What funds the European Commission on Digital Humanities?

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Abstract

Introduction. Digital Humanities (DH) is the intersection between traditional humanities disciplines and computational technologies, enabling new methods of analysis, visualization, and interpretation. This study investigates the role of funding on the development of Digital Humanities as an interdisciplinary field, focusing on projects funded through the European Commission Horizon 2020 and Horizon Europe programs from 2014 to 2027 **Method**. A total of 211 projects were identified and analyzed using Natural Language Processing (NLP) techniques. These methods facilitated exploring temporal evolution, trends, and topics in the DH field. **Analysis/Results** The projects were examined for thematic focus, funding patterns, and the evolution of interdisciplinary approaches over time. Key topics such as cultural heritage, interdisciplinary methodologies, and integrating advanced digital tools like artificial intelligence were identified and categorized. Temporal trends were mapped to understand the shift in research priorities. The findings reveal a significant increase in DH projects, reflecting its recognition as a strategic research priority. Temporal analyses highlight a transition from multidisciplinary to interdisciplinary approaches, emphasizing collaboration between humanities, technology, and social sciences. **Conclusion**. This research contributes to understanding European funding's role in shaping an emerging field and offers insights into trends and strategic priorities, affirming the importance of DH in addressing contemporary research challenges.

Keywords: Digital humanities; Natural Language Processing (NLP) technique; interdisciplinarity; framework programmes; H2020; Horizon Europe, CORDIS

1 Introduction

1.1. Digital humanities as an interdisciplinary field

Digital Humanities (DH) is a dynamic and evolving discipline that merges traditional humanities with innovative digital tools and methodologies. It has grown significantly since its origin in 1940, promoted by technological developments [1]. Nowadays, it represents a multidisciplinary field that combines methods and approaches from various

disciplines to explore, analyze, and interpret Humanities data using digital tools and technologies. DH fosters collaboration between traditional humanities scholars, computer scientists, and other professionals, creating innovative ways to study culture, history, and human expression in the digital age.

Although DH techniques and methodologies have been applied for decades, the field itself is relatively new, emerging from the intersection of Computer Science, Information Science, and Humanities. Numerous studies have examined its conceptual and disciplinary boundaries and evolving role in academia and research. This ongoing discourse has led to debates regarding how this field relates to established disciplines such as Library and Information Science (LIS) [2,3] and its legitimacy as a distinct academic discipline. Similarly, Su, Zhang, and Immel [4] highlight the field's concentration in key disciplines such as computer science, linguistics, and the arts, which demonstrates its evolution and capacity to integrate diverse perspectives.

The interdisciplinary nature of DH has been a defining characteristic of its development, as pointed out by Luhmann and Burghardt [5]. Su, Zhang & Immel [4] identify three main interdisciplinary communities: the first, focused on social sciences, history, and economics, spans up to 18 disciplines, including politics, geography, geographic information systems (GIS), space, social networks, and big data, with an emphasis on history, culture, archives, science, and knowledge; the second, comprising five disciplines, centers on arts, humanities, linguistics, and literature, addressing topics such as big data, history, science, and technology, alongside methodologies like distant reading, XML, annotation, and corpus linguistics; and the third, consisting of ten disciplines, revolves around computer science and library and information science, with interests in humanities, digital libraries, cultural heritage, linked data, and the Semantic Web.

The collaboration and interdisciplinary nature have led to highly diverse research outputs, ranging from text editing and mining to creating data visualizations and applying virtual technologies to archaeological findings, as noted by [6]. Poole [3] recognized that DH programs still lacked agreed-upon methodologies or standards accepted as best practices.

This lack of agreement has been gradually resolved in recent years, with the success of transnational cooperation initiatives like DARIAH (Digital Research Infrastructure for the Arts and Humanities), which inspires new cooperative ways of doing humanities research, sharing data, technology and digital resources [7, 8]. The underlying philosophy of these projects continues to categorize the DH field as a "growing international scholarly learning community," as [6] stated. Despite initiatives like DARIAH, CLARIN, or the Alliance of Digital Humanities Organizations (ADHO), which work to establish better practices and shared methodologies, differences in approaches, disciplines, and cultural contexts make DH research highly fragmented.

