

HERA Joint Research Programme: Outcomes and Achievements

—
'Cultural Dynamics: Inheritance and Identity'
'Humanities as a Source of Creativity and Innovation'

HERA Network of Funders - Humanities in the European Research Area

HERA – Humanities in the European Research Area – is a partnership between 21 Humanities Research Councils across Europe and the European Science Foundation (ESF), with the objective of firmly establishing the humanities in the European Research Area and in the European Commission Framework Programmes.

The humanities are crucial to the understanding and conceptualising of fundamental changes in contemporary European society. Linking national programmes and launching joint research programmes dealing with all-encompassing social, cultural, political and ethical developments will generate new knowledge and enable policy-makers, scientists and the general public to interpret the challenges of a changing world. HERA aims to set new and innovative research agendas and thus enhance the humanities' contribution to the European Research Area as well as to the ongoing debates on issues of particular relevance to European society.

HERA is dedicated to:

- the coordination of national research policies;
- the establishment of new Joint Research Programmes (JRPs);
- defining methods for evaluating the impact of humanities research;
- playing a pro-active role in promoting humanities on the European platform;
- functioning as a broker for multilateral funding arrangements; and
- assisting humanities researchers to succeed in FP7 calls.

In 2009, the HERA Network launched its first Joint Research Programme (HERA JRP) for two themes '**Cultural Dynamics: Inheritance and Identity**' and '**Humanities as a Source of Creativity and Innovation**' funding 19 trans-national research projects in the humanities. This publication provides an overview of the Programme's outcomes and achievements.
www.heranet.info

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Foreword

It is with pleasure, and some pride, that we mark the conclusion of HERA's first Joint Research Programme. The projects undertaken in that programme ranged widely, from the study of prehistoric fabrics, to contemporary electronic literature, to an examination of the relationship between scarcity and creativity, to the transnationality of jazz – and so much more between.

On the one hand this is an occasion for celebration: the conclusion of nineteen innovative humanities-based projects under the two themes of “Cultural Dynamics” and “Humanities as a Source of Creativity and Innovation”. Collectively, they represent so much new knowledge, many new partnerships, and new possibilities for the future.

On the other hand, it is also an occasion for reflection: a time now to assess what can we learn from the projects themselves, and also from the process of establishing and managing a big transnational research programme, involving 13 countries and scores of talented researchers. Are there aspects of the work we have done that are worth doing again, or things to avoid? What does humanities research need in terms of funding and research programming into the future? These are questions we will continue to pose in HERA as we plan for future research programmes.

The origins of HERA go back to 2002 when the Danish, Dutch and Irish Research Councils established a European Network of Research Councils that was later renamed “Humanities in the European Research Area” (HERA). From 2004 to 2009 the HERA network was supported with top-up funding by the EU Framework Programme 6's ERA-Net scheme, the objective of which was to bring national research

programmes together in order to strengthen the European platform for the humanities. During that time the HERA partners pooled resources to produce reports on best practice in management of research, on peer review, on impact assessment, and so on. But its primary activity was the establishment in 2009 of the three-year Joint Research Programme (JRP) that has now come to its conclusion. It was an experiment, to see if there was appetite in the humanities for such funding programmes, and to see whether it was possible to establish and run such a programme organically, as it were, from the initiative of the countries themselves, rather than in top-down fashion from the European Commission. As far as the appetite is concerned, I think that has been proved. There were 234 applications for the first JRP; the frustration is that our funding allowed us to fund only 19 of those. But HERA continues to grow in membership, and with that, to grow in funding power. As we expand and build into the future, we hope that more and more researchers will be able to benefit from HERA funding in the years to come.

From the start, HERA has had some distinctive features as a funding programme. The first is its unashamed focus on the humanities. While there are more frequent (and welcome) calls nowadays for interdisciplinarity to reach across the full range of research domains, including physical sciences, engineering, medicine, information technology, social sciences and humanities, it is also true that there is plenty of scope for interdisciplinarity within the domain of the humanities alone. The differences of national traditions, of differing disciplinary methodologies and languages can be nearly as strong among literary scholars, historians, philosophers, linguists,

geographers, archaeologists and legal scientists as they can be between the humanities and so-called “hard sciences”. By working across national boundaries as well as disciplines, HERA researchers have gained valuable experience and confidence that will we hope enable more humanities researchers to be successful in large-scale interdisciplinary programmes such as Horizon 2020. But they have also shown that just within the field of humanities itself, so much valuable new knowledge can be generated through collaboration and teamwork.

The second feature of HERA has been its strong focus on “knowledge exchange” – not just as “impact” in narrow or economic sense, but rather in the sense of disseminating and exchanging the results of research with the widest possible audience. One of the most exciting dimensions of the HERA projects has been the way in which they have engaged various non-academic individuals and organisations – artists, craft workers, cultural institutions and others – in the research process, demonstrating how energising the relationship between the academy and the wider society can sometimes be.

Our commitment to knowledge exchange and impact goes far beyond simply providing the taxpayer with value for money – instead it is informed by a more fundamental, the belief that humanities research has a crucial role to play in creating a society that is enlivened by the blossoming of ideas and creativity, that relishes respectful debate, that promotes critical thinking and that believes that innovation of any sort only comes through the discovery and thoughtful evaluation of alternatives. A society that sees the present as part of a continuum with the past, and the past as a complex place always in need of reinterpretation.

A society of citizens who are not just trained in skills, but are educated and informed in a deep and broad way – a society that cultivates intellectual energy, and daring, and curiosity all levels, not just in the generation of profits and products. A “knowledge society”, not just a “knowledge economy”.

It is HERA’s ambition to contribute to the achievement of such a vision. But even if we come down to the level of short-term and immediate impact, I think we can say that HERA has achieved some results already. Firstly, it has shown that it is possible to pool the resources of several national research councils in a truly pan-European spirit, overcoming the challenges and obstacles of differing national traditions, eligibility rules, funding mechanisms and so on. Secondly, it has demonstrated the value of team-based research (which is not to deny the continuing role of the solitary scholar, though perhaps that figure is in fact something of a myth in the first place – all scholars continually share and collaborate among colleagues in a myriad of informal ways). Structured team research is not easy, of course. There is no denying the real difficulty and challenge of building and managing research projects involving multiple countries, disciplines, and personalities, as I am sure all of the HERA project leaders will attest: but there is always the belief that the whole can be greater than the sum of its parts – and the acknowledgement that some research questions by their very nature require teamwork to be tackled.

HERA has shown that thematic research programmes can produce innovative, curiosity-driven research, of the kind we see as we witness the results and peruse the reports of these projects. Congratulations are due to all the projects leaders and researchers for having brought our first research programme to such an

inspiring conclusion – although it is also clear that the new partnerships that have been established, and the further questions and possibilities that these projects have raised, will ensure that the work begun here will continue to have a life well into the future.

Professor Sean Ryder

National University of Ireland, Galway
Chair, HERA Network Board

Cultural Dynamics: Inheritance and Identity



Introduction

When “Cultural Dynamics” was conceptualised as a HERA theme, the intention was to highlight how a specifically Humanities-oriented perspective could address the topic of culture. There was at the time an ingrained scholarly habit to associate the notions of “culture and society” in such a way that culture was either reduced to a passive, static ambience, a mere container for habitual social behaviour, or else seen just as a “mirror” or reflection of social developments. In that traditional frame, to understand “culture” meant to analyse its underlying socio-economic causes. Culture was, in this model, the mere by-product or context of social agencies or social actors, never an agency in its own right.

One way to break out of this reductionist view was to stress that culture is not just a product but a process. The picture we hang on a wall (which wall? whose wall?), the books on our shelves (which? whose?), or the repertoire of music on our airwaves, are all just ephemeral instances in complex processes of gestation, creation, transmission, adoption, adaptation, appropriation, contestation, reconfiguration and recycling. Humanities crucially inquire not just into the nature or essence of things, but into their *meaning*. Then the production of meaning (which, by the way, would be a good definition of the term “culture” in the first place) is a dynamic, transgenerational process – and a process, moreover, of such complexity that to reduce it to a mere manifestation of societal-infrastructure parameters would be like explaining *War and Peace* by analysing the book’s paper and ink.

There was more than the notion of “cultural dynamics” than just a glib phrase. Culture was to

be addressed as something taking place over time in a process of communication and transmission involving multiple trajectories of exchange. The exchanges/trajectories that were foregrounded in the HERA proposal were fourfold.

To begin with, there was the transgenerational perpetuation of cultural presences across different successive audiences (hence the subtitle of “inheritance and identity”). The diachronic study of historical changes, continuities and transmissions has always been the core business of the humanities. The project “Cultural Memory and the Resources of the Past, 400-1000 AD” is a fine case in point.

Secondly, there was the exchange between “high” (prestigious, canonised, and formalised, elite), culture and “popular” (informal, spontaneous, mass-audience, mass-participation, demotic) culture. This is an exchange that works backwards and forwards in multiple ways, each of them crucial to our understanding of “canonicity” or conforming to established norms, and the position of culture in society at large.

Thirdly, there is the cultural exchange between different societies, countries or cultural-linguistic communities.

Then fourthly, there is cultural exchange between different media of expression (textual, material, visual, aural, performative, interactive).

These last two dimensions, the cross-national and the intermedial or intermediate ones, were, at the time when the proposal was formulated, seen as innovative challenges ideally suited to the international and interdisciplinary format of the HERA instrument itself. In this focus, “Cultural

Dynamics” was also picking up the emerging trends of approaches which meanwhile have consolidated themselves as the “transnational turn” and “intermediality”. The transnational turn was heralded by the development of an interest in Polysystem Theory, “Cultural Transfers” and *histoires croisées*. These were all inspired by the rejection of “methodological nationalism” or “internalism”: the a priori tendency to explain processes in a given country as arising solely from causes within that same country. This mono-national tunnel vision was also challenged in the concept of “Cultural Dynamics”, and from hindsight we can see this as part of an emerging transnational comparative alternative to internalism, which has by now become widespread in the humanities at large.

The HERA projects “Investigating Discourses of Inheritance and Identity in Four Multilingual European Settings”, “The Role of Language in the Transnational Formation of Romani Identity” and “Memory at War: Cultural Dynamics in Poland, Russia and Ukraine”, are particularly apt examples of this transnational orientation in understanding the dynamics of culture. In this last project, as

Berlin, Germany – 20 May 2012: Tourists walking along the East Side Gallery, an international memorial for freedom with 105 paintings by artists from all over the world on a 1,3 km long section of the Berlin Wall. The graffiti painting seen here is My God, Help Me to Survive This Deadly Love and was made by Dmitri Vrubel in 1990.
© iStockphoto

in the previously-mentioned “Cultural memory and the resources of the past”, its can also be seen how the HERA call caught the rising tide of Memory Studies as an exciting new perspective in the historical sciences: the historical investigation, not just of the past, but of the experience and successive meanings of the past, of how people made sense of their past. The media involved in that process – manuscripts or photographs, music or a language itself, both as carriers of historical meaning, and as objects themselves of historical transmission – were addressed in the projects “The Dynamics of the Medieval Manuscript”, “Photographs, Colonial Legacy and Museums in Contemporary European Culture”, “Popular Music Heritage, Cultural Memory and Cultural Identity” and the aforementioned “The Role of Language in the Transnational Formation of Romani Identity”.

The intermedial interest derived initially from an insight in canonisation studies that canonicity is not a static, singular condition, but intimately bound up with the power to adapt to new media (turning Shakespeare’s *Othello* into an opera, or Victor Hugo’s *Les Misérables* into a musical). This process of re-mediation, which emerges as a centrally important aspect of the dynamics of cultural self-perpetuation, proved, in the research projects that were inspired by it, to involve also the shifting boundaries between popular culture and “high” culture, and the role of emerging media as carriers of historical memories. The projects “Rhythm Changes: Jazz Cultures and European Identities” and the abovementioned “Popular Music Heritage, Cultural Memory and Cultural Identity” illustrate this.

As all these cases show, their common denominator is that the processes of communication and transmission are what constitutes cultural, social or national identities in Europe. Consequently, these identities are demonstrably objects (rather than subjects) of negotiation and appropriation, and culture by its nature communicates as much between as within societies and traditions – as is well illustrated by the project “Sharing Ancient Wisdoms: Exploring the Tradition of Greek and Arabic Wisdom Literatures”.

The full complexity of the dynamics of culture lies in the fact that the various dimensions in which transmissions and exchanges occur (across generations, social strata, nations and media) are all in play simultaneously, not just singly one at the time – like a four-dimensional Rubik’s Cube. The fact that practically all funded projects can be cited to present more than one of these dimensions as themes shows how creatively the challenge was picked up by Europe’s academic community, and how timely the HERA call must have been to elicit such a response. It is to be hoped that, if cultural exchanges constitute identities, then all this scholarly cooperation helps cement the identity of a European research community in the Humanities.

Professor Joep Leerssen

University of Amsterdam, Chair of the Working Group for the HERA JRP theme ‘Cultural Dynamics: Inheritance and Identity’

Cultural Memory and the Resources of the Past, 400-1000 AD (CMRP)

THIS COLLABORATIVE PROJECT set out to explore the value of the Early Middle Ages for understanding national and cultural identities in modern Europe. Every age exploits the past as a resource, and early medieval Europe exploited both classical antiquity and the Bible. Indeed, almost all our surviving copies of classical and Biblical texts derive from the period between 400 and 1000 AD, when they were copied and reinterpreted. The Early Middle Ages is the first period of history from which many thousands of original manuscripts survive. Ancient literature and scholarship, the Bible and so-called patristic writing by the early Christian Church theologians were assessed in this project through the filter of that period, rather than by their original source. This rich material has mainly been used to edit texts as witnesses of the period in which they were written. But it also constitutes a fascinating resource to study the process of transmission and transformation of texts and other cultural sources. It has shed new light on the codification and modification of the cultural heritage and its political applications, and constitutes an exemplary case study for cultural dynamics in general. Just as the Carolingian period (8th/9th century AD) filtered and reinterpreted the past on the basis of its concerns and cultural norms, so the Modern Age has used and sometimes misused its ancient and medieval heritage.

‘*Cultural Memory and the Resources of the Past, 400-1000 AD*’ was the title of this collaborative research project shared between the Austrian Academy of Sciences and the Universities of Utrecht, Cambridge and Leeds, funded by Humanities in the European Research Area (HERA), under the JRP call ‘Cultural Dynamics: Inheritance and Identity’, which took place between June 2010 and August 2013.

Modern European identity shaped by its medieval cultural memory

The project as a whole explored the diverse ways in which the post-Roman successor states of Western Europe in the early middle ages digested and made use of the cultural resources of their immediate past. This revolved around two principal aims. Firstly the project set out to determine the role played by the resources of that immediate past in forming the identities and communities of early medieval Western Europe. This work has highlighted the importance of Rome, Roman history, and the integration of Christian and imperial Rome into the cultural memory of early medieval Europe.

Secondly there was the hope of identifying elements of the complex process by which the new discourses, ethnic identities and social models of early medieval Europe have come to form an essential part of modern European national and transnational identities. The extant manuscript material from the early Middle Ages constitutes a major resource to shed new light on the process of codification and modification of the cultural heritage, and for the study of cultural dynamics in general.

These aims were pursued via four separate but closely interrelated projects, ‘*Learning Empire – Creating Cultural Resources for Carolingian Rulership*’ (Vienna), ‘*Biblical Past as an Imagined Community*’ (Utrecht), ‘*Otherness in the Frankish and Ottonian Worlds*’ (Leeds), and ‘*Migration of Roman and Byzantine Cultural Traditions to the Carolingian World*’ (Cambridge).

Project Leader



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*The number of PhD students linked to
(and trained in the framework of) the project:*

8 PhD students: Vienna (2), Utrecht (2),
Leeds (2), Cambridge (2)

9 Associated PhD students: Vienna (3),
Utrecht (3), Leeds (2), Cambridge (1)

“ Our friendship and our scholarly collaboration were intensely enriched from working together on the project, and we were very proud of the way our students and post-docs worked together and bounced ideas off each other. We had some very enjoyable and inspiring meetings and learnt a lot from each other, in Cambridge, Rome, Vienna, Wassenaar and Leeds. I think we can thank HERA for the heartening way they supported scholarship and research development, for we feel that we have now nurtured some leaders for the next generation of scholars. ”



Professor Rosamond McKitterick
Principal Investigator

Carolingian empire emerged from contradictory precedents

The project ‘Learning Empire – Creating Cultural Resources for Carolingian Rulership’ identified that the powerful Christian monarchies of Western Europe, including the medieval kingdoms of France and Germany, emerged from a political culture based on a rather varied body of texts and models for the construction of the Carolingian empire. This empire did not follow one particular blueprint, but found its way on the basis of often surprisingly contradictory precedents.

After a period dominated by regional realms, in the 8th/9th century the Carolingian Empire resumed more ambitious political designs. This project focused on the role of the papacy as a ‘cultural broker’ supplying the Carolingian mayors of the palace, kings and emperors with resources to create and consolidate their rule in vast parts of Western Europe, which included both cultural models and images of ‘the Other’ (the topic of a monograph by C. Gantner). It also addressed the ways in which the past was used to redefine the concept of Christian empire. To this end, it followed various threads in the transmission and reworking of texts. For example it asked what could be gained about Christian empire from late antique histories, and how were they used in the Carolingian period. Another key question was how Frankish identity was shaped and reshaped in Frankish historiography and through its complex manuscript transmission.

Social and political norms were shaped by the Bible

The project ‘Biblical Past as an Imagined Community’ explored the construction of an authoritative past or history in post-Roman Europe in the Carolingian world of the 8th and 9th centuries. Those involved concentrated on the impact of biblical and patristic resources on the development of new social and political norms. There was a strong emphasis on communicating the project’s objectives to fellow scholars at Utrecht and beyond, and at the same time to the general public in the Netherlands. A workshop (“From Widukind to Wilders”) challenged popular and populist uses of the early Middle Ages.

Role of Roman and Biblical texts in dealing with alien societies

The project ‘Otherness in the Frankish and Ottonian Worlds’ considered how the Frankish and Ottonian worlds dealt with alien societies that existed beyond their eastern frontier, extending into the Salian period between 1024–1125 for comparison. It was noted that the Franks drew both on Roman ethnography (as available in historical narratives and in cosmographical works) and increasingly on Biblical and eschatological texts dealing with ultimate destinies when responding to nearby societies. This played a role in establishment of the international project “Networks & Neighbours” that in many ways follows the research outline developed for CMRP.

Roman and early Christian images helped form Western European cultural memory

The project 'Migration of Roman and Byzantine Cultural Traditions to the Carolingian World' explored how the multiple images of Rome in Europe and of the Roman imperial and especially Christian imperial past played an important role establishing the cultural memory of Western Europe. This project resonated with the three others in its preoccupations and also the precise cultural and textual models used to pursue the investigation. Its conclusion over the role of both Rome and its integration of Christianity was central to the whole CRP.

Primacy of Rome in Europe's cultural memory

Common themes emerged from the work of the four projects, the principal one being the importance of Rome and Roman history, together with the integration of Christianity, in constructing the cultural memory of early medieval Europe within the wider framework of identity formation. This included perceptions of difference on the part of specific social, political and religious communities, based on case studies that made substantial contributions both to methodology and to knowledge and understanding more generally. This work was presented in the individual 'outputs' as well as in a collaborative volume of essays. Secondly the project explored how particular texts and their early medieval manuscript representatives in Italy, Francia, Saxony and Bavaria reflect ethnic, social and cultural identities. It has been demonstrated that the written texts that



have been transmitted are therefore traces of social practice and of its changes, not only in a merely descriptive way, but also as part of a cultural effort to shape the present by means of restructuring the past.

A striking aspect of CMRP as a whole was the cross-fertilisation and interchange between the four individual projects based in Cambridge, Leeds, Utrecht and Vienna. As a result the work coalesced into four interlocking and overlapping themes, all reflecting particularly strong aspects of use made of the resources of the past.

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The Final Conference of the project was organised in February 2013 and took place at the British School at Rome. There, researchers from all over Europe convened and commented on the then preliminary results of the project. The conference also featured an evening lecture by Rosamond McKitterick that found a larger audience among the humanities researchers working at Rome. This conference was organised in addition to the project work plan, which had only foreseen the yearly presentation of the project at the International Medieval Congress at Leeds. The project organised its own sessions at the IMC (*International Medieval Congress*) 2011 and 2012. At these sessions, all members of the project participated in some form. Guests, especially younger scholars, were also invited. The sessions were a big success with the international audience and helped establish the research of the project members for the final collaborative volume. In addition, most participants presented CRP-related topics at the IMC 2013 and the folder containing results of all subprojects was presented to the audience on several occasions. (For the folder, containing further information on the results of the IPs, please see <http://cmrp.oeaw.ac.at/media.htm>.)

The presentation of CRP achievements has culminated in the final collaborative volume ‘Cultural Memory and the Resources of the Past in Early Medieval Europe’. The volume is finished in manuscript form and is currently being prepared for publication by Cambridge University Press.

The project website <http://cmrp.oeaw.ac.at> was built up during the first months of the project and has been enhanced ever since. Further plans for dissemination and knowledge transfer were developed: The

CRP has produced a Facebook page and two project folders, one presenting the outline of the project, the other containing short abstracts of most important output of each sub-project as presented in the Final Volume (see link above).

A cooperation with the HERA CRPs ‘SAWS’ and ‘Dynamics of the Medieval Manuscript’ was also initiated. CMRP has created a lively international network that is carrying on its work as a forum where issues of cultural memory can be discussed between senior and junior scholars. The pre-existing “Text and Identities” Network has been further strengthened and will continue to support PhD students from all over Europe for years to come. The network also organises a yearly strand of sessions at the IMC at Leeds. Besides, the Leeds IP has helped to launch the new project “Networks & Neighbours” that features annual international workshops as well as a new peer reviewed, open source journal, available in print and online. (For further information see <http://networksandneighbours.org>.)



Website:

<http://cmrp.oeaw.ac.at>

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Investigating Discourses of Inheritance and Identity in Four Multilingual European Settings (IDII4MES)

SOCIETIES in the developed nations of Europe and elsewhere are increasingly multilingual and multi-ethnic as a result of growing globalisation and global migration. ‘Inheritance’ and ‘identity’ are no longer necessarily tied to the nation-state, as allegiances and cultural traditions cross national boundaries more often than in the past. Many parts of Europe are now characterised by ‘superdiversity’, distinguished by dynamic interplay in various ways among migrants of multiple origins. This sociolinguistic ethnographic project investigated how multilingual young people negotiate ‘inheritance’ and ‘identity’ in four European countries.

Investigating language and identity among European immigrants

This project investigated the range of language and literacy practices of multilingual young people in cities in four countries, Denmark, Sweden, The Netherlands, and the United Kingdom, in order to explore their cultural and social significance and to investigate how they are used in the context of inheritance and cultural identities. At the same time the project focused on development of innovative research methods to fulfil these aims, with the ultimate objective of making relevant and valuable contributions to policies and practices relating to support for minority languages in Europe.

In this study a research team across four universities investigated how cultural heritage and identity are dealt with in and beyond educational settings, and how multilingual young people relate to inheritance and belonging. The aim was to extend current understanding of cultural heritage in the context of local, national, and global identities.

The project pursued five related objectives leading towards its central question. Firstly the range of language and literacy practices of multilingual young people in the four European settings was investigated. Secondly the cultural and social significance of language and literacy practices of multilingual young people was explored in these four European countries. Thirdly, researchers investigated how the language and literacy practices of multilingual young people in the four European settings are used to shape and define their inheritance and identities. Fourthly innovative multi-site, new methodologies based on interlocking case studies across national, social, cultural, and linguistic contexts were developed for the project as a whole, taking account of ethnographic differences. Then finally the project’s findings are being applied to help formulate policy and practice over inclusion of non-national minority languages in the wider European educational agenda.

Innovative collaborative approach to investigating language and heritage

In order to interrogate the different ways in which young people constitute their culture, heritage, and identity, researchers conducted ethnographic investigations in four national countries:

- in two subject teaching classes in a mainstream school in Copenhagen, Denmark
- in a class in a bilingual semi-private school where pupils are taught in both Swedish and Spanish, as well as two bilingual Sweden Finnish schools, in Stockholm, Sweden
- in a community-run Panjabi language (complementary) school in Birmingham, UK
- in a community-run Chinese language (complementary) school in Eindhoven, The Netherlands

Project Leader



Professor Adrian Blackledge
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The number of PhD students linked to (and trained in the framework of) the project:

5 PhD students

“ It is my privilege to have started my PhD with the HERA-founded project right from the beginning. As a member of the Chinese diaspora and a multilingual researcher in the Netherlands, the project ‘Investigating discourses of inheritance and identity in four multilingual European settings’ appealed to me enormously. During the years, I not only had the opportunity to work with and got supervised by the world’s prominent professors in the field, but also attended the numerous project meetings and conferences in which the research processes and outcomes were presented in Europe and beyond. In this stimulating international academic environment, I was exposed to inspiring thoughts, interesting discussions, wrote publications and met new colleagues. Currently, I am in the final stage of producing my PhD dissertation. ”



Jinling Li

Tilburg University School of Humanities, Department of Culture Studies, The Netherlands

Fieldwork included observations in classrooms, often supported by audio-recording, and sometimes by video-recording, with closer observation of selected students. Texts used in classrooms were analysed, as well as interviews with teachers, parents, school administrators, and teaching assistants. Students’ written essays were also examined, along with attendance at ceremonies in the community and use of social networking web sites.

The research team developed a collaborative analytic approach so that connections could be made across the diverse data sets to analyse the dynamics of inheritance and identities among young people in and around the multilingual sites. Research sites were selected to represent different kinds of educational and linguistic settings, allowing the international research team to observe linguistic and literacy practices in a wide variety of contexts. The research sites were chosen to enable detailed investigation without sacrificing breadth. This was accomplished over twelve months by collecting sociolinguistic data in a wide range of settings relating to education. This ensured that each case yielded unique data that at the same time contributed to the generation of knowledge across the sites.

Translanguaging, translation, and transliteration

Relating to the first objective about linguistic practices, it was found ‘natural’ and ‘automatic’ for young migrants to mix languages. In the classroom, teachers too adopted practices including transliteration, translanguaging, and translation. Attitudes to linguistic idioms or dialects were recorded in all four

countries, associating people with particular social classes or values. There was a tendency for certain ideological positions to be built up over time, so that in Birmingham for example village (‘desi’, or ‘pindufied’) varieties of Panjabi were associated with uneducated people.

The overall situation was more complex than this though. The regulation of dialects or idioms was not confined to ‘correction’ of non-standard varieties by the school. School staff had to put on their “best Panjabi” when speaking to elderly members of the community in Birmingham, or to relatives. Here different histories overlapped in layers, as varieties associated with patterns of multiple migration and transnational belonging intersected with understandings of the values associated with certain dialects, accents and patterns of discourse. In Copenhagen students in a multilingual secondary school introduced labels for two ways of speaking that differed from what they referred to as ‘normal’. One was ‘integreret’ (integrated), and the other ‘gadesprog’ (street language), or ‘perkeraccent’ (‘perker’ was a pejorative term used to refer to immigrants). In use within groups, however, the latter term referred to a social category defined by ethnic minority status across various ethnic groups, and in this context was not usually pejorative. In local in-group use, ‘perker’ invoked values of toughness and street-credibility. ‘Integrated’ speech was ‘the way teachers speak, being academic’, as a means of showing respect and being polite, but was not acceptable among peers.

