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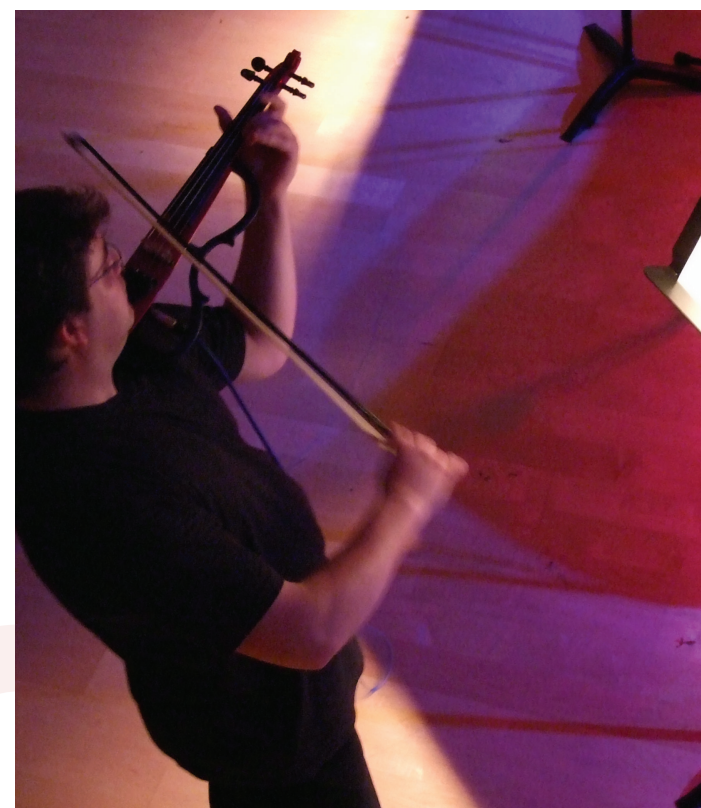
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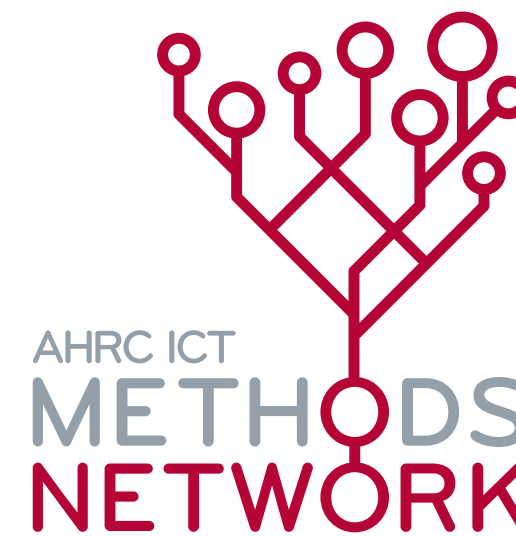
<http://www.methodsnetwork.ac.uk>

venue and subject between arts and works in progress, or technology and systems.

The final, and perhaps the most challenging activity of the conference was a video conference with Professor Stelarc in which he discussed his most recent project. The concept is that the bodily construct is an accident of design and can therefore, be reconstructed—in this case an ear implanted and grown on the forearm. Professor Stelarc talked us through the processes of his attempt to 'grow' this working ear, a process which has been halted (temporarily) because of an infected arm. This presentation divided the audience by raising such issues as, 'Is this art or self-mutilation?' and the ethical value of such 'works'. These questions, and the idea of the 'malleability' of the human body, brought the conference full circle from Professor Beacham's earlier discussion about ethics, art, and technology based on Appia's theories—that we must 'guard against technology getting the upper hand'. We must be vigilant in our pursuit of 'ethical values and judgement', and always strive for an 'aesthetic truth'.



Conference organiser Christopher Pressier plays violin at DRHA 2006 (photo by James Cummings)



This is the third Newsletter produced by the AHRC ICT Methods Network, and we are delighted to be able to include reports about a variety of recent activities organized by the Network to promote and support the use of advanced ICT Methods in Arts and Humanities research. Our activities fall into two categories - those which are centrally organized by the Methods' Network Administrative Centre, based at King's College, London; and activities organized by representatives of the network of practitioners active in this field. If you are interested in organizing an activity, please see the call for proposals on page 5 of this newsletter.