To address this fragmentation and deepen the understanding of DH's development, recent bibliometric studies have emerged, focusing on scientific production to identify topics, research dynamics, collaboration, and leading contributors [9,10,11]. These studies are particularly valuable for identifying (and quantifying) trends, understanding interdisciplinary connections, and recognizing research patterns, thus reinforcing the importance of DH and fostering greater academic recognition.

1.2. Funding mechanisms on Digital Humanities

Funding is crucial for research as it provides the resources to advance knowledge, foster innovation, and address complex challenges. In addition to analyzing research outputs, studying funding patterns is equally crucial for understanding how a discipline evolves, its importance, and its long-term stability. This analysis helps guide Science Policy at national and regional levels, ensuring greater transparency in allocating public research funds. It highlights key areas of investment, the relevance of research topics, and the efficiency of funding processes [12]. As the main drivers of basic and applied studies, research projects also offer valuable insights into emerging trends, opportunities, and possible gaps [13].

In DH and cultural heritage contexts, external funding is crucial for sustaining cultural preservation projects across various institutions. This is highlighted in Martin III and Runyon's analysis of projects funded by the National Endowment for the Humanities (NEH) in the United States [14]. Their study reveals how funding mechanisms can expose or perpetuate systemic inequalities in the humanities, particularly in terms of race and gender, significantly contributing to maintaining a certain cultural hegemony in research.

Despite the significant impact of DH in Europe, particularly regarding the increased funding for digitization and cultural heritage projects, as well as the emergence of associations reflecting regional cultural and research practices [15], the United States continues to lead in the development of infrastructures, institutional support, and the creation of DH networks. This gap is also reflected in the literature on LIS, especially regarding libraries, with limited European research on their activities, organization, and relationships between researchers working on DH in library settings [16].

A key factor in Europe's expansion in DH is its collaborative approach, exemplified by participation in projects such as framework programmes (e.g. Horizon 2020) and earlier large-scale initiatives like Europeana to preserve and digitize European heritage. Therefore, despite the inherent complexity of DH as a research field, understanding which DH research projects have been funded over time is essential for identifying the future direction of the European research agenda in this area. This funding is only briefly mentioned in some publications about DH structures in Europe, and while its importance is acknowledged, it has yet to be independently studied. Robinson, Priego, & Bawden highlighted the challenges of multinational collaboration in Digital Humanities projects, such as the Virtual Museum Transnational Network (V-MUST) under the EU's FP7 programme [2]. For example, Benardou, Champion, Dallas, and Hughes highlight how funding from the European Commission, such as the Horizon 2020 program, has driven digital research infrastructures [17].

They mention DARIAH and CLARIN and how these initiatives emerged from recommendations in the ESFRI (European Strategy Forum on Research Infrastructures) roadmap, aligning them with Horizon 2020's funding priorities. They also emphasize the importance of community participation in these projects, which fosters a more open and participatory research ecosystem. While collaboration is essential for securing funding, it also introduces significant sustainability concerns. In an earlier study, Robinson criticised the concentration of funding in a small number of centres, which

fosters elitism and restricts participation from less privileged institutions. He further noted the reliance on project-based financing, which exacerbates sustainability issues. Robinson argues that merely increasing the number of centres is insufficient, calling instead for a more inclusive and sustainable funding model for DH.[18]

Although not explicitly focused on DH, Kropp and Larsen analyze the evolution of EU research funding, noting the shift in the focus of funded projects [19]. Initially, investments targeted structural challenges in European integration, but now they focus on providing immediate solutions for companies, institutions, and other stakeholders. Using data from the EU's CORDIS platform, they employ Topic Modelling and Multiple Correspondence Analysis to detect patterns and shifts in project objectives. They note the rise of Digital Humanities as an example of a broader shift towards interdisciplinary projects emphasizing concrete outcomes, aligning with the EU's priorities. According to these authors, the shift towards DH reflects a strategic funding priority, recognizing its potential to address contemporary issues and connect traditional disciplines with technological approaches.Surprisingly, there is a gap in the literature regarding European funding in DH.

