CAMP runs arts, music, writing and arts-activist retreats that align with our Experimental Ecologies research cluster.

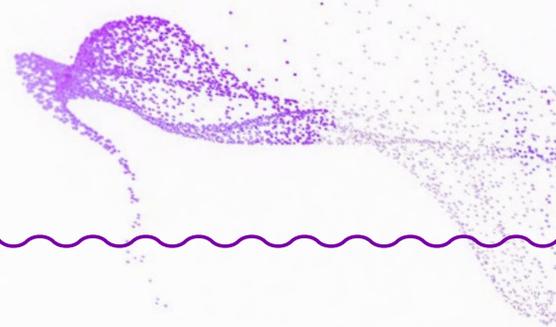
INTELLIGENT INSTRUMENTS LAB

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. The lab is funded by Thor Magnusson’s ERC Starting Grant INTENT project which SHL Digital are dissemination partners on. Our collaborations enrich our ongoing research in [Experimental Music Technologies](https://iil.is).



[HTTPS://
IIL.IS](https://iil.is)

SHL DIGITAL ON CAMPUS



SHL Digital is a key part of the University's rich and varied research environment, contributing to a world-class dynamic and responsive research base, and enabling researchers to thrive and flourish. Here we highlight some of SHL Digital's latest campus initiatives.

DIGITAL METHODS ACCELERATOR

The next generation of digital research requires Humanities and Social Sciences scholars to have a solid understanding of cutting-edge techniques and technologies in such fields as machine learning (e.g. Large Language Models), automated image analysis, text digitisation, GIS, open- and crowd-sourced information gathering, algorithmic listening and many others.

The Digital Methods Accelerator (DMA) programme is a structured series of open workshops aimed at providing Humanities and Social Science researchers with critical digital and technical skills and the insight needed to tackle emerging issues in contemporary society. As such is built around two distinct but complementary tracks:

- **Track A – Data:** Skills related to the data life-cycle – collection, organisation, cleaning, analysis, dissemination, and preservation.
- **Track B – Beyond Data:** Critical, creative, and collaborative skills including creative and critical making and coding, decolonial methods and co-design.

For the first time in 2025 we run a **Digital Methods Summer Camp**, a week of in-person taster workshops open to all researchers at Sussex with the aim of equipping our research community and make a positive contribution to the University's digital and data futures strategic driver. Topics covered the whole research data lifecycle including things like Open Refine, Omeka, Python for text analysis, Concept Analytics & Concept Cruncher, Topic Modelling, Data Dashboards, Gephi, Tableau, Voyant, Excel, Creative Commons, FAIR & CARE for data preservation and reuse, and more.



CREATIVE AND CRITICAL MAKING OPEN WORKSHOPS

Our Critical and Creative Making (CCM) workshop series run throughout the academic year. It fosters critical, creative, and collaborative practice exploring technology and technological cultures. Each workshop offers a hands-on opportunity to engage with a specific creative tool, methodologies and aesthetics, as well as to learn a range of practical skills. Workshop themes have included; DIY electronics and repair culture, software art conservation and preservation, creative coding, analogue computing, programming for computer music, analogue video synthesis, oscillographics, signal processing and audio effects, maker/hacking activities, DIY vinyl cutting, experimental media archaeology encounters, eco-acoustics, basic electronics skills, soldering, breadboarding, and more.

They are hands-on sessions, learning and interrogating the affordances of creative technologies and provide rich opportunities to discuss the historical and contemporary cultures that surround them. The CCM workshops are born in response to research communities at the University and are opportunities to skill-share, and to engage in critical discussion around doing with others.

DEAD TECH LIB

In a technoculture characterised by Facebook/Meta's 'move fast, break things' motto, the speed of innovation relies on obsolescence, waste, loss of heritage, and cultural hyperamnesia. What has been broken in the race for new, more powerful devices?