There have been some staff changes at the Methods Network: Lorna Gibson has left to work at UCL, and we all wish her the very best in her new post. Our new publications and administrative officer, Lydia Horstman, began work for the MN in September 2006. Lydia is a graduate of the MA programme in the School of Library and Information Science at UCL, and we are delighted to have her on board!

Our other item of news is that Ashgate Publishers will be developing a major new book series in association with the Methods Network. The series, "Digital Research in the Arts and Humanities", will showcase materials presented at Methods



Newsletter

Autumn 2006 - Issue 3

Network Expert Seminars in a number of edited volumes. For more information, please see the Methods Network website.

Lorna Hughes,
Manager, AHRC ICT Methods Network.

Activities

Workshops

Historical text mining, Lancaster University, 20-21 July 2006.
Paul Rayson, Lancaster University

The workshop on historical text mining was organised and chaired by Paul Rayson (Lancaster University) and Dawn Archer (University of Central Lancashire). It took place at Lancaster University with forty-two participants including fifteen invited speakers. Attendees came from a number of different academic disciplines such as linguistics, computer science, and history, as well as from data providers (Proquest Information and Learning). An international dimension was added with



Methods Network staff Hazel Gardiner and Neil Grindley at the DRHA 2006 conference in Dartington. A report on the conference is on page 7.



The Newcastle Electronic Corpus of Tyneside English was demonstrated at the workshop (image copyright Joan Beal and Nick Smith)

<http://www.methodsnetwork.ac.uk>

participants from UK, Germany, Finland, Sweden, and USA.

One of the goals of the workshop was to develop a cross-disciplinary network of scholars interested in 'Historical Text Mining' methods: text mining and e-Science, corpus development and annotation, historical linguistics, dialectology and computational linguistics. Effective text mining of historical data is a particularly relevant topic because of the growth in (historical) digital resources and mass digitization initiatives (e.g. Open Content Alliance, Google Print, Early English Books Online).

The workshop schedule was split into four main themes:

1. What's possible with modern data?
2. Problems re-applying such tools to historical data
3. Possible solutions to the problems identified
4. Where to next?

The event consisted of research presentations, discussion groups, tutorials and software demonstrations spread over a period of two days. The audience saw introductions to tools such as GATE, WordSmith, Wmatrix, VIEW and VARD and had the opportunity to explore these tools further in a hands-on session. Discussions centred on the historical data itself in terms of its size, availability, accessibility, digitisation, annotation and (last but not least) associated copyright problems. This led on to a lively discussion about software requirements for tools to use with the data. A common theme running throughout the event was the need to open and maintain dialogues between the various different academic and non-academic communities of data users and providers, and software users and developers in order to improve understanding and continuing collaboration.

On the second day, some participants took the opportunity to visit the rare book archive in the university library and were amongst the first visitors to see books in the Hesketh Collection recently loaned to Lancaster University. Highlights were John James' Audubon's wonderfully illustrated Birds of America, a Shakespeare First Folio, and letters referring to Mary Queen of Scots, some signed by Queen Elizabeth I.

Resources from the workshop such as slides, pointers to useful websites, and notes from the discussion sessions are available on the workshop website:

<http://ucrel.lancs.ac.uk/events/htm06/>

The future of information technology in music research and practice

Goldsmiths College, University of London,
8 September 2006

Dave Meredith, Goldsmiths College, University of London.

This one-day workshop was held in Goldsmiths College's new Ben Pimlott Building which houses the Centre for Cognition, Computation and Culture <http://www.goldsmiths.ac.uk/cccc/>. The event built on the momentum provided by the first AHRC

ICT Methods Network Seminar on Music, "Modern Methods for Musicology: Prospects, Proposals and Realities", organised by Tim Crawford and held at Royal Holloway on 3 March 2006. The workshop was organised by David Meredith, a lecturer in the Goldsmiths Computing Department (<http://www.doc.gold.ac.uk>) and a member of its "Intelligent Sound and Music Systems" group <http://www.doc.gold.ac.uk/isms/>.

The purpose of the workshop was to allow experts in technology with an interest in music to talk to experts in music with an interest in technology in order to identify ways in which they can collaborate fruitfully to achieve worthwhile goals. There were twenty-three invited participants, including representatives from the fields of computer science, music technology, music libraries, audio signal processing, historical musicology, ethnomusicology, music psychology, music performance and composition. The event consisted of eight group discussions.