It was found throughout the ethnographic study that the meaning of linguistic signs was not fixed, but rather mobile, as the meaning of a sign in one time and place may be different from its meaning in

another time and place. Multilingual young people were acutely attuned to these differences, and were prepared to regulate language and literacy practices accordingly.

Subtle interplay between language and identity

This led to the second research aim exploring the cultural and social significance of language of multilingual young people, with the finding that the linguistic practices of young people in European cities went far beyond the mixed use of ‘countable’ languages. It became clear that language was intimately entwined with certain values, ideologies, social groups, nationalities, and other aspects of culture. The subtle interplay of language and identity was investigated by observing how and why linguistic forms were used, rather than merely considering who was talking to whom.

The smallest linguistic differences, whether phonological, lexical or semantic, were sufficient to change the orientation of interlocutors with respect to their social world. A stylised Birmingham accent, the use of a word not usually associated with the speaker’s ethnic group, the mocking representation of a politician’s voice, the stylised voice of a ‘kebab restaurant worker’, scribbled graffiti repeating the lyrics of a song, or a student’s correction of a teacher’s pronunciation, were all examples of language use serving as an index to larger social positions.

Analysis of language use also illustrated how attitudes and practices have been shaped by past and recent experiences in national, homeland, family, neighbourhood, ‘virtual’, and global domains. In The Netherlands young people of Chinese heritage

discussed their languages on a social network site, and expressed their anxiety that they ought to be more proficient in their respective varieties of Chinese: ‘whuhahaha, ik kan alleen vietnamees verstaan, niet spreken, maar wel een klein beetje mandarijns praten. Verbaast me niet als mijn ouders schamen voor mij’ <whuhahaha, I can only understand Vietnamese, not speak it, but do speak a little bit of Mandarin. Wouldn’t surprise me if my parents are ashamed of me>. Here histories of migration, global economics, and local education policy overlap with each other and are traceable in the student’s word, ‘schamen’ (shame). It was found that the large structures of culture, heritage, and history were identifiable in the smallest instances of language and literacy practices among multilingual young people in Europe.

Dynamic interaction between culture and language

The third research objective was to consider how young people negotiated inheritance and identities multilingually. The project showed that young people’s conception of ‘culture’ was not static, but constantly changing across time and space, so that what was regarded as authentic in one moment, and one social setting, did not necessarily count in the same way at another moment and in another place.

This complexity and unpredictability was not random, however, nor was it a free-for-all. What counted as authentic did so because it was recognised as such from another time and space. Through repetition, features of discursive behaviour came to be recognised as enduring ‘social facts’ about signs. In such ways identities were produced and reproduced



Online social network groups were sites at which young people claimed and negotiated identity positions.
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as emblematic features of heritage that became part of identity negotiation and social positioning. In Stockholm, for example, a set of ‘Post-it’ notes and an item of graffiti were photographed in a Sweden Finnish school. Close inspection of these inscriptions revealed that their contents were taken from lyrics of songs from American popular music recast in the new cultural context.

In peer groups, families, social network groups, classroom interactions, and break time gossip, young people on the one hand asserted certain social positions and on the other hand were assigned to them by others. In the four European contexts social belonging was constantly being redefined according to such dynamics not only daily, but from moment to moment.

Collaborative approach to linguistic analysis

The fourth objective was concerned with improving methods for analysing the processes of cultural development and identity within European cities

and the role of language in them. The main point was that working in a transnational ethnographic team enabled collective reflection leading to broader and yet deeper conclusions than can be obtained by lone researchers.

One strength of the project was its reach and scope across national sites, while retaining considerable depth and detail. The project was innovative in developing a collaborative approach to analysis, enabling connections to be made across diverse data sets, helping understand how inheritance and identities are constructed in and around the multilingual sites.

Analysis helping shape educational policy

The project was able to develop new knowledge about culture as a process in European cities and this was highly valuable in reaching towards the fifth and final project objective of contributing to policy and practice in the inclusion of non-national minority languages in the wider European educational agenda.

At European level and beyond, the International Consortium on Language and Superdiversity (InCoLaS) and the Sociolinguistic Diversity Working Group, Max Planck Institute, have developed from the IDII4MES project, and have provided a valuable platform for networking with politicians and policy makers. Findings of the research project have been disseminated at academic conferences throughout Europe as well as in the United States and New Zealand. This has already helped determine policy and practice in local and national contexts, while the research findings have been presented to teachers, education policy makers, local politicians, members of subject associations and schools advisors, as well as to students and parents in the schools.

Far reaching implications of migrant language research

The research has far reaching implications for European and national policy makers in education, community relations, international affairs and public opinion. As local, national, and European governments seek to tailor policy to the needs of individuals and groups, they need to understand that people's identities are self-determined but at the same time shifting rather than stable, governed by changing time and space. Identities are neither fixed nor unitary, but are bound up with overlapping histories, and are best understood through examining the fine grain of local interaction in the light of these histories.



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Memory at War: Cultural Dynamics in Poland, Russia and Ukraine (MAW)

THE MEMORY AT WAR PROJECT set out to expand the boundaries of Memory Studies by shifting the focus to post-socialist Eastern Europe. The ‘memory boom’ that has overtaken Western Europe and North America at both a popular and scholarly level since the last decades of the 20th century, has centred overwhelmingly on West European memories of the Holocaust and Nazism. Meanwhile, East European memories of the 20th century, which differ sharply in both form and content, often contradicting and clashing with their West European counterparts, have been relatively under-studied. Memory at War aimed at addressing this emerging dichotomy between West and East European memory. With a focus on three main target countries, Poland, Russia and Ukraine, an international team of scholars mapped and analysed the dynamics of cultural memory in the region, and developed new tools and concepts for approaching and understanding memory in Eastern Europe. The team focused on the interplay between memory, identity and political developments more broadly in this region that has gone through dramatic and incomplete transformations in recent decades. At the same time, through the context of Eastern Europe, the project also set out to investigate and refine the field of Memory Studies itself.

Six key objectives

The project approached the subject from six different innovative directions, a transnational perspective; transdisciplinary approach; from post-socialist digital memories; through collaborations within the humanities; by mapping, interpreting and debating events as they unfolded in real time; and finally by challenging

and refining the whole concept of Memory Studies in the East European context.

1. Transnational perspective. Two concepts enabled the project to step beyond national boundaries, the memory war and the memory event. The concept of memory war captures the fraught, highly contested and deeply interconnected processes of remembering, defining and debating past experiences as part of the struggle to build present and future identities in a post-socialist region. In the project, various different dimensions of these memories of wars were studied with a view to uncovering what is at stake in this struggle to define past, present and future relationships throughout the region. The concept of memory event encapsulates our view of cultural memory as dynamic and unstable. Memory changes, often explosively, through these events, which are distinct from commemorative rituals that merely reinforce accepted visions of the past.

2. Transdisciplinary perspective. The project took account of how memory events unfold in many cultural genres, from funerals to historical debates, from museum openings to court proceedings, from the erection or the destruction of a monument to the announcement of archival findings, as well as film premieres, novels, exhibitions, and websites. These events are simultaneously sources and products of memory, having their authors and agents, as well as their censors and foes. Here, the analysis of political discourse was related to analysis of film. Literature was also used to help with interpretation of the aesthetics of monuments and the histories of their construction. Commemorative rituals must now take account of media studies methods, particularly in relation to digital media. All of these aspects and

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The number of PhD students linked to (and trained in the framework of) the project:
5 PhD students attached to the MAW project at Cambridge, and **4 students** in other participating universities

“ The experience of working on the HERA research project Memory at War has been extremely useful for me in many ways. Working on the project has provided me with invaluable experience in various fields and equipped me with important tools that I feel make me a more effective researcher. One important aspect of the project’s work was its collaborative element. Memory at War was based on cooperation across five universities, with cooperation of various kinds with a number of other institutions, from museums (like the Museum of Ethnography in Vienna) and NGOs (such as Memorial, Moscow) to other universities (Oxford, Warsaw, UCL). Our own network provided a vibrant community in which to discuss the problems of memory studies in Eastern Europe across the varied experiences, disciplinary backgrounds and areas of expertise of the core MAW team. We were also able to plug in to other international networks, such as the ENRS (European Network Remembrance and Solidarity), via our colleagues at the Genealogies of Memory project in Warsaw. These contacts allowed us to arrange several important conferences that brought together and consolidated a vibrant community of European and North American memory studies researchers. Our project was characterised by a strong culture of communication via regular meetings at various levels of formality, from in-project weekly meetings over pizza, to meetings with international partners at which more formal research presentations and discussions were held.

The project afforded great opportunities for vertical and horizontal collaboration within and across institutions: for me, as a postdoc, it was not only useful to communicate with others at the same stage in their careers, but also to work so closely with senior colleagues, and gain experience of helping, and in a sense mentoring, PhD students. MAW encouraged me to pursue my research via media that I had not previously used, such as a research blog, and on social networking websites. Using these new media tools to communicate with colleagues and share my research has opened up practical possibilities to allow my research to reach wider audiences, and has also revealed the possibilities of new media as both a research tool and object of academic investigation. Some of our colleagues (Rolf Fredheim, Alexander Etkind, Galina Nikiporets-Takigawa) have taken the study and use of new media in the field of memory studies in truly groundbreaking new directions, and it has been extremely exciting to witness these developments. ”



Uilleam Blacker
University of Cambridge and
a member of MAW
(now at University of Oxford)

more were incorporated into the work of Memory at War across and within its partner projects.

The book *Remembering Katyn* (Polity Press, 2012) showed the results and benefits of the project’s transnational and transdisciplinary approaches to memory wars and memory events. *Remembering Katyn* sets out to track the movement of memory projects across national borders via a case study of the memory wars over the Katyn massacre. This was the first study to examine the impact of this emblematic event throughout the East European region, from Poland and Russia through to Ukraine, Belarus and the Baltic states, and in a range of cultural forms, from traditional historiography, museums and monuments through to literature, cinema and rock music. This transnational and transdisciplinary approach was made possible by the spread of linguistic and cultural expertise across the project’s research team. *Remembering Katyn* also analyses a central memory event of recent years, which was the Polish presidential plane crash of April 2010 and its multiple reverberations throughout the Polish-Russian-Ukrainian triangle, reshaping the memory of the past, as well as present relations and political landscapes across the region.

3. Post-socialist digital memories. Post-socialist modes of remembrance have entered a new period of flux with the recent advent of digital media throughout the region. Memory wars are increasingly fought online, and these web wars are waged using a common set of new media tools, languages and practices, which are actively framing and fashioning the ways in which users engage with their past and present experiences and realities. Here media and memory mutually influence and determine each other.

This strand of Memory at War was led by the Bergen Web Wars project. Web Wars explored the new online commemorative practices in concert with the new media that enable them, and the identities that they perform and negotiate. Digital forms of memory are fast moving, fluid and unpredictable, and have altered dramatically the ways in which cultural memory is transmitted. These new forms also bring memory conflicts into the sphere of online political tensions, such as that seen around the Russian protest movement of 2012. The project's showpiece publication here was *Memory, Conflict and New Media: Web Wars in Post-Socialist States* (Routledge, 2013), the first full length book about these issues. This includes samples of the project's ground-breaking experimental quantitative analysis of the presence of the past online.

4. Collaboration in the humanities. *Remembering Katyn* (Polity Press, 2012) was a pioneering effort on this front. Collectively authored by a team of seven scholars, the book has been described by Jay Winter (Yale University) as a 'rare example of collective scholarship that is more than path-breaking'. A key related aim was to initiate genuine pan-European dialogue and exchange, both with the academic community and the general public throughout Eastern Europe and beyond. Many scholars and memory practitioners from the region have participated in the project's events and contributed to its publications and discussions. Findings were discussed in over 50 media interviews for online, press, radio and TV in Belarus, Estonia, Poland, Russia and Ukraine, as well as Australia, Finland, and the Netherlands. The work has been reviewed and reported in media outlets ranging from *The Economist* and the *Times Literary Supplement*, to intellectual and glossy popular



magazines in Russia, Polish national talkback radio, Ukrainian academic websites, and Estonian professional foreign policy journals. The target countries, Poland, Russia and Ukraine, all feature among the top ten country-based audiences for the website www.memoryatwar.org, confirming the project's relevance and its success in generating and sustaining a lively pan-European conversation.

5. Mapping, interpreting and debating events as they unfolded in real time. The project responded to current developments, identifying new trends and commenting on events in the form of public lectures, blog posts, academic and media articles and interviews. It participated in debates on breaking news from a wide variety of events in the region. These included the transformation of cityscapes linked to Jewish pasts in Warsaw and Lviv, the use of memory

A protester hammers at a statue of former Soviet leader Vladimir Lenin during a pro-European protest in downtown Kiev, Ukraine, 8 December 2013.
© iStockphoto

models in the Russian protest movement, Putin's historical revisionism, the campaign to institutionalise condemnation of the communist legacy at the pan-European level, the growing political-commemorative power of the Russian Orthodox Church, and the memorial clashes linked to the 2012 European Football Championships. The project's e-newsletter, East European Memory Studies, its collective blog and its Facebook forum, have played key roles here in disseminating findings throughout and beyond the academy and providing an open-access platform for sharing reflections, resources, and work in progress.

6. Challenging and refining the paradigm of Memory Studies by bringing it into the East European context. This involved investigating how academic practices of Memory Studies are being applied, adapted, and transformed in the countries of East-Central Europe and the former Soviet Union, as well as experimenting with combining tools and insights from Postcolonial Studies and Digital Memory Studies. The results have been brought together in a landmark volume *Memory and Theory in Eastern Europe* (Palgrave, 2013), which features a detailed introduction setting a new theoretical and research agenda for East European Memory Studies. A number of additional individual publications by project members have employed concepts drawn from Memory Studies to illuminate new aspects of post-socialism, from mourning for the victims of past crimes, explored by Etkind in his book *Warped Mourning* (Stanford University Press, 2013), to negotiating the legacy of the perpetrators, the subject of Fedor's *Russia and the Cult of State Security* (Routledge, 2011). Five additional book-length publications were at various stages of preparation at time of writing.

These were a collective volume on narratives of suffering and victimhood (forthcoming, Berghahn Books); a volume on suffering, agency, and memory in Polish, Russian, and Ukrainian film; a volume exploring the connections between martyrdom and memory (edited by Blacker and Fedor); monographs on urban space and memory conflicts (Blacker); and official memory politics in Russia (Fedor). With these publications, the ongoing individual research projects of the PhD students, and the ongoing operations of its digital platforms (website, blog, Facebook forum) Memory at War is continuing to generate ground-breaking research after its official conclusion, further consolidating East European Memory studies as a dynamic and growing sub-discipline.



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Photographs, Colonial Legacy and Museums in Contemporary European Culture (PhotoCLEC)

PHOTOCLEC was an international research project studying the role the photographic legacy of colonialism has played in helping determine the multi-cultural identities of modern Europe. Partners from the UK, the Netherlands and Norway explored this through museums, as these are major sources of historical narratives.

Photographs link colonial past with Europe's multi-cultural present

Europe's current multi-cultural societies have roots in their colonial history for most of the larger countries and this project analysed some of these connections through the photographic record in museums. This prompted various questions concerning the way in which varied but linked experiences from the colonial past have been translated into the postcolonial present and in turn shaped the photographic archive and current engagements with it. One key question was in what ways changing conceptual approaches to collections have been determined by social developments in European communities and their relations with their former colonies that have since become independent nations.

A fundamental question was to determine what kind of historical narratives are being constructed with photographs and for which groups of people. The exact part these photographs have played in perceptions of the past, present and future of Europe and in its global relations, especially with the colonies, were all key questions. In turn it was asked whether this legacy has the potential to enhance or hinder cultural understanding.

This led to another fundamental question, concerning the ways in which photographs, with their particular intimacy and directness, are themselves sources of tension and controversy between social groups and institutions in relation to shared and contested inheritance, identity, memory practice or even amnesia.

A major objective was to conduct these debates within a practical museum and heritage setting and in turn inform and stimulate larger debates about the nature and construction of national narratives.

Museums as case studies

PhotoCLEC adopted an ethnographic methodology using museums as 'field sites', conducting interviews and exploring the collections of photographs, including archives. This methodology was applied across all aspects of PhotoCLEC because the different sources of photographs, including exhibitions, displays and collections, were all aspects of the same processes of collection, description, management, policy decisions, political pressures, epistemological assumptions and engagement. This meant that the research provided comparable data about patterns of visibility, the forms of articulation of colonial pasts and the institutional policies that shape these discussions.

UK focus on ethnographic study of museum practices

In the UK, the focus was on ethnographic study of museum practices, examining how photograph collections related to the colonial past. Under the title *"Photographic Heritage, 'Difficult' Histories and Cultural*

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“Being part of the PhotoCLEC team has been enormously rewarding. It has included sometimes very exotic fieldwork, many interesting and eye-opening discussions with museum and archive professionals concerning colonial photographs, theoretical challenges in analysing museum exhibitions, and not least the possibility of discussing such experiences and challenges with the other PhotoCLECers in the UK and the Netherlands. It has also been a great privilege and an honour to work under the steady and generous leadership of an international renowned academic. PhotoClec has in short been one of the best experiences in my academic career.”



Professor Sigrid Lien
Principal Investigator

Futures,” the project addressed how ‘the colonial past’ was managed and represented in UK museums in the contexts of, on the one hand, the specifics of UK cultural politics and state-managed multiculturalism and, on the other hand, in comparison with the overall Collaborative Research Project (CRP). The tracking of this political and cultural context was undertaken against a background of a shifting public debate about multiculturalism in the UK, and how this played out in an environment of increasing financial stringency in the country’s public sector. This has had a clear impact on the way museums are willing or able to engage with more controversial histories.

Interviews with museum curators, educators, facilitators and focus groups and supporting archival work were undertaken in numerous museums in Oxford, Birmingham, Leicester, Bristol (British Empire and Commonwealth Museum), London and Liverpool. The team also visited a large number of museums in London, Edinburgh, Bristol, Cambridge and elsewhere analysing displays in terms of the visibility of colonial narratives, both visual and textual.

In the second half of the research, work focused in particular on questions that had arisen in the earlier stages, namely: firstly the problems of negotiating within the museum space a homogenised and popular notion of colonialism, compared with the realities of historical complexity; secondly the impact on the use of photographs of the conflation of questions of race and culture in post-colonial society; and thirdly the dominance of a very specific imagery of late 19th and early 20th century colonialism.

Netherlands focus on histories represented in photographic legacy

In the Netherlands, the focus was on the question of what kind of histories are represented in the Dutch and Indo-Dutch photographic legacy of colonialism. The starting point was the 60,000 photographs collected in an Indo-Dutch photograph collection created after decolonisation by IWI (Indisch Wetenschappelijk Instituut, or Indo-Dutch Scientific Institute). These photographs had been digitised, and the originals donated to the Tropenmuseum in Amsterdam, while many of these images have also been used in the new Indisch Remembrance Centre (Indisch Herinnerings Centrum-IHC) at Bronbeek.

The project started by compiling an extensive ‘social biography’ of the IWI collection, in order to investigate the meaning of colonial photography in postcolonial identity formation, social memory and museum policies within the Netherlands and in connection to Indonesia. The project then investigated how these colonial photographic legacies interact with other memory texts and how these visual sources were interwoven in the national ‘texture of memory’. This approach was in response to HERA’s remits concerning cultures of self-reflection and how different versions or interpretations of the past compete. In conjunction with this, through interviews and site visits, curators in 11 different institutions were asked to explain their views on the meaning, content and coherence of ‘their’ photograph collections. These collections are kept in public institutions and include historical archives, art, history, ethnography museums, photograph museums and community museums.

Based on these findings, an in depth analysis was made of the IHC exhibition, which was also discussed with the main stakeholders, both at the museum and within the community.

Tracing patterns of competing histories through Norway's photographic legacy

The Norwegian project, “*Foreign and Home Images of Unacknowledged Colonial Legacies*” explored how the photographic legacy of the specific Norwegian colonial style and colonial related activities is addressed in museums and archives in order to trace patterns of competing histories and outline key theoretical and analytical frameworks. The focus was mostly on the museum exhibitions. One result of this was the development of a methodology for analysing exhibition stories. It undertook the research in four case study institutions, Ethnographic Collection at the Museum of Cultural History in Oslo, The Mission Archives in Stavanger, Riddo Duottar Museat, Karasjok, The Sami Collection, Karasjok, and The Norwegian Emigrant Museum at Hamar. Extensive data was collected, especially in the analysis of displays and the way in which photographs are or are not integrated in the multimedia field of museum exhibitions. The Norwegian team developed important aspects of methodology, which not only allowed a new, transnational, approach to local questions, but the patterns of public narrative through which Norwegian colonial involvement and its photographic legacy had become invisible helped bring into focus the discourses and practices of the UK and the Netherlands.

Research data comparing national practices in constructing narratives

PhotoCLEC developed a very substantial body of research data of lasting value that will continue to be published even after the project has finished. This data is clustered around comparative themes on ‘national’ practices in narrative construction, the visibility of the colonial past, and various aspects of contemporary relevance in post-colonial and multi-cultural societies.

An agreed framework for discussing nostalgia, repression and revision in relation to colonial histories has emerged, although with different nuances for each of the countries. This showed that while colonial desire and colonial expansion emerged from a broad common European cultural consensus with similarities in power relations, economic and cultural expansion, there are marked differences in postcolonial responses to this history.

“Thinking photographically” highlighted different colonial practices

Photographs and the ways museums visualise their collections were central to the research. PhotoCLEC had been especially innovative in demonstrating how ‘thinking photographically’ through a range of social and museological problems relating to articulation of the colonial past in public history can highlight and draw attention to different discourses and practices. These would not necessarily have been apparent had photographs been seen as marginal illustrations rather than potential channels of communication about the colonial past. In particular it has highlighted



PhotoCLEC workshop at Leicester Museum, 2011
© PhotoCLEC

the complex nature of how the colonial past has been visualised in public narratives of history, which operates in a complex medium of cultural politics, image content, concepts of context, and concerns about the ‘uncontrollability’ of photographic meaning.

Questioning ‘colonial works’ as a museum category

A major achievement of PhotoCLEC has been to question the way ‘the colonial’ works as a category in museums, and the work of photographs in bringing these problems of inclusion or exclusion to the surface. This enabled a comparative debate on photographs and the workings and effects of colonial nostalgia. Both colonial disavowal and colonial engagement were at stake in all three PhotoCLEC countries, creating a peculiar memory take on national historiography. The project saw how in some instances, (as in the case of the Sami in Norway) colonial photographs were deliberately *not* put on display in order to allow for new interpretations of their past society and culture beyond colonial visual legacies. In other situations (as in the case of the Indo-Dutch communities in the Netherlands) collecting and interpreting photographs from the colonial past was chosen as a strategy to empower this immigrant minority group, organising themselves around such visual legacies. Across the three European countries studied, there was a marked difference in the willingness of museums to engage with the colonial past in European history and identity. Much of this, the project found, depended on the extent to which ‘ethnic minority and immigrant groups’ wished to position the colonial past as a shared history, if a violent and difficult one.

Embedded Knowledge Exchange

Networking with museums and museum professionals played a pivotal role in PhotoCLEC’s activities. Working with museums involved a significant amount of ‘intangible’ Knowledge Exchange in the course of the research. These discussions are encapsulated in PhotoCLEC’s major public outlet, its website <http://photoclec.dmu.ac.uk>.

The perspectives, methods and practical results of PhotoCLEC also addressed questions that are central to the HERA programme *Cultural Dynamics: Inheritance and Identity*. With its emphasis on process and complexity as they relate to histories and identities in a dynamic European dimension, PhotoCLEC addressed collective identities before and after the nation state and has helped with HERA’s remit to explore questions concerning the making of European and global heritage.

Overall the project has demonstrated the centrality of the colonial past to European identities. Photograph collections reveal that the inclusion of the histories of postcolonial immigrants and repatriates from all over the world in contemporary European history challenges the grand narrative of national citizenship made in Europe. They also force us to think of museums beyond the notion of national tools of empire. A major result of PhotoCLEC relevant to the HERA JRP therefore is the insight that photographs in museums enable us to rethink how mechanisms of inclusion and exclusion in society, European as well as colonial, connect with feelings of belonging and estrangement within the contemporary postcolonial societies in Europe.



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Popular Music Heritage, Cultural Memory and Cultural Identity

Localised popular music histories and their significance for music audiences and music industries in Europe (POPID)

Exploring the changing cultural values of popular music

THE POPID PROJECT examined the strengthening role and significance of popular music in shaping cultural identity and heritage at both a local and national level. The project took a comparative approach by focusing on different countries and various localities within them to build as complete a picture as possible of popular music's contribution to cultural memory across Europe. To tackle this, the project assembled a team of internationally established academics in the fields of popular music studies, sociology of the arts, media research, and cultural studies. The Erasmus Research Centre for Media, Communication and Culture at Rotterdam's Erasmus University led the project, with partners including the University of Liverpool, the University of Ljubljana and the University of Vienna.

'Popular music' for this project was defined loosely as a music form that emerged largely after the end of the Second World War in 1945 and that has been consumed primarily through mass media and distribution via a variety of physical formats and latterly digital as well. During this era popular music soon came to revolve around commercial aesthetics and became increasingly entwined with other facets of the consumer age as well as becoming closely associated with identity and the sense of belonging. For generations born after 1945 popular music forms such as rock and punk have become just as potent symbols of national or local identity and heritage as more traditional representations, such as national and regional insignia, food, drink, and sport. With the increasing role of consumerism in everyday life,

expressions of lifestyle orientations and preferences through music and fashion for instance have become powerful signals of identity and belonging. By exploring the dynamics of meaning and identity formation around popular music, POPID considered how local popular music histories and their remembrance challenged any consensus that had been created around a 'narrative of nation'.

In parallel with this, notions and understandings of culture have become progressively more grounded in and intertwined with popular cultural expressions and products, indicating how boundaries between high and low culture have been shifting. Popular music participates in these processes, particularly through the intermediary of 'consecrating institutions' associated with the media and cultural industries. Through the collection, preservation and celebration of its material and immaterial culture, by public and private institutions alike, popular music has increasingly been applied in the creation and evolution of heritage. By studying the trajectory of popular music as heritage in a variety of contexts and institutional set-ups, the POPID project teased out and challenged the changing meanings and values of popular music as a cultural practice.