The relationship between sustainability and interdisciplinarity is a recurring theme in the literature, particularly regarding the need for adequate infrastructures to support Digital Humanities projects. Libraries are frequently highlighted as critical structural supports, facilitating interdisciplinary collaboration [20,21]. Münster, Utescher, and Ulutas Aydogan provide a comprehensive analysis of evolving trends and priorities in digital cultural heritage, including its intersection with Digital Humanities. Their work examines methodologies, research outcomes, and policy frameworks, underscoring the pivotal role European projects have played in shaping the field [22]. One notable observation in their study is a shift in the goals of these projects. Rather than focusing solely on digitization and preservation, there is a growing emphasis on generating tangible social and economic benefits through cultural heritage. EU-funded initiatives, in particular, stand out for their ability to promote innovation, adaptability, and resilience, which are increasingly critical in this rapidly changing landscape [23].

Although previous studies have analyzed research output [9,10,11] , there are scarce studies examining the operationalization of funding in Digital Humanities (DH) at the European level a gap that this study seeks to address.

In this context, this article aims to examine European funding in the field of DH by analyzing funded projects from 2014 to 2027. This analysis helps contribute to the debate on the need for public financing in DH, helps to understand its main research trends, and reinforces its legitimacy as a disciplinary field.

2. Methodology

This research uses a quantitative approach to analyze data from European Commission-funded projects on DH between 2014 and 2027. This approach allows for a detailed understanding of the characteristics of these projects and the areas they cover. During the data collection phase, the dataset available on CORDIS

(https://data.europa.eu) was accessed. Files from the two most recent framework programs were downloaded: Horizon 2020 (2014-2020) and Horizon Europe (2021-2027). These dates correspond to the official funding periods of each programme, as reflected in their names, rather than the temporal coverage of the projects analyzed in this study. The dataset comprises projects with start dates ranging from 2015 to 2025: 2015 corresponds to the earliest identified DH project, and 2025 reflects the most recent CORDIS update available at the time of data extraction (November 2024 snapshot).

To select the projects, a search strategy was first developed using a Python script, which filtered only the projects containing the following terms: "digital humanities" OR "digital humanity" OR "ehumanities" OR "e-humanities" OR "humanities computing" OR "spatial humanities". This search was applied to each project's objectives and title information, as well as the terms assigned to each project based on the EuroScivoc thesaurus. This search query was developed based on terms proposed by Su, Zhang, and Immel [4]. Out of 49,868 funded projects, 211 were selected, including the terms defined in the search strategy.

Title and objective information from each project was analyzed to identify the topics across the different framework programmes. CorTexT Manager [24] was utilized for topic identification through lexical extraction of single and multi-term n-grams using Natural Language Processing (NLP) techniques. The software identifies candidate terms by combining linguistic and statistical criteria. Specifically, unithood measures the stability of multi-word expressions, whereas termhood estimates the specificity and relevance of a term within the analyzed corpus [25,26]. The extracted terms were ranked using the direct similarity chi2score measure, which evaluates the strength of co-occurrence between terms and identifies statistically significant associations within the corpus. Different frequency thresholds were also applied (e.g., keywords with a frequency >3 and 300 nodes) to reduce noise while preserving the main thematic structure of the network. In the co-occurrence network, each node represents an extracted term, while links represent the co-occurrence of terms within project titles and objectives. The extracted terms were subsequently grouped into thematic communities according to their co-occurrence patterns. Each thematic community therefore represents a topic composed of terms that frequently co-occur across the corpus. This software was used to obtain the co-occurrence network of topics and the sankey diagram. CorTexT Manager automatically generated the thematic communities and their associated labels based on the co-occurrence of the most representative terms. The former were subsequently processed with Gephi (v. 0.10.1), an open-source network analysis and visualization software, for better visualization using the Atlas layout algorithm. For the temporal analysis, each project was assigned to its starting year, and the Sankey diagram was generated by CorTexT Manager to visualize the evolution and continuity of the most representative topics across consecutive years. CorTexT Manager first identifies thematic communities independently within each time period and subsequently links communities across consecutive periods according to their semantic continuity, which is automatically computed from the similarity between the thematic profiles of the identified clusters. Weak intertemporal links are automatically filtered by the software. Descriptive graphs of the projects were displayed by using R software [27]