The dead tech lib upturns this question through the practice of collection, repair, and the repurposing of forgotten technology as a means of maintaining and building future cultural heritage. It holds technology accountable to its early promises of democratisation, challenging 'the always already new', and re-animating lost utopias and modes of expression, through:

- fostering maintain-repair-care culture through collecting, repairing, repurposing and preserving obsolete or obscure hardware and software
- promoting open knowledge through open access technology, new skill development and collaboration
- reducing the environmental impact of technology through reuse
- facilitating space for critical computing (e.g. exploring historic bias in computation, interrogating technology as liberation, de-blackboxing knowledge, expanding on STEAM – Science, Technology, Engineering, Arts, and Mathematics – as an interdisciplinary field)
- bridging alternative cultural imaginaries of technology
- using 'dead tech' as a provocation to foster critical and open discussions

The dead tech lib is funded by the Sussex Digital Humanities Lab, and is a collaboration between Cécile Chevalier, Andrew Duff, Irene Fubara-Manuel, Alex Peverett (alphabetical order), and the University of Sussex Library.



SHL DIGITAL IN COMMUNITIES

Since its inception, SHL Digital has collaborated closely with local, regional, national and international creative industries, artists, and community organisations through co-productive and knowledge exchange activities. Some of our historic and ongoing collaborations are documented below.

DREAMY PLACE

We have worked with Brighton Digital Festival (now 'Dreamy Place') since 2017 when we cohosted the innovative '**Messy Edge**' conference. Conceived by the then Director, Laurence Hill, 'The Messy Edge' explored the 'complicated, messy and ugly facts of our current social realities' and 'the deeply flawed foundations of' our digital present. SHL Digital also contributed to the Brighton Digital Festival programme and the synergies between the two are exemplified in this quote from Laurence:

"The idea of a digital humanities lab was something that was completely new to me. I was really fascinated by the idea, and it tied in very much with what Brighton Digital Festival [BDF] was about. In 2015, I was the BDF's arts advisor and somebody else managed it, and then I took over as director in 2016 and took the festival in a new, slightly more critical direction. So, in some ways the Sussex Humanities Lab and BDF came to fruition around the same time, and it feels like there's been a really nice parallel between the two."

Laurence Hill
Brighton Digital Festival, Director 2016-20

QUEER HERITAGE SOUTH

Since 2018, SHL Digital have collaborated with Queer in Brighton, now named Queer Heritage South. The collaboration has grown from community heritage workshops in the Lab, to working with QHS on their digital archive, which shares and collects Brighton's LGBTQIA+ heritage. Driven by SHL co-director Sharon Webb, SHL Digital and the University Library are now developing a digital preservation workflow for content in the QHS archive, demonstrating a long-term commitment and collaboration with this important community heritage organization. This current collaboration has been made possible by QHS's successful Heritage Lottery Fund, 'Queer Heritage South: Live Archive', partners on the delivery of this project include: Brighton & Hove Museums, University of Sussex (Sussex Digital Humanities Lab and The Centre for Study of Sexual Dissidence), The Keep, New Writing South, Screen Archive South East – University of Brighton and Brighton & Hove Libraries.



BIRD BATH

A creative collaboration between meditator and broadcaster Alistair Appleton ([Mindsprings](#)) and SHL co-director Alice Eldridge, Bird Bath transforms beautiful buildings into restorative spaces by inviting you to pause, rest and 'bathe' in the sound of local birdsong. Bird Bath also featured in **Brighton Festival 2024** in partnership with the Living Coast UNESCO Biosphere, as part of the University of Sussex's Festival of Ideas.

DAWN CHORUS ECOSOCIAL BREAKFAST WALK, BRIGHTON FESTIVAL 2025

A simple invitation to gather, walk, listen, share food and reflect on how to live well, together, this event was delivered in cooperation with Hospitable Environment CIC, Ecomusicology Project and the Living Coast UNESCO Biosphere as part of the Festival of Ideas.



"Bird Bath helped The Living Coast achieve its aims as a global biosphere (conservation of nature and culture; sustainable socio-economic development; sustainability awareness, engagement, education & research) particularly in regards to sustainability / nature engagement & research. Bird Bath also helped The Living Coast deliver on its aims of broadening opportunities for sustainability / nature connection & awareness and therefore including secondary benefits of improved health & wellbeing through arts & culture."