Probing relationship between popular music and contemporary cultural identity

By looking at the expressions of popular music heritage in various European countries and localities, POPID examined popular music's contribution to the narratives of cultural identity and representations of cultural memories. Furthermore, it explored how these expressions are represented and negotiated in the practices and products of the music industry and

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The number of PhD students linked to (and trained in the framework of) the project:

6 PhD students

“ In 2010, I joined the project ‘Popular Music Heritage, Cultural Memory and Cultural Identity’ (POPID) as a PhD student member of the Dutch team at Erasmus University. Within the framework of POPID, I explored how narratives of popular music heritage and memory resonate with cultural identities at local, national and European levels. The international scope of the HERA joint research programme has enabled me to approach the central themes of my dissertation from a transnational perspective. I greatly benefited from the international workshops that brought together researchers from different academic disciplines. These collaborations with people from various European universities have enriched my work, as they provided new research directions. Furthermore, I particularly appreciate how HERA actively supports researchers to organise and participate in Knowledge Exchange activities. These events enabled me to share and discuss the findings of my project with both researchers and people working in the field of popular music heritage. ”



Arno van der Hoeven, MSc
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the heritage sector. The project had two clear overall aims. Firstly it sought to assess the role played by local popular music as a cultural form consumed via mass media, in influencing cultural identity at a local, national, and European level. Secondly it aimed to assess how the European music industry can generate ongoing connections to local popular music heritage in a way that continues to be meaningful for local audiences. The POPID project then proceeded to explore the relationship between popular music, cultural identity and heritage through an examination of the following key questions:

1. What are the connections between cultural memory and expressions of popular music heritage in specific European contexts and how do these relate to national and local cultural identity?
2. In what ways do such audience representations differ from dominant or official representations of national and local cultural identity?
3. How do localised narratives of national and local identity as these are constructed through the medium of popular music set the agenda for expressions of national and local cultural identity within a contemporary European and broader global context?
4. How do these localised narratives resonate with official understanding of pan-European identity, or conversely with the concept of a ‘new’ Europe based around micro identities and regionalism?
5. What is the relationship between audiences’ understanding of local popular music heritages and the understanding of cultural industry workers and popular music experts who produce official versions of popular music history in national and international contexts?

6. How can European music industries better respond to audiences’ understanding of local popular music heritages and their willingness to engage in cultural memories?
7. What new markets and possibilities exist for music industries (e.g., downloading, CD re-issues of previously unreleased obscure popular music, and DVD issues of live performances and documentary material)?

Taking four nations as cross sections of the ‘new Europe’

To answer these key questions, POPID undertook extensive field studies among music archivists, heritage practitioners, music industry workers, and music audiences in four European countries: Austria, England, the Netherlands, and Slovenia. Previous studies of localised music heritage have focused mainly on single localities and/or single countries within Europe, with researchers concentrating on their own countries of origin and/or the main centres of the international music industry. The scope and the international comparative angle of the POPID project offered the researchers in each country the opportunity to move beyond such singular case studies and set their research findings in a wider international context, thereby extending and enriching their outcomes.

Studying the relationship between popular music, cultural memory and notions of cultural identity and heritage in a trans-national European context also added significant value to the project in that the findings applied to other European countries. Culturally, demographically, economically and geographically speaking, the four nations chosen for investigation constituted a cross section of the ‘new Europe’.

The case of the Netherlands provided an insight into how issues of popular music, cultural memory and resulting notions of national / local identity play out in a small country on the margins of the European music industry. England, on the other hand, is at the heart of the global music industry with established and well known music centres that are recognised worldwide as originators of various music trends and genres. Then Austria is a European nation whose identity has long been rooted in its classical music tradition and still is to a very large extent.

Nevertheless even in Austria, global and local popular music has gained in importance as a source of identification and national narratives. Recently Vienna also became a gateway to the music and cultures of Eastern Europe that feed local identities. Slovenia is a recent addition to the European Union with a turbulent past. Slovenia's rapid geographical and cultural evolution offered an important alternative perspective on the interplay between the mediated popular and the vestiges of residual traditional cultures and how this plays out in a contemporary European context.

In each country, the research zoomed in on a variety of localities, some of which have rich musical histories and have made a significant contribution to the national and global music industries, while others are less well known for their popular music heritage.

First project to link popular music expression with cultural identity

The relationship between cultural memory, popular music history and locality has not been examined before, either in a European or international context.



Much of the popular music studies literature has been concerned more with performance rather than the place of popular music heritage in expressions of cultural identity by individuals, groups, and organisations. An exploration of how these articulations are represented in the practices and products of the music industry and the heritage sector has also been missing. The POPID project

Exhibition '*Special Request - Coby & the Blizzards in the sixties*' in Centraal Museum Utrecht (NL)

has addressed these gaps and in doing so has identified the variations in understanding of popular music heritage.

The breadth and scale of the POPID project, embracing the work of music archivists, historians, journalists, curators, exhibitors, broadcasters, music producers, event organisers, policy agencies and tourism bodies, as well as the thoughts and perceptions of a diverse range of music listeners across the four countries, provided an unprecedented overall view of the music heritage sector in Austria, England, the Netherlands, and Slovenia.

produced popular music that is seen as socially and culturally significant. The POPID project provided a wealth of information and insight for organisations and practitioners in the music industry, as well as the fields of heritage, tourism, and public cultural policy, in showing how cultural memories and identities centring around local popular music may be used to re-connect and engage with audiences that at first sight appear to have been dispersed and disengaged in contemporary societies as a result of ongoing processes of globalisation/internationalisation, individualisation, and rapid technological change.

Highlighting the different meanings of heritage

The POPID project recognised and exploited the wide range of meanings that the term “heritage” has and explored the different ways in which it is used and interpreted. The project was able to examine how heritage is practised by individuals, groups and organisations in different European countries, as well as how groups and organisations across different sectors and countries use the associated language and discourse for certain ends (especially marketing) and for constructing a sense of shared musical identity and history.

Furthermore, in examining heritage issues as seen by individual audience members’ and practitioners’ through their understanding and appreciation of popular music, the project demonstrated that heritage, in addition to its connection with space and place, may also have a pan-European dimension that is preserved and expressed across generations. This is bound together through shared understanding of generic styles such as rock and punk, along with locally



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Rhythm Changes: Jazz Cultures and European Identities

(Rhythm Changes)

THE PROJECT *Rhythm Changes: Jazz Cultures and European Identities* examined the inherited traditions and practices of European jazz cultures in Austria, Denmark, the Netherlands, Norway and the UK. The project developed new insights into cultural exchanges and dynamics between different countries, groups and related media. It was broken down into five work packages that linked directly into the theme of Cultural Dynamics, aiming to develop a broader understanding of the relationship between counterpoint, tradition and myth, community and identity. Over a three-year period, *Rhythm Changes* achieved a significant impact on the field of jazz studies, offering a model for cross-disciplinary working, networking and Knowledge Exchange.

Rethinking Jazz

The project began with background research, literature reviews and establishment of the communications and knowledge exchange framework, including a website, initial data gathering, networking, media dissemination and partner liaison, training, performances and workshops. There were also conference presentations and Knowledge Transfer events. Then during the second year, the first *Rhythm Changes* conference took place in Amsterdam and the project team continued to work on reports about jazz scenes in partner countries. Research was presented at leading international conferences and high profile Knowledge Exchange projects, while performance events were staged with a range of European partner organisations. There was also a commissioned photography exhibition from National Portrait Photography

Prizewinner, Paul Floyd Blake, in preparation for the 2013 *Rethinking Jazz Cultures Conference*, which took place at the University of Salford's Media City UK campus. The exhibition, entitled '*Rethinking Jazz*', featured 30 photographs taken at three leading European Jazz Festivals (Copenhagen, North Sea and London) and provided a fitting opening to the showcase event, which featured over 100 speakers from 22 countries.

First project to explore transnational complexities of jazz

Rhythm Changes was the first collaborative humanities project to explore the complexities of jazz as a transnational practice and in particular its relationship with changing European identities. The project generated a body of work that has challenged the way in which jazz cultures are represented and understood. Issues of collectiveness, transnationalism, cultural identity and place have played out in complex ways within each work package and several substantial outputs were produced, including:

- Nine books (monographs or edited volumes), either published or contracted, including the Eurojazzland collection, the first collection of writings on European jazz culture and criticism past and present.
- A monograph series with Routledge entitled 'Transnational Studies in jazz', to be launched in 2014, which will feature monographs entitled *Rhythm Changes: The Discourses of Jazz*, *When Jazz was Foreign* and *Jazz Nation*.
- Over 30 articles and book chapters in leading journals and collections, several of which are available on the project website or via institutional repositories.

Project Leader



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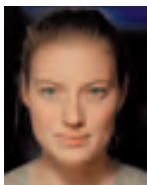
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Professor Walter Van De Leur
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The number of PhD students linked to (and trained in the framework of) the project:
3 PhD students

“As my PhD project was coming to an end I started to realise the great impact the Rhythm Changes Project had made on me. Over its course the project enabled me to discuss my research topics (jazz and improvised music, cultural identity, transnationalism) within a broad range of interdisciplinary settings. I gained experience as a scholar by giving papers, hosting sessions, co-organising two Rhythm Changes conferences and writing articles. Above all, however, I feel privileged to have been part of such an enthusiastic team of international scholars, who introduced me to their fields of expertise, and who generously provided me with the necessary feedback. Thanks to the project, I will start my academic career with experience, new insights and an international network of scholars (friends, even). As such, the Rhythm Changes has taken me beyond borders, in every sense of the word.”



Loes Rusch

PhD candidate at the University of Amsterdam

- A special double issue of Jazz Research Journal on post-WWII jazz collectives and a special issue of *Jazzforschung*, which includes historical overviews of jazz in partner countries.
- Over 80 conference presentations by members of the project team, as well as several keynote addresses and invited presentations.
- 12 open access reports, ranging from studies of national scenes to collaborative work with the Europe Jazz Network.
- Over 10 workshops and performance projects exploring project themes through practice-led research methods.
- Knowledge Exchange activities, work with Music Centre Netherlands (MCN) on the development of the NL Real Book and a collaboration with the Europe Jazz Network (EJN) on the production of the research survey of its membership.
- Partnership with Serious/London Jazz Festival, which has led to a number of valuable collaborations and co-produced research activities (including the ‘*The Time and The Place*’, the final showcase event for the first HERA Joint Research Project (JRP).

New ways of exploring jazz

On top of the published output, *Rhythm Changes* developed and promoted new approaches to working and thinking about jazz. Working practices developed within the project have promoted interdisciplinary and transnational approaches to the humanities, and the team constantly resisted the straightforward and limited representations of culture that had dominated the discourse until that point. Jazz provided the perfect model to explore the theme of ‘*Cultural*

Dynamics - Inheritance and Identity’ from the first JRP call, as each partner country had a rich and varied historical relationship with the music. Indeed the project explored jazz’s changing representation and meaning in different European contexts, examined different reactions to the African American influence, and investigated how jazz can shed light on the spread and exchange of culture, as well as how art forms are assimilated, appropriated and/or rejected in different settings.

Rhythm Changes also challenged romantic and popular depictions of jazz as a universal language and stressed the importance of understanding the music’s polysemic nature capable of a wide variety of interpretations. Jazz functions simultaneously as a national and transnational art form, working both within and outside the confines of the nation state. It continues to mean different things to different people in contrasting times and historical moments. These ideas were discussed during the *Rhythm Changes* conference at the University of Salford’s Media City UK building on the theme ‘Rethinking Jazz Cultures’. This gave both scholarly and professional communities the opportunity to question existing understandings of jazz and accordingly rethink the way research will be carried out in future.

Collaboration with other cultural projects

The *Rhythm Changes* project engaged in a range of Knowledge Transfer, Knowledge Exchange and Co-Production activities, encouraging different audiences to contribute to project themes and share ideas as well as experiences. Activities ranged from staging *Rhythm Changes* public engagement events at different

European festivals to the production of a Dutch Real Book in partnership with Music Centre Netherlands. Over the course of the project, the team developed a format for Knowledge Transfer events under the umbrella of ‘Thinking with Jazz’, which provided an opportunity to raise awareness of key research questions and the broader themes of the HERA JRP, and to demonstrate how issues concerning inheritance and identity play a part in everyday life. In January 2013, the *Rhythm Changes* team worked in partnership with the HERA-funded POPID project to discuss Knowledge Exchange and the ability to engage with different stakeholder groups. This in turn led to several collaborations between different projects funded as part of the HERA JRP. Most notably, in May/June 2013, the Rhythm Changes project played a key role in delivering the final showcase event for the first HERA JRP. Entitled ‘*The Time and The Place: Culture and Identity in Today’s Europe*’, the three-day festival of the humanities was delivered in partnership with the live music producer Serious.

Reaching jazz scholars, musicians and enthusiasts

The outputs of *Rhythm Changes* were studied and appreciated by a variety of audiences, including scholars, musicians and jazz lovers. As a result, the value and impact of the project has varied according to the types of activity undertaken. But from all perspectives the project plugged the gap in critical scholarship about jazz in Europe. *Rhythm Changes* conferences brought together leading scholars in the field to discuss issues surrounding inheritance and identity and the findings from these activities are already



resonating way beyond the jazz studies community. The practice-led outcomes continue to have a major impact on musicians, artists, students and audiences. Musicians participated in performance projects and education workshops, and developed an awareness of the *Rhythm Changes* research questions through practice-led activities.

Performances were scheduled as part of high profile festivals and other events in order to maximise the impact on audiences. Published in 2011, the Dutch ‘Real Book’ project continues to generate a body of compositions and lead sheets that encourage new work and challenge existing perceptions and concepts of Dutch jazz. This initiative, developed in partnership with Music Centre Netherlands, is a resource that will be sustainable beyond the duration of the project, adding between 50 and 100 new titles per year to the

Paul Floyd Blake ‘Rethinking Jazz’
collection

Dutch ‘Real Book’. The NL Real Book will clearly have an impact on performers, composers and audiences and will also assist policy makers such as Music Centre Netherlands in achieving their core objectives of promoting and nurturing Dutch music.

The project has also had a big impact on the Europe Jazz Network (EJN), a Europe-wide association of producers, presenters and supporting organisations that specialise in contemporary jazz and improvised music created from a distinctly European perspective. With a wide membership including 80 organisations (festivals, clubs and concert venues, independent promoters, national organisations) in 26 European countries, EJN exists to support the identity and diversity of jazz in Europe and awareness of this vital area of music as a cultural and educational force.

The *Rhythm Changes* team worked in partnership with EJN on its research programme, adding qualitative case studies to EJN’s own quantitative social and economic survey. The research demonstrated the value of jazz in different European settings and will enable national jazz agencies, festivals and venues to make the case for jazz within different cultural settings. Policy makers will also be interested in this work and the broader comparative studies of *Rhythm Changes*, which will address the way jazz works in different contexts.



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Sharing Ancient Wisdoms: Exploring the Tradition of Greek and Arabic Wisdom Literatures (SAWS)

SAWS developed modern digital methods to explore the large collections of ancient sayings that provided a crucial mechanism for exchange of ideas in medieval Mediterranean and European societies over many centuries. This material has often been neglected since it is difficult to handle in printed form, but is now ripe for analysis, to demonstrate what concepts were considered worth preserving and transmitting. The metaphor of picking flowers was regularly used to describe this selection process, giving us the terms anthology (from Greek), or florilegium (from Latin). Selections of this kind are always useful, but they were of particular value in a world before printing, when large texts were costly to produce.

Collected texts persisted as conduits between cultures after advent of printing

Collections of texts were prevalent throughout the ancient and medieval worlds because of their efficiency at a time when large volumes were very expensive to produce. They included abundant anthologies of theological texts used in ecclesiastical disputes, as well as assemblies of technical or medical information.

Ironically the first dated book produced in 1477 by Caxton, who introduced printing in England, was a collection from this tradition called *Dictes and Sayings of the Philosophers*. But the new technology gradually made it easier and less expensive to reproduce longer texts, and so reduced the need to create collections. This helped increase the primacy of the original text and anthologies came to be valued only for any fragments they might contain of otherwise lost works. After the invention of printing the gathering of

excerpts came to be seen as an inferior activity. Yet the collection process still involved exercise of judgement and selection and can thus provide valuable historical insights into what the priorities were in a given field at the time, whether the writer was collecting recipes, laws, or opinions. These anthologies can therefore be valuable resources for historians of a particular field, whether of morality, science or law. As an example, if a collection of medical excerpts failed to include a particular illness that had been in the original text, this might indicate that this illness was not prevalent in the region and time the collection was made.

Moreover, such collections also continued to be an important conduit for exchange of ideas between cultures. Throughout Europe and the Middle East collections were therefore translated frequently, as a swifter route to new knowledge than complete texts.

Focus on maxims and anecdotes in verse or prose

Information and ideas of many kinds circulated in this form over many centuries, but this project concentrated on collections of wise and pointed sayings (maxims/gnomai in verse or prose, apophthegms, anecdotes), known as gnomologia. These collections selected citations for their moral and philosophical value, and are therefore of central importance to the theme of cultural dynamics. Such collections of ideas and opinions, ranging from pithy sayings to short passages from longer philosophical texts, are traditionally described as Wisdom Literature. They are key components in understanding the societies where they circulated, and the formation and transmission of ideas, both within those societies and between them,

Project Leader



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The number of PhD students linked to (and trained in the framework of) the project:

The SAWS project included no fully-funded PhD students. But several students working for associated PhDs were trained and employed. Of these six were co-authors of the final outputs: London (1), Uppsala (2), Vienna (3). Many more contributed to the project in a variety of ways, and from a variety of places: Bologna (1), Georgetown (1), Halle (3), Ioannina (2), Liège (1), London (5).

“SAWS gave me the opportunity not only to apply my knowledge of text encoding to new materials, but also to delve into the world of Linked Data and to help to solve a number of intellectual questions about how to represent, describe and display these texts within a digital environment. It was particularly exciting to be part of such an interdisciplinary project and to engage with the process of exchanging knowledge with scholars from a range of disciplines. Even more valuable was the opportunity to train a wide range of young scholars in the application and development of these approaches.”



Dr Charlotte Tupman
Research Fellow,
King's College London

since many have been chosen for translation. Indeed the collection of sayings published by Caxton, which circulated in several western European languages, was based on the Spanish translation of an Arabic collection, itself drawing on ancient Greek traditions.

Digital technology comes to the rescue

The advent of printing, however, not only promoted the idea of the complete text, but also created a medium in which collections were particularly difficult to publish. This is because compilers of anthologies were not just trying to reproduce an archetype but attempting to compose their own unique collections. When such anthologies were published in book form this presented serious difficulties for the editor, who had to associate each item in the collection with a large amount of commentary and discussion, both of the text and of its origins. However the advent of digital publication at last offered radically new methods for tackling this problem, and the aim of this project was to explore and develop this potential. The team made new materials available, while demonstrating what can be done.

Focus on Greek and Arabic traditions

While such collections exist in many Middle Eastern and European languages, the team decided to focus on just two traditions: the Greek (where there is a great deal of unedited material) and the Arabic (which is closely related to the Greek).

The project produced a new and full edition of a particular tradition of *gnomai* arranged in alphabetical order of the speakers to which the sayings are

attributed. This very rich tradition has been identified to date in 16 manuscripts, each with significant variations, all of which were fully explored in this publication, accompanied by an English translation.

Another part of the project presented gnomic and philosophical collections in Arabic, several of them so far unpublished, accompanied in several cases by their Greek sources, or by Spanish texts translated from the Arabic. There was also a re-editing of an 11th century advisory text that draws on the gnomic collection, which has been published with a full commentary, and accompanied by translations into English, German, Italian, Russian and Spanish.

All this material was published in the Dynamic Library on the project website, with the option of exploring them in conventional format beside their translation into the user's language with the help of various aids produced by the project. The material can also be explored via indices, which are accessed via the Folioscope window. These group together all the names of people and places found in the various texts.

However the project developed a more innovative third route through visualisations and explorations. This was the most difficult part of the project, as it involved working with technologies that are themselves part of a relatively immature and rapidly developing research area, the Semantic Web. The aim was to provide an entirely new approach to understanding the relationships between texts by taking advantage of contemporary developments in these technologies. For data preparation, publication and exploratory visualisations, the project built on established standards and current state-of-the-art Semantic Web research.

As an example, almost every place-name in any of the texts has a link to online geographical information, almost all using the resources provided by the Pelagios project, which aggregates information about particular locations in the ancient world from trusted online sources. In many cases, excerpts from ancient texts are connected to online editions of the full text, particularly those in the Perseus digital library. This allows the reader to go directly to the text being cited or discussed, which has been done wherever this was possible. Similarly, mentions of persons have, wherever possible, been linked to fuller descriptions of such persons, using a variety of resources.

The analysis also required a unique identifier to be given to each passage of text in the collections. The principle of standard references has always been highly developed in the study of classical literature, and it is therefore unsurprising that the concept of machine-readable unique references is being developed for classical texts, with the support of the Andrew W. Mellon foundation. The team worked closely with the Canonical Text Services (CTS) project to provide unique identifiers for its materials, and to help them test their approach. CTS identifiers are intended to identify individual texts or parts of texts in a format that, where possible, incorporates existing abbreviations and names used to refer to these texts.

Many research projects are starting to incorporate this style of identifiers, such as the Perseus Digital Library and the manuscript database projects at CASG and at MOPAI. As this reference scheme becomes more popular for digital resources, there is a growing need for the CTS project to provide supporting software. Various versions of the software have been provided, along with many examples for the CTS team

where the materials do not closely match the schemes being followed for the test case, Homeric materials. In collaboration, the project has helped develop the CTS scheme to accommodate more complex and diverse manuscript examples such as those studied within SAWS.

Another requirement was the construction of an ontology - a set of agreed statements that can be made about the relationships between any two manuscripts, or any two sections of text. Here again the project aimed to develop structures compatible with existing schemes. The team therefore worked to construct, define and apply an ontology of relationships that was relevant to the materials, and consistent with other schemes, extending the FRBR-oo model (an existing collaborative ontology combining the cultural heritage model CIDOC-CRM and the bibliographic works model FRBR).

In many ways this project was most important for the tools, methods and knowledge that it created for further application and exploration. All the tools are designed to be downloaded and reused, while the XML files of all the texts are also available online for experimentation.

The team hopes to encourage further study of this kind of text, and draw attention to the relevance and importance of such collections for researching medieval cultures. But it also hopes to empower colleagues to publish further collection texts, not only gnomologia, but also other kinds of material, such as medical or legal collections. To this end a series of workshops were held with groups of specialists, discussing the problems inherent in different kinds of material, and ways in which the SAWS methodologies might be of use.



Aristotle teaching
© British Library

Challenge of rapid innovation

Working in a pioneering field the project had to cope with rapid changes in methods available during its course and made a significant contribution to these itself. Many things that were difficult at the beginning of the project were much simpler by the end, yet some resources or tools were still not available. For example the new catalogue of ancient authors at Perseus only became public during the final month of the project. The development of the Alpheios project at Harvard persuaded the team to alter its approach to Arabic sources, since there was no point in doing the same thing twice, but it was impossible to link to them in their current state of development. It would have been very helpful to be able to link the materials to the new Diktyon website of Greek manuscripts, which will provide permanent identifiers for the information currently held in Pinakes.

This means that in some ways the team's accomplishments will date quite quickly, as new possibilities emerge, but this will be driven in large part by what the SAWS project itself has accomplished. One reason why the material has been made freely available in XML is that, in a few years' time, a new transformation and enrichment of all the texts will be quite feasible. The team is very grateful to have been part of this process, and to have been able to demonstrate the key role of European collaborative research in the humanities.

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The Assembly Project – Meeting Places in Northern Europe AD 400-1500 (TAP)

ASSEMBLY PLACES AND PRACTICES are fundamental to our understanding of how medieval society in Northern Europe was transformed from a network of small scale local power-structures to a competing system of large kingdoms with royally driven administrative infrastructures. The assembly or *thing* was an institution that emerged in a variety of shapes and forms in different parts of the North Sea zone, and provided an arena within which authority and power could be negotiated, consolidated and territorial control extended.

Assemblies led to Europe's complex political units

This project was set up to establish a critical understanding of the role of the assembly in the consolidation and maintenance of collective identities and emergent kingdoms in medieval Northern Europe. The project had three broad objectives:

1. Examining how authority was articulated in landscape terms in the medieval North by new and developing kingdoms and how ideas of control and consensus were transferred and established.
2. Creating a cohesive account of the development of administrative systems within early and late medieval Britain and Europe, taking account of the impacts and effects of Norse colonisation in several regions.
3. Assessing how assemblies were given value and perceived on a pan-European basis in the early modern era, and how certain viewpoints were promoted by Romanticism and then by nationalism in the late 19th and 20th centuries.

Comparative studies to break down national boundaries

The project adopted a broad geographic approach to break down the national boundaries that have inhibited past research on the development of political structures in Europe. By undertaking comparative work across England, Scotland, the Faroe Islands, Iceland, Norway, Denmark and Sweden, using a strict methodological framework and a common Geographical Information System (GIS), the project opened up the question of how complex society emerged in Northern Europe to broader and deeper scrutiny.

The project successfully moved the debate away from the constraints of a national focus and a nationally comparative agenda. Instead, through workshops, themed journal volumes, joint publications and monographs, it facilitated cross-European comparative, critical evaluation of how and why systems of administration evolve in complex societies. In order to progress understanding four core themes were adopted: time, space, the social dimension and reception and evaluation.

Time

At the start of the project there was limited understanding of how assembly practices changed over time, especially under the influence of emerging royal power structures. It was not clear whether practices in one territory influenced those emerging in another, through colonisation or political alliance. An important aim therefore, was to achieve much greater chronological resolution for individual sites and this was done through field research and excavation

Project Leader



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The number of PhD students linked to (and trained in the framework of) the project:

3 PhD students

“ The funding for TAP gave me the opportunity to fully dedicate myself to a research topic that I had been working on since 2003. Through TAP I was able to travel widely, visiting and recording key archaeological sites in different countries, and I could in this way significantly widen the scope of my work. Another major advantage was that my research could now be placed in a wider European context. When we first instigated TAP, the provision of such a context was one of the key purposes of the project, and I am pleased to say that we achieved this through cooperation within TAP and through our four workshops to which we invited experts from a number of different disciplines and countries. All in all, TAP provided me with a solid research experience and an extended international network, which will be of immense benefit to me in the future. ”



Dr Alexandra Sanmark
Principal Inverstigator

(Anundshög, Sweden, Sites in Shetland, Iceland and Norway) and the use of LiDAR remote sensing data for some of the key sites.

At the same time the mapping of larger networks and retrogressive landscape analysis enabled the team to work back through time, positioning meeting places within a framework of districts, units and kingdoms. Overall the project improved knowledge of the early origins of assembly and its change over time, providing evidence for increasing regulation, more formality and stricter divisions linked to the emergence of kingship and kingdoms.

Space

Understanding the spatial development of administrative systems, and the place and role of assemblies within them, was pivotal for the project. Mapping administrative boundaries using GIS and the integration of key data sets (known locations of assembly, surviving place-names, churches, settlement evidence, national monument data etc.) was the main method used.