3. Results

A total of 211 projects were identified from both framework programmes. Figure 1 shows descriptive information from these projects. The first project identified was "Pooling Activities, Resources and Tools for Heritage E-research Networking, Optimization and Synergies" led by the University of Firenze (Italy). Figure 1a shows the evolution of the number of DH projects during this period. Of the total, 120 projects (56.87%) were funded under the H2020 programme, while 91 projects (43.13%) were supported by Horizon Europe.

The number of projects grew from 9 in 2015 to a peak of 41 in 2023 (Figure 1a), denoting the increasing interest and funding dedicated to this topic. The decreasing value for 2024 reflects the fact that it is the current year, and many projects for the upcoming year (2025) have not yet been initiated (but are listed on the database).

Figure 1b shows a violin plot with a representation of the budget distribution (in euros) across different years. The width of each violin indicates the density of data points, highlighting the variability in budget allocation for projects in each year. The years 2015, 2019 and 2024 exhibit higher variability and include outliers with significantly larger budgets. In contrast, other years show more compact distributions, suggesting more consistent budget ranges (2021, 2022 and 2023). Figure 1c shows the distribution map of the partners involved in these projects. The project involves a total of 529 organizations distributed among various countries, with Italy (65), France (52), the United Kingdom (51), and Germany (47) leading the ranking. In terms of leadership, the Universita Ca' Foscari Venezia (Italy) leads with 11 projects, followed by the Centre National De La Recherche Scientifique (CNRS) (France) with 10. Other significant contributors include Universita Degli Studi Di Roma La Sapienza (Italy) and University of Oslo (Norway), each with 7 coordinators, as well as Kobenhavns Universitet (Denmark) and Universitat Wien (Austria), both with 6.

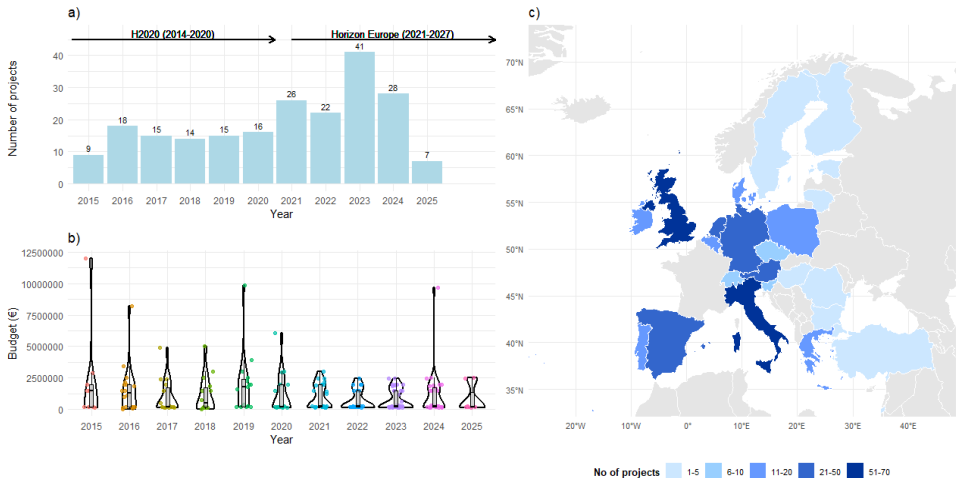

Fig 1. a) Evolution of the number of DH projects from 2015 to 2025; b) Violin plot of the budget distribution per year (each dot is a project, and the starting year is considered); c) Distribution map of the partners involved in DH projects (only European countries are displayed with more than 3 projects).