Sarah Dobson
Biosphere programme manager

SHL DIGITAL IN COMMUNITIES CONTINUED



"The community-driven, interdisciplinary approach of the Sussex Digital Humanities Lab provides an inspiring model for collaboration, research and civic engagement, grounded in friendships and genuine care and curiosity."

Professor Robin Banerjee
Pro-Vice-Chancellor for
Global and Civic Engagement

Daisy Stewart-Darling, Lino Workshop at ONCA gallery

ARTISTS IN RESIDENCE

Our Annual Artist in Residence (AiR) scheme nurtures wider creative communities. Since 2023 the scheme has provided an opportunity for an emerging regional artist to engage with SHL and wider Sussex research each year. SHL Digital AiR is run in collaboration with local and regional creative, environmental and media industries.

Kate Shields

Local artist Kate Shields was selected as our 2023 Artist in Residence in collaboration with Lighthouse, a Brighton charity who support artists whose work focuses on the use digital technology. Their work GUTS (The Enchanted Forest) explored the experience of living with the long-term chronic health condition Ulcerative Colitis. During their residency, Kate connected with many colleagues across campus and most notably was able to visit the medical school to gain a deeper understanding of the condition which their work, GUTS, is based. GUTS (The Enchanted Forest) was a presentation of research and work in progress in which they used sculpture, projection, photography, 3D modelling and sound to confront our relationship with our guts. Using this messy, unloved but critical metres-long organ to explore questions of queerness, of nature and artifice, of well

and unwellness, and the necessity of finding balance between the communities that sustain us internally and those that sustain us externally. This residency was supported by Digital Curator Laurence Hill, SHL Associate Researcher (2020-2023).

Daisy Stewart-Darling

In 2024 we partnered The Living Coast – our local biosphere – and local art organisations ONCA and Fabrica, under the theme “Multispecies Flourishing”. Local musician-artist Daisy Stewart-Darling was selected as our 2024 Artist in Residence for her project Lino Waves - Soundscapes of the Living Coast. Daisy collected soundscapes from various sites within the UNESCO biosphere region stretching from the chalky South Downs and Sussex coast between the River Adur at Shoreham-by-Sea and the River Ouse at Newhaven. Embracing the notion that listening is political, the work entered a conversation with biodiverse ecosystems through a practice of ecological listening at various sites including the chalk reef at Cuckmere Haven, Castle Hill Nature Reserve and Newhaven Port. These field recordings were presented in the exhibition at ONCA to audibly transport audiences around various sites within the biosphere through a series of interactive lino prints.



Still from Kate Shields GUTS

SUSTAINABILITY & JUSTICE

DIGITAL SUSTAINABILITY AND RESPONSIBLE AI

In 2020 we launched our Environmental Sustainability Strategy and became a driving force in the Digital Humanities Climate Coalition (DHCC). Since then, the DHCC was formalised as a Community Interest Groups in the 'UK-Ireland Digital Humanities Association', sparking conversations, creating and sharing best practice and resources for sustainable digital technology in the Humanities. A recent output of this work was *The Cloud and the Climate: Navigating our AI-Powered Futures (2024)*, the first truly integrated, interdisciplinary investigation of the environmental impacts of AI.

SHL Digital has presented its leading expertise in digital sustainability at forums including the UKRI Digital Research Infrastructure Go Zero project, the National Archives, National Library of Scotland, the British Library, and Museum Tech, COP26, COP27, and COP28, and have run have projects and workshops with partners including the British Library, Hampshire Cultural Trust, the Natural Science Museum, and Oxford Galleries Libraries and Museums. SHL Digital is now at the heart of the £1Million AHRC BRAID project Sustainable AI Futures (2025-2028).

SHL Digital's work on AI and automation has included explorations of the cultural representation of AI and automation, and the mutual linkages between tech and innovation culture and practice and science fiction.

Publications and activities related to this work include: 'Machine Learning in Contemporary Science Fiction', shortlisted for the British Science Fiction Association Award; *Climate Uncertainty and the Arts, Visualising Uncertainty: A Short Introduction*; *Communicating Climate Risk: A Toolkit*; and *Our Future, Our Voice: Designing, developing and evaluating public interest communication on a budget*, a collaboration between the University Library, the Institute of Development Studies, and the Sussex Sustainability Research Program, and external partners Alan Turing Institute, the Analysis under Uncertainty for Decision-Making network, Good Place Comms, the Met Office, and the UK Universities Climate Network.