Around the 9th and 10th centuries, in Scandinavia and England, more rigorous systems of administration and justice begin to show more clearly in the material and landscape record. TAP's work shows that the processes of kingdom formation and territorialisation began to have a distinct effect on the shape and divisions of administrative units and on the form and functions of the assembly. It is in this era that royal dynasties gained ground. Kings needed more permanent structures in order to consolidate their power in newly acquired or disputed regions. The work of TAP has confirmed this.

A major theme for the project was research on the migration of systems into new areas such as Iceland, Faros, Northern Scotland and North Eastern England. An important discovery was the consistency of the translation of these systems to new areas, even when settlement lasted only a short time. This suggests that the assembly was important, if not intrinsic, to social activity and to Norse identity.

The Social Dimension

At TAP's inception little was known about who attended the assembly and how its dynamics worked. Using written sources such as charters, laws and sagas, TAP has investigated who attended and actively participated in the assembly meetings and which social groups and genders had access to them. Another aim has been to establish how power was achieved at the assembly and who controlled them. Written sources formed a primary basis for this area of research but the intra-site investigation and mapping also facilitated scrutiny of the relationship of one unit or territory to another, and associations with old burial grounds and burial mounds, properties and farms.

Reception

Research on the valorisation (giving value to) of assembly in the Romantic era and in times of resurgent nationalism was undertaken to provide a way of exploring the invention of traditions and the types of political climate that might lead to establishment of local assemblies, debate and political theatre. TAP has reviewed and set out the European

research histories for assembly studies and undertaken a critical comparison of previous approaches and methods, which has served to shape its project methods. Through research and fieldwork TAP has revised understanding of assembly site features in the Scottish Islands and in Iceland, demonstrating the way in which sites were given value and physically enhanced in the modern era, as well revealing weaknesses in antiquarian and early 20th century research (e.g. Tingwall, Shetland).

Assemblies helped shape common sense of identity

The emergence of the assembly and its associated systems can no longer be seen as a simple top-down and centre-out process. The project has revealed how the archaeology of these sites attests to a common need to signal collective decision-making and how their setting, structure and the rituals involved in assembly served to shape the collective sense of identity. We have also shown how the assembly or *thing* may have developed as a powerful regulating agency in its own right. Rather than diminishing in power, in some regions, elites and the *thing* were dependent on each other. The ways in which administrative frameworks were migrated to and imposed on new areas has revealed important evidence for how systems were reshaped to new terrains. Again this argues against any simple top-down model for the north, for instead the evidence signals processes of negotiation between people, elite powers and place.

Achieving international scholarship

The Assembly Project has succeeded in progressing research on early political development in Northern Europe well beyond the traditional national constraints that have inhibited academic study on this topic to date. By bringing together four interlocking projects covering a geographic area encompassing England, Scotland, Iceland, Norway, Denmark and Sweden, the project broadened and deepened knowledge on the emergence of complex society in Northern Europe. This resulted in five major original contributions to the field.

1. Towards a trans-national synthesis. Advancement of knowledge in the 20th and even early 21st centuries was restricted to nationally-driven historical and archaeological exploration. This work has often been limited to site specific studies and involved the listing of sites and administrative units. TAP began by generating and consolidating knowledge to create an overarching position statement, and translated this to new contexts, adding entirely new research and fieldwork across seven countries, bringing novel methodical and theoretical insights to the topic of state formation in Europe.

The project has deconstructed nationally-driven narratives and taken account of shared European traits, examining evidence within a framework of societies that differed in religious orientation, but which shared the developing political and social geographies of emerging complex organisation and kingdom formation. TAP has demonstrated that the assembly in terms of its form, location and function was a diverse entity, and that existing localities and topographies and systems exerted influence upon it.

Yet at the same cross-regional and trans-national attributes existed, e.g. a connection at early assemblies between collective and cultic activities.

Assembly has been identified by TAP as a powerful agent in establishing territorial boundaries and the emergence of complex networks. It provided power and access to resources for elites, while at the same time allowing collectives to manage elite power access. In this sense it was not merely a tool in a process of expansion but a dynamic entity in its own right. In Norway, Sweden and England for example TAP argued that the assembly institution was intrinsic to the consolidation of large kingdoms.

2. A new narrative for European state formation.

The project is countering the long-held model of power and law in Medieval society as being elite driven, top-down and centre-out. Instead power was facilitated and expanded through networks in which there were many agents, and assembly was a prime agent and driver in the process. The project is arguing that power was achieved, not through centralisation, but through constant negotiations and interactions between agents and tiers of authority, managed and facilitated through the assembly network.

3. Re-configuring the emergence of political identities. Identity is a subjective construction, dynamic, negotiable and variable. Assemblies have largely been envisaged as ‘national’ entities or constructs, which is evident even now in the creation of ‘national’ assemblies in the UK, e.g. the Welsh Assembly and Scottish Parliament. The project examined national discourses from the outside, and as a result has shown that ‘national’ concepts of the emergence of political structures are misplaced. We now know who attended, and that women, traders, merchants and clergy participated



Anundshög, Västmanland, Sweden, a site of gathering and assembly from the early Iron Age to the Late Middle Ages.
© Daniel Löwenborg, University of Uppsala

in political debate and law making. This radically revises long held perceptions of the assembly as male only, composed of free men who held arms.

The project also revised the idea of assembly as a monolithic construct. It showed that gatherings involving ritual were powerful agents in the forging, consolidation and maintenance of local collectives.

4. Revealing the centrality of cultural memory to competing political discourse. The past has long been recognised as a powerful tool in forging new authorities. TAP revealed a more complex situation in which the past and memory can be seen as inspiring, competing discourses. The ancient material past is a common thread connecting the placing of assemblies in many regions across the first millennium. TAP argued that the shape of the assembly and the activities performed there have been ritualising forces, resulting in enduring structures often at a local level, but sometimes at higher tiers of authority as well. Memory of events and rituals played a crucial role in the remarkable longevity of some sites and systems.

5. ‘Writing’ the non-literate ‘history’ of political development. Political history has often relied only on documents as a resource. TAP has broadened its scope by situating archaeology and field investigation at the core of the project, creating an approach that has successfully revealed a new vision of complex power structures and political evolution at multiple scales. TAP argued that this underlines a need for a material-led approach to Early Europe, in which archaeological and landscape work are at the forefront in writing grand narratives.

Assembly influenced political consciousness at all levels

TAP showed that over time assembly exerted a powerful influence on political consciousness at local to supra-regional levels. In particular it revealed how assembly exerted a phenomenal hold over local consciousness and identity for generations and how even major structural shifts in ruling systems failed to dismantle such local networks. A far-reaching discovery is that far from attempting to overwrite systems and places, elites and colonisers engaged strategically in a more reconciliatory approach, attempting to absorb and reshape existing places and systems.

The sites themselves often have remarkable trajectories, sometimes active for over a thousand years, which is a considerable achievement for places lacking major devotional or regal standing structures such as churches or palaces. These places, often through their monuments or role as landmarks, have acted as powerful curators of local memory and identity across generations. Yet assembly places are frequently overlooked in modern scholarship and in museum exhibitions, interpretation and educational dissemination. TAP redressed this omission through extensive public communication, through a major exhibition in Norway, work with museums in the North East and its social networking presence, as well as new academic networks. The aim was to re-engage museums, heritage and the public with the idea of assembly as something powerful for local and regional identity.

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The Dynamics of the Medieval Manuscript: Text Collections from a European Perspective (DynamicsoftheMedievalManuscript)

MODERN EDITIONS OF MEDIEVAL LITERARY TEXTS tend to give the false impression they have come down to us in single-text manuscripts or well-ordered anthologies, with only minor revisions along the way. The truth is very different, since in reality most medieval texts, though perhaps originally composed individually, evolved and were read in multi-text manuscripts, organised in a variety of ways. Throughout the Middle Ages, these texts were copied and recopied by scribes to yield different manuscripts in a variety of contexts. With each new copy and changing of context, both the works and their meanings evolved, often significantly. This project was set up to investigate the textual dynamics of this revision and rewriting process and the implications both for contemporary readers of the manuscripts and the concept of authorship in pre-modern and pre-print cultures. The project also sought to understand how these dynamic processes shaped readers' identities in the later Middle Ages, one of the most important formative periods for the cultural and social fabric of modern Europe.

This was the first large-scale study to investigate multi-text codices from a wider European perspective. The project sought to answer nine specific research questions, with three more added during its course to make up 12.

Focus on the short verse narrative

This project concentrated on short verse narratives, which included courtly lays, bawdy fabliaux, moral fables, romances, Saints' lives and proverbial material, all within late-medieval codices. These were chosen because they were rarely reproduced in single manuscripts before the advent of print. They are as a result

intrinsically dynamic, which was partly because of their convenient length, typically up to around 1500 lines. These dynamics are also partly the result of their generic indeterminacy, meaning that they move easily between manuscripts, shifting positions within different codices and migrating from one linguistic context to another. The project considered how new meanings were generated by the constantly evolving roles and forms of these narratives within multi-text codices, and how these evolutions, produced both by new juxtapositions of texts and by textual interpolation and complex rewriting, changed habits of reading and thinking.

The corpus of work for the project comprised text collections from the Low Countries, the German speaking countries, France, and England (in some cases multilingual, including Latin), dating from the 13th to the 15th centuries. The manuscripts were studied both as samples of the literature connected to a specific cultural and linguistic area and as collections that functioned within a wider transnational framework. The researchers identified general European characteristics in the organisation of multi-text codices, and an analysis of their cultural and social contexts has enhanced understanding of their role in forming textual communities with shared cultural and ideological interests.

Three stages – collecting, deepening and synthesising

There were three main stages. The first stage of the project involved collection and review of bibliographical and codicological data, studying the results of earlier scholarship and beginning the analysis of

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The number of PhD students linked to (and trained in the framework of) the project: 4 PhD students

“ The HERA funding for our ‘Dynamics of the Medieval Manuscript’ project has enabled me to do truly comparative work with a group of European medievalists specialising in English, Dutch and German literature. HERA financed a series of valuable fieldtrips to libraries in France and further afield, enabling my two PhD students and myself to do intensive codicological research and to collect a great amount of material which forms the basis of two PhD theses and several articles. We have benefited enormously from the sharing of findings with colleagues at our intra CRP workshops and at our final conference, when we were able to expand our knowledge of short narratives in multi-text codices to include Mediterranean and Scandinavian evidence. The opportunity to train two young medievalists in French manuscript studies has been a privilege and I am amazed at how much the whole group has achieved in a mere three years. We have produced much more than the sum of our parts. ”



Professor Karen Pratt
Principal Investigator

several multi-text codices. This led to the second stage when the aim was to broaden and deepen the analysis of a much larger corpus of manuscripts, bearing in mind the project’s research questions relating to the principles of organisation, the role of authors as a means of imposing cohesion onto text collections, and the generic implications of the role of short narratives within multi-text codices. This involved taking account of some particular European trends in text production within multi-text codices. For example, compilers of manuscripts in different European languages adopted similar approaches to author attributions as an organisational principle for their text collections. It was noted, furthermore, that it was vital to distinguish between medieval books produced in one go and those that were produced in phases, which was the majority.

The stage was then set for the final synthesis, which involved comparing the different texts in the multiple languages and reaching a deeper understanding of the cross-national characteristics of multi-text codices. This also involved study of how short verse narratives migrated from one linguistic context to another, with the conclusion that hardly any story spread across Europe in a single version. Individual themes and motifs travelled much more widely than whole texts.

The 12 research questions

The factual, analytical and interpretative details of the research are available in 12 articles, with 26 more expected to be published, along with four PhD dissertations and a volume of conference proceedings addressing the 12 research questions, summarised as follows.

1. ‘Which principles of organisation govern miscellanies?’ was the underlying question – the term ‘miscellanies’ being revised into ‘multi-text codices’, essentially most medieval books. The answer spanning all nationalities and languages was that length of individual texts, genre, thematic coherence, local use or readership and authorship were all used to govern the organisation. These principles can also apply to parts of text collections, and the degree of perceptible organisation does vary. In addition, clusters of related stories can be identified in many multi-text codices. The availability of texts can be a factor governing the inclusion of certain narratives.

2. ‘Which tales function as anchor texts in a codex and which texts or text types are ubiquitous across miscellanies in all four languages?’ This question is rather ambiguous because there is no precise definition of what an anchor text is, but even so some light has been shed. It was noted that texts appearing at the beginning of multi-text manuscripts can impose a certain thematic organisation on the collection as a whole, with texts on love being an example. However in the case of longer works, frequently didactic story collections with frames of reference, such as fable collections, also often set the tone and consequently the reading parameters for a multi-text codex. As for the question on ubiquity, there was again a difference between shorter and longer texts. Some short verse narratives were available in more than one language, such as the Chastelaine de Vergi material and the Pyramus and Thisbe and Griselda material, but no story was identified that spread across Europe in the same version. However for longer narratives, such as courtly, especially Arthurian, romance, the situation was

completely different. In that case European-wide bestsellers can easily be identified.

3. ‘How does the power of authorisation (naming of authors, author attribution) function in the transmission and reception of collections, and how do (re)contextualisation and textual transmission create an author?’ Author attribution is a cross-national phenomenon, which may have been, for example, used as an organisational principle, or as a means to guarantee the integrity and importance of the individual text. It was interesting therefore to find that in certain cases author attribution was suppressed. This may have been because the compiler had another organisational principle in mind, such as subject matter, but the phenomenon may also suggest that texts could acquire their authority from their content, or simply their inclusion in a valuable book, rather than because they were the product of a named author.

4. ‘Is there evidence that boundaries between ‘high’ and ‘popular’ culture are clearly demarcated or blurred in miscellanies?’ This question was also problematic since it rests on how we define ‘popular’ and for that matter ‘highbrow’ for medieval written culture. But the question is interesting and it was found that many of the multi-text codices challenge our modern binary distinctions as between high and low or between clerical and courtly because in medieval manuscripts there is often a juxtaposition of what we perceive as serious moral literature with bawdy comic tales. The important distinction for multi-text collections therefore is not between high and low, but, so it seems, between the idiosyncratic multi-text codex, in which texts are collected according to the taste of an individual patron, and the commercial



manuscript, in which the text collection is designed to appeal to a larger audience of potential buyers.

5. The question ‘Can shifts in late-medieval generic classifications be detected?’ elicited particular interest during the project. It was not possible to identify common cross-national characteristics and so the answers were specific to each language area. In any case it was noted that there is a lot of evidence across nationalities that medieval text collections do not fit readily with our modern generic distinctions.

6. ‘What is the importance of multilingual collections for the formation and analysis of culture?’ turned out to be most relevant for the English situation. It was discovered that the degree of language mixing in insular miscellanies depended particularly on the type of text contained within them. In various linguistic areas Latin paratexts surrounding the core text suggest these were aimed at specific educated manuscript users.

7. The question ‘How do the different types of book production (workshops, fascicular production)

Manuscript Stuttgart, Württembergische Landesbibliothek, Cod. Poet. et Philol. 22 Fol (the so-called Comburg Manuscript) consists of six codicological units.
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impact on the creation of (and changes in) meaning?’ was productive for the whole of the project. The restricted availability of typical examples may affect selection of texts, and thus have an impact on meaning. Any conclusion depends on the amount of available evidence concerning production, which varied from one specific time and place to another.

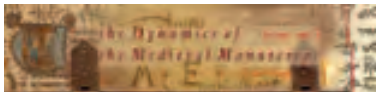
8. The question **‘What features of ownership, sponsorship and readership (e.g. annotation) can be discerned?’** generated a considerable amount of data. Some examples were used to illustrate various aspects of codices and their ownership in a Virtual Exhibition (www.everycodextellsastory.eu), under the heading ‘people’.

9. **‘What are the consequences of the 15th century shift in medium for the miscellany?’** The printing press had just been invented and was best suited to production of single-item books. This requires further research, but within the time available the project identified differences between countries in the impact of the printing press on texts. In England multi-text collections persisted, with unusual longevity for stanzaic romances in early prints, while among German and Dutch texts there was a shift to one-item books and prose at the time printing presses came along. In France, some author based collections persisted into print, such as the works of Alain Chartier.

10. The question **‘What happens when an individual text travels from one multi-text collection to another?’** arose during the course of the project, as did questions 11 and 12. It led to discovery of numerous examples of compilers and/or scribes adapting short verse narratives in order to integrate them into a new context. It was also found that a text’s meaning could change radically in a new context.

11. **‘Is there evidence of short narratives breaking free from their context within frame narratives and being copied individually, as well as larger frame narratives attracting new material?’** This question cannot be answered beyond all doubt, but it was noted that the incorporation of new material could involve the rewriting of beginnings and endings of texts. Furthermore, different paratextual arrangements and page layouts could highlight for readers the integrity of the story collection as a whole, or its constituent parts.

12. **‘What is the evidence for multiple stages of creative (re)organisation of text collections and what are the implications of that evidence?’** This question lay at the heart of the project and elicited evidence such as discrepancies between the order of the texts in a manuscript and the ordering and information given in a table of contents. Medieval quire numbering and re-numbering is also evidence that reorganisation of quires and consequently items within a codex did take place. This could result in different interpretations of the boundaries of a work, which conflicts with our modern notion of the integrity of a text. It also warned against drawing premature conclusions about textual organisation and possible reader experiences until the exact order in which items occurred at different stages during the Middle Ages had been ascertained.



Websites:

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The Role of Language in the Transnational Formation of Romani Identity (ROMIDENT)

THE ROMIDENT PROJECT was overdue given the rapid ascent of the Romani language over the last two decades following the collapse of communism in former Eastern Bloc states. Romani is now by far the biggest first language in the European Union that is not spoken by a majority of people in any region or country, with at least 3.5 million speakers living in dispersed communities. Traditionally an oral language whose use was largely limited to informal interaction in the family domain, over the past few decades Romani has gradually expanded in function to embrace formal usage including various functions in public discourse. Having started in the 1960s, this development gained momentum after the early 1990s following the democratisation process in Central and Eastern Europe, where the majority of the Romani-speaking population resides. Romident set out to investigate the ongoing role of language in forging the modern Romani identity and in turn shed light on our theoretical understanding of trans-national and diasporic identity formation in the age of globalisation.

Political freedom and electronic communications have helped Romani expansion

The emergence of new Romani political, cultural and religious networks supported by trans-national organisations, coupled with the rise of electronic communication, have contributed to a massive expansion of Romani into new domains. Romani is a fascinating test case for the role that language plays in the consolidation of identity in a globalised world. Standardisation is no longer inherently connected to the ‘territorialisation’ of language as in the historical

past, but instead there is a bottom-up process in which individuals take ownership and establish associated linguistic practices. The case of Romani shows that regulation of status and planning of a language can be instigated and even implemented by institutions other than national states. All this leads to pluralism of form rather than unification. Yet language is a key locus for political mobilisation, allowing participants to claim authenticity and offering intervention by external sponsors. It provides a forum for discussion through which traditional images can be challenged and recognition can be awarded.

Romani case helping understand diasporic identity in era of globalisation

The project set out to investigate what roles language has played in forging the modern Romani identity. These roles include as a key cultural asset providing a foundation for identity, as an emblem of identity, and as a medium through which identity is presented and communicated. It assessed what social conditions and attitudes support pluralism or diversity in the formation of identity, and at the time the forces that encourage convergence or uniformity. The project explored the role new technologies play in the innovative use and shaping of language and the extent to which European-led initiatives and processes have helped raise the profile of Romani in individual countries. It tried to address the more specific question of how local initiatives, emanating from Non-Governmental Organisations (NGOs), local authorities and individual activists, are reacting to a recent Council of Europe initiative on Romani. Another key question was how members of Romani

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The number of PhD students linked to (and trained in the framework of) the project:

1 PhD student



communities are inspired to engage in ‘language activism’ through trans-national encounters. In a broader sense the project was taking the Romani model in its pluralist and trans-national context as a case study for enhancing theoretical understanding of trans-national and diasporic identity formation in the age of globalisation.

Analysing Romani written work

These questions were tackled by collecting and analysing a wide variety of relevant written work in and about Romani, coupled with samples of speech to assess the role of dialect and structural variations in the language. The written work comprised educational publications and translations of texts into Romani, as well as resolutions and reports by international organisations pertaining to the status and protection of the Romani language. Spoken language data on Romani was obtained from a variety of dialects in order to obtain a clearer picture of structural variations within Romani and how these are distributed.

The project investigated structural variation across dialects through in-depth documentation of spoken varieties and then identifying key features of variation. These features were then compared with samples represented in writing in both coherent texts such as translations and educational materials, and in spontaneous online exchanges on social media. Special attention was given to the varieties of Burgenland and Mitrovica and to the Romani dialects of Romania as examples of dialect variation. The project investigated how clusters of structural and orthographic variants, involving differences in spelling and grammar for example, can be traced through online

user networks. The project also examined hybridity in Romani identity and language, involving the extent of mixing with the surrounding European languages. This included structural hybridity exemplifying contact between languages at various levels, including choices in spelling, grammar and innovations in use of words.

Then in order to obtain a picture of the role language plays in the process of identity consolidation through public debates as well as personal participation and networking, the project analysed policy measures at the European level, covering the consideration of Romani in political resolutions, recommendations of the Charter for Regional or Minority Languages, and their implementation through state-based measures. This extended to examination of how language is used in online and published narratives that deal with Romani identity and history, and the extent to which Romani identity is supported by linguistic data and discussions of language. Complementing this analysis, the project looked at how images accompany the promotion and delivery of Romani language teaching in textbooks and on websites.

To this end, the project developed a series of procedures for compilation and evaluation of bodies of writing and speech. Together, these various procedures are what gave the project its unique methodological character. It compiled a body of Romani language works, many of them translations of political and information texts in other languages, and then developed an automated system for parsing and tagging these that recognised established (previously recorded) vocabulary. This system also identified grammatical formants, meaning the parts of spoken

words where the acoustic energy is concentrated, giving an idea of intonation. On that basis it was able to identify new lexical formations and so define a sort of subset corpus of what the project termed ‘new vocabulary’. This was significant because new words are one of the principal manifestations of a language whose use is entering the public domain.

The project recorded samples of spoken data and developed a method of annotating and tagging items, retrieving structural variants into a table representation, which facilitated automatic linking of a descriptive structural overview of a dialect with audio and transcription examples from a body of connected speech samples. The project applied a computational method for assessing network connections among online users of social media, using the example of comments on YouTube videos, which were used to plot the distribution of dialect-structural and orthographic variants among clusters of users. This enabled online social networking to be linked with a bottom-up approach to classify the language. Finally, the project used elements of critical theory and discourse analysis to interpret narratives on Romani identity and their reliance on information about language and how it is represented in political resolutions. This also involved analysing shifts and the emergence of new ideas in concrete language policy with consideration to the contributions of agents, facilitators and audiences.

As a service to the community of users, the project created a Romani Virtual Library containing a catalogue of educational material, text translations, reports, resolutions and project publications.

Expanding vocabulary and structural complexity

The project was able to characterise the structural changes that accompany the functional expansion of language use into new domains. These include the emergence of a more complex syntax, new functions for cases and creation of additional words for new concepts. New nouns were created, often from existing verbs or adjectives, for more complex concepts. These expansions in vocabulary in particular emerged through integration and hybridity with the ‘contact language’, meaning the one dominant in a given region, which is often English in this case. Hybridity plays a role in that written Romani often replicates the code of the dominant language syntactically as well as lexically. The project was therefore able to identify a new dimension of contact-induced language change, one that is distinct from that found across spoken varieties of Romani. The analysis of written samples showed that Romani on purely informative websites is confined to symbolic functions whereas the contact language, often English, covers the communication. On the other hand, Romani is also used for communicative functions on interactive websites primarily used by Roma.

In such cases written Romani is transposed from oral usage in everyday life and private contexts into the informal style of social media for interaction among people in public, even when they do not know each other. Here, the project identified the common liberty users take to mix languages and follow what was termed ‘cosmopolitan practices’. In these online forums, there are two kinds of user network as far as the choice of dialect features and orthographic

representation is concerned. The first is a cluster of users who belong to the same or similar Romani ‘group’ or ‘nation’ and who share a dialect, so that their online network tends to display consistent selection of dialectical features. However orthography, primarily spelling and grammar, varies, because of the hybrid factor through contacts with majority languages. This factor is variable since the online communities often represent dispersed diaspora communities. This means there is consistency in use of dialect but diversity in orthography, including spelling and grammar.

The other kind of user network identified by the project was more dispersed, united around a common Romani theme (often musical or religious or both) but in this case exhibiting a pluralism or diversity of dialects as well as orthography. We can therefore recognise a Romani ‘virtual community’ which tends to make use of the flexibility offered by the informal character of social media to transpose everyday multilingual practices, such as switching between languages, from face-to-face, private and oral communication into remote, public communication in writing. At the same time this exploits the opportunities offered by electronic communication to promote a codified form of speech variety that has so far been limited to vernacular use. The analysis of Romani and its representation in identity narratives has shown us that Romani language is acknowledged as a key feature of the culture of the population referred to in the political discourse as ‘Roma/Gypsies’.

Language serves as the ideological basis from which elements of nationhood are derived, such as territorial origin and similarity, as well as a common cause in the promotion of language itself. This is especially crucial in the case of the Roma due to the

absence of a home territory, collective historical awareness, leadership structures, formal institutions, and literacy, all of which as elements build an ‘imagined community’ in the sense of Anderson’s (1991) substitute term for ‘nation’. There is now the initiative to grant Roma recognition at the European level, followed by implementation. We also witness the emergence of a different kind of language policy discourse that departs from conventional language planning and views pluralism of form as enabling expansion into new domains.

Implications beyond Romani

Altogether, the project has heralded the emergence of a language policy that may be characterised as non-territorial in its outreach, transnational in its strategic approach, and pluralistic in its practical implementation. The project’s resources as presented in its Romani Virtual Library will help understand and implement teaching and learning strategies that follow this pluralistic process, i.e. cater for the language needs of a trans-national audience and make use of the opportunities of digital technology for both language promotion and analysis.

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Humanities as a Source of Creativity and Innovation



Introduction

It is important to establish the historical context of this programme, focusing as it does on creativity and innovation. The specification, written in late 2007, states the context thus:

Historically, critically and practically, creativity is a central term in the vocabulary of the arts and humanities. Implicitly or explicitly, it informs our value systems and our critical discourse. Historically, it contributes to our sense of the periodisation of culture. Then practically, it defines the aims and aspirations not only of the creative and performing arts but also of new thinking in almost any area of intellectual endeavour. This includes science, medicine, engineering and technology, which would all lay legitimate claim to creativity as a central term of their research and development. And yet, despite its centrality, the nature of creativity – its defining conditions, its workings in different arenas, and its values – seem often to be assumed rather than critically understood.

In recent years, creativity has come to be absorbed almost formulaically into a new conjunction, ‘creativity and innovation’, which is proposed as a key driver of the economy. Not only in the ‘creative industries’, but also in business and industry more generally, creativity and innovation are seen as forces to be harnessed in the service of economic growth. Policy reports and publications such as the Lisbon Declaration (2000) argue that *creativity* and *innovation* are central to progress and development, and the goal for Europe to become the most competitive and dynamic knowledge-based community in the world by 2010 has put *innovation* at the top of the European research agenda.