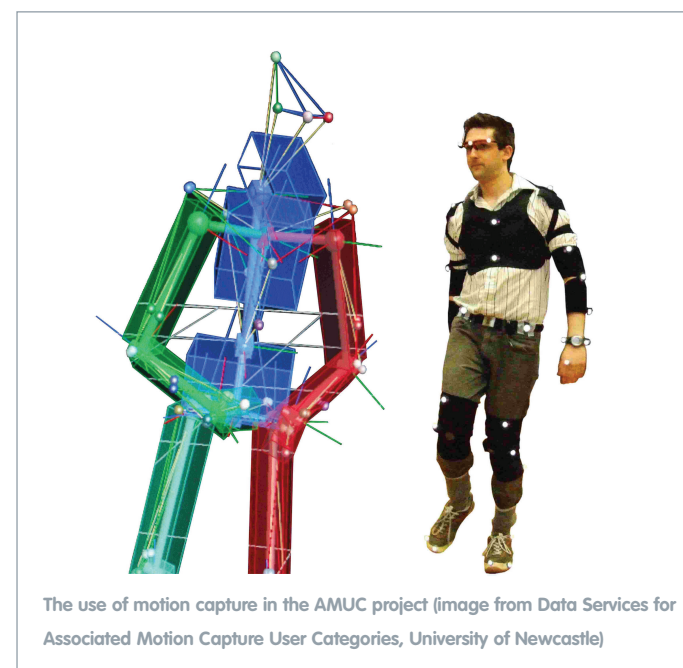
The first, chaired by Chris Banks (British Library), focused on current issues in music librarianship, such as the challenges of e-(legal) deposit. Michael Casey (Goldsmiths, Computing) led a discussion exploring the requirements of a comprehensive music information retrieval system. The session chaired by Tim Crawford (Goldsmiths, Computing) highlighted the problems such as methodological incompatibility that arise within interdisciplinary projects that straddle the boundary between science and the humanities.

A discussion led by Amanda Glauert (Royal Academy of Music) concentrated on the ways in which information technology can be used to enhance the creativity of composers and performers. Alexandra Lamont's (Keel University, Psychology) session highlighted the benefits, limitations and challenges of using technology in music psychology research. In Alan Marsden's (Lancaster University, Music) session, the focus was on the challenges of using precise computational tools to help with answering the "ill-formed" questions typically posed by musicologists.

Mark Plumbley (Queen Mary, University of London) asked how digital signal processing can be used in the analysis of musical performance. Finally, Geraint Wiggins (Goldsmiths, Computing) led a debate that explored the pervasive problems associated with representing musical knowledge so that it can be processed by computers.

The participants found the event stimulating and enjoyable. Ruth Davis, an ethnomusicologist from Cambridge University, described the event as a "mind-opening experience" that was "clearly much appreciated by everybody". She was surprised by how readily she could engage in the discussions, having previously felt alienated by the "jargon and mindsets" she had associated with ICT culture.

A report on this event is available on the Methods Network website.



The use of motion capture in the AMUC project (image from Data Services for Associated Motion Capture User Categories, University of Newcastle)

resources, while at the same time enabling the process of collaborative access to the digitized primary sources.

AHeSSC Support Centre

Stuart Dunn

The Arts and Humanities e-Science Support Centre is nearing the end of its first year having contributed significantly to a range of national and international events in both the A&H and e-Science, and having produced four peer reviewed papers along the way. It is working with the AHRC workshops and demonstrator projects to support them and prepare to help disseminate their outcomes. The knowledge base of tools and projects compiled by the AHDS e-Science Scoping Survey is being developed collaboratively between the AHDS and AHeSSC, and we are developing a database of computer scientists with interests in collaborating with artists and/or humanists (and can report that that the response from the e-Science and CS communities has been very strong). This will be launched at a 'dating agency' workshop next summer. AHeSSC will also be publishing shortly a consultation document on training needs and a proposed education and awareness curriculum for A&H researchers at all levels of ICT familiarity.

More information is available at <http://www.ahessc.ac.uk>.