[HTTPS://
WILDING.RADIO](https://wilding.radio)

DIGITAL CONSERVATION HUMANITIES AND AI INNOVATIONS FOR CONSERVATION

Until relatively recently, conservation was the jurisdiction of life sciences. With the development of Environmental Humanities and widening awareness of the urgency of the biodiversity crisis, researchers, practitioners and conservation actors are increasingly recognising the value of arts and humanities in research and engagement with biodiversity.

Our work in this area started with a live audio stream from Knepp Wildlands, **Wilding Radio**. [Wilding Radio](https://wilding.radio) has become a big hit with global audiences (21,000 visitors from over 100 countries), featured across BBC radio 3, 4 and 6 and in a major touring exhibition, *Water Pressure: Designing for the Future* that has toured across Europe's premiere design museums since spring 2024.

"Knepp Wildland is a powerful example of nature bouncing back, and this record captures that transformation in sound - the incredible abundance and diversity of life returning. A healthy ecosystem is alive with music, and most of us don't realise how much we should be hearing. Now, thanks to this record, people can experience that wild symphony from their own home."

Rebecca Wrigley
Chief Executive of Rewilding Britain

SOUNDS OF REWILDING LP

The recently released Sounds of Rewilding LP epitomises the value of community collaboration across cultural and natural heritage sectors. Led by Brighton record distribution company, Republic of Music, a long terms supporter of Rewilding Britain, this unique release captures the sensory power of nature recovery, using immersive field recordings from Knepp Wildland in Sussex made by Alice Eldridge.

[HTTPS://
LNK.TO/SOUNDsofREWILDING](https://lnk.to/soundsofrewilding)



eCharge4Drivers – Text Analysis Group (TAG)

As a member of the Horizon Europe eCharge4Drivers consortium, our Text Analysis Group (TAG) worked on five years of X data relevant to electric vehicles, and semantically mapped it into several key themes including: green issues, costs, infrastructure, changes in technology, charging experience, government regulation, and issues around digitisation. The goal was to understand public views on different aspects of electric vehicle charging. Researchers found strong interest and positive sentiment around charging technologies and public infrastructure deployment. Negative opinion was found around blocked and broken chargers, the impact of cold climate, EV “subsidies”, and since 2020 a weakening of the economic argument for EV’s. Home charging was viewed enthusiastically by those with access to it and as a barrier and inequity by those that do not. Green issues received the least interest of all the key themes identified.

ECHO Dashboard helps users to explore and interpret long-term environmental sound recordings. Designed to be intuitive and accessible, ECHO enables ecologists and land managers to gain insights from complex acoustic data without needing advanced technical skills. By combining machine learning with expert ecological knowledge, the tool aims to deepen our understanding of natural environments and support nature recovery, protection and sustainable land care as part of broader efforts to address the climate and biodiversity crises. This work is funded by the Mark Leonard Trust and led by Ivor Simpson and Alice Eldridge.



Led by Chris Sandom, **Nature Sense** is an environmental monitoring initiative that helps regional landowners to understand the socio-ecological values of different Nature Recovery strategies. ECHO Dashboard will support this initiative which is generously funded by the Mark Leonard Trust.



TEACHING & PEDAGOGY

Our research feeds innovative curriculum development.

SERIOUS GAMES, SPECULATIVE CULTURES

At the intersection of play and pedagogy the SHL Digital seed funded Solarpunk and Utopias games jam brought together artists and game designers from all over the world to imagine more sustainable futures, and led to the innovative edited collection *Utopia on the Tabletop* (Ping Press, 2024).

SHL Digital also collaborated with sister Centre of Excellence, the Sussex Sustainability Research Programme (SSRP) on the project *Imagine Alternatives*, co-producing the innovative climate futures storytelling game *Kampala Yénkya* with Ugandan partners Dilman Dila, Maurice Ssebisubi, and the Ugandan Youth for Environment network. Versions of the game have now been created for Kenya and South Africa.

