Digital Preservation for the Arts, Humanities & Social Sciences

June 27-28th 2024

Limerick, Ireland
On behalf of the organising committee I’m delighted to welcome all of our delegates to DPASSH 2024!

The Digital Repository of Ireland has been running DPASSH since 2015 and it has become a stalwart in the Irish digital preservation calendar since then - bringing together researchers, practitioners, and those with an eye on the ever changing landscape of our practice.

This year it was an honour for us to host DPASSH in Limerick and team up with our partners University of Limerick Glucksman Library and The Hunt Museum. This has been a collaborative journey from the start with all partners sitting on both the programme and organising committee, resulting in the conference programme that you see before you: packed full of inspiring talks, informative presentations, and engaging workshops. We can’t wait to get started!

A huge thanks is owed to all members of the organising committee including Beth Knazook, Maeve O’Brien, Noelia Romero, Joan Murphy, Caleb Derven, Sinéad Keogh, Diarmuid O’Callaghan, Louise O’Shea, Karen Wilson, Kyle Christy and Olivia O’Keefe. The programme committee have curated a fantastic two days for us and we are in their debt. I would like to thank Gustavo Candela, Sally Chambers, Caleb Derven, Beth Knazook, Tiziana Margaria, Sian McInerney, Laura Molloy, Joan Murphy, Kristen Mulrennan and Armin Straube for their expertise. I would also like to express my gratitude to the wider DRI - including our director Dr. Lisa Griffith - UL, and Hunt Museum staff for their support with all of the logistics involved with this conference.

We are sincerely grateful to our sponsors: the Committee on Data of the International Science Council (CODATA), WorldFAIR, the National Open Research Forum (NORF), and Specialist AV without whom we couldn’t have provided such a wide programme. Many thanks also to the catering teams at MasterChefs in UL, the team at Milano, and all at Martin’s Coaches in Limerick.

Finally, I would like to especially thank Dr. Coen Wilders, our keynote speaker, all of those who are giving papers and workshops over the course of the two days of DPASSH. We hope that the conference allows you to learn, to engage, and mostly importantly to be inspired.

Lorraine Marrey,
DRI Training and Engagement Manager
Chair DPASSH Organising Committee
WiFi Access

Students, staff or visitors who are already registered on Eduroam at another higher education institute, should connect to the wireless network via Eduroam.

Visitors to the University of Limerick campus who require access to the campus wireless system must use the Guest WiFi Solution. The wireless network for guests and visitors is 'ul_guest'. Selecting this network will bring the guest to the University of Limerick Guest WiFi Connection Portal.

Standard 7 x Day Guest Wifi Connection

- Enter a valid (non UL) email address, accept the terms of use and click 'Register'.
- This will give you 7 x days Guest Wifi access.
- Users with an @ul.ie or @studentmail.ul.ie email account should connect to Eduroam.
Dr. Coen Wilders is the Head of the Department of Collection Information and Archive at the Rijksmuseum in the Netherlands.

With a decade-long tenure at Utrecht University Library, culminating in his role as the Head of Academic Services, he has led several teams that support research. His academic background includes a PhD in early modern political history. Driven by a commitment to advancing open and FAIR (Findable, Accessible, Interoperable, and Re-usable) practices in scholarly communication, Wilders is dedicated to facilitating the effective dissemination of research within the cultural heritage domain.

In his capacity as a manager at the Rijksmuseum’s Research Services department, Wilders spearheads initiatives aimed at optimizing information and data management practices. With a focus on digitization, preservation, and curation, he ensures that the museum’s information and data remain aligned with the demands of an ever-evolving digital landscape.

**Talk title:** Advancing FAIR Principles at the Rijksmuseum: Enabling Access to Cultural Heritage Data

The Rijksmuseum in the Netherlands is dedicated to sharing and opening information and data in the field of cultural heritage. Since 2011, the Rijksmuseum has been at the forefront of promoting openness by providing digital images of its collection and object metadata under a CCO license on its website. However, despite this progress, significant portions of valuable information and data from the Rijksmuseum remain largely inaccessible as data becomes increasingly diverse and complex. This includes, for instance, digital curatorial research documentation and data resulting from material engineering research.

For the past few years, the FAIR data principles have been central to the efforts of the Rijksmuseum, guiding towards making information and data Findable, Accessible, Interoperable, and Reusable. The keynote will depict the multifaceted approach required to uphold these principles, reflecting on the diverse array of experiences encountered during this iterative process. From refining the data itself to enhancing data infrastructure, developing a new data policy, and fostering organizational data awareness, the Rijksmuseum is committed to ensuring that the museum’s wealth of information is available openly whenever possible and restricted when necessary, aligned with international standards.

While there will be much more work to be done in the years to come, adhering to the FAIR data principles lays a foundation for the museum’s continued advancements in information accessibility and data dissemination. This enables both people and computers to engage with information and data, providing context to collections and facilitating the telling of stories about the collections.
The University of Limerick (UL), is located in the Wild Atlantic Gateway city of Limerick on the west coast of Ireland. With over 18,000 students, including more than 3,300 internationally mobile students each year, UL is an independent research-led university offering undergraduate and postgraduate programmes across Arts, Humanities and Social Sciences; Education and Health Sciences, Science and Engineering and Business.

With strong links to business and industry, UL excels at translational research, which aims to accelerate the practical application of academic research to benefit society. UL offers a range of online programmes co-designed with industry to enable upskilling and reskilling for professional development. UL also houses some of the most innovative and successful research centres in Ireland.

Having the largest Erasmus+ programme in Ireland, UL places approximately 500 students abroad at European partner institutions each year. Furthermore, UL’s Cooperative Education programme – one of the largest of its kind in the EU – places over 2,000 students in paid and semi-paid work experience in industry, business and professional settings, with 30% of those placements internationally located.