This conjunction of creativity and innovation can be perceived both as a threat and as an opportunity.

On the one hand, there is legitimate concern that the values of creativity – the imaginative leap, the risks of the genuinely new, the iconoclasm in the face of established conventions of thought – are tamed and instrumentalised when they are placed at the service of the economy. On the other hand, the very centrality of the conjunction offers arts and humanities research the opportunity for real interdisciplinary engagement with the ways in which the terms of creativity are being revalued by science, technology and the wider economy. It offers the chance to bring our own research to a better understanding of what it means to link creativity to innovation, culturally, socially and economically. It is the aim of this programme to seize this opportunity.

The programmes outlined below do exactly this: they seize the opportunity, and in creative, innovative, and surprising ways. While one might have anticipated some engagement with issues of the measurement of impact, or of authorship or preservation in the digital age, it is a surprise and delight to find research engaging with issues of creativity and innovation in the Bronze Age or in early modern fashion, in ways which draw in, contemporary artists and innovators while building on their work.

Historically, after the various banking and financial crises of 2008 (the year in which this programme was launched), it became even more difficult to approach the magic formula of ‘creativity and innovation’ without some degree of caution and scepticism. With the collapse of financial markets and the public rescue of banks, what had perhaps been missing from the formula was ‘risk’ – creativity, innovation, *and risk*. This made it even more apparent that there were questions of value, ethics and public responsibility buried in the easy formula.

It is difficult also to approach the Arts and Humanities as a source or panacea for creativity and innovation. This always seemed to risk being profoundly instrumentalist, offering a promise that Humanities research was not being conducted ‘for its own sake’, but was part of an agenda of social improvement and economic impact. On the contrary, it seemed to me, precisely what Humanities brought to the mantra of ‘Creativity and Innovation’ was that humanistic scepticism the Humanities have been bringing to sacred languages and final vocabularies since the Renaissance. Rather than providing a mechanistic source, the Humanities might return creativity and innovation to questions of value, imagination, and ethics. Somewhat to my relief, although the projects are undoubtedly about creative and innovative practices, about how they work, how they are regulated, and how they are valued in a number of very interesting contexts, the researchers seem to have shared some of my scepticism and have largely avoided the search for the illusive (and illusionary) source. They have done what Arts and Humanities researchers characteristically do: they have been properly, appropriately, and intellectually subversive. Even a project like HERAVALUE, which sets out to measure the societal impacts of universities’ research into arts and the humanities, and which seems to take the title of the programme on its own terms, manages to recast the question of impact from economic value to public

Digital world. Composite artwork of the Earth superimposed with alphanumeric digits.

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value. The strength of the projects is in opening up a field of enquiry around fields of creativity and innovation – mapping a topography – rather than fencing it off behind instrumental, mechanistic or formulaic boundaries.

My other concern was that the rhetoric of creativity and innovation seems to reverberate with the present and the future and there was a risk that history might be absent. I was clearly wrong. Not only is one of the projects, CinBA, on Bronze Age craft, another on the history of fashion (Fashioning the Early Modern), but others – on authorship in the digital environment (OOR) or on the digitisation of cultural heritage (CULTIVATE) are clearly historical in their analyses and are quite explicit in challenging the relentless ‘spectacle of the present’. In fact, it is this capacity – this predisposition – to think historically, which seems to me to be characteristic of Humanities research; and it is exactly what the Humanities brings to Creativity and Innovation: a historical scepticism about formulaic, closed language, which in turn opens the formula up to questions of value, ethics and progress, of emerging and residual meanings.

At the centre of the HERA programmes is cross-border European collaboration. This is the first Joint Research Programme run by HERA, and it represents collaboration, and a quite remarkable level of engagement with the public and with creative communities, on issues which are genuinely enriched and complicated by working across national and cultural boundaries, and across academic and non-academic sectors. Projects on the cross-fertilisation between creative artists and creative, commercial and technological industries and businesses (TEF), or on

the creative communities of electronic literature (ELMCIP), or on the ways in which globalisation may hamper or stimulate cultural production (CIM), or on the impact of scarcity on design-led architectural creativity (SCIBE), are clearly central questions, and they could be addressed within national boundaries as national Research Council projects. Each of the projects however seems to me to be both richer and more productively complex by bringing together disciplinary and national perspectives, and by engaging with practitioners and a wider public. On a reading of the reports, the interest is precisely in the internationality and engagement, in the cultural perspectives from which they come and in the comparisons which they enable. That is where the surprising insights lie, and it is where the paradigms begin to shift. From a research perspective, the reports are testimony to the value of collaboration, of internationality and of interdisciplinarity in opening the research to questions that cannot be contained within frontiers and could not be addressed as ‘local’ intellectual or practical problems.

Issues of instrumentalism and impact are not going to go away, and public funding is going to continue to ask questions about the societal value of publically-funded research. In many ways, I think this is right, and if our research is of the kind that needs the injection of public funding then issues of value for money are legitimate. I think part of the business of arts and humanities research is to complicate instrumentalism and take a different view of the impact, while addressing the associated questions. And I think the projects here have accomplished that. Research in Arts and Humanities is an area in which intellectual advance is not always made by discovery but by

constantly revisiting and re-opening debates. The question of research value is not always about findings and outputs, but about processes and outcomes. As with the Large Hadron Collider, the real lasting value may not just be about discovery, but about the processes of collaboration, of crossing national, disciplinary and professional/public boundaries, and of the technologies that allow us to do this and imagine research differently.

On that count I feel both pleased and privileged to have been involved with this first HERA Joint Research Programme, with the people who have worked in HERA to develop and support it, and with the modes of working and the possibilities of research which it has enabled.

Professor John Caughie

University of Glasgow, Chair of the Working Group for the HERA JRP theme ‘Creativity and Innovation’

Copyrighting Creativity: Creative Values, Cultural Heritage Institutions and Systems of Intellectual Property (CULTIVATE)

THE DIGITISATION of cultural archives makes them more accessible to the public but also creates difficult challenges relating to copyright and intellectual property that were previously either irrelevant or had been thought to have been settled. CULTIVATE was set up to address these challenges through a three-year research collaboration between the Universities of Copenhagen, Uppsala, London, Utrecht and Iceland, as part of the HERA Joint Research Programme for the theme ‘Humanities as a Source of Creativity and Innovation’.

Tackling the relationship between creativity, intellectual property law and cultural heritage

Digitisation creates new opportunities for making culture accessible and presenting it as the collective memory of society. But digitisation also raises a wide range of issues around intellectual property: the process of digitisation involves copying, and when the digitised information is made available via an internal network or the Internet, also publication.

This comes at a time when humanities scholars are becoming more interested in copyright and intellectual property as a whole in the European context. For many years, copyright lawyers have paid growing attention to questions concerning ownership and reproduction of creative and innovative output in cyberspace, in a sense exploiting terms and practices that historically have been the preserve of the humanities.

It has therefore been a major goal of this project to generate a critical and useful discussion around the subject of intellectual copyright and share knowledge with the other HERA project that focuses on copyright issues, called OOR (Of Authorship and

Originality). Equally there was interaction with other HERA projects where copyright issues were relevant. This is highly timely given that large-scale digitisation of cultural heritage has become an internationally hot issue that is increasing further in relevance as the question of big data becomes more and more pressing. Big data is more commonly associated with science and technology but is becoming increasingly significant for the humanities as digitisation creates new ways of accessing information and conducting research through analysis of diverse sources of data in archives and on the Internet.

CULTIVATE has focused on one significant thematic issue in pursuing its objectives. This was in recognising the seminal role heritage institutions play in making culture accessible and also encouraging new creative output. The ambition of CULTIVATE has been to address the overall relationship between creativity, intellectual property law, and cultural heritage from a European perspective. This has been done against Europe’s unique background of multiple languages, cultures and legal traditions.

Building collaboration

Collaboration and exchange of ideas were encouraged throughout the project to build on existing expertise in the field of copyright and apply it in the context of cultural heritage. The project began by setting up its own website as a key first step, serving as a common reference point for all partners, and for the work plan.

All deadlines were then met, with three key joint meetings for members of CULTIVATE during the period. The first CULTIVATE meeting took place in Steningevik, Stockholm, Sweden from 29 September

Project Leader



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Centre for Intellectual Property Rights, Faculty of Law, University of Utrecht, Netherlands

Associate Professor Valdimar Hafstein

Department of Folkloristics/Ethnology, University of Iceland, Iceland

“ For two years I have participated in Professor Helle Porsdam’s HERA-project CULTIVATE as a postdoc and I have greatly benefitted from working with the five leading scholars from various universities in Europe. Coming from a background in comparative literature I was completely new to the areas of copyright, creativity and cultural heritage, but the entire group of senior scholars have been welcoming and inspiring – scholarly as well as personally. During the two years I got to participate in workshops and meetings around Europe and attended a conference at Tate Modern in London organised by the CULTIVATE team. Furthermore, I visited both Harvard University and the University of Cambridge together with Professor Porsdam. In toto: HERA has enabled me to meet and work with internationally esteemed scholars and to continue working on questions regarding cultural heritage, digitisation and culture in a cross-disciplinary network. ”



Mia Rendix

Postdoc with CULTIVATE and now Associate Professor at Aalborg University, Denmark

to 1 October 2010. Individual presentations were given by PIs (Principal Investigators) and researchers from the five participating universities as well as by representatives of the Associated Partners. These were followed by a panel discussion.

CULTIVATE’s interim meeting took place in Amsterdam on 29–31 October 2011. In addition to individual presentations by Principal Investigators and researchers from the five participating universities, as well as by representatives of the Associated Partners, a workshop on a joint interdisciplinary project on Albrecht Dürer’s famous Rhinoceros woodcut, and a concluding PI meeting, this interim meeting also offered a lecture that was open to the general public.

CULTIVATE’s final meeting was a two-day conference, which took place in London on 26–28 April 2013 – at the TATE Modern, one of the British Associated Partners. The conference featured 10 invited guest speakers and was open to the general public. CULTIVATE PIs and researchers from the five participating universities used a pecha kucha – a presentation style in which 20 slides are shown for 20 seconds each (six minutes and 40 seconds in total) – to present major research findings.

The minutes and documents from all the meetings are available on the project website, along with the programmes.

Representatives of CULTIVATE also participated in other HERA-related events, including a workshop in Vienna in June 2010, a workshop in Zagreb in June/July 2011, and HERA’s final meeting in London in May 2013. All members of CULTIVATE furthermore participated in April 2011 in a workshop on copyright.

Spreading the message

As with other HERA projects, an important aspect was making the findings as widely available to the public around the world as possible. This led to a variety of events during the project, such as an expert meeting in 2012 initiated and organised at Utrecht University and open to the public, discussing Public Private Partnerships (PPPs) in the cultural sector.

There was also a tour to Indonesia where a number of public seminars and conferences were organised on cultural heritage and copyright. This trip served for further discussion and research on intellectual property issues, which also featured in a seminar at the University of Iceland. Knowledge-exchange and dissemination to non-academic audiences were conducted at high-profile venues such as the Danish Royal Library, the Danish National Museum and the Tate Modern.

CULTIVATE also engaged widely in public relations and communication. The website (cultivateproject.dk) was the central source of information, but the project also had a Facebook site, put pictures from its sessions and events online on Flickr, started a YouTube channel with its own interviews and other related material, and put audio files online. CULTIVATE hired the Italian documentary film-maker Federica Messina to make a short documentary during the London meeting at TATE Modern in April 2013. The film, which is available online, was shown at HERA’s final meeting in London in May 2013, where it served to present CULTIVATE to members of the other HERA projects, as well as to members of the general public.

Denmark example of small state pressured by global forces

The project took Denmark as a case study of a small state whose population perceives itself and its culture to be under pressure from both European and global forces. The country is ready to enter the ‘copyright wars.’ On this front two different themes were pursued, the questions of who owns cultural heritage and of digitisation.

For both topics CULTIVATE was able to draw on the expertise of the two Danish Associated Partners in the project: The Danish National Museum and the Danish Royal Library. This meant firstly that international copyright debates could be related to the particular Danish, small state, context; and secondly each of the competing interests in the copyright wars could be seen to be understandable and legitimate of themselves. It was concluded that the solution to the copyright wars lay in finding the right balance between these different interests.

Intellectual Property, Celebrity Culture and the Power of Print

The story of Marie Curie is of one of the greatest scientists who uniquely won Nobel Prizes in two different sciences, physics and chemistry. It is also a story of an icon and of how it helped raise modern science in the public consciousness through the power of celebrity and print culture, all under the influence of intellectual property. This second aspect of the story has been told for the first time in the book, ‘Making Marie Curie: Intellectual Property and Celebrity Culture in an Age of Information’,

which will be published by the University of Chicago Press (<http://press.uchicago.edu/ucp/books/book/chicago/M/bo19722759.html>). This is far from being just another conventional biography on the famous Polish-French scientist, and is the result of work by the author Hemmungs Wirtén in CULTIVATE. The book focuses on the cultural construction of the Curie persona, unveiling the mechanisms behind claims of authorship and intellectual property made in the name of the person/persona Curie. The book addresses the role played by print culture in underwriting these key aspects, tackling questions such as how the icon Marie Curie was made, and how she made herself. The book provides an innovative and historically grounded study on the role played by intellectual property in this story of the making of an icon.

Copyright, human rights and arts festivals

This project featured a case study on the policy and practice of arts festivals, examining the relationship there between copyright, cultural property and human rights. This involved an analysis of the concept of the arts festival as a site of creativity and cultural heritage. It then considered the role of copyright in promoting and protecting creative relations within the space of the arts festival, as well as the relationship between copyright, other intellectual property rights, and the protection of cultural heritage in this context. The main impact of this work has been the development of a new approach to the relationship or interaction between private and public/community rights.

Cultural institutions as consumers and producers

Cultural heritage institutions such as museums exhibit a dichotomy in being both producers and consumers of work protected by copyright. This means they are rights holders as well as users, with a key role serving the public interest in the protection of cultural heritage and cultural diversity. This aspect of intellectual property was studied by the Dutch CIER/CULTIVATE project on ‘Cultural Heritage Institutions, Copyright and Cultural Diversity’, reflecting on the position of cultural heritage institutions with respect to copyright-related questions. Since globalisation makes the practice of digitisation of cultural heritage also relevant outside the European Union, this study included a non-western frame of reference by considering cultural heritage institutions in Indonesia.

Protecting the “Unknown Author”

The final part of CULTIVATE was the project Protecting the “Unknown Author”: Collective Creativity and Intellectual Property, featuring various case studies. This started with a study of the concept of the “unknown author” as set out in article 15(4) of the Berne Convention covering protection of literary and artistic works. This article specifies that all creative output shall be copyrighted for at least 50 years after publication or first showing if the author is unknown, with the exception of photography when it is 25 years. Then the project considered an actual historical case of a conflict over authorship and ownership of folktales between the Brothers Grimm and H.C. Andersen, as well as a study of an international debate over copyright



Final CULTIVATE meeting at the TATE Modern, London, 26-28 April 2013.
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regarding the folk song known as “El Condor Pasa”. Fourthly there was a case study of a national debate, which had international repercussions, over copyright over an Icelandic folk song known as “Vísur Vatnsenda Rósu”. There was also an ethnographic study of WIPO’s Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore; a case study of the “Ballad Wars”, a polemic debate in Denmark in 1847-1848 concerning editorial policy, folklore, and authorship; a critical evaluation of the cultural heritage as a concept, a catalyst, and a bone of contention; and finally a critical evaluation of the concept of cultural rights, its history, construction, and currency.

**Creativity involves adaptation
as well as originality**

With its interdisciplinary combining of legal studies and cultural heritage research, this project has overall potential to revise the understanding of the importance of intellectual property for the humanities as well as of the role of creativity in the arts, giving credit to adaptation as well as originality. It has already had a tangible impact in one instance, with The Performing Rights Society of Iceland (STEF) making a radical change in policy with regard to traditional music.

The project has furthermore highlighted the position of cultural heritage institutions as both ‘consumers’ of copyright protected works and as ‘producers’, and therefore rights holders, to copyright protected works. It has shown how modern science emerges in the intersection of celebrity culture, through the power of print culture, and under the influence of intellectual property. It has offered proposals for resolving the impasse

created by the failure of the law, internationally and nationally, to recognise the conflicts that arise when private property rights and community/public rights co-exist in relation to the same intangible cultural subject matter.

Finally, the work on Festivals looks set to make a conceptual breakthrough that will benefit scholarship in the humanities (and economics) and policy-formation in the cultural sector.

New funding opportunities are actively being pursued; collaborations and partnerships are set to continue.

Creativity and Craft Production in Middle and Late Bronze Age Europe (CinBA)

STUDIES OF CREATIVITY frequently focus on the modern era, yet creativity has played an important role throughout human history. Creativity can therefore only be properly understood by complementing present-day studies with investigations of the past. This collaborative research project aimed to fill that gap by exploring creativity during Middle and Late Bronze Age Europe (1800-800/500BC), looking at developments in decorative motifs, techniques and skills for three different materials: pottery, metal (bronze) and textiles.

The Bronze Age was rich in creativity, including key steps in human history such as development of metallurgy, establishment of long-distance contacts, and changes in ritual life. This was accompanied by unprecedented flowering of craft activity with a distinctive emphasis on the pleasing aesthetic through intricately elaborated objects. Crucially, this period precedes the development of the state and urbanism, in which craft production became separated from the domestic sphere and the making of art recognised as a distinct activity.

Furthermore, specific regional differences in culture and ways of life led to a wide diversity of practice, with cross-fertilisation between materials and cultural groups. The Bronze Age is therefore a critical moment for understanding the dynamics of creativity in cultural products. These changes have previously been analysed, but primarily in social or economic terms, neglecting the creativity that underpinned them. In addition, the potential impact these objects may have today as a source of inspiration and means of creative engagement for different groups, including craftspeople, has never been considered.

Material culture driven by creativity

This project investigated Bronze Age objects as a means of gaining insights into the development of creativity before the written word. The Middle and Late Bronze Age is a fertile period for such study because changes in material culture were driven largely by developments related to creativity rather than technology, which saw only modest changes. Types of loom remained basically the same, while methods for casting objects were being established and potting techniques were not substantially altered. The main shifts were the result of developments not in technology itself but in the skills needed to apply it and the creativity to exploit the potential of materials, in particular their surfaces and different degrees of plasticity.

These developments in skills varied between materials, reflecting differences in properties, the kinds of experimentation and decision-making processes. For pottery, there was sophisticated, complex and varied treatment of clays, use of distinct colour effects including black vessels, and more elaborately decorated surfaces combining a variety of finishes and decorative techniques. Bronze objects were cast, twisted or beaten into complex shapes, techniques of surface decoration were being experimented with, and new motifs appeared. For textiles, there were important changes in the production of patterned surfaces, the selection of raw materials, the introduction of dyes, and the elaboration of surfaces through embroidery.

The research comprised comparative studies of these materials in three regions on a north-south axis: Scandinavia, Central Europe and South East

Project Leader



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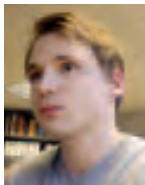
The number of PhD students linked to (and trained in the framework of) the project:

3 PhD students paid directly by the project, **3 affiliated to CinBA**, **1 Masters student** (dissertation completed within the project)

“ In 2010 I had the privilege of joining CinBA as a doctoral research student at the University of Cambridge. With its explicit focus on creativity, the project provided fertile ground for innovative, interdisciplinary research into Bronze Age material culture.

Alongside its role as a source of intellectual inspiration, CinBA was a springboard for academic collaborations both within and beyond archaeology. Thanks to CinBA, I was able to attend international conferences and to organise an interdisciplinary workshop in Cambridge.

Ultimately, CinBA has not only fuelled my fascination with the Bronze Age, its objects and people; it has also corroborated my belief that what archaeologists have to say about the past is relevant in the present. And at a time when the humanities as a whole and archaeology in particular are under constant threat of being reduced to a cultural commodity, this realisation seems more acute than ever. ”



Sebastian Becker

CinBA PhD student at University of Cambridge

Europe. It focused on the development of craft-skills and stylistic characteristics, comparing their similarities and differences. Examination of contemporary engagements with Bronze Age objects helped elucidate the relationship between ancient and modern creativity. The research was divided into four related analytical areas:

- *The Qualities of Materials*

Key questions investigated under this heading include how the innate qualities of each material inspire, guide and restrict the production of objects, and what specific decisions were required to work with them. For example how did the qualities of metal surfaces make it possible to develop new figurative designs such as the decorative compositions on razors?

- *Motifs and Skills*

Here the project looked at the development of skill and motifs, and comparisons between the materials in terms of technical relationships and cross-material influences through the transfer of knowledge. For example, what technical solutions were developed and which were shared between materials (such as use of moulds)?

- *Spatial and Temporal Trends*

This involved tracing changes within and between materials in the context of trends identified under the first two questions above. For example, was patterned weaving developed independently in different parts of Europe and to what extent did designs in textile production become shared? The application of modern archaeological techniques meant that with the focus on its material aspects, this project was able to provide an in-depth analysis of how the expressions of creativity change over geographical areas and also change over the long term.

- *The Perception of Prehistoric Craft Today*

The question under this heading was how different contemporary groups respond to the creativity inherent in prehistoric objects. For contemporary designers/makers this may lead to use of the objects as inspiration for their own creativity, while for the wider public, participation in the reproduction of prehistoric objects may change their view over how things are made. Within previous heritage and museum studies, much attention has been devoted to visitor experience but this has not included explicit investigation of how people today may find inspiration from engaging with prehistoric objects. This is important since it may provide the basis for new types of heritage experiences in which the creative potential of objects is explored more imaginatively, as well as providing inspiration and suggesting new roles for the contemporary craft sector.

Creativity guided by potential of materials

The focus on the fundamental nature of creativity through its material expression has shed light on the crucial role played by the qualities and potential of materials. Under each of the three material categories, textiles, metals and pottery, the project analysed the responses of Bronze Age craftspeople to the innate qualities of each material and the impact this had on creativity. This yielded a detailed understanding of how potters responded to the plasticity of clay in terms of the manipulation of their material. In the case of metalwork, the use of tin-alloys led to uniformity and standardisation. In textiles the desire for new fibres had a profound effect on herd management through selective breeding of sheep for white wool and

finer fibres. This in turn drove development of appropriate tool kits and practices to handle the new fibres effectively. At the same time on the textile production side, there were developments with colour, pattern and texture to exploit the new fibres that were becoming available. The project unearthed some of the earliest evidence of dyed textiles in Europe, their geographical spread and the range of colours used.

Creativity linked with beliefs

Creative developments in crafts were intimately linked with other areas of human life, with influences in both directions. The project examined in detail the links between creativity in making objects and other aspects of society including cosmology and belief that developed during the Middle and Late Bronze Age. This in turn helped lead to a better understanding of the conditions or circumstances under which creativity may flourish.

In ceramics, for example, some Late Bronze Age bowls were designed as 3D representations of cosmologically significant emblems, such as the sun and wheel, giving people the potential to re-enact myths during their use. In textiles the direction of spin patterns was related to the myth of the cycle of the sun. There was also the use of 3D motifs to create specific and deliberate haptic effects such as directionality and impressions of animation or movement through their placement and repetition, in particular the bird motif on objects made from bronze.

Apprenticeship and design principles

Light was shed on the role of apprenticeship in each of the three materials. This also revealed specific instances of co-operation between several different people in the making and decoration of objects, in some cases highlighting group creativity.

Investigation was carried out of design principles used in the decoration of Bronze Age objects. This identified contextual and material-specific design rules in terms of the use and placement of particular motifs on and between materials. This revealed how creativity can be expressed within constraints and identified how inspiration was transferred between materials, highlighting in particular the importance of textiles during the period. For example ornamental twists seen in bronze jewellery from Scandinavian Bronze Age graves may have been inspired by the twist of yarns in textiles, as were cord impressions on ceramic vessels.

Shifting creativity in time and space

The project revealed contrasts and shifts in creativity over time and space both within individual materials and between the three material categories. This led to exploration of the conditions under which creativity took place. For all three materials the complex dynamic between external influences, local preferences, copying, transgressions, and shifts in forms and their contextual meaning were investigated. This showed that such relationships were significant aspects of innovation and creativity in the production of objects. For example it became clear that the technology of pottery making and of its decoration

can have different dynamics, with one element shared between groups without the other. Specific aspects of shared iconography, such as the bird, may be emphasised in one region but not in another.

Another key finding was how innovations within metallurgy inspired imitations and developments throughout Europe. At the same time specific shapes, such as the idea of the one-edged razor, were adopted and further developed in some geographical areas, but ignored in others. In the case of textiles, there was rapid diversification in central Europe, but not in Northern Europe.

Prehistoric craft inspires people today

Working closely with CinBA's non-academic partners The Crafts Council and Sagnlandet Lejre, the project analysed in detail the contrasting responses in emotion, experience, and practice of different groups of contemporary people to prehistoric objects. This included contemporary craft makers, those involved in reconstructing prehistoric objects, the public, and archaeologists. It was found that the senses, emotions and also story lines relating to the archaeology of the objects all influence the creative processes of modern people engaging with the Bronze Age. The project found various ways in which the past can be used as a basis for modern creativity, to the extent that it has given craft makers a new role as novel interpreters of the Bronze Age.

A distinction was identified between “hard” and “soft” (technical vs emotional) material engagements, with some materials proving far more inviting for the general public than others. This led to differing creative outcomes, with a distinction



Bronze Age razor,
Thighøj, North Jutland.
© Courtesy of National Museum of Denmark



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between those resulting from tactile rewarding experiences and those connected to cognitive engagement.

Communicating the outcomes

Given the wide range of outcomes from CinBA of interest to diverse groups of people, the project's dissemination activities were of particular importance. These outcomes resulted in over 295 individual outputs transmitted via 24 different kinds of dissemination. Knowledge exchange was embedded throughout the project and CinBA activities extended the reach of the project to creative professions and heritage organisations. The number and range of outputs has enabled CinBA to maximise impact while also directing these at particular stakeholders, including academics and students, contemporary craftspeople, cultural heritage institutions, tourism and craft centres, and the wider public.

The research led to a report on the potential of creative expression for heritage institutions. Major European museums (National Museum of Denmark; Natural History Museum, Vienna; Archaeological Museum in Zagreb) have engaged with the project through exhibitions and visitor activities, using CinBA research to enhance content and delivery of outreach programmes.

The CinBA Live Project involved over 150 contemporary crafts students from 5 Higher Education Institutions. In the Maker Engagement Project CinBA worked closely with 6 established makers. Both have been successful both in tracing responses to the Bronze Age and in generating new contemporary craft objects and practices. The public access

part of the CinBA website has proved popular. It offered collaborative art projects designed by CinBA, which presented opportunities for the public to participate in CinBA by producing and transforming images originating in Bronze Age motifs.