A deeper understanding of these projects is provided in Figure 2, which shows the clusters identified from the co-occurrence of terms based on the description and title of the projects, resulting in thirteen clusters. Although projects constitute the primary unit of analysis in this study, Figure 2 represents a term co-occurrence network. Consequently, nodes correspond to extracted terms rather than projects, and cluster size refers to the number of term-nodes included in each thematic community. The map highlights a diverse range of topics, reflecting the broad scope of EC-funded research. The largest clusters, each with 34 nodes, are "Cultural heritage & Middle Ages" and "Cultural exchange & Ancient World," followed by "Interdisciplinary approach & Network analysis" with 30 nodes. The majority of clusters reveal the integration of digital tools (e.g., "Humanities research & Computer science"), various methods (e.g., "Case studies & Cultural history", “port cities & text analysis”) and transversal topics (e.g. gender) applied to different historical periods (Greek period, Middle Age, etc). Moreover, the analysis underscores the interdisciplinary nature of these projects (almost half of the clusters included an interdisciplinary node), emphasizing the convergence of historical, cultural, and technological domains.

This trend emphasizes the recognition of Digital Humanities in the European Framework as a key interdisciplinary field. Kropp and Larsen support this idea, highlighting the importance of exploring connections between the social sciences and societal institutions, particularly in cultural heritage, digital platforms, and historical research. [19]. This reflects a clear focus on interdisciplinary approaches that integrate digital tools and perspectives into the humanities, demonstrating the evolving role of technology in advancing these fields. Furthermore, the Kropp and Larsen analysis shows a shift towards stakeholder-driven innovation since H2020 and a change in modes of knowledge production, including a rise in digital humanities research. [19] The 2023 report on the integration of Social Sciences and Humanities (SSH) in Horizon 2020 underscores the importance of an interdisciplinary approach to research and innovation, highlighting the contribution of digital tools and methods in this context. While the term "digital humanities" is not explicitly used, it is evident that this field plays a crucial role in modernizing research methodologies and practices within the humanities, positioning them as a central force in tackling contemporary challenges. This suggests that the European research funding landscape increasingly recognizes the importance of Digital Humanities as part of its strategic priorities.

These findings highlight a dynamic research landscape where the intersections between disciplines are central in shaping innovative approaches to studying the past. This aligns with the findings of [4] regarding the thematic clusters identified in academic literature. While the descriptive terms assigned to projects are less specific compared to the keywords provided by authors in the Cultural Heritage field [22], notable similarities in topics and research techniques emerge. These similarities are particularly evident in clusters related to practices and methodologies, such as those

featuring terms associated with text analysis, including "analysis," "literature," "technique," "distant reading," "text mining," and "natural language processing," corresponding to Cluster 1 in Su, Zhang, and Immel.'s study [4]. Additionally, connections can be observed with their thematic grouping on DH research characteristics and support (Cluster 4), which includes terms like "collaboration" and "interdisciplinarity", a trend also reflected in our findings.