Report on the Digital Resources for the Humanities and Arts 2006 Conference

Dartington College of Arts, Devon, 3 - 6 September, 2006
Veronica Davis-Perkins, Middlesex University

The Methods Network awarded seven bursaries to post-graduate students who attended DRHA 2006. One of the recipients of a Methods Network bursary, Veronica Davis-

Perkins, currently studying for a PhD at Middlesex University, has kindly provided the following report on the conference.

The bursary awarded me by the Methods Network enabled me to present a paper at DRHA 2006. The conference was also an invaluable opportunity for meeting new people, exchanging ideas, discovering what others are doing in the field of digital technology, and catching up with old friends.

The addition of the Arts to the 2006 programme of the DRHA, brought an extra dynamic to the conference that was both challenging and illuminating. Dartington College, the host institution, is renowned for challenge and innovation in its teaching of the arts and, as such, was the perfect venue for the conference.

Delegates were given a menu of thought-provoking keynote sessions, the themes of which, whilst diverse in content, contained several main threads that were interwoven throughout the conference: 'exploration' into the unknown; pushing the boundaries in the arts and humanities; new realities and changing aesthetics; perceptions of time, space, and self, all made possible through the use of new technologies.

In his introductory talk, Professor Richard Beacham examined the work of Adolphe Appia, the Swiss theatre designer, in the context of rebuilding the theatre in Hellerau, Germany where architecture and technology have fused with music and dance to become an exemplar of what it is possible to achieve in integrating various disciplines.

Professor Roy Ascott's keynote lecture led us on a journey from an iterative view of the world to new horizons offered by digital technology in which the, 'viewer is also the player.' From virtual reality to, 'stretching the media we employ'.

The final keynote lecture was given by Professor Katherine Hayles. Professor Hayles discussed relationships between tacit and explicit knowledge; the narrative in communication whether mediated by code or as held 'in place by memories'; how technology is pushing boundaries by changing aesthetics and creating a cultural shift in our perceptions.

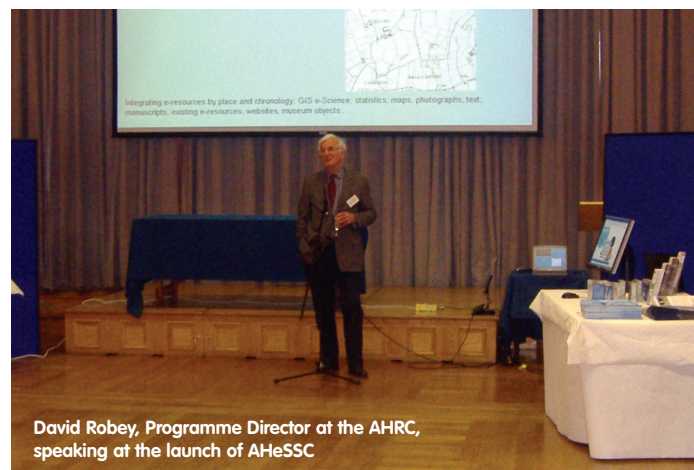
The progression of technology's potential was demonstrated across the disciplines in the humanities and the arts, including performance and the performing arts. Collaborative research across national and international institutions featured strongly with an emphasis on innovative design and sustainable electronic resources for use mainly in the Higher Education sector.

Parallel sessions always pose a problem of choice. The addition of arts to the sessions added an even greater challenge than usual. The choices made by delegates appear to have been driven by professional interests, with all the humanities people attending one set of sessions and the arts another. It is to be hoped that future conferences will see greater integration across disciplines made possible by a schedule in which there is less session/discipline conflict.

The posters covered a wide range of completed projects and works in progress but unfortunately appeared to be divided in

with six workshop projects funded by the AHRC and three e-science demonstrators funded by EPSRC. Several of these projects were showcased at the UK eScience All Hands meeting, Nottingham, September 2006.

This period also saw the official launch of the Arts and Humanities e-Science Support Centre on June 23rd. A 'show and tell' event, attended by all the principal investigators of the workshops and demonstrators, was convened by David Robey of the AHRC ICT Programme in the afternoon, at which each activity sketched out its plans. In the evening there was an exhibition of various related activities from KCL and elsewhere in King's College's Great Hall.