Furthermore the approach to knowledge exchange has proved of interest to policy makers within the Humanities. CinBA has been invited to present its approach to knowledge exchange at several high-profile international events, with the research published in refereed journals, monographs, edited books, on-line, popular publications, magazines, national newspapers, and TV broadcasts, ensuring a wide reach for the findings.

Creativity and Innovation in a World of Movement (CIM)

CIM explored the dynamics of cultural production and creativity in an era of intensifying globalisation and transnational connectivity. Instead of assessing the relative novelty of end products, the project took a processual approach by analysing practices of appropriation, consumption and (re)contextualisation in the spheres of (popular) art, religion and museums. Acknowledging the significance of individual or group-specific understandings of 'creativity', the project explored critically how different notions of cultural value and processes of authentication, authorisation and commoditisation affected people's engagement with objects and images. A broad perspective was obtained by investigating concrete, partially interlinked processes across five continents.

Investigating how objects and images are produced, recycled and consumed

The overall aim was to investigate concrete discourses, practices and embodied experiences of creative production, and to identify the distinctions and potential conflicts that arise between local, national and global trends or influences.

The investigation revolved around four central and inter-related concepts. The first (transit) related to the movement of people, objects and images across space and time. The second (transition) explored how objects and images in transit acquired new meanings, interpretations and emotional impact during their journeys. The third (transformation) examined how artists and others involved in the production of object- and image-focused cultural output experienced and performed changing notions of self, in some cases claiming specific identities. The fourth focus (impro-

visation) highlighted the fact that cultural producers always work within contexts of situational possibilities and constraints, whether aiming to reproduce or recycle existing designs or inventing entirely new ones. We examined how such creative dynamics played out in a world in which people and places are increasingly interconnected through selective transnational networks and mediating technologies.

The aims and objectives were pursued through successful ethnographic fieldwork in India, Sri Lanka, Ghana, Argentina, Brazil, Barbados, Trinidad, Suriname, Guyana, Canada, Australia, Norway, France, Austria and the UK. The project members focused primarily on three groups:

- Contemporary artists, roadside artists and producers of popular religious images who recycle, appropriate and merge globally circulating styles and images.
- Curators and leaders in cultural centres, museums and religious organisations who continually reassess artefacts and imagery, often with specific objectives in mind.
- Consumers of art, craft and religious artefacts who creatively engage with the items in various settings.

Formal and informal interviews were conducted with contemporary producers of art, craft and fashion, with museum curators, gallery owners and art historians, with Hindu and Christian priests and devotees, and with members of various dispersed diasporic communities. The project also took a large number of photographs of works of art, craft, religious imagery, and the settings in which they were produced, displayed, sold, and used. In India and Australia, some filmed material was also produced. Participatory research was completed in all locations, and various historical documents were explored. While fieldwork was conducted on an individual basis, there was a

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*The number of PhD students linked to
(and trained in the framework of) the project:*

10 PhD students participated in ROIE, the interdisciplinary Postgraduate Forum, entitled 'Researching Objects-Images-Emotions' (ROIE), established by CIM as part of their HERA project. **12 PhD students** presented papers at the Postgraduate conference "Material Lives: Objects, Images and Emotions in a World of Movement", organised by CIM/ROIE

“ For the small Ethnographic department at the Museum of Cultural History in Oslo the possibility to participate in the HERA-CIM project has been of great value, linking academics working in the museum with similar-minded colleagues in Europe and beyond. I feel confident that this network will outlast the project and be of mutual benefit in the future. The project also enabled three of our young researchers working on aesthetics and material culture, two PhDs and one preparing her PhD proposal, to meet senior international colleagues and receive feedback from them on their own research questions. For all of them participation in the project has been an enormous boost, providing confidence in debating their own projects and resulting in publications additional to their PhD work. ”



Professor Øivind Fuglerud
Principal Investigator

strong focus on the comparative elements of the individual projects with frequent communication between the Principal Investigators and both their Project Leader and their researchers throughout the project period.

Creativity as improvisation

Improvisation proved to be a useful analytical tool to unpick specific claims to creative personhood, from ‘keeper of tradition’ to ‘agent of innovation’. The creativity as improvisation perspective emphasised the processual nature of cultural production and highlighted the paradox of repetition/anticipation and innovation/newness. The project found that neither those who aimed to make exact reproductions of existing forms, nor those who strove to invent completely new ones, could escape the intertwining of past and present cultural production, as they appropriated (elements of) earlier visual repertoires, contextualising them in new times and spaces.

In changing and overlapping fields of religious and artistic practice, different notions of creative personhood circulated, such as the idea of the creative genius, concepts of timeless creative essence, ideas about destruction as creation, and notions of uniqueness. Specific ideas of creative personhood also shifted as image repertoires were recycled and produced for different audiences. In Tamil Nadu, for example, every morning many Hindu women create *Kolams*, symmetrical designs made with rice powder. The aim is not to create a unique, permanent artefact that can be sold at an art market, but rather to ritually mark and sacralise the ground space. The work slowly fades during the day, so the practice is repeated every morning. In

this understanding of creativity, the act of ‘repeated doing’ is highly valued, and creation and destruction are regarded as cyclical processes. The new diasporic market has, however, pushed the remediation of *Kolam* designs. For practical purposes, the designs are now readily available in the form of mats, stickers, cushions and other items. Ready-made, replicated *Kolams* have thus found their way into domestic altars and ritual celebrations, not only outside India but also in the country. Far from being static things, the designs are commoditised and appropriated into new performative contexts, gaining potentially changing situated meanings and efficacy.

Interpretative appropriation and situational identity

The project explored how people in particular socio-historical settings understood acts of appropriation, specifically in relation to discussions about rights to use and reproduce artefacts/imagery and aims of identification. In the course of fieldwork, a finer-tuned approach was developed that defined appropriation as an interpretative act with existential implications. The revised perspective of interpretative appropriation acknowledges the transformational potential of objects and images, and the associated political and emotional dimensions.

The research demonstrated that competing or alternative discourses about, or claims to, creativity, whether positively valuing or disregarding copying, have often played a key role in identity formation. It was found that, in different situations, discourses of creativity and cultural value reinforced claims to being ‘European’, ‘Asian’, ‘Indian’, ‘South Indian’, ‘Sri

Lankan Tamil', 'Indo-Caribbean', 'Afro-Caribbean', 'African', 'Ghanaian', 'Australian Aboriginal', 'Venezuelan', 'European', 'British', 'Norwegian', and 'Sami'. The project team concluded that these situational claims can only be understood in relation to long-term processes of empire building, missionary activities, colonial rule, movements of cultural and political independence, civil war, migration, and the formation of diasporas. Interpretative appropriation and identification reflected and shaped the formation of stretching, shrinking and reorienting social and political fields. In fields of contemporary art practice in India, Norway and the Caribbean, for example, the use or rejection of 'ethnic' imagery was related to both national identity policies, the development of transnational art markets, and heritage politics.

Reproduction, rights and identity

One key question CIM explored was about rights to reproduce and use specific material objects or images in a variety of contexts, asking questions about the 'who, what, how, where, when, and why' of replication within and across specific religious, artistic or museum settings. Which designs should not be reproduced, or should only be copied in certain situations? When and where could specific images be presented, and for which audiences? How were the implicit or explicit rules justified? For Aboriginal clans in north east Arnhem land, for example, the visual reproduction of colour and image in ancestral and Christian art is circumscribed by rights through the correct kin lines. New genres of artistic representation could only be developed by permission within limits through extended family relationships. The display of artwork



beyond these relationships was negotiated between artists and external parties in two London exhibitions.

Creative practice and material mediation

The project demonstrated that people's creative engagement with artefacts does not take place in a phenomenological vacuum, but is shaped by wider processes of authentication and authorisation in evolving fields of power that stretch across the globe. Several projects that explored creative practice in religious fields demonstrated the entanglements of state policy, religious authorities and people's ritual use of artefacts. In the case of devotion to Aparecida in Brazil, for example, the Catholic Church, with its main seat

'Manisha Raju at work in Chola Mandal'
2010
© Dr Amit Desai

of power in Rome, authenticated specific material-focused practices conducted by pilgrims, such as the use of ex-votos. Since Aparecida was Brazil's national patron saint, these practices were also indirectly interlinked with, though not fully determined by, the exercise of state power.

To understand how devotees in various religious settings appropriated religious imagery, the project applied theories of material mediation, exploring how statues of saints and Hindu deities were vested with divine power and life. Research in Ghana, for example, demonstrated the significance of mass produced images of Jesus, circulating in the households of Catholics and Protestants (Pentecostals) in Accra. In Chennai, Belfast and Paris, mass produced depictions and globally circulating depictions of Hindu gods were also experienced as significant mediators of the divine. Images were not just globally distributed in outward movements, but sacred locations that housed specific religious statues also managed to attract devotees from places all over the world. Objects, bought at these sites, were taken back home as effective souvenirs, stimulating further (memories of) religious transformation.

CIM extended the material mediation approach beyond religious spheres, drawing on theories of social imaginary. The project found that people in various settings appropriated technologies of material mediation to place themselves within different social worlds – some close by and others stretching to other times, places and peoples. In Argentina, for example, amateur potters experimented with clay materials as they attempted to get close to, but not directly copy, the ancient artefacts and their makers. By contrast, art school students in South India strongly identified

with 'ancient' producers of Hindu temple sculptures. As they were making sketches of the sculpture pieces, their imagined connections were materialised and experienced as real.

Value and authenticity in global markets

Research in various locations in the different continents found that artists and gallery owners worked within multi-layered and changing local, national and transnational art markets. They responded to market demands that valued practices of copying and innovation in different ways. Artists had often limited control over the contextualisation of their works. Despite the rhetoric of equal exchange and interaction, artists and curators at an exhibition of Surinamese art in the Netherlands, for example, were not equal partners in a single 'global contemporary art' community. Dutch funding bodies and curators who were embedded in local processes of place-making strongly influenced the framing of their works at the exhibition.

The concept of 'artification' identified processes of value transformation in the Indian fashion industry, a strategy used by a number of Indian fashion designers to increase the price and status of their products, presenting them as unique masterpieces. Linking the products to the magical aura of high art and alluding to ideas about the authenticity of pre-colonial Indian traditions, the designers claimed creative agency, downplaying the creative input by the embroiderers who manufactured the items. As with some of the other cases explored by CIM, the commoditisation process clearly reproduced economic inequalities.



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Electronic Literature as a Model of Creativity and Innovation in Practice (ELMCIP)

THIS THREE-YEAR COLLABORATIVE RESEARCH PROJECT was set up to investigate how creative communities form and engage on a multi-cultural and transnational basis in the modern world of globalised and distributed communications. The project focused on the electronic literature community in Europe as a model of networked creativity and innovation in practice, studying its formation and interactions. It also aimed to advance electronic literature research and practice in Europe.

The ELMCIP project had four clear objectives:

- Understand how creative communities form and interact through distributed media.
- Document and evaluate various models and forces of creative communities in the field of electronic literature.
- Examine how electronic literature communities benefit from current educational models and develop pedagogical tools for teaching.
- Study how electronic literature manifests itself in conventional cultural contexts and evaluate the effects of distributing and exhibiting e-lit in such contexts.

Different factors and models for electronic literature communities

The project identified the various categories of creative community in terms of the factors that unite the individual members, which include language, region, genre, platform, events, and institutions. It also looked at the different publishing models for electronic literature and the history of electronic literature publishing in Europe, as well as pedagogical models for teaching, researching and institutionalising

electronic literature around different disciplines and agencies. Another important line of investigation was around the connections between electronic literature and other forms of digital arts practice, along with the applicability of traditional and contemporary literary theory and models of poetics to electronic literature. The various roles of electronic literature were examined, including as a performance outlet in its own right, as well as in curating, publishing, and exhibiting in diverse contexts such as books, online publications, live performance, and gallery exhibitions.

Promoting understanding and use of electronic literature

ELMCIP did not just analyse the growing role of electronic literature in creative communities, but also elevated understanding and developed tools or methods to help apply it. As a result the various outputs of the project are relevant in themselves as well as for what they contain. They included:

- **Case studies, reports, and research papers.** Scholarly outputs included special issues of journals such as *Dichtung Digital*, *Performance Research Journal*, *Primerjalna književnost*; and also books including *Remediating the Social*, and *Electronic Literature as a Model of Creativity and Innovation in Practice*, alongside many peer-reviewed articles in scholarly journals. There were also some major reports, including an extensive one on electronic literature publishing venues.

- **Series of public seminars and workshops.** The ELMCIP project organised seven different international conferences addressing specific research themes.

Project Leader



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The number of PhD students linked to (and trained in the framework of) the project:

1 PhD student formally attached to the project, at the University of Edinburgh. **3 PhD students** at the University of Bergen have also participated in various aspects of the project.

“ The most surprising aspect of the ELMCIP project from a training perspective was how quickly the group involved in the project grew to expand beyond the researchers directly funded by the project. There was a real interest in the international electronic literature research community, and many scholars and artists wanted to join in our seminars. So we decided to really open things up and accept submissions for all of our seminars and projects. The digital humanities projects we developed, such as the ELMCIP Knowledge Base and the ELMCIP Anthology of European Electronic Literature, also opened up new opportunities and strategies for researcher training. A number of our PhD students at the University of Bergen, and even our undergraduates, contributed to the development of the project, and have learned a great deal from it. ”

Professor Scott Rettberg
Project Leader

- **A major international conference including performances and an exhibition.** The ‘Remediating the Social’ conference and exhibition included panels and public exhibitions of peer-review commissioned electronic literature artworks and performances at Edinburgh College of Art and New Media Scotland.
- **The Electronic Literature Knowledge Base.** An extensive open-access cross-referenced bibliographic and documentation research platform for the field of electronic literature, the ELMCIP Electronic Literature Knowledge Base (<http://elmcip.net/knowledgebase>) now includes more than 9000 records documenting authors, works, critical writing, events, publishers, organisations, archives, and teaching resources.
- **The ELMCIP Anthology of European Electronic Literature.** With the ELMCIP Anthology of European Electronic Literature (<http://anthology.elmcip.net>) the project published 18 works of European electronic literature in 10 different European languages.
- **Video documentaries.** Richard Ashrowan’s *ELMCIP Remediating the Social* documentary: <http://vimeo.com/59494603> was released and distributed on the web in five and 12 minute versions. The documentary provides publically accessible documentation of the conference, exhibition and events, along with a brief overview of the project as a whole.

Electronic literature created new medium for arts and publishing

With electronic literature we have witnessed the emergence of an entirely new mode of artistic practice within a single generation. This is without precedent

and has been documented by ELMCIP in a series of essays, showing how electronic literature is a unique synergy of scholarship and art, theory and cultural production. While this model is still evolving it has been embodied as far as possible in the ELMCIP Knowledge Base, a knowledge network that is itself generating even newer models for scholarship and research-based practice, while making them globally accessible.

Public involvement and knowledge exchange through interdisciplinary research

The ELMCIP project was fundamentally interdisciplinary and focused on knowledge exchange among the groups, based firmly on the idea that each output should be viewed not in isolation, but as a branch from which a larger community could bud. The aim was to reach out beyond the core team to involve diverse writers, artists, and researchers.

At the same time research outcomes were published not just in established peer-review journals but also in new peer-review and knowledge exchange platforms created for the project. In each case the principal investigators sought to bring in diverse disciplines and voices. Perhaps most importantly, while each of the project events included some panel presentations, papers, and other traditional means of disseminating scholarly discourse, the majority also included public performances at which works of electronic literature were read and performed before a live audience. In each case these performances included local authors and artists alongside international artists.

The project also put a premium on longevity and sustainability. Exhibitions staged by ELMCIP were at cultural venues and ran for far longer than the conference. When the team produced an anthology, it solicited artists from across Europe and distributed it in libraries and conferences across the continent. Research databases set up by the project were not only open-access but also open to contributions from authors and researchers around the world, as a basis for international knowledge sharing.

Sowing seeds for further education and research

The project laid the ground for further research and wider education. Two of the most significant products, the Knowledge Base and the *Anthology of European Electronic Literature*, serve as both teaching and research tools, long outlasting the project itself. Both these openly accessed online projects are already being used in classrooms around the world on a daily basis. At the same time the Electronic Literature Knowledge Base, which already documents thousands of works and resources, continues to grow.

Future impact and application of ELMCIP results

ELMCIP achieved several important results with lasting impact and providing scope for further research. These are:

- **A cohesive but interdisciplinary European research community in the field of electronic literature.** Before the ELMCIP project, there were many researchers and creative artists working in the field



of electronic literature, but lacking the common enterprise or network already existing within the field in the Americas. After the conclusion of the ELMCIP project, Europe is squarely in the centre of the international field. In 2013, the two most significant international

Photos from ELMCIP Remediating the Social conference and exhibition, Edinburgh, November 2012
© Scott Rettberg

conferences in the field, the Electronic Literature Organization conference, and the E-Poetry Festival, were both held in Europe, in Paris and London, respectively.

- **A robust digital humanities research infrastructure.** After three years of continuous development, the ELMCIP Electronic Literature Knowledge Base is currently the most extensive open access research platform in the international field, including thousands of records and used daily by researchers and in classrooms across Europe and internationally.

- **A strong foundation for research, education, and policy.** The *ELMCIP Anthology of European Electronic Literature*, the *Remediating the Social* book, the *European Publishing Venues Report* and the many other publications of the ELMCIP project not only address specific research questions but also provide a basis for further research, for classroom teaching, and for policy makers considering how best to integrate digital culture and its study into future policy and culture programmes.

Knowledge exchange the most lasting impact

One of the project's major and most lasting successes was the basis for knowledge exchange it has created. By reaching across disciplines, traditional boundaries between academia and the arts, different sectors of the public, means of distribution, and platforms, the project has achieved an extended reach that will far outlast it.



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Fashioning the Early Modern: Innovation and Creativity in Europe, 1500-1800 (Fashioning the Early Modern)

THIS INTERDISCIPLINARY PROJECT sought to understand the role of early modern fashion in creativity and innovation and the way it operated within society in setting trends and distributing textile products. It also aimed to generate wider public understanding of European creativity and innovation, both past and present. This included collaborations with museums such as the Victoria and Albert Museum (V&A, UK), the Royal Armouries and the National Museum of Denmark. Results of the research have helped with ongoing work to create the new European Galleries, 1600-1800 at the V&A, which opens in 2014, as well as ideas that had fed into our understanding of museum collections in Denmark and Sweden. The results have also supported broader engagement with key questions of European copyright and design, exploring how a better understanding of creativity and innovation in the past can inform actions for the future.

Setting the agenda – how fashion spread ideas and broke down social boundaries

The project was built around several core research questions focusing on the ways in which fashion operates and how the reputation of desirable textiles or fashionable goods was disseminated across time, space and social groups. In this context the project considered how objects that may now seem unusual or even absurd (such as wigs, full-face masks for women and beauty patches) first became fashionable and then commonplace. To do this, the project explored a selection of items such as different types of printed and woven textiles, fans, banyans, mantuas and ruffs. Their spread and the terminology associated with these objects across Europe was traced, looking to see

if they appeared in similar ways and with similar users in cities such as London, Paris, Lyon, Siena, Mantua, Florence, Stockholm, Copenhagen and Malmö. The project then explored how ideas about early modern fashion could be displayed in European museums and galleries and how they could inspire today's fashion and textile designers.

The team took a wide range of approaches to the problem. One workshop in Helsinki looked at how fashion goods crossed social boundaries, taking account of the role here played by reputation and branding, past and present, and the construction of design mythologies accompanying technological innovation.

There was also detailed study of Early Modern textile production with a workshop designed to coincide with the main conference of the Centre Internationale d'Études des Textiles Anciennes (CIETA), enabling the team to work with a wide range of participants from all over Europe and to discuss the collections of the Rosenborg Castle conservation department in Copenhagen with international experts.

There was another workshop in Stockholm which focused on the spread of ideas about fashion in print as well as in practice, asking broad questions such as whether fashion is truly global and to what extent its terms are subject to cultural differences. The project also explored the question of past and present in terms of contemporary fashion design practice.

Then there was a final conference in London, focusing on the three key themes of innovation, dissemination and reputation. This was designed to provide preliminary answers to the main questions being addressed, that is how and why certain goods

----- Project Leader



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The number of PhD students linked to (and trained in the framework of) the project:
42 PhD students were trained as part of one of the workshops.

“ The HERA programme allowed us to work in very different ways. We were able to set up a network that went across Higher Education and a suite of key museum partners in Denmark, Sweden, Finland and the UK. This allowed us to rethink how we use material and visual culture as a means to learn about the past and inform the present. Established and early career scholars and curators worked together in collections such as the Victoria & Albert Museum, the Livrustkammaren in Stockholm and the Danish National Museum to identify innovations that could only be understood by looking at silks, knitwear, new forms of tailoring as well as at prints, painting and archival evidence. We also worked closely with contemporary designers, who inspired our understanding. We gave them ideas drawn for future collections from seventeenth and eighteenth century objects and we remain in close contact, continuing to work together on creativity and innovation in the early modern period. ”

Professor Evelyn Welch
Project Leader

become successful while others failed; how far these goods travelled; and how they were transmitted across linguistic, social and geographic borders.

Role of copyright and intellectual property

One other important issue covered by the project was the role of copyright in fashion, explored at a conference called ‘Fashion and Intellectual Property Rights: Past and Present’ which took place at Queen Mary, University of London. This considered contemporary policy, practice and research issues concerning the protection of Intellectual Property in the fashion industry. This conference was the result of a partnership with the Queen Mary Centre for Commercial Law Studies, where the issue of how the law takes account of product designs was discussed, alongside notions of trade-marks and innovation from the early-modern period to the present day. These areas of discussion highlighted how the project can help influence current practice and policy relating to protection of intellectual property in fashion.

Core conclusions – big roles for print, trade and gender in fashion innovation

The research has produced a number of key results and core conclusions:

There were two prevalent approaches to fashion innovation in the early modern period. The first was capital-intensive and involved creation of new technologies for products such as textiles, ribbons and stockings. These technologies were carefully monitored and supported by state interventions, particularly in France but also in Sweden and Denmark.

The second was the much more agile, less capital-intensive form of product-innovation that might result either in new goods, imitation of imported products, or just a new way of wearing them. Here the innovation might be as simple as a new knitting stitch or a different way of wearing one’s hair. Both could have profound changes on the ways in which innovations were spread, adapted and made into essential components of male and female wardrobes.

These two approaches to innovation were often influenced by issues of gender, with the second less capital intensive approach being far more appealing and open to women, as well as more flexible for dissemination tending to yield products or fashions that were faster both to appear and disappear.

Print was one of the most important process innovations for the spread of fashion, not simply in ensuring its dissemination but also in establishing a demand for novelty within a predictable time span. The appearance of early newspapers on a monthly and then weekly basis generated rolling but predictable times when consumers would expect to update their wardrobes or be perceived as being ‘out of fashion’.

The key figures in this shift to a fashion ‘system’ that was based on periodicity were rarely found among the highest social elites in Europe. Instead, they were often intermediaries such as merchants, diplomats, textile manufacturers and distributors. They were not simply transporters of goods, but included well-connected merchants and manufacturers who also encouraged, explained and promoted fashion trends. These trade networks were powerful mechanisms for ensuring the continued dissemination of novel fashions across confessional and

diplomatic divides, ensuring that new fabrics or ‘looks’ spread despite continual warfare and religious conflict.

The project also discovered how merchants in Scandinavia, Germany and England worked with Parisian shop-keepers and silk merchants in Lyon to help promote and distribute key fashion products, often across social boundaries. For example, study of the archives of Paris and Stockholm unravelled the crucial role played by a small number of elite merchants in ensuring court provision.

Combined with material objects themselves, images and descriptions were a powerful mechanism for dissemination and adoption. They also helped translate fashion designs or ideas between different mediums. For example a study of knitted garments in Danish archaeological surveys has shown how quickly new forms (such as fringed gloves or ‘sugar-loaf’ hats), moved from one medium such as leather to another. At the same time the project’s networks in Scandinavia enabled the team to incorporate other research projects at the Center for Textile Research, such as work on Danish probate inventories, which are confirming findings about transmission across social boundaries.

Calamanco made in England survived in Scandinavia

One of the project’s special features was its combination of knowledge of museum collections with close examination of material goods to trace movement of fashion products during the study period. One of the most significant and interesting findings from this came from visits to the Porvoo Museum in Porvoo,



the Nordiska Museet in Stockholm, National Museum Denmark and Old Town Museum in Aarhus, which revealed increasing use and survival in Scandinavia of the glazed worsted fabric, calamanco, which was made in Norwich, England, for export in the 18th century. While very few garments still exist in England, there are substantial numbers in Sweden, Finland and Denmark, which were linked to the surviving Norwich textile sample books held in the V&A.

Training the next generation

The project aimed to establish new ways of working and long-lasting roots. The project funded 23 bursaries for attendance at these workshops, plus another 16 for attendance at the final conference. Students and early career curators came from Finland, Estonia, Italy, Sweden, Denmark, Scotland and England. They presented their work in an informal, supportive setting and received feedback from senior scholars and specialists. They were also guided in how to approach material culture, textiles and archaeological finds in ways that will help develop skills for a new generation.

The HERA team in the conservation laboratories of the National Museum of Denmark, Brede.
© Jasmina Bolfek-Radovani

Lasting impact for collaboration and knowledge exchange

The project has achieved its ambition of leaving a legacy for ongoing collaboration and knowledge exchange. It adopted an impact and knowledge exchange strategy focused on working with three communities: museum curators, design professionals, and copyright and intellectual property lawyers who were interested in how contemporary rights to fashion innovations are protected. The project was established from the start as a collaboration involving museum professionals including curators from National Museums as either Principal Investigators (PIs) or Associate Partners.

A good example of this collaboration came with the first exhibition undertaken by a project member, *Patrik Steorn's Woven Dreams of Fashion, From Ripsa to New York*, which opened at Hallwylska Museum, Stockholm in 2011. With the collaboration of curator, Mikkel Venborg Pederson, the Danish National Museum drew on the project's 18th century materials to support its on-going programme of research on Danish colonialism. The project's input into the V&A's plans for the new Europe, 1600-1800 galleries will result in the inclusion of fashionable textiles and dress within thematic displays (such as Rococo or Shopping) and a series of podcasts. It will also include displays dedicated to some aspect of fashion and relevant to the chronology of each large gallery along with fashion in one of the Activity Areas where the focus is on the final years of the ancien régime. This space will involve a dressing-up activity and be adjacent to a display of fashion plates and caricatures. The digital interpretation in the galleries will use research materials

investigated during the project, including a web trail/app explaining, through eight key objects, the significance of silk during this period and the development of the fashion textile system in France from the 1670s onwards.

The project also benefited from collaboration with another HERA programme CULTIVATE in various ways relating to copyright and intellectual property rights. It held events in London and Oxford to explore questions of copyright and the arts in conjunction with a AHRC (UK Arts and Humanities Research Council) funded, Beyond Text programme. In 2013, a workshop was held in collaboration with the Centre for Commercial Law Studies on 'Fashion and Intellectual Property Rights: Past and Present' during London Fashion week, attracting both fashion and legal professionals.