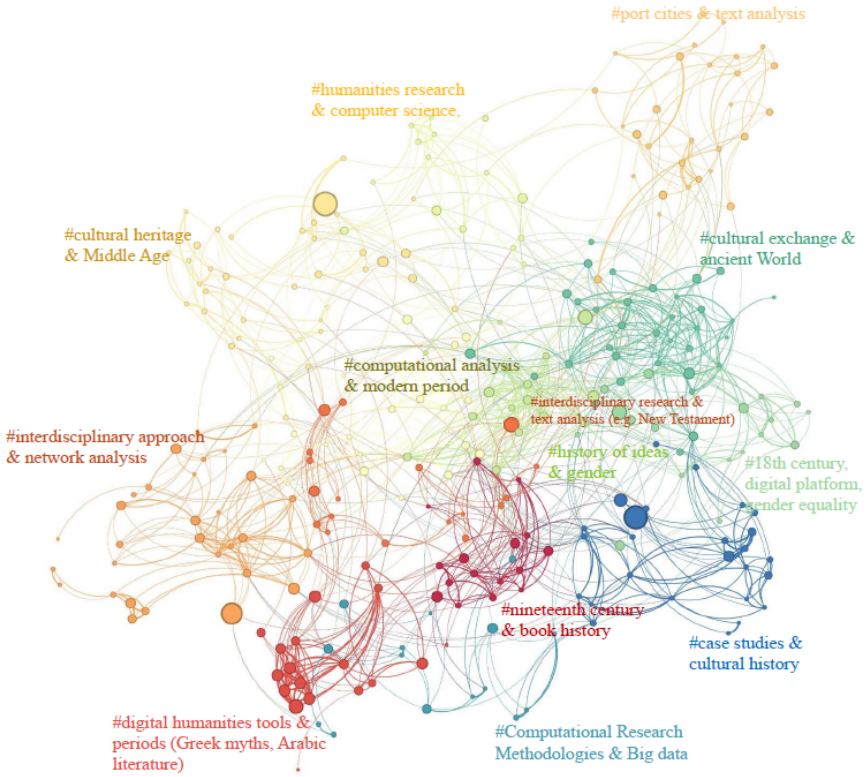

Fig. 2. Topics about DH projects through a co-occurrence network of terms. Map created with Gephi 0.10.1.

To further explore the relevance of these clusters, a temporal analysis is shown in Figure 3 to identify trends in research focus over time. Topics were assigned according to the starting year of each project, and the Sankey diagram illustrates the evolution and continuity of the most representative thematic clusters across the study period. The width of the flows reflects the relative prominence of the linked topics between consecutive years. The visualization covers the period 2016–2024 because the first (2015) and last (2025) years contained a limited number of projects, producing fragmented flows that were not suitable for meaningful temporal interpretation. It

highlights the diversification and expansion of topics over time, reflecting the interdisciplinary and dynamic nature of the field. Early projects focused on specific topics such as linguistics (e.g. Old Norse & Latin languages and literary studies) while later years saw the emergence of more specialized and advanced topics like 'digital humanities techniques & paradigm shift' and 'artificial intelligence' (2024). The chart also reveals the increasing integration of digital tools (digital platform, online database), regional studies (e.g. port studies) and specific periods (e.g. 19th century), emphasizing the growing importance of DH in exploring cultural, historical, and technological intersections. Regarding the former, the evolution of tools highlights the transformative capacity of this field. This adaptability responds to the changing needs of academic research, reflecting [3] observations on the development of DH and its scope in complementary modes of work: digitization, crowdsourcing, archives and databases, digital curation, texts, editing, visualization, geospatial analysis, games, and coding.

As an example of a project that mixes development of digital platforms and databases is CLARIN. This project designs digital tools and visualization methods to improve open access, foster connectivity, and promote the integration of a distributed electronic infrastructure for the humanities and social sciences. According to Žic [28] the emergence of digital infrastructures of various kinds in the humanities, particularly the "pan-European" CLARIN and DARIAH, offers scholars new and productive ways to explore traditional questions and open new lines of inquiry. In addition to enabling access to our cultural heritage in digital form, DH also open up new frontiers by formulating questions aimed at better understanding the complex implications of societal challenges.

Special emphasis should be taken to the transition from multidisciplinary approaches (2016, 2019) to interdisciplinary focus (from 2021 henceforth). In this context, artificial intelligence emerges as a central theme for Digital Humanities in 2024, in line with the funding priorities established in the European Union's 2023-2025 Work Programme (2024). A notable example is HORIZON-CL2-2024-TRANSFORMATIONS-01-06 Beyond the horizon: A human-friendly deployment of artificial intelligence and related technologies. This programme seeks to fund interdisciplinary research that integrates AI technologies to explore and leverage social opportunities. As Münster et al. [29] highlight, AI-based tools such as image analysis and restoration, object recognition and classification, translation and transcription, automatic text analysis, and heritage digitization are transforming cultural heritage studies.