With Education and Social Work colleagues we've explored the potential for listening, play and storytelling for climate education and advocacy in *Creating with Uncertainty*. We have embedded our play-based learning in Sussex's own curriculum on the Liberal Arts 'Futures' module and the Forest Food Garden elective. Other innovative public engagement collaborations include the Carbon Deli installation and 24 Hours to Imagine a Sustainable Future.



QUICK REFERENCE THE CARD DECKS

In Act 2, on your turn, you can choose from three different piles:



Risk
2 VP: ●●

Usually makes bad things happen. You also might earn a story stone.



Knowledge
3 VP: ●●●

Ask another player the question on the card. If they are right, they get a story stone.



Adventure
5 VP: ●●●●●

Use a story stone (return it to the pile) to take an Adventure card. Respond to the prompt to tell the story.

Players tip 1
There are at least two ways of succeeding. The player with the highest total Victory Points (VP) (printed on the cards) is called the Winner. The player who contributes to the community (by popular vote) is called the Champion.

Players tip 2
To make a better story, make links between your characters' lives.

INSPIRATION CARDS

The Inspiration cards are special. You can draw one whenever you want, to give you extra storytelling ideas. It does not use up a move, or affect your points. If you like the suggestion, use it in the story. If you don't like it, you don't have to use it.

Keep the cards you draw: they are worth VP at the end.

VICTORY POINTS (VP)

Victory Points are shown on the back of the cards, indicated by the dots: ●● (2 VP) for Risk cards, ●●● (3 VP) for Knowledge cards, and ●●●●● (5 VP) for Adventure cards.

STORY STONES

Story stones are not worth any points—so spend them, don't keep them!

ACTIONS

On the cards you will find some cues to the actions that should be taken.



Are you ready? It is time for the next player to choose a card...

Kampala Yénkya Deluxe Edition, Prototype 2



ABOUT the GAME

Kampala Yénkya is a game of mapmaking and worldbuilding. It is inspired by Avery Alder's game *The Quiet Year* and stories by Dilman Dila. It is a game about collaborating to create the future.

When it is your turn, you are in control of events. Take a card and respond to the prompt. Add to the map, and add to the story. If you want to make something happen to another player's character, they must agree to it. Beyond these guidelines, you can do anything. Use your imaginations and have fun.

WHAT you NEED to PLAY

- 3–6 players who want to imagine the future together.
- The five *Kampala Yénkya* card decks (Seeds, Risks, Adventures, Knowledge, and Inspiration).
- About 10–20 story stones. These may be supplied in your pack, or you can use any small objects: pebbles, matchsticks, bean seeds.
- Pencils for drawing the map and making notes (pens and coloured pencils are okay too).
- A large sheet of paper (preferably A2 white Manila paper) for drawing a map of future Kampala.
- At least 60 minutes to play (even longer is better).

GETTING STARTED

- Someone should be the Facilitator. It is the Facilitator's job to keep track of whose turn it is, make sure the rules are followed, and oversee the Final Scene at the end. See also 'Facilitator Tips.'
- Shuffle each deck separately.
- Place all five decks face-down near the map-making paper.
- Place all story stones in a heap. Every player starts with zero story stones.
- Now go to the Prologue.



“SHL has been an anchor point of my time at Sussex. When I began my doctorate, the Lab had just launched, and I immediately felt a sense of community. As the digital humanities hub, SHL welcomed me in – from early pecha kucha sessions where I shaped my proposal, to presenting my first dissertation chapter at the Digital Blackness conference. The physical space became my research incubator as the open lab sessions informed my creative work, Dreams of Disguise. In 2018, I spoke at an Ada Lovelace Day event and later joined the Full Stack Feminism in Digital Humanities project – this felt like coming full circle. SHL exemplifies how research thrives through connection, and it fosters those networks organically. I look forward to another decade of collaboration and hope it continues to support underrepresented researchers and their ideas.”