At UL, sustainability is at the core of everything we do and we are fully cognisant of the need for our University to lead in this area locally, nationally and internationally. Having identified four high-level challenges, UL developed the first Sustainability Framework in Ireland to ensure that our actions will make a difference.

The Glucksman Library supports the University in its teaching, research and engagement activities by providing an extensive range of quality information resources and facilities to our campus and online community. The library also actively supports UL’s outreach programmes to bring our collections and services to wider local, national and international audiences. Our digital cultural heritage material is available on the UL digital library (digitallibrary.ul.ie/) and, as recent members of the DRI, we look forward to joining other Irish heritage organisations in contributing to this national trusted repository.

The library is a proud recipient of awards for its innovative building design, our committed staff and, in 2023, was voted top library in Europe in the iBarometer International Students survey for its outstanding facilities and services.
The Hunt Family

John Durell Hunt (known as ‘Jack’) was born on 28 May 1900 in Hertfordshire, England to John Hunt Sr and Effie Jane Sherry. He was the eldest of six children. John’s Irish ancestry was on his mother’s side. His great grandmother was born in Tuam, Co. Galway. At age six he was sent to boarding school and eventually went to The King’s School, Cambridge. John served two years of military service between 1918-1920 after which he enrolled to become a doctor in St Bartholomew’s Hospital in London.

In 1933, John married Gertrude Hartmann, from Mannheim in Germany. They shared a love of art, history and design. In 1934 John opened an antique shop and gallery on Bury Street, London. Queen Mary, wife of King George V, was a regular customer of John’s shop. Throughout the 1930s, John and Gertrude travelled across Europe collecting objects from antique shops, churches, art museums and other collectors. John did not always sell what he collected as he enjoyed collecting objects and displaying them in his house.

Limerick

In 1940, John and Gertrude moved to Lough Gur, Co. Limerick. Archaeological excavations were underway at Lough Gur by Seán P Ó Riordáin and University College Cork. John worked alongside Ó Riordáin as an amateur archaeologist.

He became known as a local expert in archaeological finds. Local people would bring objects to him which they had found while ploughing fields. Some of these prehistoric artefacts found at Lough Gur are in the Hunt Museum today.

While living in Limerick, John and Gertrude continued to grow their collection by buying and selling objects. John and Gertrude also decorated their house in Lough Gur with their antique collection. Medieval statues and tapestries were on display, medieval pottery was used as everyday utensils and famous artworks adorned their walls.

In 1976 John and Gertrude decided to donate all of the objects to the people of Ireland. The Irish Government declined the offer of the Collection leading to the establishment of the Hunt Museum Trust in 1974 to hold in trust on behalf of the people of Ireland both their collection and the 16th century Irish tower house at Craggaunowen (which had been restored by the Hunts).
The Digital Repository of Ireland (DRI) is a CoreTrustSeal-certified trustworthy digital repository for the preservation of Ireland’s humanities, cultural heritage, and social sciences digital data for long-term access. DRI provides a unique service as the national infrastructure leading digital preservation in Ireland. Digital content is fragile, meaning that our shared digital cultural heritage is at risk of being lost without digital preservation, described as the ‘active management of digital content over time to ensure its ongoing access’.

We provide stewardship of digital data from a range of member organisations including higher education institutions, cultural heritage institutions (the GLAM sector of galleries, libraries, archives, and museums), government agencies, and county councils. DRI values a diversity of datasets and also offers free DRI Membership and related benefits to underfunded community-based organisations as part of our Community Archive Scheme.

DRI provides reliable, long-term, sustained digital preservation and access to social and cultural digital data generated by researchers in Ireland, held by Irish institutions, or digital material pertaining to the island of Ireland.

We make this data openly available in line with the FAIR data principles of findability, accessibility, interoperability, and reusability. Our aim is to safeguard Ireland’s social, cultural, and historical record to ensure that this content remains accessible to researchers, cultural heritage enthusiasts, and members of the public into the future.

We support best practice in digital preservation, open access, open research, and FAIR data sharing. Please see our statements on FAIR Principles and TRUST Principles for more information.

In addition to our core DRI programme, DRI is a research-performing organisation, engaged in a rich range of collaborative partner projects ranging from WorldFAIR to EOSC Future and projects like OS200.

When you explore or search the Repository, you are entering a world of rich content that reflects and shapes a broad portrait of Ireland.
Cuimhneamh an Chláir / Clare Memories was founded in 2009 with the aim of recording the people and stories of an older time in Co. Clare, and safeguarding those stories in a publicly available archive. The organisation preserves life histories and folklore by training volunteers known as cuairteóirí (from the Irish-English term ‘going on cuaird’ or social visiting).

This practice is in homage to the tradition of respectful listening and conversation with the elders of a community. These volunteers are the backbone of Cuimhneamh an Chláir, ensuring that the voices and experiences of Clare women are preserved for generations to come.

As part of Cuimhneamh an Chláir’s work in gathering and archiving the oral histories of county Clare, the organisation joined DRI as a member and is currently working on ingesting its substantial archive of life interviews into the Repository to ensure long-term digital preservation of these stories.

The first collection ingested into the Repository is Women’s Stories, which provides an insight into many aspects of the history and folklore of county Clare. The women describe life experiences ranging from the 1920s to the present, providing a window into twentieth-century rural life in County Clare.

The interviews provide an insight into many aspects of the history and folklore of Clare, including the details of farm life; music, song and dance; folklore and superstitions; traditional cures; seasonal customs, sports, politics, social change; storytelling; the role of women and family life; religious practice; the culture of visiting, and many other topics.

On Friday 28 June, Join Paula Carroll (Project Manager) and Clare Lanigan (Digital Archivist) for the closing talk at DPASSH 2024, where these speakers will highlight their digital preservation processes and offer real-life examples of the digital preservation journey.
CODATA

The mission of CODATA is to strengthen international science for the benefit of society by promoting improved scientific and technical data management and use.