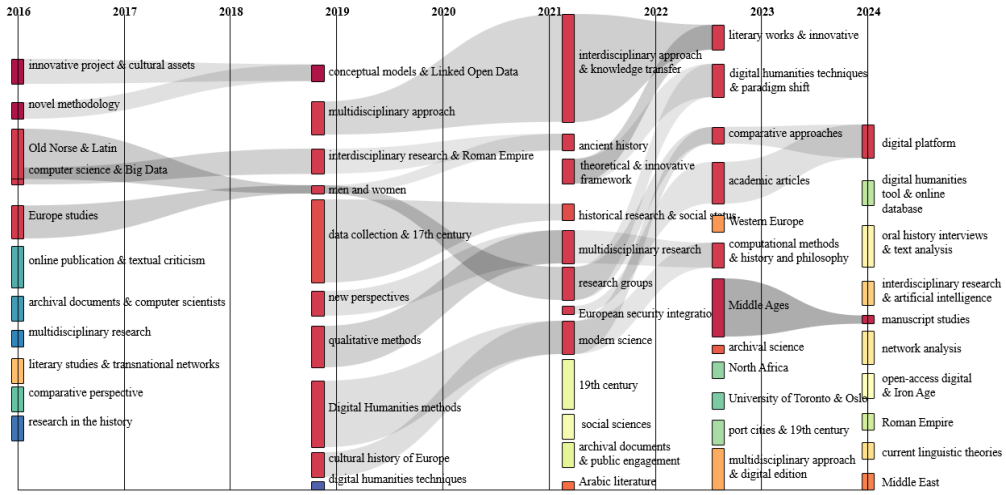

Fig 3. Sankey diagram of the evolution of topics over time.

4. Discussion

The results show that European funding has contributed not only to the expansion of Digital Humanities (DH), but also to its progressive consolidation as an interdisciplinary research area. The increase in the number of DH projects starting execution from 2021 onwards suggests that DH has become more visible within the European research agenda, particularly in relation to cultural heritage, digital infrastructures, data-driven methods, and the integration of computational tools into humanities research. This trend reinforces previous studies describing DH as a dynamic and evolving field shaped by the interaction between humanities, computer science, library and information science, and cultural heritage studies [1, 2].

The geographical distribution of participating organizations further underlines the importance of collaborative networks and research infrastructures in the development of DH. Countries such as Italy, France, the United Kingdom, and Germany occupy central positions within the network of funded projects, reflecting the role of consolidated institutions and infrastructures such as DARIAH and CLARIN [7,8,17]. Previous studies have highlighted how these infrastructures facilitate cooperation, data sharing, and the development of common standards across the humanities [7,17]. At the same time, the concentration of projects in a relatively limited number of countries suggests that participation in European DH funding may still depend heavily on pre-existing institutional capacities and international collaboration networks. Robinson [18] previously warned that the concentration of DH resources in a small number of centres could reinforce structural asymmetries and limit broader participation within the field.

The thematic clusters identified in the co-occurrence network confirm that EC-funded DH projects are strongly oriented towards cultural heritage, historical research,

textual analysis, digital platforms, and interdisciplinary methodologies. These findings are consistent with Su, Zhang, and Immel [4], who identified collaboration, interdisciplinarity, and text analysis techniques as central characteristics of DH research. Similarly, Münster, Utescher, and Ulutas Aydogan [22] observed that DH and digital heritage projects increasingly combine technological tools with cultural and historical analysis, reflecting the growing convergence between humanities research and digital infrastructures. However, the results also suggest that DH is not organized around a single thematic core. Rather, it appears as a heterogeneous and highly interconnected field in which digital methods are applied across diverse domains, historical periods, and cultural contexts.