Dr Irene Fubara-Manuel

Former PhD student and now member of Faculty

EXPERIMENTAL MEDIA ARCHAEOLOGY, INTERSECTIONAL FEMINIST PRINCIPLES, AND OPEN SCIENCE

Our work brings together approaches such as Experimental Media Archaeology with intersectional feminist principles, and opens up opportunities to teach beyond Media, Arts, and Humanities around Open Science, environmental ethics, education, and computer games. It has contributed for example to:

- 1st year Communication Design (Creative and Critical Practice- Media Production Core module)
- 1st year Creative Music technologies (Music & Music Technology Core Module)
- 2nd Year Interactive Music Systems (Music & Music Technology Module)
- 2nd year Interactive Design (Creative and Critical Practice- Media Production Option module)
- 2nd year elective Decoding Cultures of Technology and Social (with contributions from History, CCP, English)
- MA Sonic Media Practice (Music & Sonic Media MA)
- MA 'Digital Media: Theory and Critique' (Media+ Core module)
- Technofeminism MA module option (Creative and Critical Practice /History) for MA degrees in Media, Arts and Humanities, and Maths/Informatics

DOCTORAL TRAINING

SHL members have pioneered and delivered doctoral training and networks (via CHASE) in Feminist Approaches to Technology Network (FACT Network), Aural Diversity (2021-2024) and Aural Pluralities (2025), delivering dozens of events to hundreds of students and practitioners.

We have been core collaborators on two interdisciplinary Leverhulme Doctoral Training Programmes across music, informatics, neuroscience and psychology: From Sensation to Perception and Awareness (2018-2022) led by Anil Seth (Informatics) and Jamie Ward (Psychology) and Biomimetic Embodied AI (2020-2027) led by Thomas Nowotny and Andrew Philippides (Informatics) and Paul Graham (Neuroscience).

SELECTED PUBLICATIONS

This is a selection of our latest publications.
For full reference list please check our website.

2025

How Does a Multi-Sensory Experience of Nature Interact With Wellbeing? Effects of Visual and Auditory Nature Presence on Affect.

Aldoh, A., Ungureanu, R., Popescu, S., Eldridge, A., Sandom, C.J. and Rae, C.

Exploring the design space of children audio players. ACM Interaction Design and Children 2026.

Brule, E. and Howland, K.

Sounds of Rewilding (Rewilding Records)

Eldridge, A.

Supporting and understanding autistic children's non-verbal interactions through OSMoSIS, a motion-based sonic system. International Journal of Child-Computer Interaction.

Ragone, G., Good, J. and Howland, K.

Mammoths and tigers and rhinos, oh my: mapping de-extinction species and networks.

Nelson, A. and O'Riordan, K.

Sustainable Digital Futures for Holocaust Memory and Education: Recommendations for Funders and Policymakers.

Richardson-Walden, V.

Dialogues I: Provocation – Can the Holocaust be Playable?

Richardson-Walden, V.

Our Future, our voice: designing, developing and evaluating public interest communications on a budget.

Walton, J. and Davies, K.

2024

The computational search for unity: synthesis in generative AI.

Fazi, M. B.

Toward ecological citizenship through making nature principles in social housing.

Gant, N., Eldridge, A., Tooze, J. and McAdam, J.

Towards interpretable learned representations for ecoacoustics using variational auto-encoding.

Gibb, K.A., Eldridge, A., Sandom, C.J. and Simpson, I.J.

Listening projects: the BBC, oral history and the nation in fractured times.

Jolly, M.

Between Pharmakon and Panacea.

Nelson, S.L.

'Imagining Human-AI Memory Symbiosis: How Re-Remembering the History of Artificial Intelligence can Inform the Future of Collective Memory'

Richardson-Walden, V. and Makhortykh, M

Social Media and the Entangled Ecology of Holocaust Memory

Richardson-Walden, V. and Marrison, K.

Revisiting young masculinities through a sound art installation: What really counts?. The Sociological Review, 0(0).

Thomson, R., Peverett, A. and Holland, J

Reanimating feminist archives: ethics and praxis.

Webb, S., Thomson, R. and Moore, N.

Serious Games Cookbook: A beginner's guide to using and designing serious games.

Whitby, M., Mao, F., Stawarz, K., Marrero, S. and Walton, J.

2023

Automation anxiety: a critical history – the apparently odd recurrence of debates about computation, AI and labour.