CODATA is concerned with all types of quantitative data resulting from experimental measurements or observations in the physical, biological, geological and astronomical sciences. Particular emphasis is given to data management problems common to different scientific disciplines and to data used outside the field in which they were generated.

WorldFAIR

The WorldFAIR project sets out to produce recommendations, interoperability frameworks and guidelines for FAIR data assessment. The WorldFAIR approach, outputs and modes of dissemination will significantly strengthen international cooperation in order to increase and mainstream FAIRness of data and digital objects.

NORF

Ireland’s National Open Research Forum (NORF) was established in 2017 to drive the national agenda for Open Research. NORF provides a space for communication, consultation and cooperation among key stakeholders in the research system regarding strategic issues and overarching policies and procedures on Open Research.

Specialist AV

Since 2001, Specialist AV have led the market in the supply of video services to many of the best known companies and organisations across a wide range of sectors, including: TV • Post Production • Music • PR/Ad Agencies • Independent Production Companies • File Distribution. For more information, visit their website: https://www.specialistav.ie/
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<tr>
<td>9.30 – 10.30 am</td>
<td>Registration at Glucksman Library.</td>
<td>Welcome to DPASSH from DRI Director, Dr. Lisa Griffith.</td>
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<tr>
<td>10.30 – 10.40 am</td>
<td>Welcome to Limerick and Housekeeping from University of Limerick Deputy Director Áine Finucane and Dr. Sandra Joyce, Executive Dean, Faculty of Arts, Humanities and Social Sciences.</td>
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<td>10.40 – 10.50 am</td>
<td>Tea, coffee and snacks will be available until 11am</td>
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**Panel Session 1:**  
**Preservation**  
11.00 – 12:30 pm  
Popular Reading Room  
Glucksman Library  
University of Limerick

**Paper 1:** Datafication and Cultural Heritage collections data infrastructures: Critical Perspectives on documentation, cataloguing and data-sharing in cultural heritage institutions:  
- Dr. Daniel Belteki, Research Fellow, Science Museum.  
- Dr. Arran Rees, Research Fellow, University of Leeds.  
- Dr. Anna-Maria Sichani, Post Doctoral Research Associate in Digital Humanities, School of Advanced Study, University of London.

**Paper 2:** Developing E-ARK specifications for 3D digital material: Collaborations across the European Digital Cultural Heritage (DCH) domain with the eArchiving Initiative:  
- Dr. Janet Anderson, Highbury R&D Ireland, and the eArchiving Initiative, the European Commission.

**Paper 3:** The Contextualised Connection between Digital Documentation and final Research Outputs:  
- Dr. Panagiotis Papageorgiou, University of Portsmouth.

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<td>12.30 - 1.30 pm</td>
<td>Lunch</td>
<td>Optional tours of the Glucksman Library will be available during this time.</td>
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<td>1:30 – 2:30 pm</td>
<td>Lightning Talks: Challenges &amp; Opportunities</td>
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<td>Talk 1: A Digital-First Approach for Kerby A. Miller Collection:</td>
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<td>- Marie-Louise Rouget, University of Galway.</td>
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<td>Talk 2: The National Programme for enhanced digital access to cultural</td>
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<td>memory and local studies collections:</td>
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<td>- Padraic Stack, Libraries Development, Local Government Management</td>
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<td>Talk 3: Gearing up: Exploring the potential roles and responsibilities</td>
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<td>of Collections as Data stewards in the context of Artificial</td>
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<td>- Giulia Osti, University College Dublin.</td>
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<td>Talk 4: Reusing Digital Repository of Ireland Collections:</td>
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<td>- Joan Murphy, Digital Repository of Ireland.</td>
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<td>- Noelia Romero, Digital Repository of Ireland.</td>
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<td>2.30 – 3.00 pm</td>
<td>Tea and coffee</td>
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<td>Concurrent Panel</td>
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<td>Session 2: Data and Communities</td>
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<td>3.00 – 4.30 pm</td>
<td>Paper 4: The Panorama du Congo: Digitising cultural heritage and</td>
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<td>decolonising the museum:</td>
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<td>- Dr. Linda King, Dún Laoghaire Institute of Art, Design and Technology (IADT).</td>
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<td>Paper 5: Sharing our data: toward making CHERISH open access through</td>
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<td>digital preservation:</td>
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<td>- Dr. Lesley Davidson, The Discovery Programme.</td>
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<td>Paper 6: Overcoming bias in colonial archives: Digital identities of</td>
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<td>marginalised voices Irish–Caribbean histories:</td>
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<td>- Dr. Margaret Brehony, University of Galway.</td>
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Concurrent Panel Session 3: Heritage & Open Research
3.00 – 4:30 pm
Moot Appellate Court (GL3)
Glucksman Library
University of Limerick

Paper 7: Addressing Pedagogical Challenges in Educating Cultural Heritage Data Support Professionals:

- Professor Seamus Ross, University of Toronto.
- Dr. Milena Dobrava, the University of Strathclyde

Paper 8: Sharing Arts Practice FAIRly: Developing Best Practice Training and Guidance to Support the FAIR Dissemination of Arts Practice Research Outputs:

- Professor Helen Phelan, University of Limerick / NORF.


- Beth Knazook, Digital Repository of Ireland.

Optional bus transfer to Limerick City available at 4.45 pm, departing from the Stables Club.

6.00 – 8.00 pm

Evening Reception and Keynote Speaker
at the Hunt Museum.

Welcome to the Hunt Museum with Teresa Crowley.
Introduction to Dr. Coen Wilders by Dr. Lisa Griffith, DRI Director.
Keynote Speaker: Dr. Coen Wilders.