Above all, the project was highly successful in extending its network and creating new international connections. It was able to bring together curators from across Europe to discuss the challenges and opportunities of new ways of displaying fashion and textiles to the public, also working closely with Danish designers and artists to explore their responses to early modern fashion. At the close the project had produced almost 60 publications including two major edited collections of essays. In addition to the publications, the project focused on supporting the next generation of researchers. Over the three years, 42 early career scholars joined the project, which was then able to support the development of Marie Curie fellowships gaining an additional 450,000 Euros for early career development.



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Measuring the Societal Impacts of Universities' Research into Arts and the Humanities (HERAVALUE)

THE ULTIMATE AIM of the project HERAVALUE was to develop better ways of evaluating Arts and Humanities Research (AHR) that are more consistent across projects and disciplines and yet take account of the implicit or societal value and not just the measurable economic impact. This was broken down into five key objectives:

1. To develop a conceptual framework that would show how a range of societal stakeholders concerned with innovation place a value on AHR (Arts and Humanities Research).
2. To systematically uncover the implicit valuations made so far by key decision makers that underpin the widespread failure to agree a common approach to valuing AHR.
3. To map key stakeholder groups' interactions within wider innovation and political systems that determine how AHR's value is socially constructed.
4. To consider alternative methodologies for valuing AHR that transcend directly quantifiable outputs and economic impacts to reflect these implicit valuations.
5. Finally to disseminate HERAVALUE's findings to improve policies, instruments and indicators for AHR evaluation and contribute to debates over AHR's wider value in the context of a global economic downturn.

Striving for consensus over AHR evaluation

HERAVALUE was inspired by the abject failure of policy makers in measuring the 'public value' of AHR despite increasing efforts to do so in a range of national settings, as well as at the European level. This created an impasse that itself became detrimental to the cause of AHR funding, especially when budgets came under pressure in the late 2000s in the wake

of the global banking crisis. The failure to achieve any sort of consensus over valuing AHR increased its disadvantage compared with science, technology, engineering and medical (STEM) disciplines, for which there were much better agreed high level indicators for assessing value.

HERAVALUE started from this conundrum of why, despite its urgency, a wide range of national debates had failed to agree appropriate measures for the value of arts and humanities research. The idea was that the value of AHR should be defined socially rather than captured in an objective set of measures, but that still requires agreement over assessment. Social definition takes place between actors in discursive processes embedded within wider power and political systems. HERAVALUE explored how different actors within these systems constructed, circulated and contested meanings, aiming to break the impasse over definition of public by creating a conceptually coherent understanding of it.

Three categories of AHR stakeholder

The project assigned AHR stakeholders to three main groups. Firstly were academics and universities, involved in management practices, making sense of public value in terms of research efforts and their own efforts to achieve wider ranking recognition. Secondly were policy makers, who were involved in governance practices and whose interest in public value was in ensuring that the considerable sums spent on arts and humanities research were publically accountable. Thirdly were civil society partners with an interest in research specific to their own domains, covering discipline-specific organisations such as academies

Project Leader



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*The number of PhD students linked to
(and trained in the framework of) the project:*
1 PhD participated in the project and
graduated on research partly related
to HERAVALUE

“ The HERAVALUE project was a wonderful opportunity to mobilise a community of people interested in the wider public value of arts and humanities research. This involved researchers across a range of fields in social sciences and humanities, including science and technology policy studies, higher education and HE policy studies, evaluation studies, cultural policy, history and philosophy. The HERA JRP also provided us with an entry-point to include policy makers in this wider conversation. Building that dialogue was hard work and time consuming, but enormously satisfying, and has enabled us to make a substantive contribution in understanding the public value of arts and humanities research, as well as helping to place into a wider context the excellent work taking place within arts and humanities disciplines themselves.”

Dr Paul Benneworth
Project Leader

and learned societies, as well as wider cultural institutions concerned with the stewardship and vitality of a wider ecosystem of cultural/ artistic activities in their own contexts.

The project was then split into three work groups corresponding to these three stakeholder groups, tracing the debate over AHR's public value from each group's own context:

1. Universities and Management

This followed the way universities and scholars sought to embed definitions of public value in wider policy discourses that were useful for their own aim of achieving stable and excellent research frameworks.

2. Policy makers and governance

This followed the way policy makers sought to define the public value of AHR, partly to improve the public returns on investment in AHR in the context of wider debates about prioritising public resources for research.

3. Disciplinary representatives and civil society

This followed the way civil society has sought to pin down the value of AHR, both at the macro-level of the media and commodity level for sales. It also considered how AHR was valued by civil society actors in their own commercial, educational, managerial, cultural, artistic and voluntary activities.

Three national case studies

Three countries, Norway, the Netherlands and Ireland, were chosen because they were already conducting vigorous public debates about the meaning and value of AHR that would provide valuable information for each of the three work groups. For each country an in-depth case study was carried out following a

common methodology developed between the work packages. This allowed thematic comparison, but also the development of deep knowledge about the specific contexts. These case studies were based on modern, post 1960s, historical documentary analysis, policy interviews, mapping of debates and circulation of concepts, and interviews with stakeholders across the three systemic areas.

Considerable effort was devoted to ensuring that the three work packages were effectively integrated, so that the whole research project produced coherent messages on the basis of the common conceptual framework. Integration across the work packages was built into the three national projects from the outset, which enabled national and thematic aspects to be debated and reconciled. The underling aim here was to create a dialogue within an international community interested in understanding the public value of AHR.

Three major contributions to AHR valuation

The project made a significant contribution in three academic areas that together will help policy makers improve the way they measure and assess the public value of AHR. These three areas are:

- 1.** It was found there can never be an agreed way of measuring public value of AHR so a need was identified for new hybrid concepts that bridge the different stakeholders' interests. The project adopted the term multi-scalar slipperiness to explain this phenomenon.
- 2.** By exploring the three national research policy systems and developing the concept of 'public signalling behaviours', the project attempted to resolve this debate about evaluating culture in society.

3. The project derived a multi-scalar theory of the public value of research. This reframes the public value of all research and not just AHR in terms of its contribution to societal capacities.

Multi-scalar slipperiness

The term 'multi-scalar slipperiness' means that different actors on the AHR stage value the research according to their own purposes, so that there is no common way of resolving differences rationally. This is the 'slipperiness' between the different 'scalar' values assigned by varying groups. When these different concepts of policy come into conflict, they cannot be resolved using normal rational thought processes, because they are just incoherent bundles of facts, concepts, beliefs, assumptions and value judgements.

These policy concepts can only be understood by considering the underlying purposes or motives of the decision-making process. It is true that policy makers need simple metrics to judge between disciplines, but also true that these simple metrics cannot capture the public value that AHR delivers. This is not logically reconcilable. The problem therefore needs to be reframed to bridge the different stakeholders' needs, rather than dividing the debate into irreconcilable polar opposites such as excellence versus relevance in research, or intrinsic versus extrinsic public value.

Public signalling behaviours

Having identified the problem of valuing AHR, the project came up with a solution by introducing the idea of using the public as active agents in these processes.

The project noted that to date academics and universities have regarded the public as their ultimate funders to whom they must be in some way accountable, while policy makers regarded them as rational tax-payers seeking to maximise economic efficiency, and civil society groups regarded them as specific combinations of themselves, their own customers and users. The reality was that these were all highly simplified abstractions that bore no resemblance to the real interests of particular groups outside the debates.

But it was possible to trace how these decision making processes engage with the public in a variety of different ways, enabling people to signal their interest in and valuation of AHR. The most valid of these for policy communities was in audiences whose interest could be reduced to an economic value, for example using direct visitor expenditure for cultural facilities, or the opportunity cost of leisure time for media. There are many ways in which people can collectively signal their interest in AHR, even if the level of engagement may be low at an individual level, such as watching a TV arts program for 10 minutes. The project's idea was that these signals can be aggregated and provide a measure of public interest in AHR that is not immediately reducible to purely economic values.

Contribution to societal capacity

The thesis here was that AHR has often been undervalued compared with STEM because it is not seen as a driver of innovation or wider societal change. The project has remedied this deficiency by developing a model based on the understanding of public signalling behaviours, showing how individual transactions



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(i.e. research projects) generate activities that in turn create new innovative capacities for societal action not previously present. These include individual transactions between scholars and ‘aggregation actors’ (e.g. the media), who embed the ideas in artefacts and services. They also embrace the intermingling of the public with those actors through mass transactions, such as watching TV. Furthermore these ideas then circulate in society by influencing and shaping public discourses, behaviours, and institutions, enhanced in recent years by social media.

This approach puts AHR on the same level as STEM research, whose benefits are already measured in multi-scalar terms, extending to how knowledge transfer leads to new firms and products, creating jobs and stimulating spending, in turn fuelling economic growth. Now there is a similar theoretical basis for measuring the wider AHR impact.

Four scales of value for AHR

The multi-scalar model for assessing the public value of AHR is not merely a means of measuring that value through three key processes. It brings a whole new knowledge based framework for understanding the public value of AHR at four different scales, each with their own different concepts of what research should be about. These concepts are:

1. Individual, with an active debate within cultural studies regarding the duties of AHR scholars to society and the ways in which research can produce benefits.
2. Transfer activity, with a strong community developing ways of evaluating the societal impact of AHR.
3. Circulation of knowledge in networks. There is a strong public policy literature concerned with

understanding how essentially private benefits create ‘public’ benefits and how political institutions negotiate who privately benefits from public expenditure decisions.

4. Society, through a series of debates about cultural policy and philosophy, concerned with notions of a good society, how people value culture and cultural political economy.

These debates have remained quite separate so far, associated with very different sets of players in the wider AHR network. This has reinforced the intellectual dissonance around the idea of public value of humanities research. Only by unifying these different intellectual areas is it possible to understand and define properly the public value of arts and humanities research, and hence develop better conceptual and operational frameworks in particular contexts for its measurement. A recent chapter by Parker in Belfiore & Upchurch (2013) specifically refers to the HERAVALUE finding of an incoherent, fragmented and unresolvable public debate about AHR value¹.

The HERAVALUE Framework was explicitly adopted by the ALIGN consortium (Assessing Multi-level Impact Generation) in their February 2013 proposal for the FPVII Call “SSH.2013.8.1 Evaluation, monitoring and comparison of the impacts of EU funded Social Sciences and Humanities research in Europe”.

¹ Parker, J. (2013) “Speaking out in a digital world: humanities values, humanities processes”. In E. Belfiore & A. Upchurch (eds) *Humanities in the 21st century*. London: Palgrave Macmillan.



Website:

http://www.utwente.nl/mb/cheps/research/current_projects/heravalue/

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Of Authorship and Originality: Reclaiming Copyright in Support of Creative Collaboration in the Digital Environment (OOR)

THE PROJECT ‘OF AUTHORSHIP AND ORIGINALITY’ (OOR) queried how insights from various humanities disciplines can inform concepts in copyright law, to collective creative practices in the digital environment for producers of artworks in different media and genres. To do this, OOR obtained insights from literary theory, music studies, film/visual studies and other Humanities’ disciplines, focusing on the two key and inextricably linked concepts in copyright law of the author and the work.

OOR was a collaborative research project funded by the joint research programme of HERA, the Humanities in the European Research Area. It was a multi-disciplinary collaboration between the Institute for Information Law (University of Amsterdam, The Netherlands), the Department of Information Science and Media Studies (University of Bergen, Norway) and the Centre for Intellectual Property and Information Law (University of Cambridge, United Kingdom).

OOR was divided into three individual projects, two dealing with authorship and one on the work. These were Authorship in Collective Arts, Multiplicity of Authors, and The Work as Creative Expression.

Authorship in collective arts

This project within OOR sought to critically assess the influence of traditional Romanticist notions of authorship in copyright law, with its excessive focus on individual creators to the detriment of collaborative and collective forms of authorship in the digital age. The theoretical challenge lay in achieving this without sacrificing the rights of creators or authors to control distribution and use of their works. To do this the project took into account the characteristics

of collaborative production of artworks in several different media and genres. In collaboration with partners in the field of law, it tried to identify ways in which a renewed understanding could and should lead to revisions and also new interpretations of copyright law. The project explored theoretical developments in several disciplines, while also focusing empirically or practically on creative processes in audio-visual production and popular music, which are heavily dependent on digital technologies and involve collaborative forms of production.

Theatre was also chosen for study as a different example that made for interesting comparison with film and music, being a more ‘analogue’ collaborative form, although with some potential for digital transmission as when popular productions are broadcast simultaneously in multiple remote cinemas. The Bergen project studied these three media and genres using well-proven ethnographic methodologies, principally participant observation and semi-structured interviews.

Multiplicity of authors

At present most national rules on copyright ownership are still based on the author as a single autonomous agent operating in isolation. As such these rules fail to cater for collaborative creativity in the digital environment and this led to a project by the UK Centre for Intellectual Property and Information Law (CIPIL) focusing mainly on problems of multiple authorship. This CIPIL project has re-evaluated notions of co-authorship and explored approaches that are conducive to collaborative creative production, drawing upon the authorship theories explored

Project Leader



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“ After finishing my PhD in film studies, I joined the HERA project ‘Of Authorship and Originality’ as a postdoc in 2010. The aim of the project was to explore the possible relevance to copyright law of concepts, theories, and perspectives from the humanities. This proved both intellectually challenging and inspiring. Most concretely, it gave me the opportunity to work with some of the leading experts in copyright law, which was immensely illuminating. For example, I enjoyed two productive research stays, in Cambridge and Amsterdam, which resulted in two articles co-authored with legal scholar Dr Stef van Gompel. At the many conferences and workshops throughout my three years on the project, I also met numerous humanities scholars from a wide variety of disciplines and traditions. More basically, the project has given me a much deeper understanding of interdisciplinary work. I have also become acutely aware of how important copyright law is to media studies, and I now have an excellent network to call upon for future research. ”



Associate Professor Erlend Lavik

in the initial phase of OOR and incorporating the results of its case studies, with contributions also from Infomedia. Central to these studies were the relations between contributors, with examination of how roles are perceived within creative communities, and the status that copyright law attaches to them, notably the allocation of authorial control both as regards economic rights and immaterial interests (the ‘moral rights’ of the author).

The work as creative expression

The concept of creativity has become devalued in the copyright world because it is applied readily to intellectual creations of all kinds. This project therefore questioned the continued viability of the ‘original work of authorship’ as a legal object. From an economic perspective, the delineation of copyright subject-matter is of course necessary in order to make it a marketable entity. Copyright law thus has a natural tendency to view creative expression as a ‘thing’, to which rights are attached. Yet at the same time, the law in many jurisdictions has now evolved to the point where ‘original’ and ‘creative’ have become synonymous terms, both meaning little more than ‘not directly copied’ or ‘resulting from a modicum of freedom of choice’. In this project stream the focus was on what insights humanities scholarship can provide to rethink and redefine the concept of ‘work of authorship’. The primary findings are that aesthetics, art history and production studies in particular are excellent sources of reference for identifying what is wrong with work concepts as applied in contemporary copyright law. It is much more challenging however to articulate alternative conceptions

of work that would be sufficiently rigorous for copyright law, especially in terms of legal certainty and procedural efficiency.

Setting the stage for revisions in copyright policy

Although there is still some way to go in updating the laws of copyright and intellectual property for the modern digital age, the OOR project has yielded a variety of outputs that bring fresh perspectives on ways in which the Humanities can inform the debate. The findings have been presented at conferences and workshops, published in peer reviewed academic journals, in book contributions and on the electronic resources of the partner institutions. A book entitled ‘Works of Authorship’ is in production with Amsterdam University Press, while further writing is continuing throughout 2014. The researchers formed a wider network of academics from a broad range of Humanities’ disciplines with a shared interest in copyright policy.

This network is also expected to help promote discourse on the wider potential of the Humanities. Because the partners recognise the importance of continued dialogue with academics from different humanities disciplines, they have taken concrete steps to ensure the network created in the course of the project is kept alive and growing. As a result of these efforts the team has been approached to take part in research proposals, present at conferences and be involved in teaching copyright to students of humanities/social sciences.

Bringing insights from the arts into EU copyright law

The practical value of the OOR research lies in its joint focus on the work and on authorship, two areas where copyright norms have received little critical assessment in recent years, the scope and enforcement of copyright being center stage. The research was also timely in that it coincided with significant revisions that are taking place in international copyright law, particularly within the EU (European Union). Copyright regulation increasingly occurs at international level, even though authors have bundles of rights that are separated territorially. The binding international legal norms on authorship and on the work as object of protection are quite flexible, whereas those on exclusive rights (i.e. acts that require authorisation of the rights owner) are much more detailed. The EU thus has more leeway to adjust copyright policy through re-interpretation of the concepts of 'work' and of 'authorship'.

At the start of the project, harmonisation of the national norms at the EU level was in its early stages, so there was considerable added value to be derived from the research. After the project started, EU law started to move at full speed towards defining what is required for a production to enjoy the status of copyright 'work'. The Court of Justice (the highest court on EU copyright law) has taken a very activist approach and is crafting a supranational notion of 'original intellectual creation' as copyrighted subject-matter. Its judgments are controversial and raise many questions, which made the research all the more topical. Members of the project teams, because they already were involved in a critical re-appraisal



of notions of 'work' and 'author', were very visible in both academic and policy debate inside the EU.

In the construction and analysis of copyright norms, economic and technological concerns have long dominated the debate. The HERA OOR project has helped to bring insights from the arts and humanities research to the fore in this area that traditionally has been driven by technology and

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commercial market requirements. As harnessing ‘creativity’ is an increasingly important topic on both national and international research agendas (e.g. in the EU Horizon 2020, in the programmes of the Dutch national research council and of UK research councils), the work commenced with HERA is being continued and built on. At a time when Arts and Humanities research is under pressure to show its value for society, but also finds itself moving into the promising new avenues of digital humanities, arguably the regulation of cultural production is an area where it will have much to contribute. The OOR projects and its sister projects in the HERA programme are an important first step.

The logo consists of the letters 'OOOR' in a bold, red, sans-serif font. The letters are slightly shadowed, giving them a three-dimensional appearance as if they are floating above a light blue, textured surface.

Website:

<http://www.ivir.nl/HERA.html>

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Scarcity and Creativity in the Built Environment (SCIBE)

SCIBE was set up to investigate the relationship between scarcity and creativity for the built environment at different scales from neighbourhoods to whole cities. The research had two complementary strands, firstly development of a theory of scarcity relevant to the production of the built environment and secondly an analysis of case studies in four European cities, London, Oslo, Reykjavik, and Vienna. These two strands fed and reinforced each other, resulting in a productive understanding of scarcity relevant for practitioners and policy makers.

Motivated by subprime crash

The project was formulated at the end of the 2000s during the subprime crash, when the world was moving from a decade of growth and accompanying depletion of resources, towards a condition of economic and environmental crisis. The project's hunch then was that scarcity would become the dominating feature of our lives in the 2010s and would directly affect creative practice in the built environment. During the course of the project, this hunch increasingly became reality. This hypothesis that creative practice would have to change to accommodate a new landscape of scarcity became proven and visible, with the project itself having significant impact, making highly relevant contributions to the public debate.

The project focused on the analysis of 'systems' at different scales, locations and contexts, examining Vienna as a city, taking a neighbourhood example from London, looking at Oslo in the historic national context, and finally Iceland as an 'autonomous' island. The team looked at how in these conditions various players involved in the production of the built environ-

ment might respond, or have responded, to scarcity and how creativity might be affected under these conditions. The project viewed these new conditions as motivations for change rather than inhibitors of creative activity.

How does creativity operate under conditions of scarcity?

This was the underlying question of the project, broken down into four key objectives:

1. To investigate both conceptually and empirically the relation between scarcity and creativity, and to develop new models of innovation that arise from this relationship.
2. To clarify the conditions of scarcity that affect the production of the built environment, both generally and in a range of specific settings.
3. To interpret creative responses to scarcity in different situations and contexts, aiming to generalise them in the collective project.
4. To uncover ways in which creativity might be deployed within the production of the built environment under conditions of scarcity.

Collective investigation around individual projects

These key objectives were pursued through two main strands of work. Firstly there was a collective investigation into the overall concepts of scarcity and creativity in relation to the built environment, and secondly a series of individual projects in the chosen European cities to examine as well as develop the conceptual findings in these particular situations.

Project Leader



Professor Jeremy Till
Central St Martins, University of the Arts London, United Kingdom

Principal Investigators:

Professor Christian Hermansen
Institute of Architecture, Oslo School of Architecture and Design, Norway
Dr Andreas Rumpfhuber
Technische Universität Wien, Austria

The number of PhD students linked to (and trained in the framework of) the project:
3 PhD, one in each team

“Quite often research is, and probably needs to be, a concentrated and lonesome activity. It is therefore all the more welcome to exchange and share thoughts, to have a common field of knowledge you want to engage with and people whom you want to communicate with. The SCIBE project provided me with such an environment. One particular example was the conference “Within the limits of scarcity” which I organised together with my fellow PhD students Barbara E. Ascher (NO) and Isis Nunez Ferrera (UK). The conference not only brought the three of us together, but even more it provided a platform for exchange with other researchers. Another was the collaborative production of a publication together with Jon Goodbun (UK), Andreas Rumpfhuber (AT) and Jeremy Till (UK). This was a book that was written collaboratively, often with the four of us round the same table. Although time and energy consuming, this was a compelling experience for me and in doing so I have learnt and profited a lot.”



Michael Klein
PhD student, Vienna

For the collective part of the output there were the books *The Design of Scarcity* and *Scarcity: Architecture in an era of diminishing resources*, the open access collection *Scarcity and Creativity in the Built Environment* and the website scarcity.is.

Then for the individual projects, firstly in London Bromley-by-Bow was chosen as an example of a neighbourhood currently undergoing change, as well as being one of most deprived areas of the city. There the project investigated how creativity might operate through optimisation of existing resource cycles in a London community. The team worked with groups of designers to assess how creativity can mitigate the effects of scarcities.

In Oslo, the project investigated the passage from pre-oil economic ‘scarcity’ to conditions of relative abundance over a period of 30 years or more. Then Iceland provided the perfect case study for the reverse process, an economic boom shifting very rapidly into scarcity in 2008 with the collapse of the Icelandic banking system.

Finally in Vienna the project examined what conditions of scarcity arise within the Viennese social housing procurement model that is currently under pressure to be either watered down or abandoned. The team traced the various constructions of scarcity in the housing model since the 1920s, and then concentrated on recent developments. The final stage of the research developed scenarios of how the housing system might be adapted and reinvented by way of creativity.

A wide variety of research methodologies were used in these projects, in order to give multiple perspectives on what is a complex area of study. The different approaches included historical studies,

qualitative research into an existing situation, and application of creative methodologies like scenario building, interpretative mapping and photo elicitation. This allowed the various teams to develop their own understanding of their particular conditions that could be aggregated to achieve the overall goal of mapping out creativity within situations of scarcity on a European level.

Scarcity is social and political rather than absolute

The research moved away from the historical model of scarcity in the context of neo-classical economics as an inevitable lack or deficiency against which human needs and desires are measured. The research clearly shows that scarcity is primarily a social and political construct and not just a natural or inevitable condition. The project’s research, both through theoretical analysis and the case studies, also clearly showed that scarcity operates at a range of scales from the geopolitical to the very local. Scarcities arise out of, and are inherent within, complex relations between social organisations, economic processes, psychological desires, existential needs and the geophysical flows of material, food, water and energy. Scarcities can arise from chance combinations of these various systems of organisation in the world, but more often are caused deliberately by actors wielding power over resources. The research also confirmed the highly contextual nature of scarcity, dependent on the perception and cultural position of individuals and groups.



The Scarcity Chair, Paulo Goldstein,
Central Saint Martins, 2013
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New scarcity model suggests new, productive, approaches for architects and designers

This new reading of scarcity allows designers to respond in a creative manner by intervening in the processes through which scarcity is constructed, while taking account of the different scales involved and the relationships between them. In the neo-classical conception of scarcity as pure and measurable, buildings and cities were reduced to material objects that have the same qualities as any commodity. They are then valued economically and in times of austerity developments are reduced in scope. However, if scarcity is seen as much more complex and dynamic than a pure lack, then interpretation of the built environment has to expand far beyond static objects into the processes that go into the instigation, production and occupation of those objects.

Under this broader definition of scarcity, design has to operate in a greatly expanded field across multiple dimensions. The designer's attention shifts to the processes of how scarcity itself is constructed, and their scope for creative intervention is increased as a result. This project's research thus leads away from a negative, limiting, view of scarcity towards one that opens up new opportunities for design and creativity.

Leading to new models of sustainability

The research showed that other approaches to sustainability can arise from a new conception of scarcity, shifting from measuring and technically refining the object, to understanding its place within a wider and more complex set of dynamics. This indicates an

approach based on ecology as a mode of thinking that is inherently relational, and which necessarily encompasses both human and non-human systems.

How scarcity can stimulate creativity

The research showed that far from being a threat, scarcity provides the context for new forms of creativity. Rather than being directed towards production of the new, creativity should be exercised on what already exists. From this comes a range of creative strategies around redistribution, adaptation, optimisation, and restarting. These strategies challenge standard conceptions of design creativity, particularly in architecture, which has been so closely associated with 'innovative' objects. The project's research has opened up new debates within the design and planning community along these lines.

Fostering knowledge exchange and dissemination

A key part of the project lay in ensuring that its findings and outputs were accessible and useful to a wide audience of academics, professionals and policy makers, and wherever possible directed towards future practice. With this in mind, the team engaged with a broad range of policy makers, designers and the general public in order to test and develop the research findings. This involvement ranged from high level policy forums (e.g. World Bank, Salzburg Congress on Urban Planning and Development) to very public outlets (e.g. London's Evening Standard, Vienna Public Radio, Icelandic newspapers, BBC Festival of Ideas), with a focus on professional and practice-based activity in



The Scarcity Project. Paulo Goldstein.
Central Saint Martins. 2013.

Commissioned by Jeremy Till, Goldstein drew on the tenets of the SCIBE project and applied them to the design of a room in Central Saint Martins. Taking the question, “What happens if instead of adding to the world, you redistribute what is already there?”, Goldstein and fellow hunters rescued ten pieces of furniture from ten London boroughs, and through ingenuity reinvented them. The project is a good example of how new forms of creativity emerge under conditions of scarcity.

© Paulo Goldstein

SCIBE

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the middle. The project was extensively engaged in education and training, running studios, workshops and summer schools in a wide range of locations.

Dissemination activities were extensive, including five books, four edited collections, 11 book chapters, 19 peer reviewed articles, six peer reviewed conference papers and over 50 conference presentations. The project also organised four exhibitions and developed two websites beyond the project website.

Lasting academic impact

The research had significant impact in the respective local communities where it was conducted, and also, through its knowledge exchange activities, on the professional communities in the countries concerned. Wider impact in academic circles was evidenced by a large number of invitations for project team members to give talks, as well as the interest in some of the project’s early papers (i.e. Till’s *Scarcity contra Austerity* was one of the most read papers on *Places* in 2012/13, the ARCH+ lecture for Germany’s most important architectural magazine, and SCIBE working papers were used in the formation of ACSA 2013 Annual Conference session on scarcity).