Bassett, C. and Roberts, B.

Towards Feminist Listening: Community Archives, Feminist Servers, and Corporate Tech Imaginaries.

Chevalier, C.

A New Vernacular of Algorithms.

Fubara-Manuel, I.

Woods to Outcomes: Assessing the potential for regional timber products for social housing in Sussex.

Gant, N., Tooze, J., Adlam, N. and Eldridge, A.

Algorithmic Selfhood:

My Facebook Ad Preferences Diary.

Kant, T.

Introducing the key concept approach to the analysis of language: the case of regulation in COVID-19 diaries.

Robinson, J., Sandow, R. J. and Piazza, R.

Editorial: Unhealthy language:

linguistic investigations of COVID-19 discourse.

Robinson, J., Piazza, R. and Jones, R.

Climate Uncertainty and the Arts.

Walton, J.

Dynamical complexity measurement with random projection: a metric optimised for realtime signal processing.

Kiefer, C.

How to Avoid Being a DH Lab:

The Stories of the Sussex Humanities Lab.

Sichani, A. M., Baker, J., Eldridge, A., Hitchcock, T., Roberts, B., Tatham, S. and Webb, S.

Recommendations for using Artificial Intelligence and Machine Learning for Holocaust Memory and Education.

Walden, V. and Marrison, K. et al.

'Is Digitization a Blessing or a Curse for Holocaust Memorialization?'

Walden, V. (2023)

Inclusive Data: Metadata and Descriptive Language.

Webb, S.

2022

AI, ethics, and digital humanities.

Berry, D.

Life and the Technological: Cyborgs, Companions and the Cthulucene

O'Riordan, K. in Huff, C. and Jolly, M. (eds)

Feminist data studies

O'Riordan K.

Cognitive sociolinguistic variation in the old bailey voices corpus: the case for a new concept-led framework.

Robinson, J. and Weeds, J.

Towards lightweight architectures for embedded machine learning in musical instruments.

Kiefer, C.

TOOLKITS AND RESOURCES

As advocates of open research, open data and open access, members of SHL Digital are involved in many initiatives which utilise these open frameworks, examples include:

Media, Arts, and Humanities Sustainability Educator Toolkit.

Walton, J., Eldridge, A. and Oji, A.

Open Press, University of Sussex, 2022.

www.openpress.sussex.ac.uk/

[sustainabilityeducatortoolkit/front-matter/media-arts-and-humanities-sustainability-educator-toolkit](http://www.openpress.sussex.ac.uk/sustainabilityeducatortoolkit/front-matter/media-arts-and-humanities-sustainability-educator-toolkit)

Creating with Uncertainty, sustainability education resources for a changing world.

Kirby, P. and Webb, R.

Open Press, University of Sussex, 2023.

www.openpress.sussex.ac.uk/creatingwithuncertainty

The Full Stack Feminism Toolkit.

Developed by Full Stack Feminism in Digital Humanities, available at:

www.fullstackfeminismdh.pubpub.org

PLANS FOR THE FUTURE

As we look to the next decade we continue to centre the core aim of the original SHL: to create an inclusive, open environment that nurtures and supports innovative research guided by values of intersectionality, experimentally, sustainability, openness and community. These principles guide our direction and shape how we deliver our core objectives.

ADVANCE
CRITICAL DIGITAL
METHODS

Develop Curriculum
& Teaching

M
TRANS
COM

Enhance Research
Environments

Our 2025-2030 vision will be shaped through a collaborative consultation process with SHL Digital members and our wider network. This inclusive approach will not only help define the intellectual agenda of the Sussex Digital Humanities Lab, but also ensure that our growth aligns