Arts and humanities eScience workshops and demonstrators

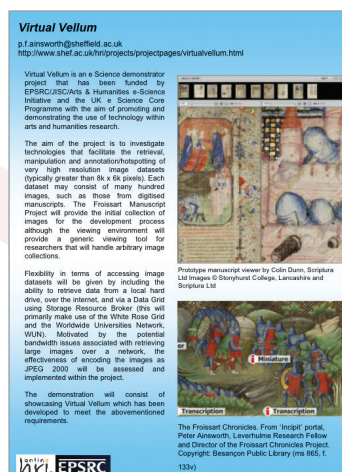
Oxford University is convening a series of AHRC workshops, **User Requirements Gathering for the Humanities**, to identify formal methods for researchers, both experienced e-Science users and those new to the field, for identifying what research needs within their proposals may benefit from e-Science methods and technologies.

The Queen's University Belfast's workshop, **Geographical Information System e-Science: developing a roadmap** is assessing the issue of e-science and technical and/or specialized data in the arts and humanities from a geospatial point of view. An event held in July with presentations from AHeSSC, the Electronic Cultural Atlas Initiative and other research groups including the English Place Names Survey looked at how common georeferencing can be used to interlink dispersed complex arts and humanities data on the Grid.

The University of Bristol's workshop, **Performativity, Place, Space** which has held three events, creates a space for arts researchers to explore the use of technologies in collaboration among performing artists and researchers, drawing on tools like the Access Grid and Internet2 in the US.

The Access Grid will be explored further in its use as a means for community building and data exploration in the humanities by a workshop project at the University of Sheffield, **The Access Grid in Collaborative Arts and Humanities Research**. This

programme of four workshops, due to start in the autumn of 2006, will focus on the integration of different kinds of humanities data in Access Grid environments. The University of Central England's series of five events on Building the Wireframe: E-Science for the Art Infrastructure will work with the Midlands E-Science Centre and the Visualization Research Unit at the Birmingham Institute of Art and Design to scope out the potential future use of Grid technologies in motion capture technology, and will work on community awareness for such methods. Finally, University College London's **Researching e-Science Analysis of Census Holding** (ReACH) investigated how to make use of the data set of historical census data, not only for academic research but also for common public interest in genealogical research. Digitized census data is not readily available to researchers, either because it is not known to the community, or researchers do not have access to sufficient computing power to deal with it. The prospects of such an investigation are the ability to better and more completely analyze research questions related to population, migration, linguistic and cultural change.



Poster for the Virtual Vellum demonstrator project created by Peter Ainsworth

The series of three e-science demonstrator projects funded by the EPSRC are starting in autumn 2006. The **Virtual Vellum** project at the University of Sheffield deals with the Froissart Chronicles, an essential record of the Hundred Years War between England and France.

Scholars currently have limited access to these very fragile and valuable manuscripts. This demonstrator will provide virtual access with a new, humanities-specific dimension to the Virtual Research Environment (VRE).

The **University of Newcastle's Motion Capture User Categories** is a virtual collaboration demonstrator for the arts. AMUC is an example of how arts and humanities projects in e-Science can help a wider community. Run jointly run by the Culture Lab at Newcastle University and the North East Regional e-Science Centre, AMUC targets the tracking and capturing of motions that go beyond the everyday use of human bodies. The University of Oxford's **Virtual Workspace for the Study of Ancient Documents** will provide tools for reassembling documents into a larger logical document on the user's desktop. It will make available a range of existing infrastructures: the Thesaurus of Lingua Graecae, the Lexicon of Greek Personal Names, the well-known digital library of Classical texts Perseus, the Packard humanities Institute of Greek Epigraphy Project, etc, thereby add value to these

Development of skills in advanced text encoding with TEI-P5

Oxford University, 18-20 September 2006.
Lou Burnard, Oxford University

It's widely recognised that text encoding - the representation of textual structures and interpretation in a portable and long lasting form - constitutes an essential component in the skills portfolio of today's researcher in the arts and the humanities. Yet there is little consensus about the best way of teaching this technique, or about how best to tailor training in it to the widely different communities needing to take advantage of it. The AHRC ICT Methods Network therefore recently funded a three-day exploratory workshop on Advanced Text Encoding Techniques at Oxford University Computing Services.