Future legacy

The project laid down roots for further research and has started to influence thinking and practice in the built environment field. For example one of the project members has been developing a larger research project around the spatial, social, cultural, environmental and economic challenges of recent sanitation infrastructure provision in China’s growing cities. In addition, the project’s rethinking of theories of scarcity has implications for disciplines beyond architecture and the built environment.

There is also evidence of new creative practices emerging directly out of the project, with examples being commissioning by the London team of ‘The Scarcity Project’ (a spatial intervention at Central Saint Martins College of Arts and Design), the continuation of the work of one of the London design teams (Bownanza) and the enactment of scenarios by the Vienna team.

Technology, Exchange and Flow: Artistic Media Practices and Commercial Application (TEF)

THE TEF PROJECT explored the relationship between creativity and innovation within the contemporary European media sector. It questioned how interaction between cultural categories in Europe, such as industrial/advertising film and new media arts on the one hand, and commercial exploitation of audio-visual media on the other, have been radically transformed at key times. As such it was intended to prepare the way for thinking about new media environments when the distinctions between the consumer and the producer are no longer valid or viable. The project was based around three distinct European examples of artistic practices and their commercial applications: **1.** early advertising and experimental film at the times when the technologies of production became more widely available, **2.** post-war industrial films and early television commercials, and finally **3.** the emerging category of prosumers in contemporary media distribution around games.

Seeking collaboration between industrial and artistic 'creatives'

The two related key objectives of this project were firstly to improve understanding of the relationship between commercial applications and implementation of artistic media practices in Europe and secondly to uncover leading factors determining this relationship. Such factors include in particular the mutual exchange between artists, producers and consumers and the interweaving of cultural and media formats (film, video, internet) that have potential for reproduction and distribution. The project's larger objective was then to ask how the findings might help 'creatives' in industrial and artistic

sectors collaborate more effectively and productively in future. In order to do this the project examined the reciprocal connections between the arts and their application from a pan European perspective by combining philosophical, historical, and practice-based approaches.

From materials to synthesis

The project decided at the outset that in order to understand these exchanges and interactions, it was necessary to start from the materials themselves, and this was done through extensive archival research. The project then proceeded to put materials into context, followed by analysis and then synthesis of the findings. The research was broken down into various individual projects organised in chronological order of technological innovation (first early cinema, then early television, video, and most recently alternate reality gaming) with a sharp focus on the overriding questions.

Research into the analysis of audio-visual materials and related matter began with work in archives, private collections and examination of various related publications, papers and contextual material. It initially focused on historic advertising and commercial films in national, commercial and private as well as online archives. This included the establishment of a new audio-visual archive of persuasive play at the University of Applied Arts Vienna. Interviews with artists, producers, archivists and industry personnel, along with direct interaction between different sectors (artists and advertisers) revealed synergies with contemporary hybrid forms of advertising in alternate reality games.

Project Leader



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Professor Margarete Jahrmann

University of Applied Arts, Vienna, Austria

The number of PhD students linked to (and trained in the framework of) the project:

1 PhD linked and trained as part of the Framework

“ The HERA project ‘Technology, Exchange and Flow: Artistic Media Practices and Commercial Application’ was a unique opportunity to collaborate with researchers and professionals from several different disciplines (film and cinema history and theory, media anthropology and philosophy, games arts), different academic styles and countries. Designed as a multidisciplinary and interdisciplinary project, it encouraged everyone involved to look beyond their accustomed horizons and to collaborate in novel ways. This was particularly challenging and rewarding during the preparation and execution of the knowledge exchange events that took place throughout the duration of the project and the two final public events. For my own research trajectory these unique collaborations and the development of innovative pathways for knowledge exchange opened up new trajectories for future research. These have already led into further partnerships on new research projects dealing with film/media and cognition. Perhaps the most salient value was to experience the impact and resonance when experimental spaces enable out-of-the-box thinking and speculative research to be led by the inquiry and findings throughout a dynamic research process. ”



Dr Martha Blassnigg
Co-Investigator on IPO1, University of Plymouth, UK

An examination of the holdings of industrial and advertising film at the EYE Film Institute Netherlands and the Netherlands Institute for Sound and Vision, (most of which had not been previously catalogued) revealed that in some cases the same companies commissioned advertising, scientific educational documentaries and industrial promotional materials from similar sources and creative exchanges. Research at Plymouth University into avant-garde audio-visual practices revealed the interconnectedness between creative practices utilised throughout materials spanning the 1940s to the 1970s/80s in the Netherlands and UK in a direct relationship to formal elements, especially techniques of ‘de-familiarisation’.

Early trade cards also provided rich material

The team also found a rich seam of research material in exploration of early trade cards, which has been studied in the context of the history of science and technology of early cinema and early television in particular. This was driven in turn by discussion of the avant-garde and audience/user-perspectives. It chimed with research at the University of Applied Arts Vienna on the re-use of playing cards as hybrid games formats and in particular the study of games (and pastimes) that have been used for propaganda, as found in the private collection Van Diggele. Related to this was the insight from the VU University Amsterdam team that the close examination of industrial commissioners and creative filmmakers has revealed a proportional link between the constraints imposed and the creativity of the responses in the production of advertising material (1970s-1980s).

Secondary research into literature and trade press

Extensive secondary research was undertaken into literature and trade press across a range of disciplines (philosophy, art history, film history, gaming, game arts etc.) in order to set the analysis of the audio-visual materials into context. There was also a close examination of methodology through primary research with an international network of experts and a systematic literature review.

Blurring distinction between commercial and artisan sectors

New light was shed on the growing overlap between producers, users and distributors in the dynamic exchanges between commercial and artistic media practices. This became evident in the way that so-called avant-garde practices such as minimalism can be traced throughout different periods from the 60s (e.g. Hamlet cigar, Famous Grouse advertisements) up to contemporary advertising strategies (e.g. Aldi advertisements) quite independent of direct producers or artistic directorship. The blurring and ‘naturalisation’ of the relationship between the commercial sector involved in industrial film and the artisanal/ experimental sector has also been revealed in ‘persuasive prosumer plays’, a term applied according to theoretical findings on pervasive gaming and alternate reality as advertisement and propaganda strategies.

New evidence was brought to light in the unforeseen convergence of data, and the extent to which the hypothesis of the project was reinforced. The research

process also exposed significant aspects of reception that are evident in other serial media, in particular chromolithographs, newspaper advertising and advertising in the period prior to the introduction of cinematographic technologies.

These findings in turn led to a critical consideration of theories on the avant-garde as proposed by reflections on modernism and brought popular culture into closer alignment with traditional conceptions of 'high culture'. The audience turned out to be a key factor in shaping technological and media forms in the way that both advertising and experimental film are geared toward user interaction and exert impact beyond the duration of the viewing experience. In this way the individual projects addressed research topics that yielded incremental extensions of existing scholarship in experimental film, industrial film and new gaming environments. As such their individual outcomes enhance existing literature in the areas of television and documentary theory, expanded cinema and game theory.

Creating new contexts for audience participation

The project was innovative in its scope, breadth, and research focus. Its originality was not just in the topics addressed or in the unique combination of research into practitioners and producers who have hitherto been regarded as distinct, but also in its forms of public engagement and dissemination. The research structure and methods blurred the boundaries between cultural and disciplinary practices and returned the findings to the public domain in collaboration between academic and non-academic

stakeholders. This became especially evident during the knowledge exchange events that were ongoing throughout the project.

The findings have uncovered interconnections and acknowledged key factors for future policy and research. The project highlighted in particular the impact and potential of the participatory qualities of advertising in their interconnections with experimental film form and games cultures as they build on user participation, perceptual properties and aesthetics that stimulate new viewing practices in these related disciplines. In this way it countered



Installation shot of TEF exhibition
Play & Prosume at the Kunsthalle Vienna.
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the common view that technological innovation drives creative qualities and subsequently the creative industries.

The project was divided into three discrete work packages that contributed to the research outputs and dissemination in the form of a final exhibition, conferences and symposia, publications and knowledge exchange events. A unique exhibition at the Kunsthalle Vienna in March 2013 highlighted user-led interpretation and shared knowledge production with the engagement of audience participation through interactive gaming platforms. Substantial knowledge exchange activities drawing on related insights from aspects of the HERA TEF and CIM projects were delivered at the Netherlands Institute for Sound and Vision in Hilversum and EYE Film Institute Netherlands in Amsterdam in April 2013. In these events audiences were invited to engage with advertising materials in various contexts and forms of presentation and to inform experts how they evaluated these experiences. In a follow-up evaluation event stakeholders were invited to consider how this modification of the interactive dynamic might impact on their theory, practice and policy in relation to decision making about archiving, heritage and research priorities.

Prior to these final events, a large number of dissemination activities took place. The first expert seminar ('From Celluloid to Magnetic Tape to Bits and Bytes', December 2010), in which academics, media and industry stakeholders, commercial filmmakers and the general public shared the initial research findings, took place in the Netherlands Institute for Sound and Vision in Hilversum. It provided an opportunity for collaboration and extension in an archival research institution (Netherlands Institute for Sound and

Vision) that prioritises public access and industry participation.

Two subsequent seminars both attracted substantial audiences from across all sectors and had significant resonance. The second TEF expert seminar reflected "produsage" (user led content creation) and persuasive strategies in early film and advertisement movies, as well as in games and arts. The third expert seminar made these interconnections even more explicit with contributions from eminent experimental and advertising filmmakers who discussed their creative exchanges and dynamics across the arts, industry and academic sectors.

Other dissemination activities included an international workshop on advertising at the EYE Film Institute Netherlands, an exhibition in Amsterdam on Advertising Classics in the Beurs van Berlage (curated by Wilbert Schreurs, VU University) and a considerable number of international workshops, conference presentations and events drawing on research findings. The research also had a significant impact on other academic activities by team members and has contributed to the visibility of HERA and the TEF project in the European research communities of the respective fields.



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Annexes

HERA Joint Research Programme: Selection Process and Management

Background

In order to strengthen the European Research Area, 13 national research councils decided in 2008 to pool a substantial amount of their resources and set up a joint research programmes. On 9 January 2009, the HERA Joint Research Programme (HERA JRP) partners launched a joint call for transnational projects in two humanities research areas: “Cultural Dynamics: Inheritance and Identity” and “Humanities as a Source of Creativity and Innovation”.

The Call was open to scholars located in Austria, Croatia, Denmark, Estonia, Finland, Iceland, Ireland, Luxembourg, Netherlands, Norway, Slovenia, Sweden and United Kingdom, irrespective of their nationality. Successful proposals required the building of consortia of three or more partners based in three or more different HERA JRP countries. The total amount of funding made available for both the transnational research programmes funded under the HERA JRP themes was 16,5 M€, 4 M€ of which was the ERANET PLUS top-up budget of the European Commission. The Programme funded 19 transnational research projects involving 79 Principle Investigators across the 13 participating countries.

The HERA JRP has been set up by the HERA JRP consortium as a true cooperative effort. Thirteen national funding agencies have jointly defined and developed common research priorities, created a new transnational funding mechanism and pooled a substantial amount of their funding in one common pot. The HERA JRP funding partners were represented in the HERA JRP Board which was the main decision-making body regarding matters such as the financing of the HERA JRP projects, Knowledge

Transfer Strategy and its implementation, and monitoring of the HERA JRP funded projects.

A centrally managed programme

To ensure the quality and transparency of the selection process and an efficient management of the HERA JRP Programme, the HERA JRP Board contracted the European Science Foundation (ESF) as the Handling Agency to centrally manage the selection of proposals.

In the post-award phase, ESF monitored the funded projects, implemented the HERA Knowledge Transfer Strategy organising networking and knowledge exchange events, and was in charge of the HERA JRP website and communication activities.

A two-step selection process

Following the publication of the call for proposals, two international theme-specific Review Panels covering a broad range of humanities disciplines were set up. The selection of proposals was organised in two stages.

1. Selection of Outline Proposals

The Call for Outline Proposals was published on the HERA website on 9 January 2009 with a deadline of submission on 7 April 2009. Outline Proposals provided a brief overview of the project idea as well as the proposed consortium which had to include at least three applicants from three different countries. Prior to the evaluation of the proposals by the Review Panels, the ESF and the HERA JRP funding agencies checked their eligibility with respect to the proposal format and requested budget. The Review Panels met in Strasbourg to evaluate eligible Outline Proposals according to the following criteria, as outlined in the Call:

- Research excellence
- Relevance to the call for proposals
- Novelty and originality of the proposal
- European Added Value
- Qualifications of the applicants

Out of the 234 outline proposals submitted, 57 were invited to the second round. All applicants received written feedback with the outcome of the Review Panel’s evaluation of their proposal.

2. Selection of Full Proposals

Successful applicants were invited to submit their Full Proposals on 4 June by the deadline of 1 September 2009. All eligible Full Proposals were peer reviewed by at least three external expert referees. Applicants were then given an opportunity to provide a response to the anonymous referee reports. The Review Panels met and evaluated the Full Proposals based on their expertise as well as the referees’ reports and the applicants’ responses to these. The Full Proposals were evaluated according to the following selection criteria:

- Research excellence - Quality of the trans-national project
- Quality and efficiency of the implementation and management
- Potential Impact

Out of the submitted proposals, 19 were recommended for funding. All applicants received written feedback with the outcome of the Review Panel’s evaluation of their proposal, in addition to reviews by external referees.

High transparency and integrity standards

The HERA JRP Board and the ESF wished to ensure that the highest standards of transparency and integrity were observed in the selection process

- **Transparency...**

- ...to the science community**

As a measure of transparency, the membership of the Review Panel and the list of the expert referees were published on the HERA website at www.heranet.info. The website also provides information about all funded projects.

- ...to the funders**

The HERA JRP members were provided with all Outline and Full Proposals received (via a protected website), together with all written reviews received from external referees, and replies by applicants. Detailed records of the Review Panel discussion and decision (including budget recommendations) on the Outline and Full Proposals were also provided.

- ...to the applicants**

Applicants were provided with feedback from the Review Panels, explaining the outcome of their evaluation. They were also provided with the three referees' assessments and had an opportunity to respond to these.

- **Integrity**

In order to ensure high standards of integrity in all processes, conflict of interest guidelines were elaborated, validated and adhered to by the Review Panel members and referees.

A member of the HERA JRP Board and the Chair of the HERA JRP Quality Assurance Committee (QAC), Martin Stokhof, attended all Review Panel meetings as observer.

Monitoring

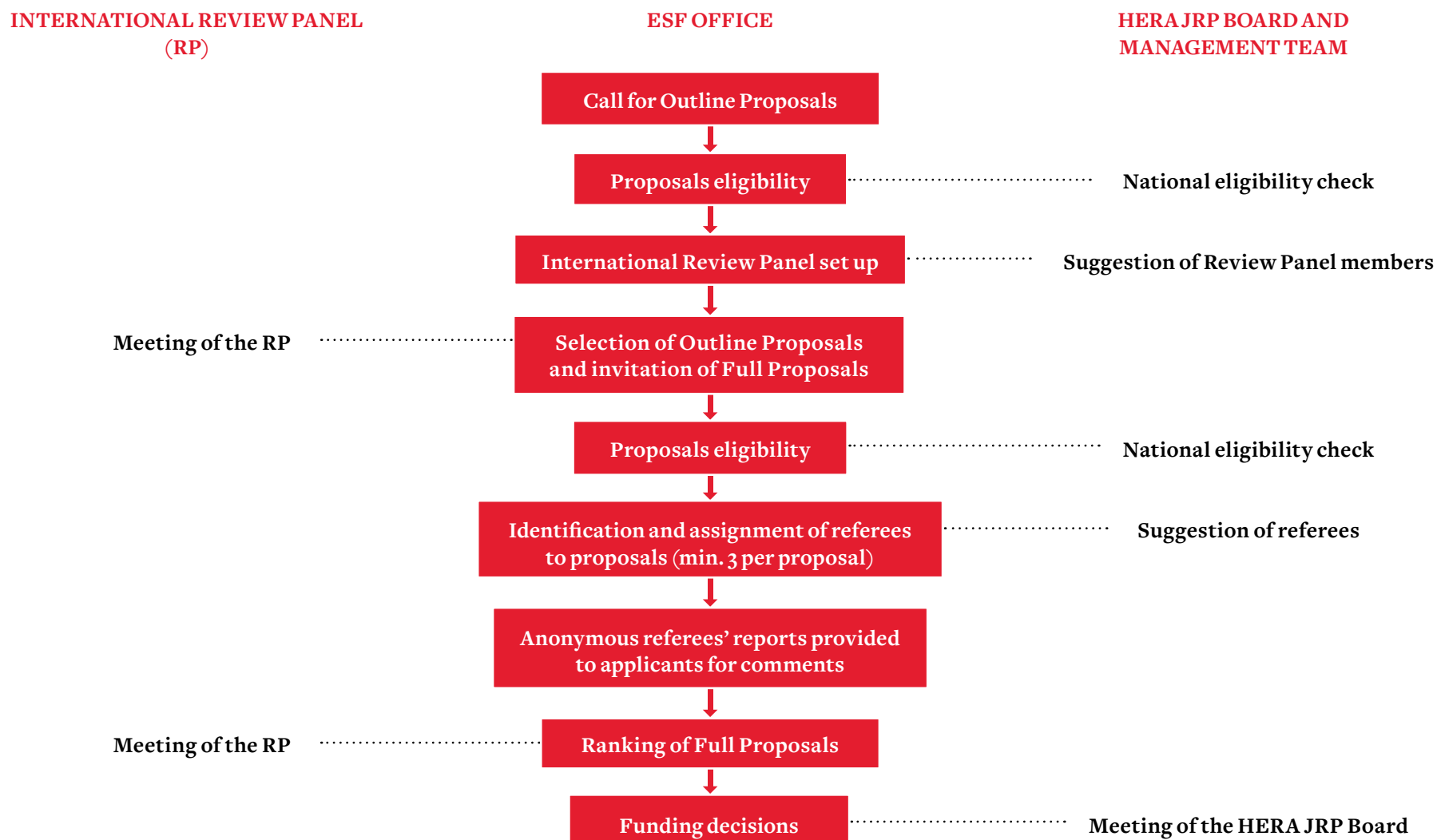
The monitoring of projects involved the evaluation and approval of annual progress and financial project reports. All research progress reports were evaluated by the two HERA JRP Review Panels and by the HERA JRP Board. All projects received feedback and – if needed – were monitored more closely by the Handling Agency at the ESF.

Impact, knowledge exchange and communications

In addition to supporting excellent humanities research, HERA aims to increase awareness of the impact of funded humanities research beyond academia and promotes knowledge exchange. AHRC led the work on the Knowledge Exchange Strategy formulation and chaired the HERA JRP Knowledge Exchange Advisory Committee, and the Handling Agency at the ESF was responsible for the organisation of the knowledge exchange and communications activities. A HERA JRP launch and final conferences as well as a series of knowledge exchange and networking activities bringing together academic and non-academic partners from the HERA JRP projects were organised.

As regards the HERA JRP communications, in addition to the publication of the HERA JRP overview brochure at the beginning of the programme and media announcements, the HERA website was developed allowing all the HERA JRP transnational projects to have their own web pages on the HERA website and to publish information about their results, upcoming news and events. Finally this programme brochure was prepared to provide the overview of the main achievements of the HERA JRP projects.

HERA Joint Research Programme selection process



HERA Joint Research Programme: Governing and Implementing Bodies

The quality of the HERA JRP programme was ensured by the following bodies:

The HERA JRP Board and Management Team

The programme was overseen by the HERA JRP Board, formed by one representative of each of the following 13 Funding Agencies. The HERA JRP Board was the main decision-making body regarding matters such as the financing of the HERA JRP projects, Knowledge Exchange Strategy and its implementation, and monitoring of the HERA JRP funded projects. The Management Team (MT) was responsible for matters such as setting up and monitoring national eligibility requirements for the Programme and acting as national contact points for the applicants regarding these issues.

Austria

FWF – Austrian Science Fund

- HERA JRP Board member:
Professor Josef Ehmer
- HERA JRP Management Team member:
Dr Monika Maruska

Croatia

HAZU - The Croatian Academy of Arts and Sciences

- HERA JRP Board member:
Professor Milena Žic Fuchs
- HERA JRP Management Team member:
Ms Jelena Dukic

Denmark

DASTI - The Danish Agency for Science, Technology and Innovation-Research Council

for the Humanities

- HERA JRP Board member:
Professor Frederik Tygstrup
- HERA JRP Management Team member:
Mr Jonas Lind

Estonia

EstSF - Estonian Science Foundation

- HERA JRP Board member:
Dr Daniele Monticelli
- HERA JRP Management Team member:
Ms Kati Kio

Finland

AKA - Academy of Finland-Research Council for Culture and Society

- HERA JRP Board member:
Professor Pauline Von Bonsdorff
- HERA JRP Management Team member:
Dr Kustaa Multamäki

Iceland

RANNIS - Icelandic Centre for Research

- HERA JRP Board member:
Professor Guðrún Nordal
- HERA JRP Management Team member:
Ms Hulda Proppé

Ireland

IRC - Irish Research Council

- HERA JRP Board member:
Professor Sean Ryder (Chair)
- HERA JRP Management Team members:
Dr Eucharía Meehan and Ms Sórcha Carthy

Luxembourg

FNR - National Research Fund, Luxembourg

- HERA JRP Board member and Management Team member:
Ms Susanne Rick

Netherlands

NWO - Netherlands Organisation for Scientific Research

- HERA JRP Board member:
Professor Gillis Dorleijn
- HERA JRP Management Team members:
Ms Annemarie Bos and Ms Alice Dijkstra

Norway

RCN - The Research Council of Norway

- HERA JRP Board member:
Dr Jon Holm
- HERA JRP Management Team member:
Ms Solbjørg Rauset

Slovenia

MHEST - Ministry of Higher Education, Science and Technology

- HERA JRP Board member:
Professor Jerca Vodušek Starič
- HERA JRP Management Team member:
Dr Davor Kozmus

Sweden

VR - The Swedish Research Council-Humanities and Social Sciences

- HERA JRP Board member:
Professor Kerstin Sahlin

- HERA JRP Management Team member:
Dr Lucas Pettersson

UK

AHRC - Arts and Humanities Research Council

- HERA JRP Board member:
Professor Mark Llewellyn
- HERA JRP Management Team member:
Dr Lucy Parnall

Review Panels

The two thematic independent international Review Panels, formed of leading experts in the field, were responsible for the evaluation of submitted proposals and the funding recommendations. In the course of the programme, they also oversaw the scientific aspects of the programme and were involved in the evaluation of the project annual reports.

Review Panel ‘Cultural Dynamics: Inheritance and Identity’

- **Professor Przemyslaw Urbanczyk** (Chair)
Institute of Archaeology and Ethnology,
Polish Academy of Sciences, Poland
- **Professor Mitchell Ash**
Department of History, Vienna University, Austria
- **Professor Susan Bassnett**
Centre for Translation and Comparative Cultural
Studies, Warwick University, UK
- **Professor Gabriele Griffin**
Centre for Women’s Studies, University of York, UK
- **Professor Marlite Halbertsma**
Department of Cultural Studies,

Erasmus University, Netherlands

- **Professor Ivor Karavani**
Department of Archaeology, University of Zagreb,
Croatia
- **Professor Elizabeth Lanza**
Department of Linguistics and Scandinavian
Studies, University of Oslo, Norway
- **Professor Tom Moylan**
Department of Languages and Cultural Studies,
University of Limerick, Ireland
- **Dr Triinu Ojamaa**
Department of Ethnomusicology,
Estonian Literary Museum, Estonia
- **Professor Bernd Roeck**
Department of History, Zürich University,
Switzerland
- **Professor Hoskuldur Thrainsson**
Department of Linguistics, University of Iceland,
Iceland
- **Professor John Tolan**
Department of History, Nantes University,
France

Review Panel ‘Humanities as a Source of Creativity and Innovation’

- **Professor Naomi Segal** (Chair)
Institute of Germanic & Romance Studies,
University of London, UK
- **Professor Karl Acham**
Department of Sociology, University of Graz,
Austria
- **Professor Janine Dahinden**
Center for the Understanding of Social Processes,
University of Neuchâtel, Switzerland

- **Distinguished Professor John Hartley**
Centre of Excellence for Creative Industries and
Innovation, Queensland University of Technology,
Australia
- **Professor Janis Jefferies**
Department of Computing, University of London,
UK
- **Associate Professor Ansa Lønstrup**
Institute of Aesthetic Disciplines, Aarhus University,
Denmark
- **Dr Thomas Munck**
Department of History, University of Glasgow, UK
- **Professor Stephen Partridge**
Duncan of Jordanstone College of Art & Design,
University of Dundee, UK
- **Dr Ilkka Pyysiäinen**
Helsinki Collegium for Advanced Studies,
University of Helsinki, Finland
- **Associate Professor Joost Raessens**
Faculty of Arts, Utrecht University, Netherlands
- **Dr Susan Schreibman**
Digital Humanities Observatory, Royal Irish Academy,
Ireland
- **Assist. Professor Elsa Vivant**
French Institute of Urban Planning, University Paris 8,
France

HERA JRP Handling Agency - The European Science Foundation

The European Science Foundation acted as the Handling Agency for the selection process and the programme post-award phase. The head of the Humanities and Social Sciences unit at ESF, Dr Nina Kancewicz-Hoffman, overlooked the management of the programme. The HERA JRP team included:

- HERA JRP Science Officer (programme management and coordination): **Ms Julia Boman**
- HERA JRP Administrator: **Ms Eléonore Piémont**
- HERA JRP Finance Administrators:
Mr Arnaud Massin and **Ms Philippa Rowe**
- HERA JRP publications coordination:
Ms Sabine Schott

HERA JRP Coordinator – NWO Humanities

The Netherlands Organisation for Scientific Research Humanities Department acted as coordinator for the HERA JRP ERANET Plus contract with the European Commission. Responsible persons for the EC contract were:

- NWO Humanities director: **Ms Annemarie Bos**
- NWO Humanities Senior Programme Officer:
Ms Alice Dijkstra

HERA Joint Research Programme: Funders

HERA Joint Research Programme is financially supported by

- The Arts and Humanities Research Council (AHRC), UK
- Academy of Finland (AKA)
- The Danish Agency for Science, Technology and Innovation (DASTI)
- Estonian Science Foundation (ETF)
- The National Research Fund (FNR), Luxembourg
- Austrian Science Fund (FWF)
- The Croatian Academy of Sciences and Arts (HAZU)
- The Irish Research Council for the Humanities and Social Sciences (IRCHSS)
- Ministry of Higher Education, Science and Technology (MHEST), Slovenia
- Netherlands Organisation for Scientific Research (NWO)
- The Icelandic Centre for Research (RANNIS)
- The Research Council of Norway (RCN)
- The Swedish Research Council (VR)

and

- The European Community FP7 2007-2013, under the Socio-economic Sciences and Humanities programme