Reception includes display of visualisations from DRI’s recent Data Exploration event held in UL.
With music from violist Kaito Rodrigues Dos Santos.

Keynote Address

The Hunt Museum
Custom House
Rutland Street
Limerick City, V94 EV8A

Advancing FAIR Principles at the Rijksmuseum: Enabling Access to Cultural Heritage Data:

- Dr. Coen Wilders, Rijksmuseum, Amsterdam.

8.15 pm
Conference dinner at Milano’s Restaurant
Harvey’s Quay, Limerick City.
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<td>9:00 – 9:30 am</td>
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<td><strong>Workshops</strong></td>
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<td><strong>Workshop 1:</strong> Walking Through the Datasheet for Digital Cultural Heritage Datasets Template: Room GL0-068</td>
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<td>• Giulia Osti, University College Dublin.</td>
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<td><strong>Workshop 2:</strong> Creating 3D Collections: Room GL2-031</td>
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<td>• Dermot Sheehan, the Hunt Museum.</td>
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<td><strong>Workshop 3:</strong> Supporting Legacy Data from HEI Researchers in Ireland Room GL3-009</td>
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<td>• Beth Knazook, Digital Repository of Ireland.</td>
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<td>10.30 – 11.00 am</td>
<td>Tea, coffee and scones</td>
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<td><strong>Workshops</strong></td>
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<td><strong>Workshop 4:</strong> Collections-as-training-data: Generative AI, data protection and intellectual property in digital cultural heritage: Room GL0-068</td>
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<td>• Dr. Anna-Maria Sichani, Post Doc Research Associate in Digital Humanities, School of Advanced Study, University of London.</td>
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<td>11:00 – 12:00 pm</td>
<td><strong>Workshop 5:</strong> Digitisation at the University of Limerick Room GLG-081</td>
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<td>• Sinéad Keogh, University of Limerick.</td>
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<td>• Olivia O’Keeffe, University of Limerick.</td>
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<td><strong>Workshop 6:</strong> DPASSH Reading Club Room GL2-031</td>
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<td>• Dr. Maeve O’Brien, Digital Repository of Ireland.</td>
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Delegates:

We have provided an optional free bus service to take attendees from Limerick University to the Potato Market, Limerick (adjacent to the Hunt Museum) in anticipation of the conference keynote on 27 June.

Please sign up for this bus transfer at the DPASSH Registration table.

The bus will depart Limerick University at 4.45pm from outside the Stables Club.

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12.00 - 1.00pm

Venue: Popular Reading Room, Glucksman Library, University of Limerick.

Clare Memories: Working with the Digital Repository of Ireland to digitally preserve the oral history, heritage and folklore of County Clare.

Introduced and chaired by DRI Director, Dr. Lisa Griffith.
Q&A session chaired by DRI Director, Dr. Lisa Griffith.

1.00 – 2.00 pm
Conference wrap-up and lunch.

Optional tours of the Glucksman Library will be available after the conference close.
Panel Session 1: Preservation

Paper 1: Datafication and Cultural Heritage collections data infrastructures: Critical Perspectives on documentation, cataloguing and data-sharing in cultural heritage institutions.

The role of cultural heritage collections within the research ecosystem is rapidly changing: from inactive primary source or reference point for humanities research, cultural heritage collections are now becoming integral part of large scale interdisciplinary inquiries using computational-driven methods and tools. This new status for cultural heritage collections, the ‘collections-as-data’ era, wouldn’t be possible without foundational work that was and is still going on ‘behind the scenes’ in cultural heritage institutions through cataloguing, documentation and curation of cultural heritage records. These processes, and the standards, systems, various subjects and stakeholders that support them, are central - but often less-studied- in the ways cultural heritage collections are becoming computer-readable-, accessible- and reusable-as-data.

This presentation will focus on assessing the landscape for cultural heritage collections data infrastructure in the UK through an empirical and critical perspective. Based on a two-fold empirical study (survey and interviews) on cultural heritage collections data infrastructure of UK cultural heritage institutions conducted as part of the Congruence Engine project, we will present insights on the infrastructure that cultural heritage organisations use to record and manage their collections, exploring the range of systems being used, the levels of complexity or ease at which collections data can be accessed, and the shape of interactions between software suppliers, cultural heritage organisations, and third-party partners. Negotiating the role of museum collections management systems - from internal accountability and knowledge tools - to public catalogues of heritage data, as well as the human resources and skills in place, this paper will focus on the challenges, requirements and opportunities existing cultural heritage collections data infrastructures pose for creative, innovative and impactful collections-as-data future work.

- Dr. Daniel Belteki, Research Fellow, Science Museum. Daniel Belteki is a Research Fellow at the Science Museum working on the Congruence Engine Project. His work investigates how digital humanities tools can be applied to historical questions related to the history of energy. He previously researched the history of astronomy and helped in the digital transformation of historical projects during the coronavirus pandemic. edbelteki

- Dr. Arran Rees, Research Fellow, University of Leeds. Arran Rees is a researcher and museum practitioner who uses action-focused and collaborative research methodologies. His research interests intersect between museum collections management, digital and contemporary collecting practices in cultural heritage organisations. Before joining the University of Leeds, Arran worked at the V&A and the Museum of Cardiff. earranjrees

- Dr. Anna-Maria Sichani, Post Doctoral Research Associate in Digital Humanities, University of London. Anna-Maria Sichani is a Post-Doctoral Research Associate in Digital Humanities, based at the Digital Humanities Research Hub, School of Advanced Study, University of London working for the Congruence Engine project. Her research interests include data-intensive research and emerging technologies in the arts, humanities, and the wider cultural heritage and information environment, information architecture, responsible and ethical research, as well as media and cultural history, scholarly communication, research knowledge infrastructures and digital pedagogy. eamsichani
Paper 2: Developing E-ARK specifications for 3D digital material: Collaborations across the European Digital Cultural Heritage (DCH) domain with the eArchiving Initiative.