The workshop was organised by Lou Burnard, James Cummings, and Sebastian Rahtz, who play a major role in the development and maintenance of the internationally recognised Text Encoding Initiative's "Recommendations", which constitute the major international standard in this field. The event attracted more than twenty participants from leading research and support institutions across Europe.



Its purpose was to explore the different approaches currently used in the development of text encoding skills appropriate to resource creation and analysis in the arts and humanities. The programme combined intensive practical work with refresher style presentations of the basic TEI framework, contents, and supporting technologies from the organizers. In addition, three distinguished practitioners from the US, Europe, and the UK presented contrasting approaches to the teaching of these topics: Julia Flanders (Scholarly Technology Group, Brown University) introduced syllabus options appropriate for humanists; Laurent Romary (Max Planck Institute, Berlin) demonstrated a practical way of introducing the basic architecture and technical possibilities of TEI P5 using freely available TEI web tools; and Melissa Terras (School of Library, Archive and Information Studies, University College London) gave a thought-provoking presentation on the special challenges faced by those seeking to introduce the TEI in the context of a traditional masters level humanities computing course.

The bulk of the Workshop was however devoted to exploratory practical work in small groups. Participants were invited collaboratively to explore the definition of a one-day

introductory workshop on the TEI on the first day, and rapidly reached consensus on basic approaches and appropriate content. On the second and third day, each of the five groups worked on defining contents, outcomes, and appropriate materials for a range of different teaching scenarios. These were 'TEI Remote' (An online distance-learning module), 'TEI for Implementors' (A technical course for system developers), 'TEI for Librarians' (An intensive workshop for librarians), 'TEI in Context' (A TEI module within a humanities computing course), and 'TEI for Researchers' (an intensive workshop for specialist researchers in a particular field). For each of these scenarios the groups were asked to design the course programme and timetable, create a course synopsis, a set of learning aims and expected outcomes, and a detailed list of secondary materials including a bibliography. In a final light-hearted session, a spokesperson from each group tried to persuade a skeptical band of funders to finance their proposed approach.

All the work done was recorded using a course wiki, and the materials created will form a key component in the final report from the Workshop, which will be made available by the Methods Network in due course.

Presentations and group generated materials from the workshop will be available from the wiki <http://tei.oucs.ox.ac.uk/Oxford/2006-09-methNet/> and the Methods Network website.

Open source critical editions,

Centre for Computing in the Humanities,
King's College, London, 22 September 2006.
Gabriel Bodard, King's College, London

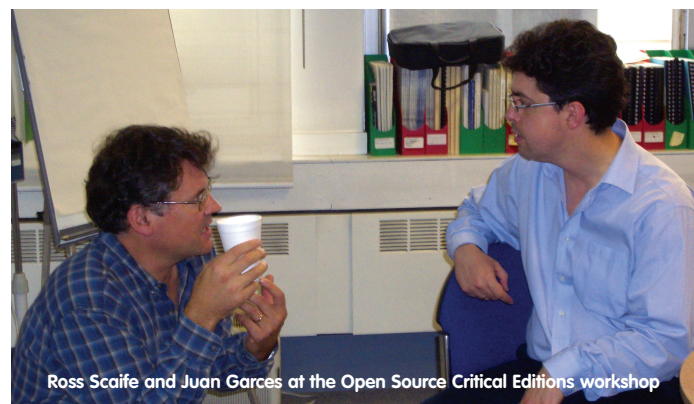
On Friday 22nd September the Open Source Critical Editions workshop was held at King's College London, organised by Dr Gabriel Bodard of the Centre for Computing in the Humanities, and Dr Juan Garcés of the British Library. The workshop was also supported in part by the Perseus Project and the Digital Classicist. The twin foci of the workshop were: (1) discussing protocols, technologies, and other issues surrounding the collection of large corpora of Greek and Latin texts under Open Access licensing with a view to the authoring of guides to practice for the field; (2) and considering options for continuing to support this sort of work.

Delegates from around Britain, Germany, and the United States delivered eight positioning papers on topics including:

- Digital editions for traditional philologists
- Markup issues in critical editions
- E-science methodologies
- Scaling issues with large corpora
- Technologies for collaboration
- Licensing and legal issues
- Registries and the Canonical Text Services
- Authority and peer review

All of the positioning papers were made available in advance through the Digital Classicist Wiki and read by all delegates; accordingly the presentations on the day were relatively brief

summaries, leaving time for considered responses in each case and then thorough and animated discussion from the group as a whole. There was an additional session for general dialogue and strategy discussion at the end of the day.