The temporal evolution of topics further highlights important transformations in the type of DH research supported through European funding. Earlier projects were more closely associated with linguistics, literary studies, and historically specific topics, whereas more recent projects increasingly emphasize transversal methodologies, digital infrastructures, online platforms, and interdisciplinary collaboration. This evolution reflects broader changes in the modes of knowledge production identified by Kropp and Larsen [19], who argue that EU-funded research has progressively shifted towards more interdisciplinary and stakeholder-oriented approaches. In this context, DH appears not only as a field focused on digitization and preservation, but also as a research area increasingly oriented towards methodological innovation and societal relevance.

The emergence of artificial intelligence as a topic in the most recent projects is particularly significant. Although still limited, the presence of AI-related themes reflects a broader transformation in DH and cultural heritage research, where computational methods are increasingly applied to tasks such as image analysis, restoration, object recognition, transcription, translation, and large-scale text analysis [29]. This trend is also aligned with the priorities established in recent European work programmes, which increasingly support interdisciplinary projects combining humanities perspectives with emerging technologies. As Poole [3] observed, DH has progressively expanded its methodological repertoire through complementary modes of work including digitization, archives, visualization, geospatial analysis, databases, and computational techniques. The incorporation of AI therefore represents a continuation of this broader process of technological diversification within the field.

Overall, the findings suggest that European Commission funding has played an important role in shaping DH as a field characterized by interdisciplinarity, methodological experimentation, and increasing technological integration. The evolution of funded topics reflects how DH has progressively moved beyond digitization-focused initiatives towards more complex forms of collaboration integrating humanities, computational methods, and social challenges. These results reinforce the idea that DH has become an increasingly strategic area within the European research agenda, while also highlighting the importance of ensuring inclusive participation, cultural diversity, and long-term sustainability in future funding policies [15,35,36].

5. Conclusions

The findings of this study underscore the role of European Commission funding in the development of Digital Humanities as an interdisciplinary field. The increasing number of funded projects reflects the recognition of DH as a strategic priority within the European research agenda, with a clear emphasis on interdisciplinary approaches that integrate digital tools and methodologies. Key themes identified, such as cultural heritage and Big data, reflect the evolving role of DH in addressing complex societal challenges. Despite progress, challenges remain, including the need for greater emphasis on fostering inclusivity by supporting underrepresented regions, and minority languages, which are often overlooked in European-funded projects.

Previous studies have highlighted cultural, linguistic, and geographical biases in Digital Humanities research [14,31,32]. Our findings extend this evidence by showing that similar patterns are also reflected in the landscape of EC-funded projects. This suggests that these structural asymmetries are not only visible in research outputs but may also be embedded in funding participation and collaboration patterns, reinforcing their persistence over time. These biases are evident in the overrepresentation of English-language projects, the unequal geographic participation of certain regions, and broader imbalances in diversity and funding distribution, all of which may contribute to a persistent monoculturalism within European Digital Humanities. Additionally, while emerging technologies such as AI-driven methods for the analysis of humanities data have started to appear in projects as of 2024, there is still a need to expand their application and explore other innovative tools (e.g. digital heritage authentication). This exploratory research provides valuable insights into the trends and priorities shaping DH, offering a base research for further studies to explore the long-term implications of funding policies on the field's growth and impact.

This study presents certain limitations that should be acknowledged. Firstly, the dataset was restricted to projects funded by the European Commission from the CORDIS platform, which may exclude relevant Digital Humanities (DH) projects funded through alternative sources, such as regional or national programs (e.g. regional/national programmes). Second, the search strategy relied on specific keywords, overlooking projects that contribute to DH without explicitly using the selected terms. Third, the use of automated methods for topic identification may have introduced biases in the selection and interpretation of the information. Last, analyzing only the descriptive information for each project may not fully capture all the topics. These limitations highlight the need for further studies including broader data information on these projects (e.g. publications and outputs from these projects) to provide a more comprehensive understanding of the field.

Data Availability. The supplementary material supporting the findings of this study is available on Zenodo at DOI https://doi.org/10.5281/zenodo.21259780

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