The talk “Developing E-ARK specifications for 3D digital material: Collaborations across the European Digital Cultural Heritage (DCH) domain with the eArchiving Initiative” will start off by outlining the background of the eArchiving Initiative, highlighting the E-ARK specifications, in general and the Content Information Type Specifications (CITS) in particular. The talk will then focus on the detail concerning the work with the DCH community to develop a CITS for 3D material.

- Dr. Janet Anderson, E-ARK Consortium.
Janet Anderson is part of the coordination team for the E-ARK Consortium and Project Manager for the eArchiving Initiative, funded by the European Commission. She is a Director of Highbury Research and Development based in West Cork, Ireland. Her expertise is in Digital Preservation, particularly digital archiving, and data warehousing. She has a BSc in Mathematics, an MSc in Electrical Engineering, a PhD in the History of Mathematics, and a BA in French. Her academic career culminated in her being a Professor of Digital Humanities at University of Brighton, UK. eEU_eArchiving


Archaeological virtual reconstructions constitute a form of knowledge representation where different data types, i.e. archaeological, historical, topographical, architectural, geological, environmental, and textual, are combined in a single virtual representation. This integration of knowledge into a single medium permits archaeologists to avoid interpretative pitfalls and convey their interpretations to non-specialists.

Nevertheless, these digital archaeological objects can only derive meaning and value from a myriad of contextual relationships that needs to be understood and documented. Any missing contextual information of a digital artefact inevitably affects the interpretation of a monument into a virtual reconstruction. Thus, sufficient contextual information is required to enable both lifecycle management and preservation of virtual reconstructions, as well as reuse and reinterpretation of content.

- Dr Panagiotis Papageorgiou, University of Portsmouth.
Panagiotis Papageorgiou is an Early Career Researcher at the School of Creative Technologies, University of Portsmouth, and a Senior Lecturer at the International College Portsmouth. His research lies at the intersection of digital preservation and virtual heritage. Dr Papageorgiou follows a breadth of enquiry around the preservation of, and universal access to, our virtual heritage.

Lightning Talks: Challenges & Opportunities

Talk 1: A Digital-First Approach for Kerby A. Miller Collection.

In March 2024, historian Kerby A. Miller’s vast research collection about Irish immigration to North America and Irish diaspora identities was released online via a dedicated digital collection portal, titled IMIRCE. To make the materials accessible to academic users and the public alike with minimal delay, the University of Galway Library opted for a digital-first approach. The decision to go digital first is in line with the library’s commitment to being a digital service, driving research and opening scholarship.
In 2023, the full collection (150,000+ pages) was scanned to develop and test a new digital procedure for the curation, description, ingestion and publication of an archives collection. The first phase of the project has focused on Miller’s collection of Irish emigrant letters (scanned transcripts, original manuscripts and reproductions of manuscripts), with forthcoming work scheduled on his collection of memoirs documenting the emigrant experience and the inclusion of new material from new donors following a public call for contributions.

The 10-min lightning talk will showcase the IMIRCE platform and provide insights into the evolving digital curation workflow. We will also highlight the ongoing commitment to expanding the material through continued collection and transcription efforts. We aim to showcase IMIRCE as more than a digital archive—it’s a bridge connecting scholars, descendants, and curious minds across time and the Atlantic Ocean. Visit Imirce here: imirce.universityofgalway.ie.

- Marie-Louise Rouget, University of Galway.
Marie-Louise Rouget is a project digital archivist at the University of Galway Library. She manages the digital-first project to make historian Kerby A. Miller’s collection of Irish emigrant letters and memoirs accessible through the online portal, Imirce. Marie-Louise has a diverse professional background to leverage for the project, including content, records and digital asset management, copywriting, growth marketing and communications. She completed her MA in Archives and Records Management at UCL in 2021 and has a special interest in the intersection of death, cultural heritage and the visual arts. In 2023, she published the research article ‘Grave Concerns: the state of public cemetery records management in South Africa’.

**Talk 2: The National Programme for enhanced digital access to cultural memory and local studies collections.**

In 2022 Libraries Development in the Local Government Management Agency proposed and won government support for a project to scope a ‘National Programme for Enhanced Digital Access to Cultural Memory and Local Studies Collections’. Padraic will present on how that work is progressing.

- Padraic Stack, Local Government Management Agency (LGMA).
Padraic Stack works in the Local Government Management Agency’s Libraries Development section where he is involved with public libraries across Ireland in the areas of shared Infrastructure and Digital Transformation. He has previously lectured on metadata and digitisation and spoken and presented on digital and physical archives as well as the training and development requirements of library based repository staff. He is a qualified Librarian and holds an M.A. in Digital Humanities. @padraicst

**Talk 3: Gearing up: Exploring the potential roles and responsibilities of Collections as Data stewards in the context of Artificial Intelligence.**

This lightning talk explores how Artificial Intelligence (AI) intersects with the roles and responsibilities of Collections as Data (CaD) stewards. It draws on different areas of research, such as algorithmic stewardship, critical data studies and AI ethics, to provide insight into the challenges that CaD stewards may face when approaching AI systems.

- Giulia Osti, University College Dublin.
Giulia Osti is a (d-real) funded PhD candidate in the School of Information and Communication Studies, University College Dublin. Her research focuses on the convergence of data and Artificial Intelligence ethics in the context of digital cultural heritage, with a particular focus on the evolution of the Collections as Data movement and its developments. esemanticnoodles
Talk 4: Reusing Digital Repository of Ireland Collections.

This lightning talk will examine the supports for reuse that the recent implementation of the WorldFAIR Recommendations for Image-sharing in DRI has created, and consider what more DRI may need to do in order to position itself within the Collections as Data paradigm.