The workshop has served to create a vigorous community both among the attendees and other scholars who have participated in the continuing discussion through mailing lists and the Wiki. Presentations and the following conversation were recorded and will be released as podcasts on the Methods Network site. The organisers will issue written reports as well as summaries for further consideration. The workshop initiated an important discussion, rather than having offered definitive conclusions or solutions to the issues raised. This dialogue should continue for some time to come.

See the OSCE wiki for further information:
<http://digitalclassicist.xwiki.com/xwiki/bin/view/Main/osce>

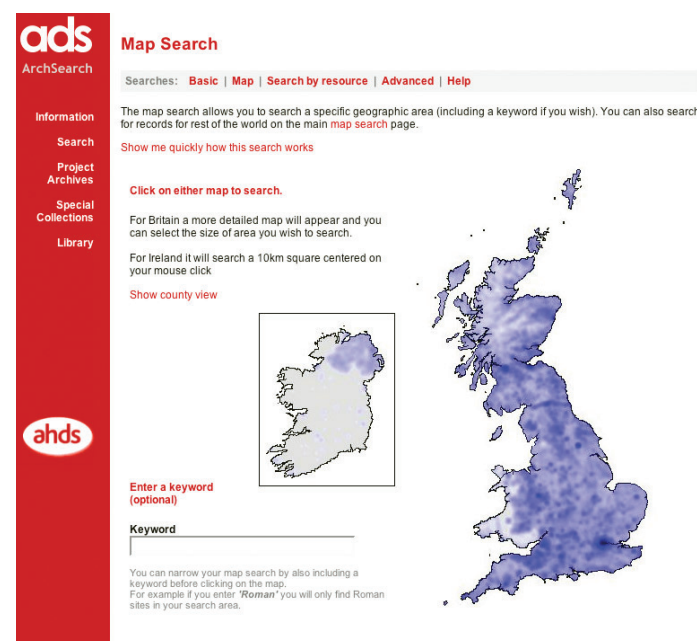
Forthcoming workgroup: Archaeology Portals

Stuart Jeffrey, Archaeology Data Service, University of York.

The exact definition of the word portal continues to be hard to pin down and in many ways it has been incorporated into the range of technologies now available to harvest and aggregate data, to personalize and tailor its delivery and to broaden community involvement in its description and management. In 2007 the Archaeology Data Service (ADS), based at the University of York will host a workgroup to bring together data providers and those with an interest in portal technology, however it is defined. The ADS has been highly active in the field of data aggregation and hosts a search engine that allows the cross searching of numerous databases representing over a million archaeological index records.

The workgroup will also concentrate on the range of collaborative opportunities available to data curators and providers in projects ranging from the simple and familiar Web Gateway to the Managed Information Environment envisioned by the Research Portals in Arts and Humanities project (<http://repah.dmu.ac.uk/>). The workgroup will investigate such issues as the Semantic web, web services and portlets, social tagging and the delivery of personalized and tailored services. Collaboration between Arts and Humanities subject areas and their data providers is likely to be crucial to fully exploiting the

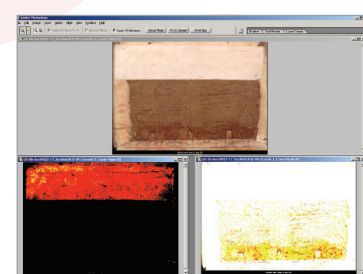
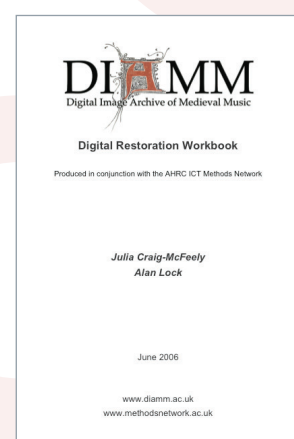
potential now being offered by these emergent technologies and web development approaches, many of which could be included in the broad definition of a 'portal'. It is hoped that this workgroup will not only identify the most fruitful areas for cooperation and collaboration but will act as a catalyst in instigating the necessary partnerships for implementation.