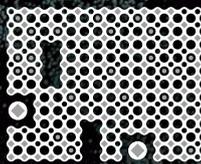
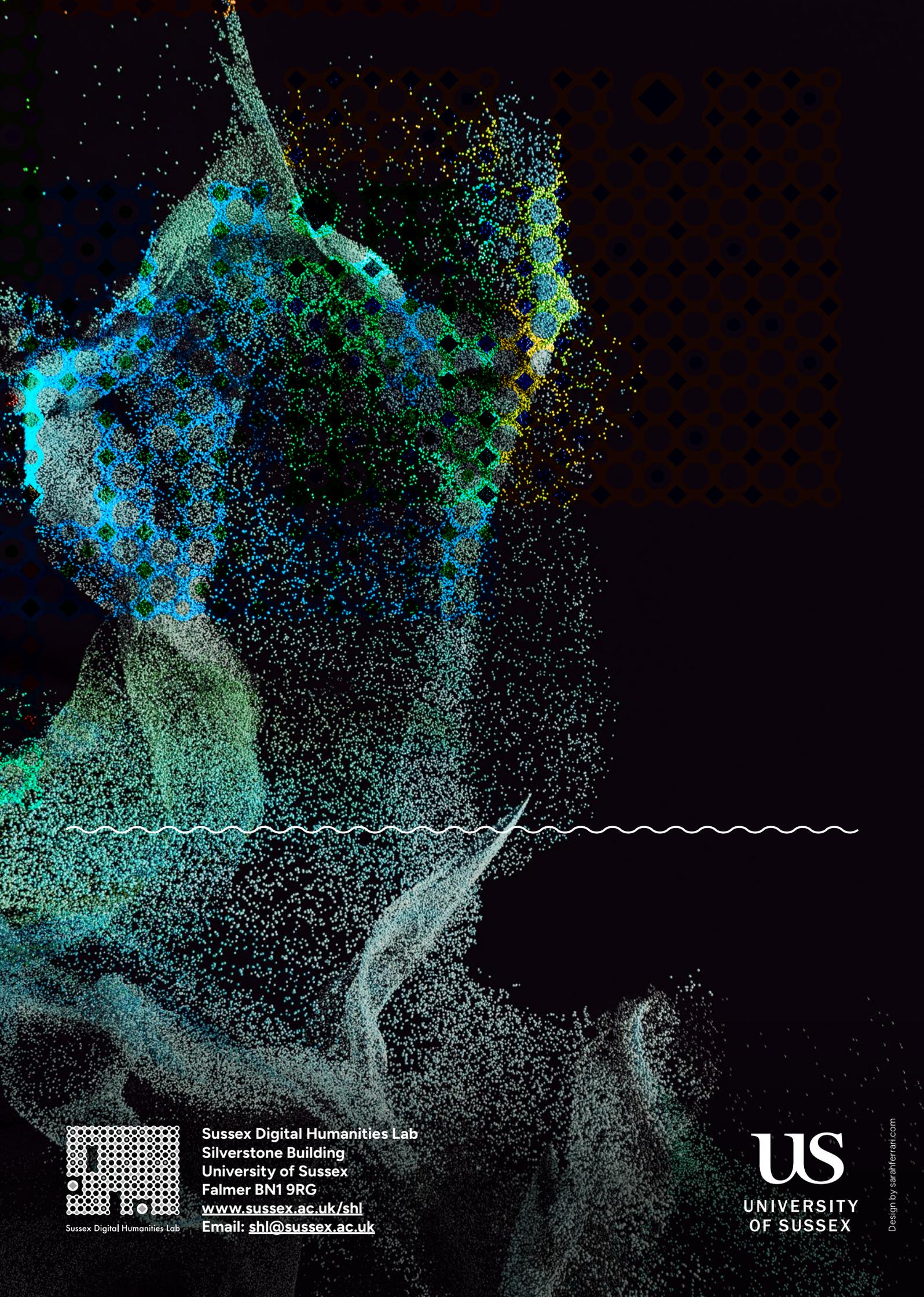
with the evolving needs of our stakeholders – across departments, schools, faculties, and the communities locally, nationally, and internationally in which we work.

A key strategic development over the coming years will be a stronger focus on curriculum

and digital skills development. This shift, articulated through our Digital Methods Accelerator Programme, reflects our commitment to equipping students and researchers with the tools and knowledge needed to thrive in an increasingly digital academic landscape.

FURTHER
DISCIPLINARY
COMMUNITIES

CATALYSE GRANT
CAPTURE & RESEARCH
GENERATION



Sussex Digital Humanities Lab

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US

UNIVERSITY
OF SUSSEX