- Joan Murphy, Digital Repository of Ireland.
  Joan Murphy is a research associate at the Digital Repository of Ireland (DRI) where she has been working primarily on the WorldFAIR project which aims to advance the implementation of the FAIR principles to improve the interoperability and reusability of digital research objects, including data. A qualified librarian, she has an MSc in Information & Knowledge Management and an MA in Digital Arts & Humanities. She is co-chair of the RDA Collections as Data Interest Group.

- Noelia Romero, Digital Repository of Ireland.
  Noelia Romero is the deputy digital archivist at the Digital Repository of Ireland (DRI). In this role, she works closely with the digital archivist, training, and engagement manager, and the DRI technical team to assess incoming digital collections and provide advice and hands-on assistance to DRI members to facilitate the ingestion, preservation, and publication of their collections online. Noelia has extensive professional experience in digital information systems and content management in digital archives. Her career has always been linked to music and audio-visual preservation. She holds a Master’s degree in Digital Libraries and Information Science and various certifications in digital preservation.

Panel Session 2: Data and Communities

Paper 4: The Panorama du Congo: Digitising cultural heritage and decolonising the museum.

The Panorama of Congo, is a huge painting (115 meters long by 14 metres tall) and is one of the most notorious examples of Belgian colonial propaganda. It was the centre piece the World’s Fair in Ghent in 1913, but has been in storage and unseen by the public for almost 90 years, until now. In 2022, a team of 20+ scholars, photographers, videographers, artists, designers, film-makers, sound engineers, and VR specialists from IADT (Dublin), Lusofona University (Lisbon) and LUCA School of Arts (Belgium), came together through the FilmEU consortium to digitise and research this painting.

This project has culminated in the exhibition Panorama of Congo: Unrolling the Past with Virtual Reality at the Museum of Natural History and Sciences, Lisbon (Feb 24–June 16), which re-creates this painting in both physical and digital formats. The exhibition will travel to the African Museum in Tervuren in 2025. This paper gives a short overview of this project and argues for how the digitisation of cultural heritage can engage public audiences and inform contemporary discourses of colonialism and decolonisation.

- Dr. Linda King, Dún Laoghaire Institute of Art, Design and Technology (IADT).
  Linda King is a cultural historian specialising in interdisciplinary research. She has widely published and broadcast (radio and television) on visual cultural in the context of decolonisation and national identity and is IADT’s Senior Resercher for the FilmEU-sponsored Congo VR project, from which the Panorama of Congo exhibition has arisen. Linda sat on the Board of the National Museum of Ireland (2018-23), chairing its Strategy and Engagement Committee, and remains an Expert Advisor to the Museum for its new Changing Ireland Gallery. She is a Member of the Historical Studies Committee of the Royal Irish Academy and of AICA (International Association of Art Critics).
Paper 5: Sharing our data: toward making CHERISH open access through digital preservation.

In 2023, one of the Discovery Programme’s largest projects, CHERISH (Climate, Heritage, and Environments of Reefs, Islands and Headlands) came to a close. The project resulted in a unique and diverse collection of data that documented the condition of Irish and Welsh coastal cultural heritage sites threatened by climate change. This data and associated outputs provide valuable resources with high potential for further research, particularly in continuing to understand damage and loss of cultural heritage assets and landscapes resulting from the effects of climate change. As such, we are currently taking steps toward the long-term digital preservation of this collection that will allow researchers, professionals and the public alike to access and reuse the data without restriction. In this paper, we present several of the challenges faced and lessons learned in preparing this large and heterogenous collection of data for deposition with an accredited digital repository.

One of the objectives of CHERISH was to disseminate this research as open access to raise awareness of climate change impacts on cultural heritage sites. As such, The Discovery Programme plan to deposit more than 3 terabytes of CHERISH data associated with the Irish coastal sites with the Digital Repository of Ireland (DRI). The collection will be licensed under a CC Attribution-ShareAlike 4.0 license, which grants others the right to (re)use the data if appropriately credited, and if any derivatives are made available through the same license.

The deposited datasets will include raw data, aerial photographs, point clouds, digital elevations models, orthomosaics, topographic relief visualisations, elevations of historic building remains, 3D models, geophysical survey data and results, excavation records, reports and more. We are striving to make these datasets Findable, Accessible, Interoperable and Reusable (FAIR) to enhance the reusability of the collection, to facilitate knowledge exchange and to improve research transparency. Therefore, each dataset is being given special considerations regarding cleaning and accuracy, appropriate file formats, documentation of workflows, the use of rich metadata, and the use of controlled vocabularies.

- Dr. Lesley Davidson, The Discovery Programme.


The construction of a digital repository of surrogate sources documents and elucidates Irish and African diasporic relations in the Spanish colony of Cuba (1647-1896). In building the Cuba-Ireland Digital Archive, ethical and technical concerns are central to the methodology used in this re-collection of records from the indexes of archiving systems rooted in colonial bias. In what becomes a recontextualization and remix through a predetermined search methodology, the resulting collection of data permits an analysis of social relations in a time of slavery that challenges the historical narrative of Irish migration in the Americas. This research contributes to a decolonial critique of epistemic violence and knowledge production in Irish migration history.

- Dr. Margaret Brehony, University of Galway.

Margaret Brehony is a Marie Skłodowska-Curie Global Research Fellow at University of Galway and Concordia University, Montreal. She is co-editor with Nuala Finnegan of Ireland and Cuba: Entangled Histories, (Ediciones Boloña: Havana, 2019). Her research on Irish settlement in the Caribbean and Latin America examines intersections of race, ethnicity, gender, and Atlantic slavery. She coordinates the Cuba-Ireland Digital Archive, a repository of sources dealing with Irish migration, white colonisation, and slave ownership in Cuba. @BrehonyMargaret
Panel Session 3: Heritage & Open Research

Paper 7: Addressing Pedagogical Challenges in Educating Cultural Heritage Data Support Professionals.