ArchSearch at the Archaeology Data Service www.ads.ahds.ac.uk/catalogue

Publications

DIAMM workbook now available



(above) Digital restoration techniques using Adobe Photoshop in the DIAMM workbook (copyright Julia Craig-McFeely and Alan Lock, 2006)
 (left) DIAMM Workbook now available

The Digital Image Archive of Medieval Music (DIAMM) has pioneered the use of mainstream commercial software to recover damaged and obscured readings from manuscript sources which have been captured by high-resolution digital imaging. DIAMM has been demonstrating the results of digital restoration at conferences and seminars for some years, and their recent workshop was in response to demand from scholars internationally to learn the techniques and underlying methods of this process.

The workbook that was produced to accompany the workshop is now available in PDF format from the Methods Network website:

<http://www.methodsnetwork.ac.uk/activities/wsp4.html>

Ring-bound printed copies featuring full illustrations and gloss cover are available to order (£10 + £1.50 p&p) Please email methnet@kcl.ac.uk to place an order.

Resources

Apply for Funding from the Methods Network!

Hazel Gardiner

The Methods Network invites the arts and humanities Higher Education community in the UK to submit proposals for Methods Network activities. Activities may include workshops, seminars, focused workgroups, postgraduate training events and publications. The next deadline for applications is 31 December 2006.

The Methods Network is keen to support both single and cross-disciplinary proposals and those that encourage new collaborative frameworks between technical specialists and arts and humanities scholars. The primary emphasis is on the use and reuse of digital resources.

Proposals for hybrid activities such as workshop / seminar / workgroup combinations are also welcomed, as are proposals for any other activity which falls within the Methods Network remit to support and promote the uses of advanced ICT methods in academic research.

Funding of up to £5000 is available for workshops and hybrid activities. Workshops provide training in advanced ICT methods for community members within academic institutions. They engage with issues such as: formal methods in analysis of source data and the creation of technical models; working with multiple technologies; and other matters of vital practical interest to the community.

Funding of up to £2000 is available for seminars and workgroups. These may concentrate on highly-defined topics of interest and also problem areas within the community or may have a more general focus.

For information on eligibility and how to apply for funding see the Methods Network website (www.methodsnetwork.ac.uk).

For further information about submitting a proposal contact Hazel Gardiner (hazel.gardiner@kcl.ac.uk).

Forthcoming Methods Network Funded Activities

We welcome applications from individuals who would like to attend Methods Network workshops and seminars, but must emphasise that registration is essential for these activities. Participants are also expected to make an active contribution to the activity. Occasionally a Methods Network event will be by invitation only, but all resulting materials, including (where appropriate) podcasts, wikis, training workbooks, reports and publications will be made freely available to the community via the Methods Network website. All enquiries about registration for the Methods Network activities listed below should be sent by email to methnet@kcl.ac.uk. For further information about the following activities see the Methods Network website.

Visualization and Remote Sensing for the Arts and Humanities: An Access Grid Support Network - A workshop organized by Vince Gaffney, Institute for Archaeology and Antiquity, University of Birmingham (several dates commencing October 2006).

Film, Visualization, Narrative - A seminar run by Adam Ganz, Royal Holloway, University of London (17 November 2006).

Technical Innovation in Art Historical Research: Opportunities and Problems - A seminar run by Anna Bentkowska-Kafel, The Courtauld Institute of Art and King's Visualization Lab, CCH, King's College, London and Tim Benton, Open University (20 November 2006).

Advanced Technologies for Collaborative Performance - A workshop run by Alan Blackwell, Computer Laboratory, University of Cambridge (20 - 21 December 2006).

Approaches to the Forensic Investigation of Primary Textual Materials - A workshop run by Andrew Prescott, Humanities Research Institute, University of Sheffield (January 2007).

Theoretical Approaches to Virtual Representations of Past Environments - A workshop run by Kate Devlin, Goldsmiths College, University of London (1 March 2007).

New Protocols for Electroacoustic Music Analysis - A workshop run by Leigh Landy, De Montfort University, Leicester (12 June 2007).

Community

eScience Arts and Humanities activities are underway

Stuart Dunn

The first phase of activities of the AHRC-JISC-EPSRC Arts and Humanities e-Science Initiative got underway this summer,