The rise of datafication in cultural and scientific heritage institutions presents both opportunities and challenges. Enhanced digital skills are now essential not just for researchers but also for citizens to navigate these complex data representations. Our paper explores the need for diverse educational approaches within information studies, including librarianship, archives, and museum studies, to respond to this challenge.

Reflecting on lessons from a course at each of the University of Toronto and the University of Strathclyde, we highlight how different pedagogical approaches are designed to address this need. Both courses aim to contribute to preparing future information professionals to support diverse user communities in utilizing data and in particular cultural heritage data.

- Professor Seamus Ross, University of Toronto.
  Seamus Ross is Professor in the Faculty of Information at the University of Toronto and served as Dean for seven years (2009-2015). Before joining Toronto, he was Professor of Humanities Informatics and Digital Curation at the University of Glasgow (1997-2009). Dr. Ross’s scholarly research has focused on Digital Preservation/Curation, digital humanities, digitization, digital repositories, emulation, digital archaeology, semantic extraction and genre classification, cultural heritage informatics and knowledge representation and reasoning. @SeamusRoss

- Dr. Milena Dobreva, University of Strathclyde.
  Milena Dobreva is a Senior Lecturer in Information Behaviour Computer and Information Sciences at the University of Strathclyde.

Paper 8: Sharing Arts Practice FAIRly: Developing Best Practice Training and Guidance to Support the FAIR Dissemination of Arts Practice Research Outputs.

This paper presents an innovative project, supported through the NORF Open Research Fund called: “Sharing Arts Practice Research FAIRly: Developing best practice training and guidance to support the FAIR dissemination of arts practice research outputs. Arts practice research is a mode of inquiry in which artistic practice is the primary method and output of a research investigation.

Emerging in the mid-1980s, arts practice research has grown to become a primary mode for researching the arts in HEIs globally. Arts practice research opportunities in the performing arts, which are the focus of this project, can now be found in most Irish HEIs engaged in performance research. Despite its growing recognition as a distinctive mode of inquiry, it continues to face significant challenges concerning appropriate and FAIR ways to disseminate its outputs when compared to more established research traditions.

This presentation shares work in progress on an initiative which aims to support and develop best practice guidance and training for the FAIR dissemination of arts practice research outputs in Ireland and beyond.

- Professor Helen Phelan, University of Limerick / NORF.
  Helen Phelan is Professor of Arts Practice, and Director of the Irish World Academy of Music and Dance. She is founder director of the PhD Arts Practice at the Academy, and founder Chair of IMBAS, a national network for artistic research. She is an award-winning scholar for her work in music, ritual and migration and Co-Director of the UL Participatory Health Research Unit, a WHO Collaborating Centre for migrant health research. @IWorldAcademy
Context and provenance are concepts that are central to the work of cultural heritage professionals as well as researchers working with qualitative data in the humanities. Providing information about where materials were acquired, by whom, when, and under what circumstances builds trust in the authenticity of the records or artefacts and also provides insight into how they might be interpreted. For instance, a collection of photographs of a political event from an official organiser versus an attendee may tell very different stories, influenced by the personal experience of the person behind the camera. Documentation providing context for the life of cultural heritage materials over time is also important to their interpretation, as historical materials are housed in new environments, amended, treated or repaired, tested and re-contextualised by stewards of their care.

At a recent workshop a group of disciplinary experts in different fields of research, participating in the European funded WorldFAIR project, began work towards a recommendation for descriptive information about the processes (events, interactions, assertions) that produce data about physical materials (artefacts, samples, records). We explored what was hidden from the non-specialist (i.e. someone using data from a different disciplinary context than their own) which might inform the circumstances of collection, methods of preparation, origins of data points, and the assertions made about the data, e.g. What practices informed the collection of agricultural samples in 1900? How easy is it for a humanities scholar to understand the level of uncertainty in the characterisation of a chemical sample? Who created an archival record and how has its description been updated over time?

This talk will showcase the working process diagrams designed to answer the question: What does a data reuser need to know about how things are done in a given field of work to interpret the data correctly?

- Beth Knazook, Digital Repository of Ireland.
  Beth Knazook is the research data project manager for the Digital Repository of Ireland, a CoreTrustSeal certified national repository for Humanities, Social Sciences and Cultural Heritage data. She is also the Work Package Lead for the Cultural Heritage Case Study in the Horizon Europe funded WorldFAIR Project, which aims to align disciplinary implementations of the FAIR Principles for data sharing. She currently teaches for the Society of American Archivists and Library Juice Academy on managing image collections. ebethknazook
Conference Workshops


A hands-on workshop dedicated to an interactive exploration of the Datasheet for Digital Cultural Heritage Datasets template. Participants will be guided through the sections of the template and engage in a debate on its applicability, critically discussing the following aspects: motivation for creating the dataset and selection criteria, digitisation pipeline, data provenance, use of linked open data and versioning.

- Giulia Osti, University College Dublin.
  Giulia Osti is a (d-real) funded PhD candidate in the School of Information and Communication Studies, University College Dublin. Her research focuses on the convergence of data and Artificial Intelligence ethics in the context of digital cultural heritage, with a particular focus on the evolution of the Collections as Data movement and its developments. @semanticnoodles

Workshop 2: Creating 3D Collections.

This workshop will demonstrate the process of producing scanned 3D models of museum objects from scanning to post-processing and uploading.

  Dermot Sheehan is the 3D Digitizer at the Hunt Museum. He is also an XR Developer and researcher for the Digital Arts Lab and works as a freelance App Developer. Dermot also has a background in game design and Visual FX.

Workshop 3: Supporting Legacy Data from HEI Researchers in Ireland.

In February 2024, the Digital Repository of Ireland (DRI) launched the Data Preservation for Legacy Research Collections pilot scheme. This scheme offers researchers a route to deposit and preserve their research data freely in DRI, a CoreTrustSeal certified Trustworthy Digital Repository. Successful applicants also benefit from specialised data management advice as well as guidance on collection creation and ingest training.

A vast amount of research data, in the form of lists, spreadsheets, annotations, photos, recordings, artefacts, ephemera and websites, are frequently set aside and forgotten at the end of a project, or at best published in precarious places which need ongoing funding and attention to avoid the risk of loss. It is only in recent years that recognition and encouragement to publish the materials underpinning research conclusions has this valuable data been more actively shared and preserved.

This workshop will explore DRI’s recent efforts to capture ‘legacy data’ in context with other sustainability efforts and concerns. Participants will explore the process of curating collections for sharing, preparing documentation and metadata, and develop recommendations for future efforts in this area.

- Beth Knazook, Digital Repository of Ireland.
  Beth Knazook is the research data project manager for the Digital Repository of Ireland, a CoreTrustSeal certified national repository for Humanities, Social Sciences and Cultural Heritage data. She is also the Work Package Lead for the Cultural Heritage Case Study in the Horizon Europe funded WorldFAIR Project, which aims to align disciplinary implementations of the FAIR Principles for data sharing. She currently teaches for the Society of American Archivists and Library Juice Academy on managing image collections. @bethknazook
Workshop 4: Collections-as-training-data: Generative AI, data protection and intellectual property in digital cultural heritage.

The vast digitisation and openness of cultural heritage collections over the last decades have resulted in a vast reservoir of digitised & born-digital data produced by cultural heritage institutions. Coupled with the emergence and popularisation of data-driven Artificial Intelligence, these machine-readable digital collections are now made available as data for advanced computational use that will enhance their exploration, analysis, and interconnection (collections-as-data) but they are also used as training data for the development and improvement of AI methods and models (collections-as-training-data). Although the ideal is to use digital cultural heritage data to train AI models for bespoke cultural heritage uses, the reality is that there are currently commercial companies developing advanced AI models and systems using freely accessible digital cultural heritage data to train their models, often without regard for copyright, intellectual property rights, and data privacy concerns. The legal uncertainty caused by ethical concerns around AI, the lack of transparency of AI algorithms, and the patterns of privatisation and enclosure of AI outputs, all together constitute yet another obstacle to better sharing.

Should we reconsider our ‘open licensing’ approach towards our collections? Can GLAM data be mined for training an AI commercial model without asking right holders for permission? Are copies of the works/assets in the dataset stored in the trained model? Can we remove copyrighted data from AI training datasets? Is the output a derivative work of the ingested copyrighted works or is it an original work with new copyright?

In order to make these and many more rather difficult and obscure topics more accessible and easy to follow for cultural heritage researchers and professionals, this workshop will introduce an online toolkit developed as part of the TaNC-funded Congruence Engine project that seeks to offer a set of resources for cultural heritage researchers and professionals as well as AI developers, on Generative AI, data protection and intellectual property for collections-as-training-data. This toolkit should be seen as a work-in-progress, structured under “Points of Information” and ‘Questions’ and includes 1. definitions of AI-related concepts, 2. an outline of the legal framework in Europe & UK, as it develops, 3. legal and operational questions and concerns related to the main stages of GenAI systems (input-algorithm-output).

As the pace of AI development continues and will continue to accelerate, we expect that terminology, legislation and technology around this area will quickly evolve. This toolkit and workshop should be seen as starting points of a community-led, coordinated and inclusive approach from the ‘collections-as-training-data community alongside the wider scientific community, policymakers, business and enterprise, to help us considering not only the copyright system, but also issues of accountability, responsibility, sustainability, cultural rights, human rights, personality rights, privacy rights, data protection, and ethics.

- Dr. Anna-Maria Sichani, Post-Doctoral Research Associate in Digital Humanities, based at the Digital Humanities Research Hub, School of Advanced Study, University of London. Anna-Maria Sichani works the Congruence Engine project. Her research interests include data-intensive research and emerging technologies in the arts, humanities, and the wider cultural heritage and information environment, information architecture, responsible and ethical research, as well as media and cultural history, scholarly communication, research knowledge infrastructures and digital pedagogy. @amsichani
Workshop 5: Digitisation at the University of Limerick.

This workshop will give participants an opportunity to get hands on experience of the cameras and scanners used in the digitisation of cultural heritage material held in the University of Limerick. No prior knowledge is necessary, but we encourage attendees to share their own ideas and experiences of using digitisation tools and techniques as we work through different types of sample material.

- Sinéad Keogh, University of Limerick.
  Sinéad Keogh is the Digital Services Librarian in the University of Limerick where she manages the Research Repository, Digital Library and the digitisation processes.
- Olivia O'Keeffe, University of Limerick.
  Olivia O'Keeffe is a Digital Services Library Assistant and photographer at the University of Limerick where she is responsible for photographing cultural heritage material to transform physical items into digital formats for upload to the University of Limerick Digital Library.

Workshop 6: DPASSH Reading Club.

For this Reading Club session we will discuss an article by Mary Elizabeth Luka and Mélanie Millette - ‘(Re)framing Big Data: Activating Situated Knowledges and a Feminist Ethics of Care in Social Media Research’.

This session will provide a place for a friendly chat about the text with other members of the community to share thoughts and observations. If you intend on attending this session, please read the article before the event and come along ready to discuss your thoughts.

- Dr. Maeve O’Brien, Digital Repository of Ireland.
  Maeve O’Brien is Membership Manager at the Digital Repository of Ireland. With a background in academia and community development, she is particularly passionate about community archiving and collaboration to ensure voices and data across the spectrum are preserved openly, safely and for the long-term.
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